

## Exploring Semantic Field of Joy in TV Corpus: A Corpus-Driven Analysis of Psycho-evolutionary Theory of Basic Emotions

Shahzeb Shafi

MPhil English Linguistics Scholar, Department of English (Graduate Studies), National University of Modern Languages (NUML), Islamabad, Capital Territory, Pakistan.

Corresponding Author- [shahzebshafi10@gmail.com](mailto:shahzebshafi10@gmail.com)

Arbab Fatima

Department of Linguistics and Communications (DLC), University of Management and Technology (UMT), Lahore, Punjab, Pakistan. Email: [i.am.rbbzz@gmail.com](mailto:i.am.rbbzz@gmail.com)

Muhammad Hamzah Masood

Lecturer (English), Department of Linguistics and Communications (DLC), University of Management and Technology (UMT), Lahore, Punjab, Pakistan.

Email: [hamzah.masood@umt.edu.pk](mailto:hamzah.masood@umt.edu.pk)

Mansoor Hassan

BS English (Graduate), Department of English, International Islamic University Islamabad (IIUI), Islamabad, Capital Territory, Pakistan.

Email: [mansooriui2016@gmail.com](mailto:mansooriui2016@gmail.com)

### Abstract

Non-native English speakers have few language possibilities for expressing joyous feelings. Contemporary multidisciplinary research links computer science, linguistics and psychology to solve the problem. This research combines a corpora-lingual dataset of Mark Davies' TV Corpus launched in 2019 from computer science, an Oxford Thesaurus linguistic source, and Robert Plutchik's Psycho-evolutionary Theory of Basic Emotions from psychology. The emotion of 'Joy' was extracted from the English Oxford Thesaurus. Robert Plutchik's Psycho-evolutionary Theory of Basic Emotions, presented in 1980, was applied to the TV Corpus to derive semantic fields for the emotions of joy. The descriptive mixed-method study revealed 34 lexical entries for joy. The semantic fields of pleasure, treat, joy and prize with frequencies 20908, 15532, 10572 and 6686 were the most frequent in the TV Corpus. The findings provided adequate support for TV Corpus to be used as a monitor corpus of informal spoken English, particularly for conveying emotions.

**Keywords:** Joy, Semantic Field, TV Corpus, Oxford Thesaurus, Semantic Field, Psycho-evolutionary Theory of Basic Emotions.

### 1. Introduction

Mark Davies, a prominent professor of corpus linguistics at Brigham Young University (BYU) in the United States, built TV Corpus. TV Corpus is an extremely conversational English language with 325 million words, released in February 2019. TV Corpus comprises 75000 TV programmes, including tragedies and comedies, spanning 88 years from 1930 to 2018. The TV Corpus uses more casual language, situational words, more progressive sentence structure, and fewer 'to be' passives. It is sometimes more casual than the natural language used in speeches and dialogues. TV Corpus also contains information on language evolution over a period of more than eighty years, as well as linguistic variations in six different English-speaking dialects. In reality, it is a massive corpus of casual English, 33 times bigger than the British National Corpus (BNC). So, the TV Corpus is significant for research. It also enables users to generate 'Virtual Corpora' in seconds depending on genre, IMDB scores, movie ratings, country, transmission year, title, screenplay, storyline, and specific series or serial (Davies, 2019).

The "Virtual Corpora" being produced may be utilised to research the emotion of joy (Duc-Anh & Matsumoto, 2018). The current research applied Robert Plutchik's Psycho-evolutionary Theory of Emotions (1980a) to TV Corpus (2019). Plutchik believes that there

are eight primary emotions that may be classified as “positive versus negative” (Plutchik 1980a, 1980b, 2003). They are joy vs sadness; anger vs fear; trust vs disgust; and surprise vs anticipation. Secondary emotions may also be produced due to a mixture of primary emotions (Plutchik & Kellerman, 2013). He describes them using a wheel of emotions introduced in 1980 (Drews, 2007). The research focuses on one basic emotion, joy, which was proposed in the Theory of Emotions by Plutchik.

The Oxford Thesaurus provides headwords, a list of synonyms, illustrative sentences, cross-references and labels for the lexicon. Oxford Thesaurus is an authentic source for synonyms of words as it is one of the oldest but updated sources especially targeting Received Pronunciation and large historical data of synonyms. A synonym can be defined as “a word or phrase that is perfectly substitutable in a context for another word or phrase” (Urdang, 1993, p. 1). A perfect synonym is an ideal concept which cannot be achieved, but connotation, denotation (meaning), frequency, appropriateness and familiarity can be achieved. All the formal, colloquial, slang, informal, taboo, archaic, old-fashioned, technical and literary synonyms are provided with spelling and other variants—the economy of phrases grants suitability. Oxford Thesaurus is one of the best sources to display the semantic field of a word or phrase.

In linguistics, a “semantic field” refers to a collection of words that share a number of semantic properties (Jackson & Amvela, 2000, p. 14). There is a close relationship between the meanings of these words, mostly nouns (Brinton, 2000, p. 112). Jost Tier first proposed the idea in the 1930s. John Lyons used the term “lexical field” (Corson, 2012, pp. 31–32) to describe the similarities between linguistic lexical connections and computational semiotics. Computational semiotics (Andersen, 1990, p. 327), linguistic anthropology (Ingold, 1996, p. 127), and interpretation (Carson, 1996) are all beginning to include this idea. The area of semantics, which is the metaphorical organisation of ties between interconnected thoughts (Stern, 2000, p. 242), is concerned with more than only semantics (Akmajian et al., 2001, p. 329; Hintikka, 2013, p. 41). Recently, a novel variant known as “Frame Semantics” has emerged (Faber & Uson, 1999, p. 73).

### **1.1 Problem Statement**

The issue under research is difficulty in recognising emotions and words describing particular emotions in daily conversations, which mostly consist of informal vocabulary. There are limited linguistic options for expressing emotions of joy for non-native speakers in the target language, that is, English; thereupon, it is difficult for non-native speakers of the English language to present primary feelings of joy in the English language. It has also been observed that non-native speakers mostly use common words to express emotions, particularly feelings of joy. Besides, sometimes it becomes difficult for non-native speakers to understand the impact of less frequent emotional expressions used by native speakers for showing feelings.

Words to explain emotions of joy are mostly chosen from the native language or mother tongue. For this reason, first, it is difficult to express feelings through the use of words in the English language for speakers whose mother tongue is not English. Second, it is hard for non-native speakers to identify words representing joy since they never or seldom come across these words, phrases or expressions. Third, the vocabulary related to feelings and emotions is limited for non-native speakers of the English language. So they, as a last resort, represent emotions with their limited exposed vocabulary. Fourth, a word or expression is sometimes used to express multiple and sometimes opposite emotions, making it rather difficult for emotional analysis.

## 1.2 Significance of the Study

Emotions play an important role in human interactions and communications. Humans have to face emotions of joy many times daily. In addition, they present these emotions through words. Emotions are expressed through words, and proper choice of words is essential for channelling emotions, typically in daily life. Emotional analysis is important for study as these emotions are common in everyday life. Human life is incomplete without feelings and emotions. Primary emotions are most commonly compared to secondary ones, particularly emotions of joy that have gained an important place in conversations and events. If research on emotions based on the everyday use of words is carried out, it will generate significantly reliable results.

This approach has leverage:

- i. Emotions portrayed by this research work can help people use these words and phrases in their daily conversation to represent emotions of joy and sadness. These conversations can produce more effective results because the words to express emotions are tested on a highly informal TV Corpus built by Mark Davies. Also, it will allow readers to understand the emotional words of joy.
- ii. The frequency of words and expressions found in this research paper allows users to represent emotions of joy with the most appropriate words. It highlights the frequency of a word or expression for joy emotions in daily conversations relative to other words and expressions.
- iii. These words can be used for dialogue writing in TV drama series, and TV drama serials will better portray emotions of joy with creative vocabulary.
- iv. The present understanding of the corpus-based study is limited in language research. This paper gives readers an insight into the corpus-based approach.
- v. In creative writing, the words found can express feelings, making the works more appealing to the readers.

## 1.3 Research Objectives

While it may well be valid that emotions of joy are important in daily life, the importance of using appropriate emotional expression in everyday life is argued for in this research. The goals of this descriptive mixed-method approach are as follows:

- i. To determine the number of times a given the word or phrase describes emotions of joy
- ii. To choose suitable words or phrases for the expression of feelings of joy from daily life conversations, creative writings, dialogues and speeches
- iii. To study informal native language expressions for joy used in TV Corpus

## 1.4 Research Questions

The reliable potential responses to the following research questions are of great relevance to this research:

- i. What is the frequency of words utilised to illustrate emotions of joy in Mark Davies' TV Corpus?
- ii. How have emotions of joy been elucidated in the TV Corpus?
- iii. What are the informal native language expressions used to express the emotion of joy in the TV Corpus?

## 1.5 Researcher's Stance

Non-native speakers feel it difficult to render emotions of joy with the right words because of limited exposure to vocabulary that presents emotions. Also, corpus study and thesaurus are seldom considered for language analysis. This research is accomplished by testing the theoretical framework of Robert Plutchik's Psycho-evolutionary Theory of Emotions on Mark Davies' TV Corpus using synonyms from Oxford Thesaurus. This research work is carried out under the supervision of research scholars, and results have been compiled

with great care objectively. All the reliable and recent sources are considered for authentic material and application of results in contemporary non-native English societies.

### 1.6 Delimitations

The apparent empirical result presented here should be carefully considered in light of numerous caveats. Some of the limitations and delimitations are as follows:

- i. The present research is limited to analysing words used to portray emotions of joy and their frequency.
- ii. The analysis does not focus on the other seven primary and secondary emotions. Consequently, it cannot be generalised for emotions other than joy.
- iii. The inquiry is limited to focusing on Mark Davies' TV Corpus written transcript.
- iv. The scrutiny does not consider synonyms not present for joy in Oxford Thesaurus.

## 2. Literature Review

### 2.1 Corpus Linguistics and Digital Humanities

Corpus linguistics and digital humanities are closely related fields utilising computational methods and techniques to study language and literature. While corpus linguistics focuses primarily on analysing linguistic data, digital humanities encompass a broader range of disciplines and explore various aspects of humanistic scholarship using digital tools and techniques. However, there is a significant overlap between the two fields, and many researchers in digital humanities incorporate corpus linguistic approaches into their work (Arif, Shafi, & Ullah, 2022).

Corpus linguistics involves constructing and analysing an immense amount of text, called corpora. These corpora can be composed of texts from various sources, such as written materials, spoken language, or a combination. Corpus linguists use computational methods to analyse these corpora, extracting patterns, frequencies, and other linguistic features to gain insights into language usage, variation, and change. By examining the actual language data, corpus linguistics provides a more empirical and data-driven approach to studying language than traditional methods (Busse, 2002a, 2002b).

Digital humanities employ digital tools and methodologies to investigate humanistic research questions. It encompasses various disciplines, including literature, history, philosophy, and cultural studies. Digital humanities scholars leverage digital resources, computational analysis, and visualisation techniques to explore and interpret cultural artefacts, texts, and historical materials. This interdisciplinary field aims to foster new modes of research, enhance access to information, and promote innovative approaches to studying the human experience (Rudanko, 2006; Walker, 2005).

### 2.2 Emotions

Emotions are complex psychological and physiological states typically characterized by subjective feelings, physiological responses, and behavioural expressions. They play a significant role in human experience, influencing our thoughts, perceptions, and actions. Emotions can range from fundamental and universal emotions, such as happiness, sadness, anger, fear, surprise, and disgust, to more nuanced and context-specific emotional states (Ruys, Champion, & Essary, 2019). Studying emotions through the TV Corpus developed by Mark Davies can provide insights into how emotions are expressed, portrayed, and communicated in the context of television programs. Its primary use is in finding emotion-related lexicon. The TV Corpus can be analyzed to identify and examine words and phrases associated with specific emotions. Researchers can search for emotion-related terms, such as "happy," "sad," "angry," "excited," and so on, and analyze their frequency, collocations, and contextual usage (Harbus, 2019).

Emotional intensity and variation can also be found by studying TV Corpus. The TV Corpus contains various television genres and shows, allowing researchers to explore the

intensity and variation of emotions across different contexts. For example, researchers can analyze the intensity of emotions in reality TV shows or sitcoms compared to news broadcasts or documentaries. It can shed light on how emotions are portrayed and manipulated in different types of television programs. Non-verbal cues and emotional expressions can also be found in the TV corpus. Emotions are conveyed through words and non-verbal cues such as facial expressions, body language, and tone of voice. The TV Corpus includes visual and audio data, enabling researchers to analyze these non-verbal cues and study their association with different emotional states. It can be done through manual annotation or automated techniques for emotion recognition (Arimoto & Okanoya, 2014).

TV Corpus helps in finding emotional contagion and audience response. Television programs have the potential to elicit emotional responses in viewers. Researchers can examine how emotions expressed in television shows influence the emotional experiences of the audience. It involves analyzing social media data and audience reactions or conducting surveys to study specific programs or genres' emotional contagion and impact (Kruger et al., 2005). TV Corpus defines emotional arcs and narrative structures. Emotions play a crucial role in storytelling and narrative structures. The TV Corpus can be used to explore the emotional arcs and patterns within television series or episodes. Researchers can track the development and resolution of emotional states across the narrative timeline, identifying recurring emotional themes or patterns (Buechel & Hahn, 2017, pp. 2-4).

It is important to note that studying emotions through the TV Corpus has certain limitations. Artistic choices, narrative constraints, and audience expectations may influence the portrayal of emotions in television programs. Moreover, the TV Corpus primarily represents fictional narratives and may only partially capture real-world emotional experiences (Mochizuki & Shibano, 2015). Analyzing the TV Corpus can provide valuable insights into the language, expression, and portrayal of emotions in the context of television programs. It can contribute to understanding how emotions are communicated and perceived in informal spoken language and shed light on the relationship between emotions, media, and society. It can help understand the vocabulary used to express emotions in informal spoken language (Lancashire, 2012).

### 2.3 Previous Corpora

There were areas for improvement with two former corpora of the English language, namely British National Corpus (BNC) and American National Corpus (ANC). The former was uniform but out of date. Similarly, the latter needed to be more extensive and more balanced. On the other hand, the Corpus of Contemporary American English (COCA) was a balanced corpus with a composition of 385 million words from 1990 to 2008, and an additional 20 million words would be incorporated each year. Secondly, COCA had coined its material from academic journals, spoken newspapers, popular magazines, and fiction with an equal contribution from all fields. Thirdly, COCA dealt with the latest linguistic and genre-based variation cases. COCA also included an analysis of phrasal verbs in American English (Davies, 2009, pp. 159-161).

Mark Davies built TV Corpus and COCA. TV Corpus like COCA, was free from shortcomings present in other corpora. TV Corpus had the same structure as COCA and the structure of COCA could be used to understand the TV Corpus. As most miniature works had been done on TV Corpus to operate TV Corpus, an understanding of COCA could be helpful. COCA was a monitor corpus and a reliable source for the English language. In the same way, the TV Corpus can also set out to be the monitor corpus of informal spoken language and expressions. The operation of TV Corpus had yet to be launched, so COCA's operations and proceedings could help understand TV Corpus. Whatever COCA had served

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in the monitoring of written language, TV Corpus may do the same for spoken English language (Shafi, 2019; Ullah, Ali & Shafi, 2022).

COCA could be used for diachronic corpus analysis, meaning linguistic changes could be observed accurately every year. Approximately 4 million words were added in each genre, adding 20 Million words each year to COCA. Spoken (79 M+) was included from 150 Radio and TV channels. It also lacks internet-based sources, for instance, listservs, blogs, emails, etc. It was because that diachronic study, uniformity, limit and control of American material would not have been possible if these internet-based sources were being considered in the corpus (Davies, 2009).

Corpora of the English language built previously were uniform, which means that no addition was made to them after they had been built. Learners could not notice language change in former corpora as they were static, which, in fact, disturbs the process of learning. Examples of formally built corpora were BNC, BoE, OEC, LOB and BROWN. Although BNC was a corpus of more than a hundred million words when it was built in 1993, there was no addition. It was necessary when it was built, and it contained texts between the 1970s and 1990s (Davies, 2010).

Cobuild Corpus or Bank of English (BoE) Corpus was counted on as the monitor corpus of the English language until recent times. Although it was named a monitor corpus, it also had some things that could have been improved, which made it unable for diachronic linguistic studies as more works were produced in the former field by this corpus. Based on the current evidence, it seems fair to suggest that there was a need for a modern corpus, which could be termed the monitor corpus of English linguistic change (Davies, 2010).

The Oxford English Corpus (OEC) also proved to be limited to solving the problem of diachronic studies. Moreover, it provided a more restrained approach as compared to BoE. OEC restricts itself between 2000 and 2006 with no former or later diachronic studies. In fact, there was no evolution done to OEC. Also, there was another defect in this corpus as there was no genre balance in this corpus, similar to BoE. So, no formal diachronic studies could be made concerning genres. However, it had an advantage as well, which is its size. The size of OEC was large, with 1.9 billion words (Davies, 2010).

COCA, on the other hand, was the most extensive existing corpus of English and even any of the languages. It could be used to study language change. Evolution within the English language was an essential target of COCA. COCA had many advantages, which made it superior to existing corpora. First, it had a proper and equal division of texts of different genres. Second, it had an equal division within genres as well. Third, it is updated yearly by adding words from the respective year. Lastly, the amount of data added every year was equal to previous years. Therefore, based on these qualities, one can consult COCA for diachronic studies within the English Language (Davies, 2010).

COCA has given an equal percentage to spoken, famous magazines, fiction, academic journals and newspapers. So, all these genres are given 20 per cent of the total addition, with almost 4 million words added to each genre. It was important for a corpus to be called a monitor to have a genre balance. It provides easy access to study diachronic linguistic shifts and evolution within a language concerning time in different genres separately. COCA had a quality to be referred to as the first monitor corpus of the English language (Davies, 2010).

Language changes were of different kinds. The lexical change was a change which dealt with the form, concept and way in which a lexeme was used. The morphological change refers to the change in word formation, including the method used to produce a new vocabulary item from a morpheme. The syntactic change was concerned with the transfer of grammatical constructions. The semantic change was an alternation of meaning and was challenging to observe, but it could be simplified by observing the change in collocates (which

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change with the shift in the meaning of a word). Discourse analysis is applied to replace conjugation with a word in the presence of a set of new collocates. These changes could be noticed quickly in COCA with the distinction of time and genres (Davies, 2010).

COCA, on the whole, was very helpful in learning the historical changes within the English Language simply. This quality made it unique in the learning process. In the past, only changes in language within two or three hundred years were noticed as the minimum time. Changes less than this time was unable to be taken into account. Ongoing changes at a particular time were unable to be observed. This problem was solved very effectively by COCA as it showed ongoing recent lexical, morphological, syntactic, semantic and discourse changes within contemporary English (Davies, 2010).

Between the texts dated between the 1810s and the 2000s, the Corpus of Historical American English (COHA) had almost 400+ Million words whose source is from 100000 works. COHA, similar to its contemporary corpus COCA (Corpus of Contemporary American English), had a genre balanced between fiction, newspapers, popular magazines and non-fiction. Also, parts of speech were being legitimised in COHA. COHA was a hub to study syntax, phraseology, lexis, semantics, morphology, American culture and society, and changes that occurred in these genres through different years and decades. On the contrary, these changes were difficult to be identified easily in other corpora of English, America or text archives. It made COHA a unique and complete platform for studying language changes (Davies, 2012a, 2012b).

There were languages which were built of large and robust historical corpora. It made these languages available to be easily researched on various topics. For instance, there was a corpus of 200 Million words in Spanish *Diacronico del Español*. A similar corpus of 45 Million words was present in Portuguese, namely, *Corpus do Portugues*. The corpora of historical English were somehow smaller. COHA was designed, annotated, created and launched in late 2010. In the decade, COHA had maintained historical evidence of balancing the genres. Fiction took between 48 to 55 per cent in each decade of the total amount of words (Davies, 2012a).

The architecture of COHA could detect the frequency of words or word clusters within twenty decades from 1810 to 2010. This quality gave COHA an advantage over classical sources like the Oxford English Dictionary, which gave the origin and attestation of a word or a phrase but could not provide the frequency change over time. COHA also provided information about famous words or phrases of a decade but was rare in earlier or later times. In this manner, the frequency of words could be compared. Through this, cultural, lingual and historical shifts could be readily identified in particular adjectives such as online, global, innovative and election (Davies, 2012a, 2012b).

COHA was significant in observing semantic change, a shift in word meaning over time. "The company knew a word it keeps" is apt for the corpus as a central concept. First, this change could be observed by the shift in collocates over time, for instance, the word 'gay'. The word 'gay' was collocated in the 1880s as attractive, brilliant, jolly and joking, while they changed to bisexual and heterosexual in the 1980s. Second, words in history also competed for semantic space. The use of Brainy, innovative and knowledge had increased over time as collocates of the word 'intelligent' while the use of judicious, wise and sensible had decreased. Third, the change in American culture, society and history could also be observed through COHA. For instance, Collocates of the word 'woman' were cultivated, pious, abandoned, fair and noble in the 1800s, while they were Catholic, the working-class and middle-class in the 1900s (Davies, 2012a).

The ETAPE Corpus was used to process spoken content on multimedia in French, including radio and television broadcasts, for 30 hours. All European languages except English

got less attention in evaluating news broadcasts in ETAPE Corpus. There was the evaluation of French Speakers and overlapping speeches from different speaking styles on various topics. The French News, broadcast and language agencies provided data for research, including the French National Research Agency (ANR). An evaluation was carried out in three years, 2003 to 2005, for radio news broadcasts and in 2009, again for spontaneous speech on TV non-news shows. An evaluation was made with multiple spontaneous overlapping speakers in the presence of background noises. It was done to evaluate TV content in an actual situation (Gravier et al., 2012).

The most miniature work was done since TV Corpus was the most recently released corpus. TV Corpus can perform as the equivalent of COCA for academic English. This corpus has increased the variety and interest in corpus research. Recent studies should have offered specifics and frequency of the phrases employed to convey feelings. All concerns pertinent to this setting have been thoroughly addressed in this research. Linguistics, commerce, and computer science all have a bright future because of corpus linguistics and digital humanities. Studies in this field might expand to investigate the other seven primary and secondary emotions, as well as investigate these feelings in the Movie Corpus.

### 3. Research Methodology

#### 3.1 Theoretical Framework

Robert Plutchik's Psycho-evolutionary Theory of Basic Emotions helps decipher how feelings are conveyed in written and spoken form. The theoretical framework is concerned with the primary emotions and the detailed examination of these primary emotions. It may be claimed that Plutchik's theory supplied all-encompassing data on feelings supporting this view. Plutchik's idea provided illuminating clarity on eight core emotions. Other secondary emotions might be developed by recombining these eight emotions. The eight basic feelings may be sorted into a 'positive vs negative' structure. Contrasted were feelings of happiness and despair, rage and terror, trust and loathing, and expectation and shock. In his 1980 book "Emotion: A Psycho-evolutionary Synthesis," Plutchik provided a Wheel of Emotions (Drews, 2007) that explained each of these feelings in detail (For details, see Figure 1). There was ample support for the claim that Plutchik's Theory explained emotions in a veracious sense through shreds of evidence of scholarly works on his theory (Plutchik 1980a, 1980b, 2003; Plutchik & Kellerman, 2013).

One primary emotion of joy was chosen for the research process because it was a primary emotion faced by an ordinary person in daily life; thereupon, it was essential to study most occurring emotions. The rejoinder for the subject matter was to choose from one pair of emotions; I put forward the claim that it was significant for a focused phenomenon that only one pair of emotions should be considered for a more detailed study of a single pair. Also, it was done to manage time and convenient sampling. These two emotions were investigated by their synonyms found in the Oxford Thesaurus because it was, in fact, the most reliable source for the study of synonyms. It could not study all words and expressions through a single word, i.e. Joy, so synonyms were chosen for the detailed study of emotional words and phrases, their impact and frequency.



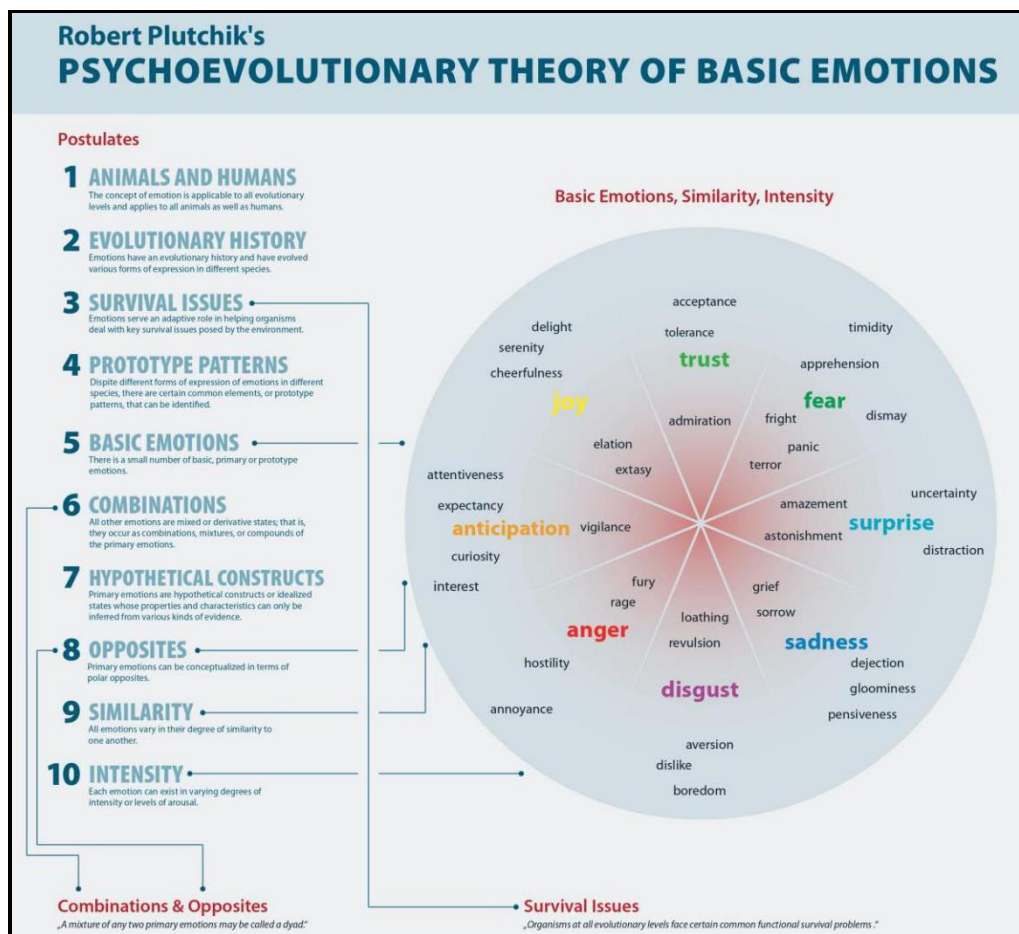


Figure 1. Plutchik's Wheel of Emotion

### 3.2 Research Method

The current study is mixed-method research. It dealt with the secondary data analysis of Mark Davies' (2019) TV Corpus. The data was tested under Robert Plutchik's Psycho-evolutionary Theory of Basic Emotions provided in 1980. The qualitative research determined the practical implication of Plutchik's Theory—the quantitative research method incorporated the frequency of emotions, which included numbers. Plutchik's theory was one of the most advanced and authentic theories tested and accepted by many researchers in their works. TV Corpus, built by Mark Davies, was one of the latest corpora to be used as a monitor corpus for informal English usage in a practical context, including its different dialects. On the same argument, Oxford Thesaurus was the most reliable source to search for accurate synonyms of any word in the English Language. These facts helped to choose these sources, methods and theoretical framework for the study.

### 3.3 Data Collection Method

The method applied Plutchik's theory on Mark Davies' TV Corpus theoretically using a list of synonyms for pleasure gleaned from Oxford Thesaurus. Emotional words and phrases often used in conversation and the theatre profession were the focus of this descriptive research. A descriptive analysis was conducted as the informal TV Corpus was used for textual evaluation. Sources of synonyms of pleasure and melancholy derived from the Oxford Thesaurus were analyzed using text transcripts verified on TV Corpus. The practical investigation of selections from Oxford Thesaurus on TV Corpus greatly aided the reader's

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comprehension of corpus use. Furthermore, Mark Davies' informal TV Corpus helped check the frequency of the semantic field of joy.

### 3.4 Sampling

Semantic field components were selected from the Oxford Thesaurus for the study's secondary data sampling. The sample was a 'Snipping Tool' screenshot, including antonyms for happiness and melancholy. The frequency of the resulting synonyms was then derived using a search of the TV Corpus. The information accessible from synonyms was then described and ranked in decreasing order. The frequency value of each synonym sample was taken into notice, and these examples were screenshots to be considered for further sampling. Screenshots of four of the most common synonyms for joy were screenshots again as novel entries to be analyzed. This collected sample was then used to inspect the practical usage of emotional words in an informal context. Eight snapshots of high-frequency words were considered for the figures section because of the large number of figures.

### 3.5 Data Generation Tools

The tools used for data generalization were screenshots of Oxford Thesaurus, a linguistic tool and TV Corpus, a data mining tool. Synonyms were taken for joy from the former screenshot, and screenshots of results for the usage of synonyms of joy in practical, informal contexts and frequency of these synonyms in TV Corpus scripts were taken for later use. The screenshot was saved in the figures section because of their large number, and it was challenging to paste them all in the middle of the research paper. The snipping tool, a computer tool, maintained the pixels and was able to select and take pictures of desired data. It made it easy to use for research work, which was one of the chief reasons for using this tool. These snapshots provided data for inspection as they were used as samples, and the results were formed with the help of these words. TV Corpus, a linguistic Big Data- data mining tool of Computer Science, was text mined randomly for results.

### 3.6 Data Analysis Method

The synonyms of joy were searched in the Oxford Thesaurus. The words obtained from Oxford Thesaurus were saved through the 'Snipping Tool'. These screenshots were then named Figure 1, Figure 2... These synonyms were taken individually and then searched in the 'search box' of TV Corpus for their frequency and most appropriate informal daily life use in the drama industry. One snapshot of ten examples for each top 4 synonyms searched from TV Corpus was taken for data analysis. Four screenshots for synonyms of joy for most frequency words with ten examples were captured from a search of TV Corpus again with the help of the 'snipping tool'. This number of snapshots was able to explain these emotions. Furthermore, this number provided convenience sampling.

## 4. Findings and Discussion

Different words can represent the emotion of joy, according to Oxford Thesaurus. For 'Joy', 33 synonyms were obtained (excluding the head-word 'Joy'), representing the emotion and their frequencies in the table. Figure 2 shows the semantic field for the 'Joy' emotion from the Oxford Thesaurus using the Snipping Tool. The Oxford Thesaurus presents the word 'Joy' to be a noun. These synonyms of 'Joy' represent the semantic field of the emotion of 'Joy', and each lexicon from the semantic field is searched in the TV Corpus to search for the frequency.

<b>joy</b>	<p><b>n. 1 pleasure, gratification, satisfaction, happiness, contentment, enjoyment, gladness, delight, felicity, elation, exaltation, ecstasy, bliss, exhilaration, exultation, rapture: We felt indescribable joy at seeing the children safe and sound. 2 gaiety, cheerfulness, cheer, glee, buoyancy, joviality, jollity, jocundity, joyfulness, joyousness, jubilation, merriment, light-heartedness, blithesomeness: Let me wish you joy in this holiday season. 3 delight, pleasure, treat, blessing, gratification, satisfaction, prize: A thing of beauty is a joy forever.</b></p>
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Figure 2. Synonyms of Joy

The frequency for each semantic field is compiled in Table 1. The semantic field of 'Joy' consists of 34 words, including 'Joy'. The semantic field of 'Joy' reflect different aspects and intensities of joy, ranging from general feelings of happiness and contentment to more intense and ecstatic emotions. The specific words included in the semantic field of joy can vary based on the source and the intended usage or context. Table 1 was compiled after searching the lexicon in the semantic field of joy in the TV Corpus and then was arranged in descending order.

Table 1. Semantic Field of Emotion of Joy with Frequencies

No.	Emotion Word	Frequency	No.	Emotional Word	Frequency
1	Pleasure	20908	18	Buoyancy	105
2	Treat	15532	19	Elation	79
3	Joy	10572	20	Merriment	77
4	prize	6686	21	Exhilaration	68
5	Happiness	5546	22	Gaiety	58
6	Cheer	5328	23	Gladness	44
7	Blessing	3531	24	Jubilation	43
8	Felicity	2613	25	Exultation	18
9	Glee	1972	26	Cheerfulness	17
10	Satisfaction	1888	27	Exaltation	14
11	Delight	1388	28	Jollity	14
12	Ecstasy	1205	29	Joviality	8
13	Bliss	1043	30	Joyousness	5
14	Enjoyment	369	31	Light-heartedness	3
15	Rapture	309	32	Joyfulness	2
16	Gratification	203	33	Jocundity	0
17	Contentment	133	34	Blithesomeness	0

According to the results of Table 1, 'Pleasure', with a frequency of 20908, was the most common synonym of 'Joy' in TV Corpus, making it one of the most suited words to represent the emotion of 'Joy'. The word 'Treat' had moved into second place, with a frequency of '15532'. The word 'Joy' itself had been put in the third position with a frequency of '10572', indicating that the word 'Joy' alone could very well convey the feeling of joy. Among the 34 results for 'Joy', these three words appeared more than 10,000 times. These three phrases were ideal for eliciting an emotional experience of delight. Table 1 shows that ten (10) terms had a frequency between 1000 and 10000. These words might also adequately represent the sense of joy, but they could not be compared to 'happy,' 'treat,' and 'joy'.

Several less standard terms in the TV Corpus expressed 'Joy' sensations as well: Five (5) words were in-between frequency of 101 to 1000, making them least likely to represent the feeling of 'Joy'. Ten (10) words were in the frequency range of 11 to 100, while Four (4) words were in the frequency range of 1 to 10. These two groups exhibit 'Joy' sensations much less than the first. Two terms never appeared in the TV corpus: jocundity and blithesomeness. These were the least appropriate to represent the feeling of joy since they never appeared in the very casual TV Corpus. Table 1 shows statistics for all of these terms and their frequency. Table 1 shows that these terms with lower frequency were less likely to elicit sentiments of 'Joy' in casual speaking circumstances.

The experience of positive sensations or enjoyment characterizes pleasure. It often involves a sensory or emotional response to something pleasurable, such as a pleasurable taste, touch, or activity. Pleasure can be a relatively immediate and transient experience closely linked to sensory stimuli or immediate gratification. Figure 3 analysed 'Pleasure' in exhibiting the emotion of 'Joy'. Ten random entries, when taken for 'Pleasure' to check for its dynamic analysis for the feeling of 'Joy', revealed that it could exhibit 'Joy' as well as its antithetic emotion 'Sadness'. It was evident through the expression of "sadistic pleasure" in entry 1. 'Pleasure' could be used to express emotions of 'Joy' for meetups. Pleasure is often associated with the experience of enjoyment, satisfaction, or positive sensations. It can refer to the state of feeling pleased, content, or delighted. In the semantic field of joy, pleasure may represent a related but slightly distinct emotional experience that brings happiness or gratification.

CLICK FOR MORE CONTEXT	SEARCH	FREQUENCY	CONTEXT	ACCOUNT
1	2011	Case Histories	A B C	he is. For Christ's sake, Jackson. Do you get some sadistic <b>pleasure</b> in withholding information? Please tell me where he is, because a few people
2	1973	Columbo	A B C	to hold my Cabernet Sauvignon. [chuckles] Thank you very much. It was a <b>pleasure</b> . Say, would you mind if I came back again? Unofficially? What
3	1997	Homicide: Life on th...	A B C	you get a suspect, I'll rush DNA testing for a match. - <b>Pleasure</b> doing business with you. - Happy hunting. Mrs Bridgewell you told us before
4	2011	White Collar	A B C	interrogate a suspect. Well, what's wrong with mixing a little business with <b>pleasure</b> ? Plus, you owe me dinner. Uh, lunch. That was a
5	2007	ER	A B C	thanks for today, Tony. - I had a great time. - My <b>pleasure</b> , buddy. I don't know how to thank you. I haven't
6	2016	No Tomorrow	A B C	Then I make my move. Hi... Mr. Casey. It is a <b>pleasure</b> to meet you. My name is Evie Covington and I've worked for Cybermart
7	1958	Perry Mason	A B C	that better? - You're a good girl, Marian. It's a <b>pleasure</b> to do things for you, Uncle Martin. - Isn't it, Lester
8	1988	Miami Vice	A B C	man? You been eating your Wheaties? [ManSinging] Afternoon, gentlemen. Business or <b>pleasure</b> ? One of your members was murdered last night. We'd like to
9	1991	Teenage Mutant Ninja...	A B C	old volcano. Hello. Plant lovers of the world. It gives me great <b>pleasure</b> to announce that I, Professor Willy [Vanilli], have just dropped a canister of
10	1997	Nash Bridges	A B C	see you. Say hello to Rick. Rick, Tony. <b>Pleasure</b> . My <b>pleasure</b> . Is he good? Very good. Out of Freeport, right? When

Figure 3. Data for Pleasure

A treat is associated with joy that emphasizes something special or indulgent. It often involves an element of surprise or reward and is typically seen as a bonus or something out of the ordinary. Treats often provide a brief but intense burst of joy or happiness, often through an unexpected or enjoyable experience or item. Figure 4 analysed 'Treat' in exhibiting the emotion of 'Joy'. 'Treat' could also exhibit the emotion of anger as illustrated in entry 1 and entry 9; in particular, "That's no way to treat a telephone!" exhibits the emotion of anger instead of 'Joy'. Another thing which could be observed is that the word 'treat' mostly accompanied the word "special" and was used in the context of joyful events. In the context of joy, a treat can refer to something special or delightful that brings pleasure or happiness. It often implies an indulgent or enjoyable experience, such as a special reward, a pleasant surprise, or something that is particularly enjoyable.

CLICK FOR MORE CONTEXT	<input type="checkbox"/>	<input type="checkbox"/>	SAVE LIST	CHOOSE LIST	CREATE NEW LIST	SHOW DUPLICATES
1	1969	NBC Experiment in Te...	A B C	your phone's working. So long, pal. That's no way to <b>treat</b> a telephone! No wonder it isn't working! But it wasn't...		
2	1969	Bewitched	A B C	's just big enough for candy. Please, Mommy, just for a special <b>treat</b> . Sorry, young lady. But we're both gon na have a special		
3	1969	Bewitched	A B C	. Sorry, young lady. But we're both gon na have a special <b>treat</b> . Daddy's coming home for lunch. Oh, goody! Daddy will give		
4	1969	Bewitched	A B C	street. Now I know what's keeping your father so long. Trick or <b>treat</b> . Hello. Here's something for you and something for you. One for		
5	1968	Batman	A B C	for it. Why don't you come for it yourself? - A special <b>treat</b> for you. - A treat, Minerva? I'll be there shortly.		
6	1968	Batman	A B C	you come for it yourself? - A special treat for you. - A <b>treat</b> , Minerva? I'll be there shortly. - One moment, sir.		
7	1968	Batman	A B C	I get a free Eggplant Jelly Vitamin Scalp Massage. That was my special little <b>treat</b> , on the house because of that silly misunderstanding over your watch. Now,		
8	1968	Bewitched	A B C	- Oh, I'm glad you're back. I made us a special <b>treat</b> . What are they? Organic meatballs? They're soybean brownies. Oh,		
9	1967	Bewitched	A B C	your tinkling bell The new acquaintance This mortal meets He will dislike And with loathing <b>treat</b> - You don't like cream? - No. Why not? - Why		
10	1966	Star Trek	A B C	? I'll take two men with me -- Dr. McCoy to examine and <b>treat</b> the aliens if necessary, and you, Mr. [Bailey]. Sir? The		

Figure 4. Data for Treat

Joy itself is the central term within the semantic field and represents a deep and intense feeling of happiness or delight. Joy is characterized by a profound emotional state that can be long-lasting and impactful. It often goes beyond immediate sensory or pleasurable experiences and is associated with a sense of elation, fulfilment, or contentment. The word 'Joy' was used as a name mainly in the TV Corpus and also expressed the emotion of 'Joy' (Figure 5). 'Joy' was limited to the emotion of 'Joy' for feelings, and through times, it did not accompany any other emotion in it; instead was used as a name. Joy itself is a core term within the semantic field of joy. It represents a deep and intense feeling of happiness or delight. Joy often implies a sense of elation, an overwhelming positive emotion, or a state of great pleasure. It is typically associated with an intense and profound experience of happiness.

CLICK FOR MORE CONTEXT	<input type="checkbox"/>	<input type="checkbox"/>	SAVE LIST	CHOOSE LIST	CREATE NEW LIST	SHOW DUPLICATES
1	2007	My Name Is Earl	A B C	in here, too. He left because he was mad, and so was <b>joy</b> . If I ever wanted my tummy to stop hurting, I had to sell		
2	2015	The Simpsons	A B C	, the main problem is Marge Simpson! She's prompt, courteous and a <b>joy</b> to ride with. How do you know so much? Oh, she,		
3	2015	Midwinter of the Spirit	A B C	what sent the police round here. They had me down the station. Mrs <b>Joy</b> - They were all over my home. Mrs Joy - Ah, you pathetic		
4	2005	Noah's Arc	A B C	And for his first debut here bar in " Catch One " For your great <b>joy</b> , here is a beautiful and dynamic Lashans Deborah! - Cheers for Lashans.		
5	2009	Army Wives	A B C	when the accident happened. Well, I'm just grateful Denise was with Claudia <b>Joy</b> . I don't know many people who could have done what she did.		
6	1993	Lois & Clark: The Ne...	A B C	the orchard from this very room. " And every morning I awoke with such <b>joy</b> in my heart. " My orchard is just the same as it was then		
7	1983	Mansfield Park	A B C	I do, wanting but one thing - that you were here to share this <b>joy</b> with me. Dr Grant leaves the parsonage shortly, having succeeded to a stall		
8	2009	Army Wives	A B C	it easy. - Following doctor's orders? - Exactly. It's Claudia <b>joy</b> you have to worry about. She never slows down. That's true.		
9	2010	Inspector Lewis	A B C	joy.' Jez? Jez, what's the matter? An excess of <b>joy</b> ? What the hell does that mean? What was he planning on Friday that		
10	2008	'Til Death	A B C	dr. Patel About getting a mop around this mess. You were right, <b>joy</b> . We can be younger. We can turn back the clock. I can		

Figure 5. Data for Joy

A prize within the semantic field of joy represents something highly valued or cherished that brings a sense of accomplishment or success. It implies a reward or recognition for achievement or effort. Prizes can evoke a strong feeling of joy by acknowledging one's accomplishments or attaining something highly desired. 'Prize' exhibited the emotion of 'Joy' in terms of winning and was also used in the sense of consequence; so it expressed the emotion of 'Revenge' as in entry 9, stating, "Said it was the prize" (Figure 6). In the semantic field of joy, a prize can be understood as something valuable or cherished that brings joy when obtained or achieved. It often implies a sense of accomplishment, success, or recognition, resulting in a feeling of happiness and satisfaction.

The screenshot shows the TV Corpus interface with a search bar and navigation tabs. The search results table is as follows:

SEARCH	FREQUENCY	CONTEXT	ACCOUNT
FIND SAMPLE: <a href="#">100</a> <a href="#">200</a> <a href="#">500</a> <a href="#">1000</a>			
PAGE: << < 1 / 67 > >>			
CLICK FOR MORE CONTEXT <input type="checkbox"/> [?] <input type="button" value="SAVE LIST"/> <input type="button" value="CHOOSE LIST"/> ..... <input type="button" value="CREATE NEW LIST"/> <input type="checkbox"/> [?] <input type="button" value="SHOW DUPLICATES"/>			
1	2011	Top Chef Masters	A B C every dish has been served, one chef will emerge victorious with the \$100,000 grand <b>prize</b> for their charity, furnished by Kitchenaid... and be crowned as the w
2	2016	Trollhunters: Tales ...	A B C Oh! Thank you! Step right up! Toss a horseshoe! Win a <b>prize!</b> Step right up. Toss a horseshoe. Win a prize. Check out
3	2012	Treasures of Ancient...	A B C . Put the hat back on. Modern sculptors, like their Renaissance predecessors, <b>prize</b> the luminescence of Carrara marble. But for the Romans, this wasn't enough
4	1991	Beverly Hills, 90210	A B C listening. A city of 12 million people. I've got to claim my <b>prize</b> . Sounds like more of a punishment if you ask me. - Good night
5	1998	Goosebumps	A B C , he's stuck in this toy town "? May I present our grand <b>prize</b> winner. - [Todd] Erikson. - [Crowd_Cheering] [Crowd_Chanting] Speech! Speech! Speech!
6	2009	Beautiful People	A B C programme for intellectuals, Ashlene. Get with the programme. Who's the Turner <b>Prize</b> actually named after? Du n no. Tina? Really? Oh, I
7	2007	Life on Mars	A B C double-check every detail. Tick all of the boxes. Keep your eye on the <b>prize</b> . Sam. What are we waiting for? - Operator. - I need
8	2000	The West Wing	A B C 's why you want it front and center. The fourth-grader. That's the <b>prize</b> . What did they do to you? You're right about that part.
9	1984	Knight Rider	A B C gives me this radio. Yeah, just like that. Said it was a <b>prize</b> . I'd just bought their one millionth doughnut. Chocolate glaze, my usual
10	1988	Friday the 13th: The...	A B C by next year, I'll be giving you time off to accept the Nobel <b>Prize</b> , huh? That new case study you published is really turning a lot of

Figure 6. Data for Prize

All the other entries for synonyms of 'Joy' expressed the feelings of 'Joy' and were limited to it. It was also discovered in the TV Corpus that a term often used to represent the emotion of 'Joy' acquired some other sentiment in its use through time. On the contrary, a word less utilised to express the feeling of 'Joy' was limited to the expression of 'Joy'. It was also analysed that all synonyms of 'Joy' were fit for different contexts, such as 'Pleasure' for meeting persons, 'Treat' for events, "Prize" for winning pleasure and 'Gaiety' for sexual pleasure. These unique characteristics help distinguish the nuances within the semantic field of joy, highlighting different aspects and sources of joy, whether through sensory pleasure, indulgent treats, profound emotional experiences, or the accomplishment of valued goals or rewards.

The joy emotion has been explained in the TV Corpus using synonyms of joy, and it may be readily accessed by searching for these synonyms in their settings in informal speech. Native speakers may use appropriate phrases from everyday discussions to communicate sentiments of delight. The frequency of words describes the intensity with which a specific synonym expresses joy. As it is difficult to understand in informal speaking circumstances, a less frequent term used to illustrate sentiments of joy may create less intensity. TV Corpus has been exposed to informal native language expressions used to depict emotions of joy, and analysis of these expressions has been carried out with the help of TV Corpus.

While pleasure emphasizes immediate sensory or enjoyable experiences, treat adds an element of surprise or indulgence. As the core term, joy encompasses a deep and profound emotional state that goes beyond the immediate and can be long-lasting. Lastly, a prize relates to the concept of the joy derived from a sense of achievement or obtaining something highly valued. The findings indicate that TV Corpus can easily analyse emotions in informal daily life contexts and show appropriate words to exhibit appropriate feelings. The performance of the model for joy is evaluated using secondary data with the help of the mixed method. Quantitative data for joy consists of a table that provides synonyms and frequencies for qualitative data assessment, accomplished by descriptive research and data analysis.

Results support that TV Corpus can be used as a monitor corpus of informal English. TV Corpus, a monitor informal spoken English corpus, has exposed to informal native language expressions used for the depiction of emotions of joy and analysis of these expressions has been carried out with the help of TV Corpus. Therefore, this indicates that the TV Corpus can quickly analyse emotions in informal daily life contexts and show appropriate words to exhibit appropriate feelings. The performance of the model for emotion of joy is evaluated by using secondary data with the help of a mixed method. In summary, the TV Corpus by Mark Davies is a monitor corpus because it is a valuable resource for studying

the informal English language. Researchers can analyse this corpus to gain insights into language use in televised media and explore various linguistic phenomena within that specific context.

### 5. Conclusion

The research focuses on implementing Plutchik's Theory of Emotions to the TV Corpus created by Mark Davies, a prominent professor at Brigham Young University in the United States. The TV Corpus proved to be an excellent monitor Corpus for casual spoken English. Based on their synonyms in the English Oxford Thesaurus, one primary emotion, 'Joy' was analysed, and data was gathered for the study. According to the findings, 33 synonyms of 'Joy' were in the English Oxford Thesaurus. These terms were ordered in decreasing frequency order. Synonyms with higher use had a higher frequency and could communicate certain emotions more than their contemporaries; they were put higher in their relevant tables and vice versa. Three entries for 'Joy' had a frequency of more than 10000 among all the 34 findings for 'Joy'. Synonyms of 'Joy' were used extensively in the TV Corpus.

'Pleasure', 'Treat', 'Joy' and 'Prize' was the most occurring words in TV Corpus to exhibit the emotion of joy with frequencies 20908, 15532, 10572 and 6686, respectively were the most frequent synonyms of 'Joy' in TV Corpus making them most suitable words to express the feeling of 'Joy'. Entries for synonyms of 'Joy' expressed mixed feelings and were not limited to the emotion of 'Joy' only. It was discovered in the TV Corpus that a term more often used to represent the emotion of 'Joy' over time was also utilised in the sense of some other emotion which might exhibit the opposite emotion. On the contrary, a word less utilised to express the feeling of 'Joy' was limited to the expression of 'Joy'. It was also noticed that all synonyms of "Joy" were fit for different contexts, such as "Pleasure" for meeting persons, "Treat" for events, "Prize" for winning pleasure and "Gaiety for sexual pleasure.

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