

EMOTIONAL AND SEMANTIC DOMINANT IN THE POETRY OF THE PARTICIPANTS IN JOINT FORCES OPERATION

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*The aim of this article is to identify the emotional and semantic dominant in the poetry of the participants in the Joint Forces Operation. **Materials & Methods.** The study is carried out from the standpoint of a comprehensive psycholinguistic approach based on the integration of discourse analysis and psychoanalytic interpretation. To recognize the emotional and semantic dominant in the poetry of the participants in the Joint Forces Operation, the basic emotion theory is important. Decomposing complex emotions into simpler pieces of basic emotions makes it possible to determine the emotional and semantic dominant of a text. Materials to conduct this research are poetry of the participants in the Joint Forces Operation that is posted on Facebook social media accounts "Poems of ATO. Soldier", "Songs created in the zone of Anti-Terrorist Operation". **Results & discussions.** The poetry is characterized by paired combinations of the emotion of anger with emotions of fear, disgust, sadness, grief and joy. Anger also becomes the main element of complex emotions consisting of several components. The semantic dominant in the poetry from the perspective of the emotion of anger can be expressed as "I hate war". Expression of intensity of combatants' suffering is achieved in poetry by conveying sthenic emotion resulting in increased activity, which we denote as grief, and asthenic emotion which doesn't encourage further action, which we denote as sadness. The semantic dominant in the poetry from the perspective of grief and sadness can be considered as a cry for help. Emotion of fear in the poetry can be associated with the emergence of "existential anxiety", a core of which lies in a person's perception of the threat of non-being (mortality). In the poetry the emotion of fear often adjoins the emotion of guilt. The semantic dominant in the poetry from the perspective of the emotions of fear and guilt is understanding of death and immortality in the philosophical and religious context. In contrast to negative emotions associated with the past or present, the emotion of joy refers to the future tense. The semantic dominant in the poetry from the perspective of the emotion of joy is the idea of peace. **Conclusions.** Basic emotions of anger, grief, sadness prevail in the poetry of the participants in the Joint Forces Operation. However, any emotion is not in its own right, it exists in manifold combinations with other basic emotions creating different conglomerates. The general semantic dominant in the poetry of the participants in the Joint Forces Operation is "No to war".*

Key words: emotions, poetry, the emotional and semantic dominant, discourse analysis, psychoanalytic interpretation.

ЕМОЦІЙНО-СМИСЛОВА ДОМІНАНТА ВІЙСЬКОВО-ПОЕТИЧНОГО ДИСКУРСУ УЧАСНИКІВ ОПЕРАЦІЇ ОБ'ЄДНАНИХ СИЛ

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Метою статті є виявлення емоційно-сислової домінанти поезії учасників операції Об'єднаних сил. **Матеріали і методи.** Зведення складних емоцій до невеликої групи базових емоцій робить можливим визначення емоційно-сислової домінанти тексту. Семантичний аналіз дозволив виявити емоційно-сислову домінанту на рівні семантичних відносин між словами, а дискурс-аналіз забезпечив її розкриття на рівні змістової структури тексту. Матеріалом для проведення цього дослідження була обрана поезія учасників Операції об'єднаних сил, що розміщена на сторінках груп соціальної мережі Facebook «Вірші АТО. Солдат», «Пісні, створені в зоні АТО». **Результати і дискусії.** Для поезії характерні парні комбінації емоції гніву зі страхом, відразою, сумом, зневагою, радістю. Гнів також стає елементом більш складних емоцій, що складаються з декількох компонентів. На мовному рівні гнів знаходить своє вираження у вербальній агресії. Сисловою домінантою поезії в ракурсі емоції гніву можна виразити як «Я ненавиджу війну». Емоції горя і печалі часто комбінуються з іншими базовими емоціями для створення похідних об'єднань. На мовному рівні основним засобом вираження горя і печалі є лексичні одиниці, що мають семантичні компоненти 'смерть', 'біль', 'втрата', 'некло', 'смуток', 'самотність', 'образ', 'розчарування', 'безнадійність'. Сисловою домінантою в ракурсі емоцій горя і печалі є прохання о психологічній підтримці. Емоція страху пов'язана з появою «екзистенціальної тривоги», сенс якої полягає у відчутті людиною загрози небуття. Емоція страху часто межує з емоцією провини. Основним засобом вираження емоцій страху і провини є лексичні одиниці, що мають семантичні компоненти 'смерть', 'втрата', 'жертва', 'небо', 'некло'. Сисловою домінантою поезії в ракурсі емоцій страху і провини є уявлення комбатантів про смерть і безсмертя людини у контексті філософсько-релігійного контексту. Основним засобом вираження емоції радості є емотиви, що мають семантичні компоненти 'щастя', 'світ', 'перемога', та окличні речення. Сисловою поезії в ракурсі емоції радості є ідея миру. **Висновки.** В поезії учасників операції Об'єднаних сил превалюють емоції гніву, страждання, страху. Однак, будь-які емоції існують не в безвідносному прояві, а в розмаїтті комбінацій з іншими базовими емоціями, створюючи різні конгломерати. Загальною сисловою домінантою поезії учасників Операції об'єднаних сил є «Ні війни».

Ключові слова: емоції, військово-поетичний дискурс, емоційна і сислова домінанта, дискурс-аналіз, психологічна інтерпретація.

Introduction

1.1. Multidisciplinary approach. Since the subjects of psycholinguistics is a wide range of speech activity and human speech behavior, psycholinguistics enters into areas related to linguistics such as cognitive psychology, memory psychology, sociolinguistics, neurophysiology, clinical psychology, etc. This fact illustrates the development of interdisciplinary integration between psychology and linguistics. This process is characterized by the creation of new cross- and even interdisciplinary connections at a new level of interaction. Thus, psycholinguistic studies in the field of literature "have led to the to the formation of a system of artistic psychologism as a poetic principle and have facilitated discoveries of new forms of artistic social analytics that correlate with psychologism and characterology" (Proskurin, 2008). The study of poetry as a means of expressing the emotional and psychological sphere of the individual determines the attention to the poetry of the Ukrainian participants in the Joint Forces Operation.

1.2. Analysis of recent research and publications. This article is based on research papers of A. Utyuganov (Utyuganov, 2013) (the patterns of semantic sphere transformation of the servicemen who survived combat stress are studied); O. Simonova, N. Pokrovsky, D. Efremenko (Simonova et al., 2014) (emotions are considered as cognitive-affective complexes that have cultural content, behavioral expression and perform certain social functions); W. Nash, J. Alam, M. Dulal, M. Knežević, D. Krupić, O. Šučurović (Nash, 2007; Alam & Dulal, 2018; Knežević et al., 2016) (the study and description of various psychological states of veterans of military operations at different time periods after exposure

to combat stress and trauma is carried out) and others. The aim of this article is to identify the emotional and semantic dominant in the poetry of the participants in the Joint Forces Operation.

Materials and Methods

1.1. Integration of discourse analysis and psychoanalytic interpretation as a scientific method of psychoanalysis. This study is carried out from the standpoint of a comprehensive psycholinguistic approach, in which the text emotionality means “the leading motive of speech activity representation, the only representative of which at the level of mental reflection are emotions” (Kinzel, 2000). It can be assumed that a more complete result can be got through the integration of discourse analysis and psychoanalytic interpretation. The expediency of a discursive approach is based on the assertion that discourse analysis has the most empirically oriented approach and allows to focus on extensive psychological issues such as cognition, emotions, attitudes, values, prejudices, memory, motives. Psychoanalytic interpretation as a scientific method of psychoanalysis considered as a special cognitive guideline with such characteristic features as accentuation of values and the assumption of experience self-sufficiency focuses on the symbolism of the unconscious, universal meanings and psychological mechanisms that are important material to analyze totality of derived psychological meanings present in the poetry of the participants in the Joint Forces Operation.

2.2. Procedure. Combat stress and its consequences are felt by each combatant in very different ways and determined by a series of factors (features of an organism, strength and duration of the influence of combat stressors, etc.) (Armenta et al., 2018). But analysis on large collections of poetic texts, including internet discussion groups, online reviews, web blogs, and social media, makes it possible to highlight dominant emotions, the manifestation of which can be considered as one of the combat stress reaction. The dominant emotion is represented by various forms of linguistic expression fixed in emotive units, the structuring of which occurs under the influence of the dominant emotion with highlighting the semantic idea of the text or its fragment (Bolotnova et al., 2003). In the study, the semantic analysis of keywords, which are sorted on the grounds of certain emotion manifestations, made it possible to identify the emotional-semantic dominant at the level of semantic relations between the words of the text. Discourse analysis ensured its identification at the level of the semantic structure of the text.

2.3. Materials. Materials to conduct this research are poetry of the participants in the Joint Forces Operation posted on the pages of groups “Poems of ATO. Soldier”, “Songs created in the zone of anti-terrorist operation”.

Results and Discussions

3.1. Theoretical approach to define and analyze emotions. Motivational approach to the study of emotions developed by R. Williams makes it possible to understand how cognitive processes in the subject’s response system acquire a variety of emotional content. Since emotions in military poems relate to armed conflict, the motivational component of emotions, which is actualized every time whenever military events are perceived should be taken into account during the course of study: “a person’s actions prompted by emotions can be aimed at strengthening, improving, transforming, breaking the connection with the subject” (Plutchik, 1962; Pyryev, 2015: 656-657). In this aspect the following clauses are relevant for the concept *emotion* definition: emotions have an objective content and are associated with the objective world; emotions belong to the unconscious bases of motivation; emotions have energy that can turn behavior towards an object (Pyryev, 2015: 661). Thus, in this study emotions are defined as a special type of individual’s mental processes or states, which are manifested in the experience of any significant situations and differ from each other in their motivational content and behavioral expression.

To recognize the emotional and semantic dominant in the poetry of the participants in the Joint Forces Operation, the basic emotion theory is important. This theory claims that so-called ‘basic emotions’ exist. These basic emotions cannot be reduced to more fundamental emotions and serve as the basis for complex emotions (Reisenzein, 1994). Derivatives of

basic emotions are qualitatively new formations that come into existence from two or more basic elements in the process of syncretism, and the basic emotions do not lose their essential features but act already as components of a complex emotion (Plutchik, 1962). Decomposing complex emotions into simpler pieces of basic emotions makes it possible to determine the emotional and semantic dominant of a text. In this study it is suggested we have twelve basic emotions: joy, fear, surprise, sadness, anger, disgust, contempt, grief, shame, interest, guilt, embarrassment (Izard, 2007).

3.2. *Emotion of anger.* Analysis of the keywords, which are sorted on the grounds of certain emotion manifestations made it possible to conclude that anger is represented in the poetry at the linguistic level most of all. High priority of this emotion can be explained by the fact that poetic themes concern, first of all, the moral and ethical sphere, and anger acts as an emotional reaction to evil and injustice, it is “the fastest and strongest reaction to a situation in which justice, to varying degrees, is violated, or there is some other moral damage” (Abramova, 2017: 156-157). Anger acts as a reliable indicator of moral outrage caused by the reprehensible actions of another person (structure, organization, country): *War is everywhere... Everyone has his own one. Someone fight with his conscience, if it is present... Someone fights for promotion, and another goes right into the line of fire for the future... Someone calls loudly: “Forward!” And someone shouts: “I didn't have anything to do with that.”* (FB). Anger is an emotion that is usually accompanied by a number of others (Charles & Spielberger, 2009). Poetry of the participants in the Joint Forces Operation is characterized by paired combinations of anger with fear, disgust, sadness, neglect, joy, for example *Today blood was spilled on the snow again, and the snow melted even in the freezing cold. And I hate even more those who have pointed their weapons at us. And I hate those who multiply their capital in the war. It's a shame that hucksters thrive in my country* (FB). Anger can interact with the emotion of joy. The cooperation of anger and joy stimulates a positive outlook, which can be considered as a perspective view of life, helps military men to maintain composure and gain confidence in their capabilities: *Not having been on front-line duty you are tearing apart my native land like angry rats! Your money is a soldier's life! Your souls are waste burial place! But we believe that we will win the war and return home alive!* (FB). In the above example the combination of anger and joy is reflected at the language level as an elation, enthusiasm, anticipation of victory over the enemy, experience of triumph. In this text fragment self-esteem is manifested simultaneously with a colossal charge of confidence and strength. Anger mobilizes energy for self-defense and provides the individual with a sense of vitality (Lukanova, 2008: 429). In this case, anger plays a vital role in protecting a decision maker from hesitation, risk aversion and excessive introspection. Thus, psychological safety of soldier largely depends on the ability to feel and show anger (Charles & Spielberger, 2009).

In the poetry of the participants in the Joint Forces Operation anger also becomes an element of more complex emotions consisting of several components: *We have heavy casualties, six people in half an hour. I'm closing their eyes. At last we received the order but I curse those who gave the order “observe and report” instead of “return fire”* (FB). In this fragment the combination of anger, grief, contempt, embarrassment creates a derivative emotion, namely hatred. The basis for the emergence of hatred is a mortal threat and a desire to protect oneself, to fight back. Since the soldier cannot destroy or move away from the object of threat the psychological defense mechanism “substitution” is activated, and soldier takes his anger out on the wrong person that has nothing to do with the object of hatred.

Consider the following passage: *Plot the route through the cemetery so that everyone who travels to Moscow can see the faces of comrades who have died during battles fighting for the country... And then shamelessly go to those who betrayed, humiliated, lied. You scarcely can expect approval from a soldier if you make a deal with the devil...* (FB). In this passage the combination of the fundamental emotions sadness, anger, disgust, contempt, grief creates a qualitatively new emotion, namely hostility, which is manifested in the poetry through attribution, assessment, ascribing meaning, reconstruction of meaning, explication of emotional attitude, etc. Hostility as a set of negative attitudes towards objects is characterized

by a high degree of attributions (general level of hostility), awareness and generalization (Kuznetsova, 2011). Analysis of the cognitive component of hostility proves that hostility in the poetry is based on negative attributions that are conscious in nature, namely, indifference (disrespect), which is identified with betrayal (*betrayed, humiliated, lied; make a deal with the devil*). The choice of such negative attribution is not accidental since in Christianity betrayal is considered the most terrible and shameful sin and is associated with the sin of Judas who is a symbol of selling not only God but also a friend. At the linguistic level anger finds its expression in verbal aggression. While aggression is often expressed by means of lexical and phraseological units (words and expressions denoting antisocial, socially condemned activity; words containing an expressive negative assessment; slang, colloquialisms, neologisms), stylistic devices (hyperbole, paradox, antithesis, satire, ambiguity, anticipation and others) only emphasize the aggression conveyed with help of lexical and phraseological units. Thus, the semantic dominant in the poetry of the participants in the Joint Forces Operation from the perspective of anger can be expressed as “I hate war”: *I hate a war where huge money rules. I hate a war where politicians lie* (FB).

3.3. *Emotions of grief and sadness.* The next emotion, which is significantly manifested in the poetry of the participants in the Joint Forces Operation is grief. Since grief is a universal response to the loss of attachment (Freed & Mann, 2008), the cause of this emotion regarding combatants is emotional deprivation, that is, the lack of opportunity to establish a close emotional relationship with someone or the breaking the emotional bonds in the event that they have already been created: *My darling! If you only knew how at night after a bloody combat in a dream my soul cried out of a desire to be with you* (FB). Expression of intensity of combatants' suffering is achieved in poetry by conveying sthenic emotion resulting in increased activity, which we denote as grief, and asthenic emotion which doesn't encourage further action, which we denote as sadness. Person experiences suffering in both grief and sadness but in grief the suffering is expressed intensely. Grief is an active, living emotion (Shirai & Suzuki, 2017), there is activity rather than passivity, a soldier vents his emotions and not silently blinks tears back: *Never let people forget those who have fallen for our country. If it must be done, then shout! But do not be silent!* (FB). As human activity decreases and suffering gradually becomes silent, grief transforms into sadness: *Don't give up ... But I can't bear any longer, I feel only loneliness that goes on and on, without end. Where there has been my soul there are just ashes by now* (FB). Like fear sadness is the quietest emotion, it is more like “I am emotion” rather than “this is emotion”, which means that sadness is turned inward of soldier and isn't directed to external causes (Lauwerijssen, 2008). Suffering can also be recognized as sadness when grief is purposefully controlled and only social signs of sadness are perceivable: *The third toast “Do not cry in silence!” has become a commonplace. And bitter vodka in a glass has become water* (FB). The emotional state of sadness is less tolerated than grief since a soldier is increasingly aware of his loss and its consequences: *I have remained alive and this is my burden. I must always live with it* (FB). In the poetry of the participants in the Joint Forces Operation suffering is often combined with other basic emotions to create derivative complex combinations. When a soldier experiences both suffering and happiness he may experience nostalgia: *In the past everything was different, long ago, before the war a little boy played with him, and he saw the beautiful dreams* (FB); the result of a combination of suffering and surprise is confusion: *I don't even know for what someone's mother turned grey?* (FB); the result of the combination of suffering and anger is resentment: *But who wants to listen about somebody else's pain?*; the result of the combination of suffering and disgust is depression: *Platoon position is out of radio contact again, the tanks are clamoring in Kominternovo, and, as always, there is mud in the trenches* (FB).

At the linguistic level the main means of expression of grief and sadness are lexical units that have semantic components `death`, `pain`, `loss`, `hell`, `despondency`, `loneliness`, `resentment`, `disappointment`, `hopelessness`. According to K. Lauwerijssen, an important social function of suffering is that it can motivate a person to bring claims against society (Lauwerijssen, 2008), so the semantic dominant in the poetry of the

participants in the Joint Forces Operation from the perspective of grief and sadness can be considered as a cry for help: *Let me go down of here, pull me off the cross!!!* (FB).

3.4. *Emotions of fear and guilt.* Emotions of anger, grief and sadness are abundant in the poetry of the participants in the Joint Forces Operation. However, in our opinion, the emotions of fear, guilt and joy should be mentioned. The emotion of fear is quite typical for a person, especially in extreme activities and under adverse conditions (Dorofeeva, 2002: 182). In many cases, fear during combat is conditioned reflex mechanism since after completing the battle training programs emotional reactions can arise as a result of imitation (battle modeling). In combat conditions this helps to quickly recognize those places and phenomena that represent a specific threat to life, instantly assess the risk and make a decision (Dorofeeva, 2002: 182). First of all, fear in the poetry of the participants in the Joint Forces Operation can be associated with the emergence of “existential anxiety”, a core of which lies in a person’s perception of the threat of non-being (mortality). The remedy for the fear of death becomes the belief in the resurrection of body, ideas of an “immortal soul” and cultural memory: *Don’t count us out into oblivion; We left without saying goodbye. The one thing we asked you to do, that is to remember* (FB). In the poetry the emotion of fear often adjoins the emotion of guilt. The experience of guilt is predominantly associated with social empathy and is caused by self-condemnation: *I’ll have forever felt guilty for saddening you when I left for war* (FB). At the linguistic level the specifics of the emotion of death is the demonization of the death image: *Chimeras, demons, ghosts pay homage to war* (FB). The main means of expression of emotions of fear and guilt are lexical units with semantic components `death`, `loss`, `sacrifice`, `heaven`, `hell`. The semantic dominant in the poetry of the participants in the Joint Forces Operation from the perspective of the emotions of fear and guilt is understanding of death and immortality in the philosophical and religious context.

3.5. *Emotion of joy.* In addition to a wide variety of negative emotions manifested in the poetry of the participants in the Joint Forces Operation we consider it useful to provide some information on positive emotion, namely joy. In contrast to negative emotions associated with the past or present, the emotion of joy refers to the future tense. The main reasons for the emotion of joy are optimism as an attitude towards the successful development of events, a purpose for life, high self-esteem: *My friends will greet me, Mom will smile, children’s laughter will peal out in my house again* (FB). The main means of expression of emotion of joy are lexical units with the semantic components `happiness`, `peace`, `victory`, as well as exclamation sentences. The semantic dominant in the poetry of the participants in the Joint Forces Operation from the perspective of the emotion of joy is the idea of peace: *I want peace. I do not want war!!!!* (FB).

Conclusions

The poetry of the participants in the Joint Forces Operation is characterized by paired combinations of the emotion of anger with emotions of fear, disgust, sadness, grief and joy. Anger also becomes the main element of complex emotions consisting of several components. At the linguistic level anger is expressed in verbal aggression. The semantic dominant in the poetry from the perspective of the emotion of anger can be expressed as “I hate war”. Expression of intensity of combatants’ suffering is achieved in poetry by conveying sthenic emotion resulting in increased activity, which we denote as grief, and asthenic emotion which doesn’t encourage further action, which we denote as sadness. At the linguistic level the main means of expression of grief and sadness are lexical units that have semantic components `death`, `pain`, `loss`, `hell`, `despondency`, `loneliness`, `resentment`, `disappointment`, `hopelessness`. The semantic dominant in the poetry from the perspective of grief and sadness can be considered as a cry for help. Emotion of fear in the poetry can be associated with the emergence of “existential anxiety”, a core of which lies in a person’s perception of the threat of non-being (mortality). In the poetry the emotion of fear often adjoins the emotion of guilt. The main means of expression of emotions of fear and guilt are lexical units with semantic components `death`, `loss`, `sacrifice`, `heaven`, `hell`. The semantic dominant in the poetry from the perspective of the emotions of fear and guilt is understanding of death and immortality in the philosophical and religious context. In contrast

to negative emotions associated with the past or present, the emotion of joy refers to the future tense. The main means of expression of emotion of joy are lexical units with the semantic components `happiness`, `peace`, `victory`, as well as exclamation sentences. The semantic dominant in the poetry from the perspective of the emotion of joy is the idea of peace. Basic emotions of anger, grief, sadness prevail in the poetry of the participants in the Joint Forces Operation. However, any emotion is not in its own right, it exists in manifold combinations with other basic emotions creating different conglomerates. The general semantic dominant in the poetry of the participants in the Joint Forces Operation is “No to war”.

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