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A TRANSDISCIPLINARY APPROACH TO TEACHING ENGLISH "EMOTION VOCABULARY" TO ADULT LEARNERS

Viorica LIFARI
PhD, Associate Professor
Moldova State University, Republic of Moldova
ORCID: https://orcid.org/0000-0001-5274-1968

Abstract: ***In the era of the Internet and Globalization the approach to teaching English in adult learners and not only has shifted from a monolingual paradigm to a plurilingual one, from a monodisciplinary approach to a transdisciplinary one, as well from a teacher centered perspective to a student centered education.***

Moreover every process in which the human being is an actor is examined in a holistic way by means of the tools known to the scientists. Thus many sciences come together to explain concepts and ideas and their differences among various cultures, fact which contributes to a better understanding of how to develop qualitative intercultural communication as English is the global language for human verbal interaction.

Emotional intelligence is one of the key successful skills which contributes to the development of a good human interaction in one culture or interculturally that is why a transdisciplinary approach to teaching "emotion vocabulary" plays a crucial role. Emotional intelligence refers not only to the linguistic competence of the speaker who can express his/her/their feelings in a certain culture or inter-culturally but also contribute to the development of the other skills which together make up the complex ability of an emotional literacy in a person.

Key words: *approach, emotional intelligence, emotion vocabulary, empathy, teaching English, transdisciplinary.*

Introduction.

In Chapter 16 "Schooling the Emotions" D. Goleman gives a quotation elaborated by Erasmus. It says: "The main hope of a nation lies in the proper education of its youth." [Apud: 4, p. 187] This statement challenges a teacher of any subject to mould the brains of their students in the best way, including the development of the emotional intelligence skill which is one of the most essential ability for communication. With the era of the Internet we all started to communicate globally using as an instrument of communication the English language.

The English language is one of the most spoken languages on the globe in the present era. According to D. Crystal, currently, there are approximately 75 territories where English is spoken either as a first language (L1), or as an official (i.e. institutionalized) second language (L2) in fields such as government, law, and education. The total numbers of L1 and L2 English speakers amount here to 329,140,800 and 430,614,500 respectively, and together these speakers constitute almost a third of the total population of the above territories (2,236,730,000 in total) [Apud: 6, p. 2].

In the context of teaching English to adults, and here we mean people 18+ a document of reference in Europe is the Common European Framework of Reference for Languages (CEFR). The concept of CEFR is promoting multilingualism and plurilingualism

while teaching languages. In order to differentiate between the two we apply to the cited above document and learn that mainly in a multilingual classroom languages are used and learned separately, while a plurilingual classroom is a class which base on diversity to improve communication awareness and learning. Plurilingialism values all language knowledge however small a person acquires throughout life. Plurilingual people develop open attitude to all languages and cultures [3].

According to EU experts in teaching languages "A plurilingual approach is a combination of ability and attitude. It is the ability to use all linguistic resources and a variety of strategies when trying to communicate with people who speak other languages. Several languages are present in our classroom, so it is plurilingual, the language of schooling is English but the students know German, Croatian, Romanian, Arabic and Turkish as their first language; at the same time they learn French, Italian or Spanish as well. The tasks they are given at the lesson with emphasis on plurilingualism is working on a project, problem solving. The members of a company come with various national backgrounds and the students who speak more languages can mediate between those who still learn the second or third language [3].

Theoretico-practical background.

Having identified what is a plurilingual approach to teaching languages further we are going to focus on the transdisciplinary approach to teaching languages as "methods throughout centuries tried to meet the social needs of any country. That is why the goals of teaching underwent constant changes [1, p. 31]. This idea comes to mind when we learn from Sociolinguistics that the best age to learn a second or third language is before the teenager turns twelve. At this moment a teacher becomes curious to find out the answer to this question in Neurolinguistics and discover what happens in the student's brain before 12 and after this age and it is here that the transdisciplinary journey starts. Moreover transdisciplinarity enlarges with the topic that is being studied. Acquiring "emotion vocabulary" seems easy in a native language and it starts at the age of 4 or 5 but doing it in a foreign language where culture is like an invisible wall apparently is not quite plain. Thus the issue becomes much more challenging and the teacher must be prompt in including information from the field of Psychology (as emotions are firstly the Psychology domain) further on the adults we teach are people from different countries and cultures thus we add ideas from Linguistic Anthropology and Sociology. In such a way the background snowball of one issue, i.e. teaching "emotion vocabulary" to adults enlarges its different scientific layers which becomes not only transdisciplinary but also quite complex.

Focusing on teaching "emotion vocabulary" proper we start with the terms which denote the biological or simple emotions according to P. Ekman. They are: *anger, sadness, fear, happiness, love, surprise, disgust and shame* [Apud: 4, p. 207]. At first sight everything seems quite plain about these terms as they can be found in translation in Romanian and Russian, the main mother tongues of students in the Republic of Moldova. But if we consult the work of the famous cognitive linguist Anna Wierzbicka who studies emotion concepts in various types of cultures we discover that each apparently similar term in a language (out of the three mentioned above) have cultural specific meaning and semantic frames peculiar to the corresponding languages and cultures [11]. To prove this idea we introduce the English idiomatic expression "to have butterflies in the stomach" which in British English is associated with nervousness, while in American English stands for a "love feeling" (used in the movie "The Gossip Girl", produced in 2015) [5]. It is due to the influence of the American English that this expression with the meaning of "feeling love" was borrowed and translated by means of calquing method into Romanian and used by Irina Binder in her novel

“Fluturii” (butterflies) and also in Russian as found in the song of Gliukoza “бабочки в животе это моя любовь к тебе.” (“butterflies in my stomach stand for my feelings to you”). This is only one example of global influence of American English onto the other languages, but it is also an instance of different meaning of the same expression in the two cultures: British and American.

Another issue connected to a successful acquisition of the English “emotion vocabulary” is not only the basic terminology and the diverse idioms found in different languages but also the type of culture and its association to emotion expression or emotion control. In fact the latter (emotion expression and their management) find themselves in the concept introduced by D. Goleman “emotional intelligence” or EQ. The psychologist offers clear arguments about the importance of EQ in communication and identifies EQ as a combination of skills which include the self identification of emotion states (connected to their lexical expression), their management and reading the other people’s emotions from their faces or behaviour. “All emotions are, in essence, impulses to act, the instant plans for handling life that evolution has instilled in us. The very root of the word *emotion* is *motere*, the Latin verb “to move,” plus the prefix “e-” to connote “move away,” suggesting that a tendency to act is implicit in every emotion.” [4, p. 13] A definition given in the Oxford English Dictionary says that “emotion” is “any agitation or disturbance of mind, feeling, passion; any vehement or excited mental state.” [4, p. 207]

Coming back to the idea of the terms which denote the primitive or basic emotions it is also important to consult the opinion of the pioneers of emotion studies. As stated above an “emotion is action”, thus “these biological propensities to act are shaped further by our life experience and our culture. For instance, universally the loss of a loved one elicits *sadness* and *grief*. But how we show our grieving —how emotions are displayed or held back for private moments—is moulded by culture, as are which particular people in our lives fall into the category of “loved ones” to be mourned [4, p. 14], respectively the rituals and the verbal expression during these rituals are culture specific. If in the Romanian language and culture the grieving is intensified by the weeping of the dead in a loud voice made by two hired women, in “the British culture the public funeral procession happens in silence and no weeping is done, on the contrary they manifest stoicism by dropping no tears.” [12, p. 100-101]

As people we live in two minds as we can be both rational and emotional. “These two fundamentally different ways of knowing interact to construct our mental life. One, the rational mind, is the mode of comprehension we are typically conscious of: more prominent in awareness, thoughtful, able to ponder and reflect. But alongside that there is another system of knowing: impulsive and powerful, if sometimes illogical—the emotional mind. The emotional/rational dichotomy approximates the folk (distinction between “heart” and “head”; knowing something is right “in your heart” is a different order of conviction—somehow a deeper kind of certainty—than thinking so with your rational mind.” [4, p. 15]

The linguistic evidence found in English shows that the “heart” was once the organ of memory as in the expression “to learn by heart,” however from Middle English we know that this idiom entered the English vocabulary from Middle French and brought the meaning with it.

Very often the “emotion vocabulary” is somatised, which means that we encounter emotion states associated with parts of the human body. This knowledge helps the teacher of English make up exercises which their students will find interesting and associative with the parts of the body. These exercises can be based on teaching reading at first as fiction employs a considerable number of somatic idioms to express the emotions which are

experienced by the characters of the story. At this stage the students can identify the expressions and deduce the meaning they bear from the context and check with the meaning found in the dictionary to become aware of the various possible contexts in which an expression of this type can be used so as to be able to introduce it into one's own context later at the stage of post reading when students are involved into retelling or a more complex task – how the plot of the story changes if we deviate from the original one produced by the writer of the literary piece.

On the intercultural level the emotion and the human organ often do not coincide and this fact can involve the learners of English from various cultures into interesting activities during the lesson. The "heart" lexeme is part of many idioms in English and used in the expression it contributes to a metaphorical representation of the emotive meaning. For example: "to wear the heart on one's sleeve," the meaning of which is to show ones sensitiveness; "chicken hearted", being fearful. The "head", on the contrary, is the supreme organ of a human body as it stands the highest in the body. When the "head" goes down its possessor is vulnerable, better saying is "in love," as in "head over heels in love". Neither in Romanian nor in Russian such a movement of the "head" would denote a state of love. In Russian we can say "потерять голову", (literally "lose one's head). But there are other idioms in Romanian and Russian which show a cultural attitude to love, for instance: "a fi îndrăgostit până peste cap" and "быть по-уши влюбленным", expressions which show a positive perspective of "love" as it denotes a "movement up".

Another idea in teaching "emotion vocabulary" in English is by means of colours. Various colours of the human face usually stand for certain emotions. The association of the emotions with the colour is culture specific too and the teacher has to explain the students that this layer of metaphorical vocabulary needs special attention. For example "red" is mostly associated with "shame," "embarrassment" or "anger" as in the following examples: *She bends over, her face red, and begins to wipe up the mess … Ralph clenched his fist and went very red* [7, p. 29].

"Yellow" is traditionally bivalent and stands for both positive and negative emotion concepts meaning "happiness" and "jealousy" or "deceit" in the English language as in the example: *I always knew you were yellow!* (An informal use of showing disapproval.) [2, p. 1698]

"Orange" colour lexeme shows "enthusiasm," says Pilar Roz Vaz but provides no example [10].

"Blue" colour lexeme is traditionally associated with the concepts of "sadness" and "depression" in the English language. For instance: *I feel blue today* [2, p. 144].

Traditionally "green" is associated with the concepts of "renewal," "youth," "inexperience," but concerning emotions it stands for "envy." The "green" colour lexeme is used mostly in the idiom "to be green with envy." [2, p. 637]

"Purple" colour associates with "royalty," "nobility," "spirituality," "wisdom," "enlightenment," "arrogance," while as an emotion concept it renders "anger." For instance: *He referred to me as 'the enemy' and used to go purple in the face at the very mention of my name* [2, p. 1167].

"Gray" in AE or "grey" in BE is a colour associated with "sadness," "worry" and "tiredness." For example: *Otto was still looking grey and very tired. Coward walked in with a grey face and said it was terrible* [2, p. 638].

"White" colour lexeme used in idioms can stand for some negative emotion concepts such as "rage," "fear" and "shock," for instance: "to go white with rage" and "as white as a sheet." [13, p.118]

Based on this glotto-cultural information the teacher can provide students with exercises which help associate emotion with the colour in English and in such a way contribute to the learning of specific metaphorical meaning of "emotion vocabulary."

The connection of the emotion concepts with the culture and language is evident from the issues discussed above still a learner of English should be aware of the **silent language** as well, ideas and thoughts, attitudes that are not linguistically expressed but belong to deep culture. Here we mean the attitude of the people who speak English to the expression of emotions. If the British are more reserved and "keep their upper lip stiff" (another somatism which denotes the control of emotions) the Americans are more open and they think people should express their emotions verbally, tell the others about their states so as the others will express empathy. This is a type of behaviour found in an **individual type of culture**. In the Romanian and Russian cultures, societies still of a collective type and with elements of individualistic type of culture among the young generation (generation Z) emotions are expressed with concern towards the others. In a collective type of culture if you will bring discomfort to your parent or teacher it is better to control our emotion and not speak about it, so in this type of society emotions come from the relations with the others and the topic of emotions among the adults is not a usual one to discuss or express. This difference in perceiving and expressing emotions is also important to teach to adult students.

Thus differences in the cultural "spotlight" of emotions reflect the differences in cultural models of behaviour generally. In independent cultures, such as the United States, feelings, thoughts and actions are understood to arise from the individual and his or her internal states. In contrast, in interdependent cultures, such as Japanese, feelings, thoughts and actions are understood to arise from the relationships between individuals; emotions here are an interdependent project, necessarily involving the psychological states and associations of others. For the Japanese, emotions are 'between people,' whereas for Americans emotions are 'within people' [9].

For a further reflection on the topic I would like to cite D. Goleman and introduce the idea that as biological beings the humans are of two types: sensitive and less sensitive. This ability of the people who are sensitive to identify emotions in themselves and in the others is a natural thing. "Some of us are naturally more attuned to the emotional mind's special symbolic modes: metaphor and simile, along with poetry, song, and fable, are all cast in the language of the heart. So too are dreams and myths, in which loose associations determine the flow of narrative, abiding by the logic of the emotional mind. Those who have a natural attunement to their own heart's voice—the language of emotion—are sure to be more adept at articulating its messages, whether as a novelist, songwriter, or psychotherapist." [4, p. 44]

In the same context I would like to bring the arguments given by D. Goleman about the positive influence of emotions on a person in the course of life as they can bring job satisfaction, hope and success. Thus while "a sense of self-mastery, of being able to withstand the emotional storms that the buffeting of Fortune brings rather than being "passion's slave," has been praised as a virtue since the time of Plato [Apud: 4, p. 46], D. Goleman considers that "a view of human nature that ignores the power of emotions is sadly short-sighted." [4, p. 11]

To be aware of one's emotions and to be able to identify them in one's interlocutor as well, to handle them when necessary and to manifest empathy, one has to develop the emotional intelligence. Coming back to the idea that some people who listen to their heart less do not know how to lexicalise the feelings which they have psychologists say they are even not aware about their concrete feelings. "Empathy builds on self-awareness; the more

open we are to our own emotions, the more skilled we will be in reading feelings. **Alexithymics**, who have no idea what they feel themselves, are at a complete loss when it comes to knowing what anyone else around them is feeling. They are emotionally tone-deaf. … Confused about their own feelings, **alexithymics** are equally bewildered when other people express their feelings to them. This failure to register another's feelings is a major deficit in emotional intelligence, and a tragic failing in what it means to be human." [4, p. 74]

On the contrary those who are more sensitive to emotions and work on developing their EQ are more successful and optimistic. Scientists say that "this power to determine emotion is akin to what is called in biology a zeitgeber (literally, "time-grabber"), a process (such as the day-night cycle or the monthly phases of the moon) that entrains biological rhythms. For a couple dancing, the music is a bodily zeitgeber. When it comes to personal encounters, the person who has the more forceful expressivity—or the most power—is typically the one whose emotions entrain the other. Dominant partners talk more, while the subordinate partner watches the other's face more—a setup for the transmission of affect [4, p. 89].

In the passages above I mentioned the concept of "empathy" several times. It is a key social ability, understanding others' feelings and taking their perspective, and respecting differences in how people feel about things. Relationships are a major focus, including learning to be a good listener and question-asker; distinguishing between what someone says or does and your own reactions and judgments; being assertive rather than angry or passive; and learning the arts of cooperation, conflict resolution, and negotiating compromise [4, p. 92]. Thus "empathy" supposes not just imitating the face of the person experiencing emotions (as children sometimes do at the initial stage of developing empathy) but attuning with him/her.

Another idea from researchers in Sociology and Psychology which stands in contrast to those who think that emotions are a prohibited topic is the following "one key social competence is how well or poorly people express their own feelings. P. Ekman uses the term "display rules" for the social consensus about which feelings can be properly shown when. Cultures sometimes vary tremendously in this regard this is proved by the study of the facial reactions of students to a horrific film about ritual circumcisions of teenage Aborigines. When the Japanese students watched the film with an authority figure present, their faces showed only the slightest hints of reaction. But when they thought they were alone (though they were being taped by a secret camera) their faces twisted into vivid mixes of anguished distress, dread, and disgust [Apud: 4, p. 86]. This experiment shows the cultural way of expressing emotions in the case of the authority presence.

There are several basic kinds of display rules. One is minimizing the show of emotion—this is the Japanese norm for feelings of distress in the presence of someone in authority, which the students were following when they masked their upset with a poker face. Another is exaggerating what one feels by magnifying the emotional expression; this is the ploy used by the six-year-old who dramatically twists her face into a pathetic frown, lips quivering, as she runs to complain to her mother about being teased by her older brother. A third is substituting one feeling for another; this comes into play in some Asian cultures where it is impolite to say no, and positive (but false) assurances are given instead. How well one employs these strategies, and knows when to do so, is one factor in emotional intelligence [4, p. 86].

Psychologists say "emotions are contagious. … Most emotional contagion is far more subtle, part of a tacit exchange that happens in every encounter. We transmit and catch

moods from each other in what amounts to a subterranean economy of the psyche in which some encounters are toxic, some nourishing. This emotional exchange is typically at a subtle, almost imperceptible level. We send emotional signals in every encounter, and those signals affect those we are with. The more adroit we are socially, the better we control the signals we send; the reserve of polite society is, after all, simply a means to ensure that no disturbing emotional leakage will unsettle the encounter (a social rule that, when brought into the domain of intimate relationships, is stifling). Emotional intelligence includes managing this exchange; "popular" and "charming" are terms we use for people whom we like to be with because their emotional skills make us feel good." [4, p. 87]

In case of the classroom interaction "the synchrony between teachers and students indicates how much rapport they feel; studies in classrooms show that the closer the movement coordination between teacher and student, the more they felt "friendly," "happy," "enthused," "interested," and "easygoing" while interacting. In general, a high level of synchrony in an interaction means the people involved like each other." [4, p. 89]

A good teacher should synchronize with his/her/their students. "If they are adept at attuning to people's moods, or can easily bring others under the sway of their own, then their interactions will go more smoothly at the emotional level. The mark of a powerful leader or performer is being able to move an audience of thousands in this way." [ibidem]

Another issue connected with both "emotion" reading and the type of culture is the poor ability of people to send and read the emotion messages rendered by the body language. "Psychologists have coined the term dyssemia (from the Greek dys- for "difficulty" and semes for "signal") for what amounts to a learning disability in the realm of nonverbal messages; … If children do poorly in language, people assume they are not very bright or poorly educated; but when they do poorly in the nonverbal rules of interaction, people—especially playmates—see them as "strange," and avoid them. … They are children who have failed to master the silent language of emotion, and who unwittingly send messages that create uneasiness." [4, p. 92]

Fiction is full of silent language of emotion as the writer has to describe the behavior of the characters, the movement of their bodies so as to create a full picture of the human interaction. Thus when reading the adult (and teenager) learners of English can easily find the description and expression of the body language in human interaction the decoding of which leads to a better understanding of the message of the text and what is written between the lines. This type of analysis and skills development usually happens more at the lessons of Semiotics when learners study signs, symbols and everything which stands for this concept.

As we see the culture of "emotions" in one single language is a very complex process so when the learners of the second language start the acquisition of the "emotion vocabulary" in the second language the teacher should be aware of their skills in expressing emotions in their mother tongue and for that purpose the teacher can have a linguistic test to become knowledgeable of the complexity of the process which he/she/they is/are initiating – the study of emotions in a foreign language.

In communication the body language comprises almost 60% of the message, thus the non-verbal expression of emotions is also very important. I associate it with the deep level of culture which is not seen but has a great impact in human interaction. For example, if we take the cultures of the high context and those of low context (a classification introduced by E. T. Hall) we become aware about the importance of relationships and manifesting positive emotions (which means showing respect) towards the (older and other)

people in high context cultures and expressing directly in low context cultures with less pathos and courtesy.

Still there is a paradox when we look at the teacher-student interaction in American schools (low context type of culture) where at each spoken answer of the student the teacher replies with encouraging phrases like "well done," "great," "fantastic," "couldn't be better," and so on, and the schools from the high context culture where a reply of a good appreciation takes great pains. When a student from a foreign country find themselves in such an environment (American one) they think they are brilliant if they do not possess the knowledge about these schooling traditions. Because the mentioned above phrases sound like excellent appreciations which in cultures of high context are used very seldom and stand for real success.

Another issue connected to the teaching of "emotion vocabulary" is the emotion background in the two sexes. Psychologists Leslie Brody and Judith Hall, who have summarized the research on differences in emotions between the sexes, propose that because girls develop facility with language more quickly than do boys, this leads them to be more experienced at articulating their feelings and more skilled than boys at using words to explore and substitute for emotional reactions such as physical fights; in contrast, they note, "boys, for whom the verbalization of affects is de-emphasized, may become largely unconscious of their emotional states, both in themselves and in others" [4, p. 98]; this being the reason why boys and later men are **alexithymic.** Still there is an explanation from the psychological point of view to this too. "When girls play together, they do so in small, intimate groups, with an emphasis on minimizing hostility and maximizing cooperation, while boys' games are in larger groups, with an emphasis on competition. One key difference can be seen in what happens when games boys or girls are playing get disrupted by someone getting hurt. If a boy who has gotten hurt gets upset, he is expected to get out of the way and stop crying so the game can go on. If the same happens among a group of girls who are playing, the game stops while everyone gathers around to help the girl who is crying. This difference between boys and girls at play epitomizes what Harvard's Carol Gilligan points to as a key disparity between the sexes: boys take pride in a lone, tough-minded independence and autonomy, while girls see themselves as part of a web of connectedness. Thus boys are threatened by anything that might challenge their independence, while girls are more threatened by a rupture in their relationships." [4, p. 98]

In short, these contrasts in schooling in the emotions foster very different skills, with girls becoming "adept at reading both verbal and nonverbal emotional signals, at expressing and communicating their feelings," and boys becoming adept at "minimizing emotions having to do with vulnerability, guilt, fear and hurt". [4, p. 99]

Having considered the necessity of teaching emotions and their complexity and importance for the human life and communication we would further be more specific on the teaching strategies suggested by the specialists in the field. The following theoretical background is not about teaching "emotion vocabulary" but knowing the main challenges about this topic in English and other mentioned above languages we would try to provide qualitative instructions in terms of strategies and types of exercises. The experts from LD Center in Teacher's Corner in an article from 2023 entitled "Five Research-Based Ways to Teach Vocabulary" come with a number of instructions. They are: vocabulary must be explicit, it must come with multiple practice opportunities for using words within and across subjects, v**ocabulary should be taught** school-wide and across all subject areas. Each subject has a unique set of vocabulary terms, and students need to know their meanings and how to use them in various contexts [8].

The same source comes with a suggestion of some essential vocabulary activities. They are: **essential words routine** – Teachers use a simple graphic organizer to pre-teach the meanings of important words in about 5 minutes per word. During this routine, teachers introduce target words with definitions, visual cues, and examples. Students engage in immediate practice using the words through collaborative student turn-and-talk activities; **Frayer model** – it is a graphic organizer which builds vocabulary and conceptual knowledge across content areas. The strategy requires students (not the teacher) to define a vocabulary word and then list its characteristics, examples. Frayer models can be completed in collaborative groups using textbooks and other subject-matter materials while the teacher circulates around the classroom and assists students; semantic mapping – semantic maps visually display and connect a word or phrase and a set of related words or concepts. Implementing semantic map activities in your classroom will help students, especially struggling students and students with learning disabilities, recall the meanings of words and understand how multiple words or concepts "fit together." Teachers will find that using a semantic map, combined with explicit instruction and practice opportunities, is an effective way of expanding students' vocabulary and supporting their content knowledge; **vocabulary review** – multiple opportunities to practice using new words is an important part of vocabulary instruction. In previous TCLD research studies, brief review activities were built into novel unit lesson plans to help students practice (and remember) the meanings of important words. Each of these activities takes 5 to 10 minutes and is easy to prepare; **morphemic analysis routine** – explicit instruction of words is important, but it is impossible to teach all the unfamiliar words students will encounter. One way to help students develop strategies for approaching unfamiliar vocabulary is to teach morphemes (prefixes, roots, and suffixes).

When all these steps are followed we advise writing small texts to describe self emotions and the emotions of their colleagues by the silent language of emotion and then try an advanced level and write another text in which the student should express emotion concepts by implementing the "emotion vocabulary".

Conclusion.

Coming to a conclusion about the complex process of teaching English "emotion vocabulary" to adult learners using the transdisciplinatory approach we have to keep in mind that the first thing to be done is to introduce the psycho-sociological argument about the necessity to study this type of vocabulary as in the Romanian and then Russian cultures the expression of emotions is habitually associated with their control.

Once this stage is over the teacher should prepare a diagnostic test in identifying the degree of awareness of emotions in the mother tongues by his/her/their students so as by implementing the plurilingual approach make use of most of the knowledge from the native languages and the other ones known by the students.

When starting with the introduction of the primitive or biological emotion concepts and the terms which denote them the teacher should begin with the exercises of providing definitions and when identifying differences on the comparative level initiate the journey into the cultural variability among these terms and the cognitive scenarios associated with them.

As the initial vocabulary is mastered the process of "emotion vocabulary" acquisition continues with the metaphorical transference of meaning rendered in languages by means of body imagery and colours. At this stage the variety of exercises depending on the skill developed can vary from reading to listening and speaking and also text production.

The most difficult task in all this process is the description of the "silent language of emotions." Its difficulty lies in the general EQ of the person who studies and his/her/their ability of reading between the lines in the mother tongue which later can contribute to its transference on the foreign language reading and the identification of the cultural difference between the two with the further increase in complexity by adding the third and the other languages as well.

To sum up, the successful acquisition of "emotion vocabulary" is not only the task of the teacher, who has to be very creative and inventive in providing activities (types of exercises), but also depends on the interest of the students themselves and on the level of their EQ.

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