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МОТИВ СТРАХУ В ХУДОЖНЬОМУ ФІЛЬМІ "*CONTAGION*": МУЛЬТИМОДАЛЬНИЙ АСПЕКТ

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THE MOTIF OF FEAR IN *CONTAGION* FILM: A MULTIMODAL ASPECT

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INTRODUCTION

Nowadays, with the recent rise of interest in interdisciplinary studies, the field of research in linguistics is expanding. New vectors for investigation are introduced, including the study of film from a multimodal perspective. The art of film has received much attention from cognitive linguists (Forceville & Urios-Aparisi,2009; Coëgnarts & Kravanja, 2012; Koetsier & Forceville, 2014), who suggest that film acquires access to our conceptual sphere and is able to have an impact on the viewer by evoking various concepts in their minds. The concepts that a filmmaker chooses to code in the canvas of their work constitute its motif. The motif is an essential component of any art form. However, the study of motifs in film still receives little attention and remains widely overlooked, making the motif in film an ideal research topic. In addition, motif in film presents us with a vast area for research considering a multimodal nature of film, since it has a wide range of verbal and non-verbal elements that may serve as potential manifestations of the motif at its disposal.

The heightened academic interest to the study of films, particularly from the standpoint of multimodality combined with the provisions film stylistics and cognitive poetics, predetermine the **topicality** of this paper. We occupy a niche of motif research as a multimodal construal incorporating conceptual, verbal, and non-verbal sides.

The object of the paper is the motif of fear in *Contagion* film.

The subject-matter of the present study is multimodal facet of the motif of fear realization in *Contagion* film.

The theoretical value of the master's paper lies in the fact that the results obtained in the research make contribution to the following areas of philology and humanities in general, namely (film) stylistics and literary studies (means of the motif realization in film texts), multimodality studies (revelation of verbal and non-verbal semiotic modes integrated in the motif of fear actualization in film, determining mono- and multimodal metaphors embodying the motif of fear),

cognitive poetics (reconstruction of key conceptual metaphors serving the basis for the motif of fear realization in film).

The practical value of the results gained in the study is in their application in the classes of practical English, seminars and lectures in stylistics, elective courses on multimodality, cognitive studies, as well as film stylistics. The results can also be applicable to writing students' papers, master's papers and post-graduate research.

The aim of this paper is to reveal multimodal specificity of the motif of fear realization in *Contagion* film via investigating verbal and non-verbal semiotic modes integrated in its manifestation, as well as to reconstruct conceptual dimension of the motif of fear in *Contagion* film by determining contextually interconnected concepts actualized in the film through verbal and non-verbal semiotic modes.

The aim of this study is achieved by performing following tasks:

- to specify the definition of the notion of the motif in fiction and film texts;
- to delineate on the notion of concept as a constituent of the conceptual dimension of the motif;
- to outline the way various semiotic modes are integrated in constructing of mono- and multimodal metaphors in film;
- to analyze verbal and non-verbal manifestations of the motif of fear in *Contagion* that evoke contextually interconnected concepts;
- to reveal multimodal metaphors manifesting the motif of fear in *Contagion* film and reconstruct conceptual metaphors they evoke;
- to establish conceptual dimension of the motif of fear in *Contagion* by :

1) Analyzing verbal and non-verbal semiotic modes that actualize the concept of FEAR in *Contagion* film;

2) Identifying concepts contextually interconnected with the concept of FEAR in the context of *Contagion* film;

3) Reconstructing conceptual metaphors evoked by verbal and multimodal manifestations of the fear motif in *Contagion* film;

Methods of the research used in the paper include semantic analysis, conceptual analysis for establishing conceptual dimension of the motif of fear in film *Contagion*, as well as multimodal analysis for determining the role of various modes in the creation of multimodal metaphors and evoking the concept of FEAR.

The novelty of the paper is in the investigation of the motif of fear realization in film, which the paper defines as a multimodal construal embracing conceptual, verbal, and non-verbal facets. For the first time, the research outlines a number of mono- and multimodal metaphors realizing the motif of fear in *Contagion*, as well as conceptual metaphors they evoke.

Compositionally, the paper consists of the introduction, three chapters, conclusions to each chapter and general conclusions to the whole paper, the list of references, appendix, and the list of illustrative material.

The paper's **introduction** sets up the object and subject-matter of the research, emphasizes the problem's relevance, states the novelty of the obtained results, establishes the primary objective and tasks for achieving it, considers the research methods employed in the paper, and discusses the content of each chapter.

Chapter One dwells on the theoretical foundations and methodology of motif studies in fiction and film text. In this chapter we look into the approaches to the definition of the motif in fiction and film texts and, based on the carried research, we provide our definition of this notion. We also delineate the ways through which the motif may be manifested in the text. We dwell on verbal and multimodal manifestations of the motif. Then, we proceed to develop the methodology for analyzing the motif in *Contagion* film.

Chapter Two dwells on the conceptual and multimodal perspective of the motif. In this chapter, we look into conceptual dimension of the motif. We outline the approaches to the study of fear from the conceptual and psychological perspective and delineate the ways the concept of FEAR may be verbalized. We also look into the multimodal perspective of the motif studies and outline the

multimodal ways of its manifestations in texts, namely, its manifestations in monomodal and multimodal metaphors, as well as their conceptual facet.

Chapter Three concerns the analysis of the motif of fear in *Contagion* film per se. We analyze the verbal, and non-verbal manifestations of the motif of fear in *Contagion* film: we conduct the analysis of the keywords that evoke concept FEAR; we reconstruct the multimodal metaphors manifesting the motif of fear in *Contagion* film and analyze the conceptual metaphors they evoke; we look into the cinematic techniques (such as music, visual images, shot framing, montage, etc.) and the ways they evoke the concept FEAR that constitutes the conceptual dimension of the motif of fear. We also look into the conceptual dimension of the motif of fear in *Contagion* film and define the concepts that constitute it, as well as find the ways these concepts are contextually interconnected.

CHAPTER ONE.
THEORETICAL FOUNDATIONS AND METHODOLOGY OF
MOTIF STUDIES IN FICTION AND FILM

1.1 Notion of motif in fiction and film texts

A motif is a notion that is pervasive and fundamental to any art form, be it music, literature, cinema, etc. It is one of the most ambiguous and obscure notions that has received much attention from various schools of thought as to its manifestations in literary works (Шкурина, 1993; Гаспаров, Паперно, 1979;*Веселовский, 1989,* Herman, 2003; Freedman, 1971; Колесник, 2021), music (Henning and Wöllner, 2016; Forceville, 2009,2016; Cohen, 1990), and cinema (Bordwellet al., 2016; Walker, 2006). However, when it comes to the analysis of motif in non-literary art forms, including film, motif still remains highly overlooked making it a perfect subject area for research.

To avoid any further confusion, it is worth mentioning that in the scope of this thesis we deem film as a text. The term text (the original meaning of which is tissue; weave) is used in literary theory to indicate that a piece of artwork is being considered as a cluster of meanings rather than a copy of reality. To be more precise, it is regarded as a construction (Kuhn & Westwell, 2020). Film text "means that in both cases, book and film, we can 'read' the story, both in the sense of taking it in as it goes along and in that of being able to hold all of it in our minds, after taking it in, for evaluation, analysis, and enjoyment" (Gillard, 2009). "Use of the term remains pervasive in film studies: at times the word 'text' is used interchangeably with 'film'..." (Kuhn & Westwell, 2020). Therefore, we regard the motif as an integral component of a text and look into the approaches to the definitions of the motif in texts.

The motif is without any doubt a salient stylistic and, wider, artistic device, yet till now it lacks a solid definition. Only recently there has been some agreement on the definition of the concept of a motif as a propulsive force of the plot's creation and its development (Herman, 2003, p.445). However, such a definition

seems too general to shed more light on the gist of the term. Evidently, it is difficult to provide a concise definition of motif considering not only various approaches but also various modes through which it may be manifested. Depending on the art form (literature, cinema, music, fine arts, etc.), the motif may be woven into the fabric of artwork through language, visual images, colors, musical soundtracks, or through any combination of the chosen modes.

1.1.1 Approaches to the motif definition

The literature and research on the motif are vast and comprehensive. Some of the approaches to the definition of the motif include an associational-symbolic approach (Freedman, 1962; Шкурина, 1993*);* a structuralist approach (Гаспаров, Паперно, 1979); thematic-textual approach (Колесник, 2021); thematic-narrative approach (Horst Daemmrich,1985); mythological-cultural approach (Donald Redford; 1967) and mythological-narrative approach (Thompson, 1960; Daemmrich, 1985). We are going to briefly delineate each of these approaches to the definition of the motif below.

In his paper "The literary motif: A definition and evaluation" (1971), William Freedman attempts to provide a detailed analysis of motif as a literary device and to delineate its literary value. Freedman defines a motif as a "recurrent theme, character, or verbal pattern, *but it may also be* a family or associational cluster of literal or figurative *references to a given class of concepts* or objects, whether it be animals, machines, circles, music, or whatever. It is generally symbolic, that is, it can be seen to carry a meaning beyond the literal one immediately apparent; it *represents on the verbal level* something characteristic of the structure of the work, the events, the characters, the emotional effects, or the moral or *cognitive content*" (op.cit., p.128).

According to this *associational-symbolic approach*, "[T]the motif in a single work, like that which runs through many different works, may take the form of a verbal pattern" (op.cit., p. 124). However, this "verbal pattern" is not presented as a singular, permanent element but as a family or an associational cluster of words.

Based on this definition, it is clear that the motif may be manifested either through the class of objects that is described or through the chain of associations as part of the author's descriptive vocabulary (ibid.). A similar perspective regards motif as a collection of reoccurring emotions and ideas marked by the repetition of its elements, which are often *verbalized as keywords* (Шкурина, 1993, с. 62).*Accordingly, according to the associational-symbolic approach, a motif may be seen as either an object, character, verbal pattern itself or be the reference to ideas or concepts and is manifested verbally* (Freedman, 1971).

Boris Hasparov and Irina Paperno proposed a *structuralist approach* to the notion of motif that might be viewed as similar to those of Freedman and Shkurina (Гаспаров, Паперно,1979, cc. 9-44). They view motif as *a semantic element of the text* that has the following characteristics: iteration; the ability to emerge in various contexts while preserving its "recognizability" by retaining *references to its earlier context;* the ability to be recognized in the narrative by stable attributes (op.cit., p.10). The motif thus can be defined as a group of elements represented in a simple verbal formula with a predicative component (ibid.).

A similar viewpoint with an emphasis on the thematic properties of the motif is supported by Iryna Koliesnik (2021), who sets out to identify and analyze linguistic manifestations of the motif of pain in American and British literary modernism. Her *thematic-textual approach* regards the motif as "*a category of a literary text, related to its theme and message variously manifested at different textual levels*" (op.cit., p.75). Therefore, motif, according to this view, is the reference to the idea (certain concept) that may manifest itself through keywords that are semantically connected with that concept.

Quite a few theoretical researches exploring the nature of motifs focused their attention on its reoccurrence within different literary works (Thompson, 1960; Daemmrich, 1985; Freedman, 1962). "In determining parameters, an agreement was reached that the motif is a textual element that can persist in tradition" (Daemmrich, 1985, p.568). This idea is a remake of Stith Thompson's earliest work on motifs (1946), where he describes a motif as "*the tiniest ingredient in a*

narrative with the power to remain in tradition"(op.cit., p.415) while addressing the oral tradition of folklore. He identifies the motifs of the dragon slayer, deceit, deceitful beggars, acknowledgment through items or attributes, e.g. a handkerchief, birthmark, ring, and the evil stepmother (ibid.).

Within this *thematic-narrative approach*, Horst Daemmrich (1985) goes on to suggest that motifs have a direct impact on the narration by driving the action forward. For example, a mention of the stepmother implies that the stepchild has been mistreated; the reference to the dragon implies the existence of a heroic dragon slayer and a lady in distress or the existence of a treasure. Motifs reoccur since they have been ingrained in the fabric of human behavior and cognition: "[M] motifs crystallize schematic patterns of typical, even archetypal traits and situations" (ibid.).

The *mythological-narrative* approach suggested by Donald Redford (1967) presumes that "the same literary motifs which occur regularly in tales of human exploits and are clearly derived from contemporary society appear with equal regularity in the stories about the gods, the myths" (op.cit., p.209). The scholar mainly focuses on the motif of the exposed child in various stories and myths, where a motif became prominent as established in one culture and then expanded throughout other discourses as a result of the extensive impact of that literary tradition according to some "lines of descent" (op.cit.,p.227).

Thus, it may be assumed that motifs illuminate fundamental forms of thought and develop into mythological narratives (Thompson, 1960, p.415; Daemmrich, 1985, pp. 567-568). Therefore, considering the motif from a broader, mythological-narrative perspective, a literary motif can be seen as a piece of the recurring image that appears multiple times in a literary work or other texts with minor variations.

1.1.2 Motif vs. theme

In order to settle on the comprehensive definition of the motif, it is important to make a few distinctions between the motif per se and the similar literary term, the

theme. The term "motif" is often used interchangeably with the term "theme" of an artwork; therefore the first distinction to be made is between these two terms. The Dictionary of Literary and Thematic Terms by Edward Quinn (DLThT, 2006) acknowledges the confusion that is often provoked by the above terms, stating: "THEME: A significant idea in a literary TEXT, sometimes used interchangeably with MOTIF" (op.cit.,p.419). It defines the motif as "*An element that appears in several literary works.* It differs from a THEME, which it closely resembles, in that it is a *concrete example of a theme*" (op.cit., p.269).

Horst Daemmrich (1985) also states that motifs can effectively complement or express themes. "The motif is the concrete nucleus of a narrative; the theme (idea, problem) is the intellectual dimension" (ibid.).Motifs can live on in the minds of listeners or readers, and they may be recreated or modified at any moment in the future.

According to CODLT (1990), there exists a clear difference between the two terms. The theme is "a salient abstract idea that emerges from a literary work's treatment of its subject matter, or *a topic recurring in some literary works* […]. The theme of a work may be announced explicitly, but more often it emerges indirectly through the recurrence of *MOTIFS" (op.cit., p.258). The motif, in its turn, is defined as "*A situation, incident, idea, image, or character-type that is found in many different literary works, folktales, or myths; or any element of a work that is elaborated into a more general theme*" (op.cit., p.162).

Some scholars suggest abandoning the use of the term "theme" due to its confusing and ambiguous applications, yet its utility as a means of organizing a text's reading, being useful in applying an intertextual approach appears to be critical to understanding literature (CODLT, 1990, p.418). According to Daemmrich (1985, p.570) themes encompass fundamental ideas about human interrelations, in fact, everything from the socioeconomic to the metaphysical. Thus, "a theme embodies the ideational substance of texts which manifests itself in conceptions and characterization of the figure" (op.cit., p.571).

A motif, in its turn, explains and strengthens the theme by adding actual features to ideas (visualizing themes). As a result, it can represent a simple idea while also developing larger thinking via a series of images interlaced throughout the text. "Motifs sustain and clarify themes by supplying concrete details and by establishing in concert a basic grid of references in the form of primary and secondary associations" (op.cit.,p. 570).

Michael Walker (2006) also chooses to distinguish between the motif and the theme in his work on Hitchcock's motifs in the film: "A theme is more abstract: it incorporates a point of view and implies that the film is saying something about this matter" (Walker, 2006, p.17). However, due to the complexity of Hitchcock's films, Walker chooses to argue that "there is in practice little or *no functional difference between themes and motifs in his films*" (ibid.). Due to such a view, he elaborates his take on motifs concluding that motifs are not just "recurring elements" but those that "recur in patterns of meaning" (ibid.).

Judging by the aforementioned dictionary entries as well as other definitions, one may conclude that the main distinction between the motif and the theme lies in *levels of generalization and organization*. The theme which is more abstract constitutes a higher level into which the motif is integrated. Incidentally, a theme frequently encompasses multiple motifs.

Given the above definitions in their distinctions and integration, the paper defines a motif as an actualization of contextually interconnected concepts manifested through various modes namely, a verbal mode (words, phrases associated with the concept), non-verbal modes: a) visual images (such as objects, characters, situations, the way of presentation (cinematic techniques); etc.); b) though the uses of sound (leitmotifs; specific sound effects or singular sounds associated with the concept); c)multimodal metaphors. Under contextually interconnected we understand concepts that interact within a context of a work. We also provide a scheme that visualizes the provided definition (see App.2).

1.2 Verbal manifestations of motifin fiction and film texts

As was previously stated, Freedman (1971) and Shkurina (1993) are of those scholars who regard the motif through the prism of its realization through "verbal patterns" and "keywords". "[T]the motif in a single work, like that which runs through many different works, may take the form of a verbal pattern" (op.cit., p. 124). The "verbal element" is defined by Freedman (1971) as a family or an associational cluster of words. Shkurina (1993) takes a similar perspective and regards motif as a collection of reoccurring emotions and ideas marked by the repetition of its elements, which are often verbalized as keywords (Шкурина, 1993, с. 62).

The same approach to the definition and further analysis of literary motif is taken by I. Koliesnik (2021). In her work "Literary Motif Of Pain In American And British Modernisм: Imagistic, Symbolic, And Narrative Aspects" (Koliesnik, 2021) Koliesnik sets out to identify and analyze linguistic manifestations of the motif of pain in literary works of American and British modernist writers. She states that "… in a narrow sense, the motif is a category of a literary text, related to its theme and message variously manifested at different textual levels" (op.cit., p.75).

Based on this definition in regards to the study of the motif of pain, she states that the representation of the motif of pain from the perspective of the narrative is realized through a certain set of verbal images and descriptions of events for which trauma (physical or mental) is central (Koliesnik, 2021, p.128). Koliesnik defines the next textual components potential to be the subject of the analysis: the imagery that directly describes physical trauma; an image of the character's physiological response to trauma (screams, tears, tremors, convulsions, etc.), or a description of the character's depressed state due to trauma over time (characteristic of emotional pain or chronic physical pain); an artistic description of suffering characters who, under the influence of socio-cultural factors, experience constant resistance and bullying; a description of objects, and sometimes a

description of topos that imply possible suffering of an individual (hospital, patient's bed, etc.) (ibid.).

She states that the pain motif can be central to the artistic narrative or accompanying for more deep characterization of characters. She concludes that for the implementation of the motif of pain in a literary text in its figurative-symbolic and narrative dimensions it is characteristic to use marker words that indicate and/or describe physical pain to depict the emotional trauma of the character. It is also noted that in the studied texts both prototypical and non-prototypical (author's) conceptual metaphors of pain were integrated as essential parts that establish the motif of pain. Therefore, the verbal manifestation of a motif consists in its realization on a textual level through verbal patterns or verbal formula, keywords, or words or phrases related to the motif. For example, the central notion that establishes the motif is "pain", therefore keywords and relating words like "screaming; trauma; tears; hospital, etc." that may also serve as the basis for conceptual metaphors that will constitute the conceptual dimension of the motif of pain in the literary work.

1.3 Non-verbal manifestations of the motif in fiction and film texts

Before looking into the non-verbal manifestations of the motif in the film, we must take notice of the people involved in the creation of the film text. We understand that the creation of the film involves a vast number of professionals, such as a producer, a director, a screenwriter, an art director, etc., and the list is evolving with the development of the art form. We do not underestimate the contribution of any professional involved in the creation of the film. However, to avoid confusion, in the scope of this thesis we will use the umbrella term "filmmaker(s)" to designate all the people engaged in the creation of the film text.

We stated that we deem film as text, however, obviously, to read the film one must activate not only such sensor as vision but auditory sensors as well. Therefore, it is necessary to approach the motif in its manifestation through other modes such as auditory and visual, as well as through their combination, namely,

through multimodal metaphors. We are going to dwell on the notions of modes, various types of metaphors in film as well as their conceptual dimension in Chapter Two of this paper. In this chapter, we are going to delineate the ways the motif may be manifested in the text in the auditory and visual modes.

1.3.1 Manifestation of the motif in auditory mode

Since its first appearance in film, music became an integral part of the art of cinema (Bordwellet al., 2016; Boltz, 2001). Filmmakers started discovering its potential and using it to their advantage creating masterpieces that endure centuries. Leitmotifs became a prominent cinematic technique used for numerous reasons.The leitmotif is defined as follows: "In music, particularly a Wagnerian opera, the leitmotif is a repeated musical phrase associated with a character or idea […]. The repeated sound of a breaking string in Chekhov's *The Cherry Orchard* (1904) is one example, the use of the music of George Gershwin on the soundtrack of Woody Allen's *Manhattan* (1979) is another " (DLThT, 2006, p. 238).

Let's consider another definition of the leitmotif and motif provided in the CODLT (1990): "Leitmotif: a frequently repeated phrase, image, symbol, or situation in a literary work, the recurrence of which usually indicates or supports a theme. The term (German, 'leading motif') comes from music criticism, where it was first used to describe the repeated musical themes or phrases that Wagner linked with particular characters and ideas in his operatic works" (CODLT, 1990, p.139). The definition of the motif in CODLT is closely related to that of the leitmotif: "motif: A situation, incident, idea, image, or character-type that is found in many different literary works, folktales, or myths; or any element of a work that is elaborated into a more general theme" (CODLT, 1990, p.162).

The entries on motif and leitmotif in the DLThT and CODLT that were mentioned above suggest that *the main difference between the motif and the leitmotif lies predominantly in the medium in which they are encountered*. The term leitmotif is frequently used in music studies whereas the term motif is used in

literary studies. Therefore, to avoid confusion we will henceforth refer to the musical motif and soundtrack in the film as a leitmotif.

The leitmotif is used as a structurally shaping part of the music drama and therefore increases the meaning of each motif with new appearances. Henning and Wöllner (2016) recognize two main functions of the leitmotifs. The first one is "the remembrance". When repeated after its first occurrence, the leitmotif is recognized by the audience inducing the understanding of its extra-musical meaning. Second, it establishes the ground for future anticipations of thoughts, actions, characters, feelings, or events: "Leitmotif is already a carrier of meaning, which is called anticipation" (op. cit., p.150).

Annabel Cohen (1990) explains the ability of leitmotifs to evoke mental images of objects, notions, etc. not appearing on the screen through the prism of associationism. "Associationism is characterized as a connectionist and reductionist approach to the understanding of perception and learning" (op.cit., p.113). A key aspect of associationism is that one concept usually followed by another will invoke the other in its absence. The assumption that music that has previously been associated with a specific experience will elicit a reflection of this experience when used during the film is consistent with this idea(Cohen, 1990, p.114). As an example, Cohen (op.cit., p.113) presents the soundtrack from Billy Wilder's film *The Lost Weekend* (1946) as such that induces the motif of alcohol cravings. In the presence of the character, the motif is established through the combination of visuals and the soundtrack. In such a way, the soundtrack becomes synonymous with the character's desires through the previous process of association and subsequently acquires the identical meaning in the absence of the protagonist (ibid.). By establishing an association between a character, an object, or even to emotions as soon as it appears on screen or stage, the musical soundtrack acquires additional connotations, becoming a specific musical motif (i.e. leitmotif) (Henning and Wöllner, 2016, pp. 150-154; Cohen, 1990, pp.111-116). Thus we consider leitmotif to be one of the potential prominent manifestations in the auditory mode of the motif in the film.

1.3.2 Manifestation of the motif in visual mode

The notion of the visual motif in film studies refers to the visible components in the film that recur to help communicate the story. "It's useful to have a term to describe formal repetitions, and the most common term is the motif. We shall call any significant repeated element in a film a motif" (Bordwellet al., 2016, p. 62). Props, items, set design, events, actions, costumes, even characters, and specific lighting are all examples of potential constituents of the visual motif: "A motif may be an object, a color, a place, a person, a sound, or even a character trait. We may call a pattern of lighting or camera position a motif if it is repeated through the course of a film" (ibid.). Colors can be utilized as motifs as well. The main feature that allows identifying a motif in the film is its recurrence. Either it is an item, a color, a specific action, it is deliberately highlighted by its repetitive occurrence or its conspicuous position in the scene so that the viewer perceives the item as an integral part of the film which also may carry additional meaning, thus *becoming symbolic* (op.cit., p. 63).

Michael Walker (2006) states that "motifs, in general, are a neglected area of Film Studies" (Walker, 2006, p.15). He is one of a few scholars that analyzed the manifestation of motifs in the film. In his book "Hitchcock's Motifs" (2006) he "focuses on those recurring elements in Hitchcock which, for the most part, one would call motifs" (ibid.). Some of the motifs analyzed in his work include the motif of hands, staircases, light, guilt, and confession, etc. He elaborates, giving his own definition of a motif: "Motifs are recurring elements of a certain kind in a narrative or a series of narratives: in Hitchcock's case they include objects (e.g. keys), types of character (e.g. mothers), settings (e.g. trains), actions (e.g. entrances through a window) and events (e.g. public disturbances)" (op.cit., p.18).

A vivid example of the visual motif in Hitchcock's films is the motif of staircases: "Staircases frame Hitchcock's entire directorial oeuvre. They are also one of his more famous motifs, mentioned quite often in the Hitchcock literature" (Walker, 2006, p.350). Staircases are common in cultural forms that predate the film, such as mythology, folk stories, art, and theater. They have long acquired a

symbolic meaning when used purposefully in a work of art: "The stairway is the symbol of the acquisition of learning and the ascent to knowledge and transfiguration. If it rises skywards, the knowledge is that of the divine world; if it leads underground, it is to the knowledge of the occult and of the depths of the unconscious" (PDS, 1997, p.923−924).

The motif of staircases is also used to reflect "the pervasive expressionist influence in the films, as an aspect of the landscape of the mind" (Walker, 2006, p.351). *The Birds* (1963), *Psycho* (1960) are only some examples where Hitchcock implements the motif of staircases. It is used to "*suggest a sense of threat or menace, intimating the dangers* which may lurk either on or at the top or bottom of the stairs" (op. cit., p. 351). In such a way we "anticipate with dread the terrible encounter that the character is about to experience at the top/bottom of the stairs" (ibid.).

Since the so-called "visual motifs" may acquire symbolic meaning, they also aid in the actualization of concepts that are beyond their immediate conceptual sphere. Therefore, we regard the so-called "visual motifs" like lights, colors, objects, characters, etc. not as separate, independent motifs that appeal to the singular concept, but as nonverbal manifestations of the broader motif in the film, that through these manifestations may appeal to a range of concepts.

Overall, the manifestation of a motif in the film does not have to be constricted to any particular format. It could be a recall to a specific point in time through dialogue or montage, a sound, a leitmotif, a visual image. When employed intentionally throughout a narrative, music, visuals, and recurring events can also create motifs.

1.4 Functions of the motif in film and fiction

According to Freedman (1971), the functionality of a motif is set in its contribution to three facets of a piece of art or a literary work. The motif generally falls into one or more of three principal categories: cognitive, affective (or emotive), and structural (Freedman, 1971,p. 125). "Most motifs, however, relate to more than one

of these aspects, although one may be of paramount importance" (ibid.). Thus, Freedman claims that the *motif of circularity* in *Sister Carrie* is mainly cognitive. As such it emphasizes Dreiser's portrayal of the cyclic failure of human struggle. But the repetitive circular structuring of the events in the novel also underscores the circular pattern and in this case, the motif serves to highlight the novel's structure (Freedman, 1962, p.384-392).

From the cognitive perspective, the motif emphasizes the setting of the story, its characters, and hidden messages.We have established that motif is an actualization of concepts through various verbal and non-verbal manifestations. Therefore, the main function of the motif, as viewed from the cognitive perspective, is being the actualizer of the concepts that are evoked in the mind of the reader and\or audience through the specific verbal and non-verbal manifestations of the motif.

From the point of view of its affective qualities, the motif intensifies the emotive contents of a literary work to elicit an emotional reaction from the reader and\or audience (Freedman, 1971). This may be achieved through individual instances of the motif's manifestations. For example, leitmotifs or specific sounds accompanying a character or a group of characters throughout the film influences the audience is by allowing them to make inferences about the moodand feelings experienced by the characters, their temperaments, and inclinations. The leitmotif provides additional information about the emotional or mental state of the character, becoming an important narrative tool that reveals implicit senses beyond the visual sphere. Music is known to be able to express various moods through its structural arrangement (Boltz, 2001, p.445). Not only can it induce a certain emotional impact from a visual scene but can also serve as an invisible transmitter of a character's emotions. "The use of music can encourage viewers to generate inferences about the character's motivations, personality, and emotional reactions to different events in lieu of explicitly stating this information in the story's dialogue and ongoing action" (op.cit., p.447).

From the point of view of the structural perspective, motifs assist in the development of the story. Through the reoccurrence of various manifestations of the motif, it reinforces the narrative's cohesiveness, allowing the reader to experience the storyline in a meaningful and compelling way (Koliesnik, 2020, p.74). For example, talking about leitmotifs (musical motif), Henning and Wöllner (2016) state that they function as musical quotes accessible only during the film as well as that they reinforce its message: "Even if the music's melodic contour remains the same, each relation to new image contents increases its connotative content" (Henning and Wöllner, 2016, p.151). Ultimately, motifs reinforce the idea of the story by reintroducing key elements of the work to emphasize their importance (Berry, 2021).

1.5 Methodology of analyzing the motif in film texts

In today's media-saturated environment, film analysis is becoming increasingly relevant."As media of communication, films are embedded in the circumstances by which society communicates and interacts" (Mikos, 2014, p.409) The analysis of film is not without a challenge. Three main challenges include: 1) the volatility of moving images, (2) the general infinity of analysis, and (3) the lack of a universal method of analysis (Mikos, 2014, p. 420). There are various strategies to overcome these challenges while undertaking the film analysis. According to Jacques Aumont and Michel Marie (1988), film analysis could never be complete since there is still something new to discover, and the knowledge of film history is required to conduct such an analysis. Thus, the analysis of the film, like any other work of art, may involve a dole of creativity and personal vision (Aumont, Marie, 1988, p.5).

An academic analysis of films should be differentiated from movie reviews, which tend to occur in an arbitrary manner and refer to a film as a whole rather than examining its individual elements. On the contrary, "movies have to be understood essentially as media of communication. Therefore, the analysis of films should be a systematic investigation of the structures of film texts, their conditions

of production and reception, and the societal contexts" (Mikos, 2014, p.409). Following Lothar Mikos "theoretical apparatus and the methodological tools for investigating films systematically" (Mikos, 2014, p.409), which is aimed to study how film structures function within the context of communication, one should discriminate between "two modi operandi which define how we deal with film texts: understanding and experiencing film and television" (ibid.). As a result, film analysis is primarily concerned with laying out the mechanisms and processes of comprehension and experience.

There are three ways of investigating filmic structures: first, in terms of a film's content and narrative coherence; second, in terms of creative tools used to focus viewers' perception and attention; and third, in terms of the context of communication, because a film's meaning does not emerge until viewers observe it (Mikos, 2014, p. 410)**.** In Mikos's view (2014) to analyze the film in terms of its content and narrative coherence the following theoretical foundations should be taken into account: "For media systems of representation, this is semiotics, on the one hand, and, on the other, discourse theory; for mental systems of representation, it is a cognitive theory of film, psychology of film, and pragmatic theory of film and television" (Mikos, 2014, p.414).

The fascinating aspect of film analysis is how content is conveyed and how this affects the production of meaning, i.e. semiotics. Here the analysis should be focusing on representation which is "the production of meaning through language" (Hall, 1997, p.28). If one is to accept this view, then "every sort of sign system counts as language, and that includes media such as films too" (Mikos, 2014, p. 414). Signs aid the filmmaker to communicate meaning: they are "organized into languages of different kinds to communicate meaningfully with others" (Hall, 1997, p.28). "At the same time, however, each medium has its own possibilities and limitations of meaning. Not everything that can be realized in language can also be realized by means of images, or vice versa" (Kress et al., 2006, p.20). Therefore, in film, these signs may include images, sounds-voice-overs, language

writing, music, graphics. The signs can represent objects in reality, as well as abstract concepts and imaginary worlds (Mikos, 2014, p. 414).

"Objects are signs that represent ideas, ideals and translate intended meaning in a film" (Gambarato, 2010, p.106). Thus, according to Gambarato (2010), the object on the screen is partly a representation of the real world. It commonly carries data that reaches beyond the aesthetic of the depicted world. Therefore, an object on the screen may acquire symbolic meaning. If one is to accept that objects in the film may acquire symbolic meaning, then to analyze the object in the film is one of the ways of conducting the film analysis: "To analyze films is to transform an iconical and indexical experience into a symbolic one which is able to be verbally expressed" (ibid.).

In fact, Gambarato develops the ideas of Roland Barthes', who explored the role of objects in a narrative, highlighting the referential and metaphorical functions that objects may perform in cinema, literature, fairytales, etc. (Barthes, 1977, pp. 32–51) He argues that the meaning of images is related to and dependent on verbal text. Images on their own are quite polysemous, accessible to a wide range of interpretations, therefore the visual meaning is ambiguous and difficult to interpret. Here language must come to the aid in order to arrive at a definitive meaning (ibid.).

1.5.1 Key terms and basic methods of analyzing a film text

Taking into consideration the nuances of the art form of film, namely, it comprising various modes, such as language, auditory mode, visual images, and various approaches to defining the notion of motif, we view *motif as an actualization of contextually interconnected concepts manifested through various semiotic modes namely, a) a verbal mode (words, phrases associated with the concept), non-verbal modes (visual images (such as objects, characters, situations, the way of presentation (cinematic techniques); etc.); b) though the uses of sound (leitmotifs; specific sound effects or singular sounds associated with the concept), c) via multimodal metaphors.* These manifestations constitute a complex inventory

that communicates the dominance of a given motif in the narrative. Under contextually interconnected we mean concepts that interact within a context of a work.Considering the given definition of the motif, we propose that the analysis of the motif consists in designating and analyzing those contextually interconnected concepts by investigating verbal and non-verbal elements that evoke concepts in the mind of a reader and\or audience either directly or indirectly.

The prime aim of this master paper is to analyze the motif of fear in the film *Contagion*.Therefore, the analysis of the motif of fearpresupposes a) investigation of verbal and non-verbal elements that evoke directly or indirectly (through the prism of association) the concept FEAR in the mind of the audience; b) defining the concept(s) with which the concept FEAR is contextually interconnected and thus constitute the conceptual dimension of the motif of fear in the film *Contagion*; c) analyzing verbal and non-verbal manifestations though which the concept(s) constituting the motif of fear are actualized.

Given the specificity of the medium of film and the variety of approaches to its analysis, in the scope of this academic paper, we choose to base our analysis on Lothar Mikos' approach to the investigation of film. His approach defines three core points on which the researcher must focus when analyzing films: a) film's content and narrative coherence; b) the creative tools used to focus viewers' perception and attention; c) the context of the communicative process because a film's meaning does not emerge until viewers observe it (Mikos, 2014, p. 410). Considering we are not investigating the reception of the film, we choose to concentrate on the first two points and propose the following steps and techniques of analysis.

1.5.2 Steps and techniques of analysis.

Step one and Step two of the analysis of the motif of fear in the film *Contagion* are connected with the investigation of the motif of fear through the prism of the film's content and narrative coherence. Step three concerns analyzing the creative tools

(i.e. cinematic techniques) that are used to focus the viewer's perception and attention and to elicit the motif of fear in *Contagion*.

- **<u>Step one</u>** presupposes the analysis of verbal elements (i.e. words, phrases manifesting the motif of fear in *Contagion*) that evoke the concept FEARin the mind of the audience; designating another concept (s) the concept FEAR holds the contextual links with and determining the means of interconnection; distinguishing the concept(s) contextually interconnected with the concept FEAR as the ones constituting the motif of fear in the film *Contagion*.

  - **<u>Techniques to step one include:</u>** analyzing the film's subtitle file; determining keywords and key phrases that elicit concept FEAR; conducting *thesemantic analysis*.

    For the implementation of the motif in a text (in our case filmic text) in the verbal mode it is characteristic to use marker words that indicate and/or describe fear, such as the imagery that directly describes fear; the description of the character's physiological response to the source of fear (screams, tears, tremors, convulsions, etc.) (Koliesnik, 2020); words and lexemes that constitute the semantic field of the FEAR concept (e.g. "terror, fright, horror, alarm, panic, anxiety, scare, worry, nervousness, dread, risk, danger"), etc. (Ляшенко, Баталина, 2017, c.135). By conducting *semantic analysis* we aim to analyze the semantic structure of words and phrases manifesting the motif of fear; reveal their connotative, denotative meaning, and determine the ways through which these verbal manifestations of the motif of fear actualize the concept FEAR.

    After having analyzed the semantic features of the detected words and phrases, we determine how and with which other verbal elements they hold contextual links by analyzingthe context in which the words or phrases that evoke the concept FEAR appear. Next, we determine the

contextual links and define the other concepts that are often found in the same context as the concept FEAR.

- **Step two** involves a)identification and reconstruction of multimodal metaphors found in film *Contagion*; b) reconstruction of conceptual metaphors that constitute the conceptual dimension of found multimodal metaphors; c) determining the relations the concept FEAR establishes with other concepts in the formation of conceptual metaphors; d) determining the ways found multimodal metaphors serve as multimodal manifestations of the motif of fear in *Contagion*.

  - **Techniques to step two include:** conducting multimodal, semantic, and conceptual analyses. *The multimodal analysis* consists in analyzing the ways different modes interact and take part in the creation of multimodal metaphors. By conducting the *semantic analysis* we determine the semantic characteristics of multimodal metaphors. We investigate the multimodal metaphors components' semantics and determine their meaning separately as well as their role in the construction of metaphors as well as in manifesting the motif of fear in *Contagion*. *The conceptual analysis* is aimed at the reconstruction and modeling of conceptual metaphors that constitute the conceptual dimension of multimodal metaphors. "The method of conceptual analysis, suggested by Ye. Kubryakova, deals with knowledge about the world and consists in the search for those common concepts activated by a sign" (Potapenko, 2013, p.20). First, we establish the concepts activated by the linguistic and non-linguistic signs. Then, we conduct a conceptual mapping and reconstruct conceptual metaphors that constitute the conceptual dimension of multimodal metaphors. Finally, we determine how the motif of fear in *Contagion* is manifested through found multimodal metaphors.

- **Step three** includes the analysis of cinematographic techniques (i.e. visual: e.g. objects, lights, colors, camera movement, blur, etc.; auditory: the use of

the leitmotifs, sounds) that evoke concept FEAR in the audience or elicit directly or indirectly the experience of fear as an emotion by characters in the film.

- **<u>Techniques to step three:</u>**detecting and analyzing the expressive visual and sound elements that evoke, indicate, elicit concepts that constitute the conceptual dimension of the motif of fear in *Contagion* and that are actualized through a) the use of visual images (such as objects, characters, situations, the way of presentation (cinematic techniques); etc.); b) the uses of sound (leitmotifs; specific sound effects);

Conclusions to Chapter One

The motif is undeniably an important stylistic and, universally, creative element. It is present in all forms of art, including music, literature, and film. However, it has yet to be given a precise definition. Having analyzed such approaches to the definition of the motif as an associational-symbolic approach (Freedman, 1962; Шкурина, 1993); a structuralist approach (Гаспаров, Паперно, 1979); thematic-textual approach (Колесник, 2021); thematic-narrative approach (Daemmrich,1985); mythological-cultural approach (Redford, 1967) and mythological-narrative approach (Thompson, 1960; Daemmrich, 1985), we managed to formulate a distinct definition to which we will adhere in the scope of this master's paper.

We define motif as an actualization of contextually interconnected concepts manifested through various modes namely, a verbal mode (words, phrases associated with the concept), non-verbal modes: a) visual images (such as objects, characters, situations, the way of presentation (cinematic techniques); etc.); b) though the uses of sound (leitmotifs; specific sound effects or singular sounds associated with the concept); c)multimodal metaphors.

We have chosen to concentrate on the motif of fear and not specifically and exclusively on the concept FEAR since by analyzing the concept FEAR we constrict our research to this singular concept, whilst by analyzing the motif of fear

in *Contagion* there is a potential for detecting and analyzing other concepts that are actualized through the motif since the notion motif is wider than that of concept. The conceptual dimension of a singular motif may comprise a number of motifs.

The concept is actualized through various verbal and non-verbal manifestations of the motif. Under verbal manifestations, we understand the linguistic realization of the motif in text, such as certain words and phrases, the semantics of which activates concepts in the mind of a reader and\or an audience. We also put into this category elements with secondary nomination such as imagery, words, and phrases, etc., that are connected to the concept through associative links.

Under non-verbal manifestations we deem the manifestations of the motif in the visual mode (objects, colors, characters, situations, the way of presentation (cinematic techniques), etc.); auditory mode (the uses of sounds, leitmotifs, etc.); and through multimodal metaphors. The content of various manifestations, their connotative, denotative, and symbolic meaning as well as associative links evoke concepts in the mind of the film audience. Analyzing these manifestations further allows us to reconstruct conceptual metaphors that constitute their conceptual dimension. Therefore, verbal and non-verbal manifestations of the motif evoke certain concepts in the mind of the reader and\or an audience, and in such a way the film accesses their conceptual sphere and is able to "speak" to the audience.

Motif's functionality consists in its contribution to the cognitive, affective, structural facet of the artwork. From a cognitive standpoint, the motif's principal function is to realize the concepts that are evoked in the reader's or audience's mind by various manifestations of the motif. In terms of affective properties, the motif enhances the emotive content of a literary work in order to evoke an emotional response from the reader or audience.Motifs aid in the development of the story from a structural standpoint. It maintains the narrative's unity via the recurrence of diverse manifestations of the motif, allowing the reader to experience the storyline in a meaningful and engaging way.

In this master's paper, we aim to analyze the motif of fear in the film *Contagion*. Under the analysis of the motif, taking into consideration the medium in which it is analyzed, namely the medium of film, we understand establishing the contextually interconnected concepts through the analysis of verbal and non-verbal elements that appeal, evoke those concepts either directly or indirectly through the prism of associations. To analyze the motif of fear in the film *Contagion* we make use of Lothar Mikos' approach to the analysis of film and investigate the motif of fear in film *Contagion* through film's content and narrative coherence, and creative tools (i.e. cinematic techniques) that are used to focus viewer's perception and attention. Step One of the research includes the analysis of the verbal elements that manifest the motif of fear in *Contagion*. Step Two consists of the reconstruction of multimodal metaphors that are the manifestations of the motif of fear. Lastly, in Step Three we are looking at the creative tools that the filmmaker uses to elicit the motif of fear in film. Every step of the research includes the analysis of either verbal, non-verbal, or multimodal elements (multimodal metaphors) that evoke the concept FEAR in the mind of the audience; and determining another concept (s) with which the concept FEAR is contextually interconnected. The found concepts, including the concept FEAR, will be deemed as such, that constitute the conceptual dimension of the motif of fear in the film *Contagion*. In the scope of this research, we make use of the following types of analysis: semantic analysis, conceptual analysis, multimodal analysis, and the analysis of cinematographic techniques.

CHAPTER TWO. CONCEPTUAL AND MULTIMODAL DIMENSIONS OF THE MOTIF OF FEAR

2.1 Conceptual dimension of the motif

The motif is a notion that is wider than that of a concept. The motif in any work of art may comprise various concepts that are interconnected in the context of the work, which, thus, constitute its conceptual dimension. One way to analyze the motif in any artwork is by defining theseconcepts. To establish the conceptual dimension of the motif we must look at its manifestations since verbal and non-verbal elements have the potential to evoke and actualize certain concepts in the mind of the reader and\or viewer. Therefore, one may approach the analysis of the motif in artwork by detecting those contextually interconnected concepts constituting the conceptual dimension of an artwork, that are actualized through certain verbal and non-verbal elements. In this way, the internal structure of the motif is defined and the base for further analysis is established. In order to determine the conceptual dimension of the motif, we must first look at the notion of concept.

2.1.2 Approaches to the study and definition of the concept

With the rising importance of cognition and communication in the modern world, the concept has become a focal point of cognitive study. Linguistics, psychology, and cultural studies all study concepts. "There is still no clear definition of this notion, its primary properties, and the many approaches and methodologies used to evaluate it" (Карандин, Щелканова, 2016, с.2). The concept may be a mental prototype, the idea of a notion, or even the notion itself. It is both mental and linguistic in nature. On the one hand, it is an ideal image that depicts the speaker's culturally formed views about the world; on the other hand, it has a specific linguistic representation (ibid).

In her work T. Soroka provides the following definition for the term: "Concept (in cognitive linguistics) is a term that serves to explain the units of mental or psychic resources of our consciousness and the information structure that

reflects the knowledge and experience of a person; an operational content unit of memory, mental lexicon, conceptual system and language of the brain (lingua mentalis), the entire picture of the world reflected in the human psyche" (Soroka, 2021, p.301).

According to M. Kochergan (Кочерган, 2010, с.427): "Concept (lat. conceptus — thought, concept) — in cognitive linguistics, a unit of mental or psychological resources of consciousness and the information structure that reflects the knowledge and experience of a person; an operational content unit of memory, mental lexicon, conceptual system and language of the brain, *the entire picture of the world reflected in the brain of a person; information that an individual knows, assumes, thinks, imagines about objects of the world*" (ibid).A similar approach to the definition of the concept is taken by M. Karandin (Карандин, Щелканова, 2016, с.3): "A concept is an operational meaningful unit of memory, mental lexicon, a conceptual system of language and the whole picture of the world reflected in the human psyche" (ibid.). Accordingly, all of the meanings embedded in a person's mental activity, representing his knowledge and experience, are preserved in consciousness as distinct mental structures known as concepts (Шафигуллина, 2012, с. 227). Each concept has a cognitive model, which is defined as all of our ideas about the object at the same time, as a singular undivided image that governs the linguistic sign (Lakoff & Johnson, 1980). Restating all mentioned above, a concept is knowledge about the actual or possible state of things in the world. "All of the thoughts, knowledge, feelings, judgments, and so on that a speaker identifies with this segment of reality are contained in the concept" (Шафигуллина, 2012).

Despite the wide range of definitions of the term "concept" supplied by different scholars, a single tendency in the definition of the concept appears to exist. The concept, from the standpoint of linguistics, is defined as the complete potential of a word's meaning, taking into consideration its connotative component. From the standpoint of psychology, the concept is described as a global mental unit that relates to mental phenomena; taking into consideration the cultural studies, the

concept is an integral part of the culture and is interpreted as the main cell of culture in the mental world of a person (Савчик, 2018, с.27). Going further, George Lakoff also supplies the functionality of concepts: "The concepts that govern our thought are not just matters of the intellect. They also govern our everyday functioning, down to the most mundane details. Our concepts structure what we perceive, how we get around in the world, and how we relate to other people. Our conceptual system thus plays a central role in defining our everyday realities" (Lakoff & Johnson, 1980, p.4).

It is worth noting that the ways to concept definition are not mutually exclusive, but rather complement and illuminate one another. In the context of this work, we follow the definition of the concept provided by Kochergan "Concept (lat. conceptus — thought, concept) — in cognitive linguistics, a unit of mental or psychological resources of consciousness and the information structure that reflects the knowledge and experience of a person; an operational content unit of memory, mental lexicon, conceptual system and language of the brain, *the entire picture of the world reflected in the brain of a person; information that an individual knows, assumes, thinks, imagines about objects of the world*" (Кочерган, 2010, с.427).

2.1.3 Outline of conceptual analysis

The method of conceptual analysis is used to establish the means through which a certain concept is activated in the mind of the reader and\or audience. "The method of conceptual analysis, suggested by Ye. Kubryakova, deals with knowledge about the world and consists in the search for those common concepts activated by a sign" (Potapenko, 2013, p.20). It differs from the semantic analysis: "Semantic analysis involves the explanation of a word, while conceptual analysis focuses on the study of knowledge about the world" (Слободян, 2009, с.107).

To study the "knowledge about the world" in order to analyze the concept may seem quite vague and ambiguous, yet, Slobodyan (2009) provides a succinct methodology of conceptual analysis. The construction of the concept structure involves the analysis of its two components: figurative and informational-

conceptual. "The figurative component in the structure of the concept is its basic layer which, in its turn, includes two components – perceptual (based on visual, taste, tactile, sound and olfactory sensations) and cognitive (also known as metaphorical, which correlates the abstract concept with the material world) images that reflect the figurative characteristics of the object being conceptualized" (Слободян, 2009, c.112). The Informational-conceptual component includes the most significant features of an object or phenomenon. It is the fixation of a concept in language: its designation, description, comparative characteristics of this concept in relation to other concepts (ibid.).

To see how the concept is fixed in the language, one has to construct a nominative field through establishing and describing a set of meanings of language tools that nominate the concept and its individual features (ibid.). "The nominative field of a concept includes its direct categories (keyword and its synonyms), categories of varieties of the denotation of the concept, the associative field of the keyword of the concept (nominations that express features referring to the concept's core), as well as stable comparisons, phraseological units" (Слободян, 2009, c.112). The construction of the nominative field of the concept is carried out on the basis of analyzing its lexical field, as well as making use of the subjective language experience of the researcher.

2.2 Approaches to the study of fear: conceptual and psychological perspective

2.2.1 Fear as a basic human emotion

Some psychologists and cognitive scientists speak of fundamental emotions among which fear is at the top. Psychologists often disagree on some aspects, but those who agree on the existence of basic emotions usually enlist disgust, anger, joy, sadness, love, surprise, and fear (Appelbaum, 2018, p.2). Fear, without a doubt, is one of the most basic concepts of the surrounding reality. It can be interpreted in various ways and can be considered both from the point of view of human

physiology and as an acute sensation reflected on the mental level of a person (Банокина, Темкина, 2015, с.208). "Fear is included in the list of fundamental emotions and has the main characteristics of an emotion: universality, recognizability, the possibility of verbalization" (Шафигуллина, 2012, с. 228).

The psychologists that are eager to think of "fear" as a major or core emotion see fear as "an instinct-based physiological and/or neurological event" (Appelbaum, 2018, p.4) that prompts the person into action: flight, fight, or freeze, by psychologists, particularly those. "Fear is a neural–behavior system that evolved to protect animals against environmental threats to what John Garcia called the external milieu (as opposed to the internal milieu), with predation being the principal driving force behind that evolution (for example, as opposed to a toxin)" (Mobbs, 2019, p.3). When confronted with a threat, a person flees, addresses the threat, or becomes paralyzed. In this case, the danger is crucial to fear. "Fear is the combination of defensive responses—physiological, behavioral and (perhaps in the case of humans) the conscious experience and interpretations of these responses— that are stimulated by specific stimuli" (Mobbs, 2019, p.5). Therefore, fear is deemed as a mental and physiological state that arises on the basis of the instinct of self-preservation, as a reaction to danger. "The functional properties that define the state of fear are those that, in the light of evolution, have made this state adaptive for coping with a particular class of threats to survival, such as predators" (Mobbs, 2019, p.3).

Viewing fear from this perspective, fear, as defined in Oxford English Dictionary, is an "a[A]pprehensive feeling towards anything regarded as a source of danger; 2. a. The emotion of pain or uneasiness caused by the sense of impending danger, or by the prospect of some possible evil" (Oxford Dictionary). Collins Dictionary provides the following definitions of the word fear: "Fear is the unpleasant feeling you have when you think that you are in danger. If you fear someone or something, you are frightened because you think that they will harm you" (Collins Dictionary).

Banokina and Temknina (2015) identified two aspects of the emotion fear that allow conducting the conceptual analysis of the concept FEAR: 1) fear as a physiological state of a person 2) the realization of fear both in terms of emotional and psychological state (Банокина, Темкина, 2015, c.209). The researchers also state that the components belonging to the first group prevail over the second one and have a more visual impact, which makes it easier to visualize and perceive the imagery of a work of art.

2.2.2. Means of concepts verbalization

When it comes to emotions, the question of how to communicate them emerges. Emotion verbalization is a process that blends conscious techniques with the unconscious, intuitive presentation of emotional experiences (Шафигуллина, 2012). The process of conceptualizing emotional states takes into account both the individual's own experience and life as it is interpreted by collective awareness. (Шафигуллина, 2012, c.227) Emotions are formed through life experience, allowing a rational correlation to be made between events. "The challenge of a concept verbalization is that the latter, being a unit of the conceptual sphere, can either be verbalized or not have a verbal expression. In the first case, the concept receives a linguistic expression; the linguistic means used for this are defined as means of verbalization, language representation of the concept" (Савчик, 2018, c.29).

A concept can be verbalized by: 1) ready-made lexemes and phraseological units that have suitable for the concept sememes 2) free word combinations, 3) structural and positional schemes of sentences bearing typical propositions, 4)texts and sets of texts (if necessary, explication or discussion of the content of complex, abstract concepts) (Савчик, 2018, p.29). However, as was already mentioned, the challenge of concept verbalization lies in the possible absence of its comprehensive verbal manifestation. In semantic analysis, the general totality of semes cannot represent the content of the concept as a whole, in other words, the train of thought never finds a comprehensive expression in the language form (Шафигуллина,

2012, c.227). Considering this, film becomes a perfect medium for the concept representation since it comprises several modes (language, music, images, etc.) that help the audience to decipher and analyze the concept encoded in the film.

2.2.3 Verbalization of the concept of FEAR

The word "fear" is commonly used as an umbrella term for a variety of experiences that could be classified as fearful, as well as for emotions that are comparable to fear but are labeled differently– anxiety, panic, terror, and so on (Appelbaum, 2018). Feelings associated with fear, anxiety, panic, phobias, the perception of terrifying episodes, the representation of terrible pictures of some life events are the basis of the basic layer of the concept FEAR (Шафигуллина, 2012). "Anxiety, terror, horror, panic are among the terms bearing resemblances to fear but they also indicating separate kinds of states of mind" (Appelbaum, 2018, p.2). Those are the related terms that are often used to describe mental or emotional states that aren't fear but are related to it.

Given the critical importance and inherent value of the fear emotion, the potential of the methods of verbalizing the concept of FEAR is great in vocabulary and syntax(Карандин, Щелканова, 2016, c.2). The following are the key components of the fear lexeme, according to E. Batalina, N. Lyachenko (2017): "1) feeling 2) state 3) possibility, likelihood 4) emotion" (Ляшенко, Баталина, 2017, c.135) The researchers also discovered that in the English language, the notion of FEAR may be expressed by the following cognitive characteristics: 1) a sensation or emotion produced by danger 2) a state (emotional, physiological, psychological) 3) the capacity to detect dangers in the environment 4) the likelihood, probability, or chance that something dangerous may occur " (Ляшенко, Баталина, 2017, c.134). Thus, N. Lyashenko and E. Batalina conclude that the structure of the lexical and semantic field of the FEAR concept in the English language has the following structure : 1) The core includes the key lexeme fear, as well as the same-root words fearful, fearless, fearfulness (Ляшенко, Баталина, 2017, c.135) ; 2) Synonymous lexemes for the near-nuclear zone include "terror, fright, horror,

alarm, panic, anxiety, scare, worry, nervousness, dread, risk, danger" (op.cit., p.136); 3) The near periphery zone is made up of the following lexemes, all of which have the semantic meaning "fear": "bugbear, possibility, owe, agitation, trepidation, consternation, dismay, distress, unease, uneasiness, apprehension, apprehensiveness, unrest, doubt, suspicion, phobia, aversion, antipathy, nightmare, complex, mania, awe, reverence, veneration, respect, likelihood, prospect, chance, probability, expectation, conceivability, plausibility" (ibid.) ; 4) On the periphery of the nucleous we may find such phraseological units as "in fear and trembling, no fear, put fear in smb's heart, fear the worst, live in fear of, without fear of contradiction, sow fear, sick with fear, put the fear of God into someone, strike fear / terror / a chill into someone / someone's heart, fools rush in (where angels fear to tread), scare someone witless, scare the pants off someone, scare the hell out of someone" etc. (Ляшенко, Баталина, 2017, с.135).

2.3 Motif manifestations: A Multimodal Perspective
2.3.1 Metaphorical identification

A specific feature at the intersection of linguistics and film studies that caught the scholars' attention is the case of metaphor in the film. The scope of research primarily covers various types of metaphor encountered in film, such as monomodal (visual or audial) (Carroll, 1996; 1994), multimodal (Воробйова, 2012; Chrzanowska-Kluczewska, Vorobyova, 2017; Forceville&Renckens, 2013), as well as conceptual (Coëgnarts &Kravanja, 2012; Koetsier & Forceville, 2014). Metaphor is one of the most commonly used figures of speech is the metaphor. Merriam-Webster dictionary provides the following definition of the term "metaphor": "1. a word or phrase for one thing that is used to refer to another thing in order to show or suggest that they are similar; 2. an object, activity, or idea that is used as a symbol of something else" (Merriam-Webster). Therefore, we may consider metaphor as an implied comparison that creates a total identification between two compared things. The internal structure of metaphors includes the

target domain, the source domain, and features that are mapped from the source into the target domain. The three main questions, according to Forcevilleand Urios-Aparisi (2009), ought to be answered in order to designate something as a metaphor: "(i) Which are the two terms of the metaphor, and how do we know? (ii) Which is the metaphor's target domain, which is the metaphor's source domain, and how do we know? (iii) Which features can/should be mapped from the source domain to the target domain, and how is their selection decided upon" (Forceville, 2009, p. 404)

As non-verbal forms of communication do not signal the identity relation of two things belonging to different categories by linguistic signs as "is" or "like", the question arises: what stylistic means trigger the relations of metaphorical similarity. The cues that suggest a metaphorical similarity of two concepts are different in non-verbal and multimodal metaphors. They depend on the mode that represents the metaphorical concept. Forceville andUrios-Aparisi (2009) propose three different ways which may be deployed to signal the metaphorical relations of similarity in non-verbal and multimodal metaphors.

The first one is "perceptual resemblance" (op.cit., p.31) which according to his view applies exclusively to monomodal metaphors. The resemblance in visual mode is found in the similarity of color, texture, size, position, etc. The manner of presentation also contributes to the evocation of perceptual resemblance: even if two things do not hold the resemblance within themselves, the angle of presentation (e.g. in photography or painting) or the camera movement (in the film), helps in eliciting the latent similarity. "The role of similarity is not restricted to the identity of internal properties of objects and situations, rather similarity also is due to the identity of external contiguity relationships between objects, between situations, and it is due to relationships of objects and situations with emotional attitudes, desires, and behavioral dispositions of people" (ibid).

The second one is "filling a schematic slot unexpectedly" (ibid). Unexpected deviation from conventional schemas or patterns may provoke a cognitive dissonance that provokes the search for a possible explanation of the perceived

phenomena. Usually, such deviations are constructed by the change of conventional context in which one thing or another occurs typically.

The last one is "simultaneous cueing": "If two things are signaled in different modes, metaphorical identification is achieved by saliently representing target and source at the same time" (ibid). For example, using the sound of a revving motor in combination with the visual image of the school of fish may trigger the metaphor CARS ARE FISH.

Metaphors can develop within one medium, for example, language, but when they are being adapted for another medium its new limitations and affordances are discovered. Consequently, a metaphor may highlight or conceal various aspects of the source domain in two different media (Forceville, 2009; p.5). In addition, "metaphors are employed to significantly aid in shaping multimodal experiences of film and may even structure the way people communicate about these experiences" (Henning and Wöllner, 2016, p.158). Hence, metaphors help the filmmaker to communicate the meaning to the audience.

2.3.2 Multimodal and monomodal metaphors in film
2.3.3 Notions of medium and mode

According to Charles Forceville, one can distinguish between monomodal and multimodal metaphors (Forceville & Urios-Aparisi,2009, p. 22). Forceville defines monomodal metaphors as "metaphors whose target and source are exclusively or predominantly rendered in one mode" (op.cit., p.38). It is impossible to provide a satisfactory description of mode or to generate an extensive list of modes (Маріна, 2017). However, there are at least nine definable modes that include: "(1) pictorial signs; (2) written signs; (3) spoken signs; (4) gestures; (5) sounds; (6) music (7) smells; (8) tastes; (9) touch" (Forceville, Urios-Aparisi, 2009, p.37). Depending on what medium is used, the list of modes predetermines the content of the message: "…as soon as one changes the medium via which a message (including both its factual and emotive aspects) is conveyed, the content of this message is changed as

well…" (Forceville, 2009, p.21). The medium here is seen as a "material carrier and transmitter of information (which) communicates via one or more signaling systems" (ibid). Non-illustrated books, for example, rely only on the mode of written language; radio draws on the modes of the auditory mode (music, spoken language, and nonverbal sound); and advertising billboards on images and written language. Considering the specificity of the medium of film, the filmmakers have the opportunity to explore and implement in their films not only such monomodal metaphors as verbal metaphors, but use other modes to their advantage. Conventional films use a mixture of moving images, sound, music, and language to communicate their message, not mentioning experimental formats of cinema that implement the mode of smell or touch.

2.3.4 Monomodal metaphors in film: A visual mode

Film first established itself as an exclusively visual art form, thus visual metaphor became the type of monomodal metaphor intrinsic to film. Visual metaphors are a subclass of visual images – symbols whose elements are recognized perceptually" (Carroll, 1994, p.348). It is the type of monomodal metaphor that visually cues both the target and the source domains. Noël Carroll (1994; 1996) was one of the first to study them. He concentrated on creative visual metaphors or metaphors in which the target domain is reconceptualized in a novel way by connecting it to an unpredictable source domain. Visual metaphors can provide alternate, symmetrical insights concerning the main tenets of the image. With the advance of computer-generated images, visual metaphor became almost inseparable from the domain of film. It is used extensively in fantasy, horror, animation. It is also exploited in films that use the theme of bodily transformation, for example, werewolves, monsters, etc. For example, in the film about werewolves, we see a person that is half-human, half-wolf. That would be the case of the visual metaphor DEVIANT IDENTITY IS A TRANSFORMED BODY (Koetsier & Forceville, 2014, p. 3).

2.3.5 **Multimodal metaphors in film**.

The domain of film is a unique field of opportunity for creative filmmakers. In contrast to literature, pictorial art, or music, all bound and constrained to their verbal, visual, or aural form respectively, the power of film lies in it having the raw ammunition of at least four modes. The most creative way filmmakers may employ them to their advantage is by composing multimodal metaphors. "Multimodal metaphors are metaphors whose target and source domains are predominantly or entirely presented in different modes" (Forceville, Urios-Aparisi, 2009, p.25). Indeed, as acknowledged by Forceville, by far the majority of multimodal metaphors in moving images cue target and/or source in more than one mode simultaneously. "Film is the medium par excellence to examine non-verbal and multimodal metaphors, both creative and structural ones" (op.cit., p.4). Not only do the aspects of non-verbal modes allow metaphorizations that would be difficult to evoke by solely verbal forms, but multimodality also enhances the emotional satisfaction of the novel or film (Воробйова, 2012).

To understand the difference between monomodal metaphors and multimodal ones, Forceville shows how the metaphor A CAT IS AN ELEPHANT (Forceville & Urios-Aparisi,2009, p.25) is cued by different modes. Monomodally, we would depict a cat by "juxtaposing a cat and an elephant in the same salient pose" (ibid.) by, for example, letting it have a trunk. To represent the same metaphor multimodally, we may use different modes, e.g. auditory (music, sounds) and visual. So if the cat is trumpeting like an elephant, it would mean that the source domain is triggered by sound and the target domain by the visual image of CAT.

Music and sounds in films are multifunctional by nature which allows their interaction with other communication modes, opening its other potentials, one of which is taking part in construing multimodal metaphors. It is one of the communication modes (among language, gesture, visuals, etc.) that may serve as a cue for the inference of the metaphor's target concept: "The visual component, that

is, cues the literal target under discussion, whereas the sonic component metaphorically transforms this target" (Forceville, 2009). Even though the sound makes it easier to identify the source, verbal or visual information may also take part in its recognition. To create a multimodal metaphor that is not cued by language, Forceville (2009a) suggests the relationship between the target and the source domain must be prompted by its visibility\audibility at the same moment. As an example he provides a multimodal metaphor CARS ARE FISH in a commercial. The viewers are presented with the visuals of the school of fish swimming in the ocean and one small fish trying to get away from a swordfish attacking it. The soundtrack is incongruent with the visuals: we hear traffic sounds, sirens, claxons, starting motors. This soundtrack in combination with the commercial voiceover evokes the domain of TRAFFIC. The visuals in combination with this sound, consequently, provoke the mental mapping of two domains: TRAFFIC and FISH. As we hear specifically the sounds of the revving motors and screeching sounds of the brakes, the construction of the metaphor CARS ARE FISH is induced.

Henning Albrecht and Clemens Wöllner (2016) also support the idea of musical soundtracks, or how they are called in their studies "leitmotifs" acquiring metaphorical meaning when referred to main characters, objects, ideas presented in the visuals. They state that leitmotifs may be considered metaphors since they may "illustrate and imitate bodily motions even in an onomatopoetic way". "Leitmotif techniques resemble essentially the connections between different "domains of experience""(Lakoff & Johnson, 1980, p.117).

Exclusively cinematic techniques such as editing, lights, montage, etc., can also be considered a tool taking part in the construction of multimodal metaphors. This claim that the montage aids in the construction of multimodal metaphors is theorized by Forceville in such a way: "Given the narrative context of the films, the only way we can make sense of the montage is by understanding the elements in the adjacent shots as metaphorical targets and sources, respectively" (Forceville, 2016, p. 27). This novel and unique way of creating metaphors accessible only in

the media of film may be illustrated most lucidly by the scene from Peaky Blinders (Ep.1, S.1). Three consecutive shots at the beginning of the first episode visualize a lawless protagonist saying "There's trouble coming", being followed by a shot of a fast-moving train carrying a detective (the third shot) (See Fig.1). Obviously, to make sense of the montage and to suggest relations between two shots, corresponding verbal equivalents of the following scenes are used in the sequence. "As if to make these correspondences even more evident, the corresponding linguistic metaphors are often built into the dialogue or inner monologue" (Bartsch, 2010, p.251).

Hence, here three concepts are activated: TROUBLE (target domain cued by the verbal mode), TRAIN, and DETECTIVE (source domains cued by the visual mode), hence a multimodal metaphor. Within its range we can construe two consecutive and intertwined metaphorical mappings: TROUBLE IS A FAST TRAIN / TROUBLE IS A DETECTIVE (Pozdniakova, 2021, p.49).Therefore, the image of the fast-moving train highlights certain aspects of the source domain which are then mapped onto the domain of TROUBLE: the trouble is approaching like a fast train; the trouble is unstoppable, inevitable, and dangerous. Since there are two subsequent visually represented source domains, we can infer that the filmmakers aimed at ascribing certain features of the train to the detective, namely: the detective is forceful, determined, unstoppable, and dangerous.

2.4 Conceptual facet of mono- and multimodal metaphors in film

Recent years have seen the growth of interest in the domain of film studies to Conceptual Metaphor Theory (hereafter CMT). CMT seems to fit best the study of discourses that do not rely (exclusively) on the verbal mode, e.g. films, cartoons, advertisements. Incidentally, according to some researchers (Coëgnarts, &Kravanja, 2012, Forceville, 2009, 2013; 2016), conceptual metaphors are one of the most basic cognitive frameworks that audiences use to understand film.

Cognitive science has strongly questioned the underlying premise that much of our thought about the world is literal, directly corresponding to external

experience, over the last two decades. According to CMT, metaphor is not just a figure of speech, but a figure of thought that allows us to perceive one conceptual domain through the lens of another. "Metaphor is pervasive in everyday life, not just in language but in thought and action" (Lakoff & Johnson, 1980, p.3). According to Lakoff (1980; 1993), considering that our conceptual system is metaphorical in nature, then the way we think, experience, and act on a daily basis is mostly metaphorical. People's mental systems are influenced by conceptual metaphors to a large degree of how they perceive, grasp, interpret in daily life. "Many concepts, especially abstract ones, are structured and mentally represented in terms of metaphor" (Raymond & Gibbs, 1999, p. 145). "The essence of metaphor is understanding and experiencing one kind of thing in terms of another" (Lakoff, 1980, p.4).

Conceptual metaphors structure abstract target domains in terms of concrete source domains (Lakoff & Johnson, 1999). "Concrete domains" are domains that pertain to motor functions and sensory perception" (Koetsier & Forceville, 2014, p.3). Source domains are frequently described as concrete, implying that they are available directly to the senses. Target domains are difficult to comprehend due to a lack of clear delineation and thus demand metaphorical conceptualization. To comprehend the abstractness of the target domains, the accessible delineation of source domains is used. To grasp, or structure abstract phenomena, humans rely on "physical" knowledge: the knowledge we have gained, "ontogenetically and phylogenetically" (ibid.), with regard to moving in space and thanks to our sensory receptors. "Common source domains include the human body, health and illness, animals, machines and tools, buildings and construction, plants, games and sport, cooking and food, economic transactions, forces, light and darkness, heat and cold, and movement and direction" (Kövecses, 2002, p.25).

To prove the idea of a metaphorical structure of a human thought Lakoff provides numerous examples of conceptual metaphors, one of the most lucid ones being ARGUMENT IS WAR (Lakoff & Johnson, 1980, p.2). Everyday expressions are provided to prove the metaphorical organization of our thought:

'Your claims are indefensible. He attacked every weak point in my argument. His criticisms were right on target. I demolished his argument'. Here we see that the concept of argument is structured through the concept of war. The proof of it lies in the use of specific words such as defense, to demolish, to win, to lose that are most often associated with the concept of war. The conceptual metaphor doesn't create a superficial comparison of two similar notions, its essence lies deeper - in taking two conceptual domains and allowing our thought process to lay one concept on another.

CMT has been limited in one significant way. Until recently, the claims about the validity of CMT depended on the study of exclusively its linguistic manifestations. Forceville (Forceville & Urios-Aparisi,2009) criticizes the restriction of CMT to the verbal mode, saying that most of the research revolves around the analysis of its linguistic manifestations. He states that most of the research that aims to prove the validity of CMT revolves around the analysis of its verbal and linguistic manifestations. He emphasizes the fact that the essence of the conceptual metaphor lies in "understanding and experiencing one kind of thing in terms of another" (Lakoff & Johnson, 1980, p. 5). Forceville notices that Lakoff and Johnson do not state that conceptual metaphors are affixed to verbal mode. He states that to justify the CMT claims and to prove that metaphors are not linguistic in nature but the product of thought it is important to extend the research onto other modes. "A full-blown theory of metaphor cannot be based on its verbal manifestations alone, since this may result in a biased view of what constitutes metaphor" (op.cit., p.37).

According to his view, it is possible that not only verbal signs may cue target and source domain and evoke conceptual metaphors. If we accept the claim put forward by the cognitive metaphor theory (CMT) that metaphor is largely a matter of thought rather than language, it is reasonable to believe that other modes (such auditory mode, etc.) that take part in the construction of multimodal metaphors, may also evoke conceptual metaphors. In such a case, metaphorical target and source domains are the concepts that the constituents of the multimodal metaphors

evoke individually. Therefore, conceptual metaphors find their realization through multimodal metaphors and, in such a way, take part in forming the conceptual dimension of the motif.

Conclusions to Chapter Two

The notion of the motif is broader than that of the concept. Any piece of art may evoke multiple concepts that are interconnected in the context of the work, thus, forming the conceptual dimension of the motif. Defining the motif's internal structure, which is feasible through determining the concepts that constitute its conceptual dimension, is one technique to study the motif in any artwork.

The concept has received much attention from various schools of thought. Due to its ambiguity and vagueness, many attempts were made to give a concise definition of the term "concept". From a linguistic standpoint, is defined as the full potential of a word's meaning, taking into account its connotative component. In psychology, the term is defined as a global mental unit that links to mental phenomena; in cultural studies, the concept is defined as an inherent part of the culture and is regarded as the primary cell of culture in a person's mental universe (Савчик, 2018, с.27). In the scope of this work, we choose to regard the concept as "a unit of mental or psychological resources of consciousness and the information structure that reflects the knowledge and experience of a person; an operational content unit of memory, mental lexicon, conceptual system and language of the brain, the entire picture of the world reflected in the brain of a person; information that an individual knows, assumes, thinks, imagines about objects of the world" (Кочерган, 2010, с.427).

Since we aim to detect concepts that constitute the conceptual dimension of the motif in the film, we must look at verbal and non-verbal elements that evoke those concepts. One may verbalize the concept through ready-made lexemes and phraseological units that have suitable for the concept sememes, free word combinations structural and positional schemes of sentences bearing typical propositions, texts, and sets of texts (if necessary, explication or discussion of the

content of the complex, abstract concepts) (Савчик, 2018, p.29). Considering this, to detect the concept of FEAR we must look for the following verbal elements that form its lexical and semantic field: 1)key lexeme fear; 2) synonymous lexemes (e.g. terror, fright, horror, alarm, panic, anxiety, etc. 3) lexemes that have the semantic meaning "fear" (e.g. agitation, trepidation, consternation, dismay, distress, unease, etc.) (Ляшенко, Баталина, 2017, c.135).

Elements from non-verbal modes also have the potential to evoke concepts. Visual images and music are some of the tools that help the filmmaker evoke concepts in the mind of the audience. Since concept represents the complete picture of the reality and information about objects in the world reflected in a person's brain, looking at certain images that depict certain aspects of reality, objects, etc., activates these concepts. In its turn, the music evokes concepts through activating our mechanisms of associations (Cohen, 1990). Music that has previously been associated with a specific experience, idea, object, concept, etc. will elicit a reflection of this experience when repeated (ibid.).

The domain of film is the unique field of opportunity for creative filmmakers since, in contrast to literature, pictorial art or music, all bound and constrained to their verbal, visual, or aural form respectively, the power of film lies in its ability to use the combination of modes to communicate meaning to the audience. One of the creative ways the filmmaker may employ the combination of modes to his advantage is by creating multimodal metaphors. "Multimodal metaphors are metaphors whose target and source domains are predominantly or entirely presented in different modes" (Forceville&Urios-Aparisi, 2009, p.25). When employed in film, they become non-verbal manifestations of the motif. Concepts evoked individually by source and target domains presented in various modes may become target and source concepts in the reconstruction of conceptual metaphors. In such a way, conceptual metaphors find their realization through multimodal metaphors and take part in the construction of the conceptual dimension of the motif.

CHAPTER THREE. THE MOTIF OF FEAR IN THE FILM *CONTAGION*

3.1 *Contagion*: A thriller film by Scott Z. Burns

Contagion (2011) is a thriller film written by Scott Z. Burns and directed by Steven Soderbergh. It stars Matt Damon, Kate Winslet, and Jude Law. The events of Steven Soderbergh's *Contagion* (2011) take place during a global pandemic caused by an unknown deadly virus. The world is plunged into a panic about the fatal virus after an American, Beth Emhoff, gets sick and dies after coming back home from a work trip to Hong Kong. The film depicts members from the Centers for Disease Control and Prevention (CDC) and the World Health Organization (WHO) as they work to keep people safe and create a vaccine. Due to the lack of knowledge about the disease, absence of a vaccine, and swift transition of the virus through airborne droplets the world becomes quickly dominated by loss, death, fear, and havoc.

The film brings up a variety of themes, such as balancing personal motives against professional obligations and ethics in the face of existential danger, the factors that cause mass hysteria and social disintegration, the weaknesses and repercussions of public health responses, and the destructiveness of interpersonal relationships that can cause the spread of the disease. Considering that the film *Contagion* concerns the mass pandemic and mass hysteria provoked by it, we may surmise that it is going to establish the motif of fear as the core motif since all "…historical outbreaks were characterized by uncertainty, breeding fear, and panic" (Wahl-Jorgensen, 2020). Hence, it becomes evident that the motif of fear may become the pervasive implicit force that drives the plot.

The filmmaker explores the idea that the speed of the fear spread is directly proportional to the spread of the disease and that t fear is as dangerous if not even deadlier than the disease itself. This idea is articulated in the film through the elements of multiple modes individually, in their combination in the form of multimodal metaphors, and through the use of cinematic techniques. First, we are going to examine the ways verbal elements manifest the motif of fear in the film

Contagion and actualize certain concepts that form motif's conceptual dimension Second, we will reconstruct multimodal metaphors manifesting the motif of fear and reconstruct the conceptual metaphors that form the conceptual dimension of the multimodal metaphors and, thus, the motif of fear in *Contagion*.Finally, we shall dwell on how certain cinematic techniques evoke concepts forming the conceptual dimension of the motif of fear in *Contagion.*

3.2 Verbal manifestations of the motif of fear in *Contagion* film

3.2.1 The analysis of fear-related keywords in *Contagion* film

Notwithstanding all the advantages the medium of film has as a multimodal form of art, the filmmaker heavily relies on the verbal mode to code meaning into the canvas of his artwork up to this day. Language still remains the first resource through which motifs are manifested. It is the fundamental mode to which the filmmaker appeals to ensure that intended concepts will be evoked in the mind of the audience. The risk of relying exclusively or predominantly on the visual and auditorymodes consists in a greater number of film interpretations and a higher percent of the film's idea remaining vague and ambiguous. Language, however, eliminates ambiguity and leads the audience onto the path of correctly interpreting the ideas encoded in the film and the motifs the film brings to light.

The core concept the motif of fear actualizes is the concept of FEAR.The analysis of verbal elements (i.e. words, phrases manifesting the motif of fear in *Contagion*) that evoke the concept FEAR in the mind of the audience presupposes looking at the lexeme fear and its constituents and detecting them in the film. Based on the works of N. Lyashenko and E. Batalina (2017) we have established in Chapter One that the semantic field of the fear lexeme in the English language has the following structure: 1)the core (keywords: fear, fearful, fearless, fearfulness (Ляшенко, Баталина, 2017, с.135); 2) the near-nuclear zone that comprises of synonymous words (e.g. "terror, fright, horror, alarm, panic, anxiety, scare, worry, nervousness, dread, risk, danger" (op.cit., p.136)); 3) the near periphery zone (e.g. "possibility, owe, agitation, trepidation, consternation, dismay, distress…" etc.) 4)

phraseological units (e.g. "put fear in smb's heart, fear the worst…" op.cit., p.136) that are on the periphery of the nucleous.

Having this in mind, with the help of the program AntConc, we have analyzed the subtitle file of the film *Contagion* for the presence of the following keywords able to evoke the concept FEAR in the mind of an audience: "fear, fearful, fearless, fearfulness, terror, fright, horror, alarm, panic, anxiety, scare, worry, nervousness, dread, risk, danger, possibility, agitation, trepidation, consternation, dismay, distress, unease, uneasiness, apprehension, apprehensiveness, unrest, doubt, suspicion, phobia, aversion, antipathy, nightmare, mania, awe, suspense, afraid, horrified". The aforementioned words were put into the program for the search of exact and near-exact (using the function "Case" in the program) coincidences in the film's subtitle file.

Having analyzed the subtitle file of the film *Contagion* the following 10 fear-related words were detected (see Fig.2):panic, scared, worry, afraid, danger, dangerous, doubt, panicking, possibility, risk". The slang expression "to freak out" that bears the connotative meaning "to become afraid, surprised, etc." and is able to evoke the concept FEAR was detected while watching the film. The words panic, scared and worry have the highest frequency of occurrence, with each being used twice. The rest of the fear-related words occur only once, whereas, surprisingly enough, the keyword "fear" is absent in the film.

After the analysis of the subtitle file on the presence of words able to evoke the concept FEAR, the next step consists in determining the concept(s) with which the concept FEAR holds the contextual links in the film *Contagion*. This is achieved by analyzing the immediate context in which fear-related keywords are found and determining what other prevalent concepts are evoked in the same context. Having analyzed the context in which the fear-related words with the highest frequency occur, we discovered that the word "panic" is used in the same context with words related to the concept DISEASE, such as "*infected*" and "*virus*": "…What's your temperature? - 101.8. - Uh, listen, you can't... You just... - You can't *panic* now, okay? - I know. - Are you alone? - I've definitely

*infected*other people" (Soderbergh, 2011, 00:44:37); "When the word goes out...there will be a run on the banks, gas stations, grocery stores, you name it. People will *panic*. The *virus* will be the least of our worries" (Soderbergh, 2011,00:53:53).

Mass panic is one of the predominant themes of the film *Contagion*. As the writer explains: "because the virus is so inconsistent but also deadly, and because it throws life into such chaos, a great deal of social, political, and economic panic ensues" (Soderbergh, 2021). Even though mass panic is predominantly represented through the visual mode, the instances of which will be analyzed in further sections of this chapter, the filmmaker makes a clear connection between two concepts FEAR and DISEASE. It is achieved through using the words evoking respective concepts in the scope of one utterance.

The words "scared" and "afraid" as well as the slang expression "to freak out" are also used in the same context with words evoking the concept DISEASE, such as "sick", "come in contact" (as in "come in contact with the virus or disease"), and "flu": "What we do know is that in order to become *sick* you have to first *come in contact* with a *sick* person or something they touched. In order to get *scared*, all you have to do is to come in contact with a rumor television or the Internet"; "We need to walk the governor through this before we *freak everybody out*. I mean, heh, we can't even tell people right now what they should be *afraid* of. - We tried that with swine *flu*. All we did was get healthy people scared" (Soderbergh, 2011, 00:18:44).The word "risk" is used in the dialogue between two scientists talking about the vaccine for the virus and the "risk" of the virus samples being a threat to the life of the researchers: "We need to shut you down. This thing's too hot. Uh...- I think that's a mistake. - Cook your samples. Uh, destroy everything. We can't *risk* it"(Soderbergh, 2011, 00:30:11). Consequently, the word risk, evoking the concept FEAR is also directly related to the concept of DISEASE in the context of one dialogue.

Other words through which the motif of fear is manifested in the verbal mode, such as "worry" (e.g. "…Industrial *disease*. - Yeah, but it's just one man. -

We don't know what happened.- The ones we don't see *worry* me"(Soderbergh, 2011, 00:06:02)) "danger" and "possibility" (e.g. "The only *danger* with a live *virus* is the *possibility* that it will revert to wild type and kill the host" (Soderbergh, 2011, 01:08:53)) are also contextually interconnected with the concept DISEASE. Thus, the speakers use the keywords evoking the concept DISEASE in the same context with fear-related words, namely, when talking about the virus, its spread, its physical and emotional effect on the public.

3.3 Word "spread" as a connecting verbalizer between the concepts actualized in the motif of fear in *Contagion* film

3.3.1 Semantic features of the word "spread"

We have established that the concepts FEAR and DISEASE are contextually interconnected by means of their words relating to respective concepts being used in the same context. However, that is not the only way the concepts become contextually interconnected in the film *Contagion*. Another way the filmmaker chooses to establish a connection between two concepts is by utilizing the word "spread" as a connecting verbalizer. The word "spread" presents an interesting case for the analysis. To analyze the way it is used to create a link between two concepts (FEAR and DISEASE), we need to familiarize ourselves with the semantics of the word "spread" and look into its collocability.

Online Cambridge Dictionary provides the following definitions of the word "spread": "2. (v) to affect more and more places, people, or things, or to make something do this; 3. (n) the development or growth of something so that it covers a larger area or affects a larger number of people; 4 (n) the act of spreading knowledge, information, etc. to more and more people" (Cambridge Dictionary, 2021). The Macmillian Dictionary mentions the following nouns frequently used as either a subject or an object of the verb "to spread": "information: awareness, message, news, rumor, the word; disease: disease, infection, virus; fire: fire, flames; being famous: fame; etc." (Macmillian Dictionary, 2021). In the scope of

this work, the collocations such as "to spread information" and "to spread the disease" become the focal point of the examination.

In the quote "While fear is an emotion that we frequently experience as individuals, it can also be a shared and social emotion, one which circulates through groups and communities and shapes our reactions to ongoing events. Like other emotions, fear is contagious and can spread swiftly" (Wahl-Jorgensen, 2020), the researcher also uses the word "spread" in connection to the concept FEAR. Here, the word "spread" becomes connected with the concept FEAR.

3.3.2 Spread of the disease vs. Spread of the rumors: A case of implicit comparison in film *Contagion*

In order to understand the link between the concept FEAR and DISEASE the filmmaker aims to create via emphatically employing the word "spread" in the context of the film, we have to detect the instances of its use in the film'. The following collocations with the word "to spread" were detected in the s subtitle file of the film *Contagion*: polio spread ("Now, before we had a vaccine polio spread at a rate between four and six"(Soderbergh, 2011, 00:19:20); to spread the virus ("It's [the virus- K.P] going to spread"; "…the virus continues to spread; to stop the spread of the virus" (Soderbergh, 2011, 01:18:33); to spread rumors: "I think what Mr. Krumwiede is spreading [rumors- K.P.] is far more dangerous than the disease")(Soderbergh, 2011, 01:05:56).

In four out of five instances the word "spread" is found in the film's subtitle file, it enters the variations of the collocation "to spread the virus\disease". The frequent use of such collocation is dictated by the film's theme. However, it is worth taking a closer look at the instance the word spread is used in collocation with the word "rumors" since it serves as one of the core phrases into which the filmmaker engraved the main idea of the film.

3.3.3 Word "spread" as a connecting verbalizer between the concepts of FEAR and DISEASE

At 01:03:35-01:07:13(Soderbergh, 2011) of the film, the representative of the local health government is being interviewed for the news and forced to enter a debate with the local freelance writer and journalist. The heated argument concerns the secrecy of the officials regarding the vaccine, the speed with which the virus spreads, the misinformation of the general public, and the conspiracies flooding the Internet. The representative of the local health government criticizes Mr. Krumwiede, a freelance journalist, and a popular Internet blogger, for spreading misinformation and rumors. In his speech, the government official implicitly compares the spread of the rumors with the spread of the disease: "What we do know is that in order to become **sick** you have to first **come in contact with** a **sick** person or something they touched…In order to **get scared** all you have to do is come in **contact with** a **rumor**, or the TV or the Internet. I think what Mr. Krumwiede is **spreading** is far more **dangerous** than the **disease**" (see Fig.3).

By analyzing the sentence "In order to **get scared** all you have to do is come in **contact with** a **rumor**" we may infer that rumors are the source of fear for the general public. Accordingly, "to spread rumors" equals "to spread fear". Here the filmmaker first verbalizes the idea that fear is spread through the rumors (i.e. through the news and\or the Internet). Therefore, we may assume that the government official implies the spread of fear by Mr. Krumwiede in the following sentence: "what Mr. Krumwiede is **spreading** is far more **dangerous** than the **disease**". Hence, by spreading rumors Mr. Krumwiede is spreading fear in the general public.

It is also worth mentioning that the comparison and possible equation of the two concepts (FEAR and DISEASE) is also made lucid by the use of the phrase "to come in contact with". It is first used in the same context as the concept DISEASE ("come in contact with a sick person"), and secondly, in the context of the concept FEAR ("come in contact with a rumor"). It is this tautology that indicates the

conscious emphasis of the filmmaker on the phrase and the equation of the two concepts.

3.3.4 Word spread as a connecting verbalizer between the concepts of FEAR and LIES

The film *Contagion* emphasizes the concept LIES\ TRUTH throughout the film by the verbal mode. For example, the concept LIES is evoked by the words "rumors; lie" ("Forsythia is a lie"(Soderbergh, 2011, 01:30:35); "No more lies! No more lies!" (op.ciit.,01:03:28)). The concept TRUTH is evoked by the words "truth" ("the truth about this virus"; "over 2 million unique visitors, all looking for the truth") and "prophet" which is visualized on the posters seen on the walls (see Fig.4).Lies may be spread, as well as the truth, via news media, TV, or the Internet. Since to spread rumors, and, consequently, to spread lies, equals to spread fear, as we have established in the section 3.4.2 of this Chapter, we may assume that two concepts: FEAR and LIES are contextually interconnected in the film *Contagion* via the word "spread" that serves as a connecting verbalizer.Consequently, the concepts LIES\TRUTH become contextually interconnected with the concept FEAR and become the concepts forming the conceptual dimension of the motif of fear in the film *Contagion*.

We have established that the word "spread" in the film *Contagion* most frequently enters the variations of the collocation "to spread disease and\or virus". Here, the word "spread" becomes associated with the concept DISEASE. However, in the analyzed quote, we detect a deviation from the context in which the word "spread" has been established as prevalent. Hence, this deviation from the previous cases the word "spread" was used in the context of the film, attracts the attention of the reader and or\audience and makes us infer that the decision of using the word "spread" in its relation to the concept FEAR was conscious and was used emphatically.

Hence, in the quote "What we do know is that in order to become sick you have to first come in contact with a sick person or something they touched…In

order to get scared all you have to do is come in contact with a rumor, or the TV or the Internet. I think what Mr. Krumwiede is spreading is far more dangerous than the disease" the following concepts are elucidated: FEAR, DISEASE, LIES\TRUTH. The concept of FEAR is evoked by the words "spread; get scared; dangerous". The concept DISEASE is evoked by the words "spread; sick; disease". The concepts LIES\TRUTH is evoked by the word "spread; rumors". The word "spread" in the context of this quote serves as a connecting verbalizer that compares and possibly equates two concepts (DISEASE and FEAR) since it is used in relation to both of those concepts, in the following sense: one may spread fear just like one spreads the virus. Hence, the word "spread" illuminates the contextual connection of the concepts FEAR, DISEASE, and LIE\TRUTH which we now may establish as the constituent concepts of the motif of fear in the film *Contagion* (see App.3).

3.3.5 "*Nothing spreads like fear. Contagion*": the analysis of the word "spread" in the film's tagline

The first time the word "spread" is implemented in the context of the film *Contagion* is, in fact, outside its immediate contents. To be more precise, the first instance when the word "spread" is implicitly used as a connecting verbalizerbetween concepts FEAR and DISEASE is in the tagline of the film, written on its poster (see Fig.5): "Nothing spreads like fear".Here we are faced again with the deviation from the frequent context in which the word "spread" is used throughout the film. The placement of the name of the film ("*Contagion*") is emphatic. It is made deliberately to induce the correlation between the concept FEAR and the concept DISEASE. Given that the word "*Contagion*" is placed right below the tagline "Nothing spreads like fear" in the poster, the consecutive reading of it establishes the inevitable correlation between the concept of FEAR and DISEASE, thus foreshadowing their interconnection. The concept of DISEASE evoked by the word "*Contagion*" on the film poster, becomes

intertwined with the concept of FEAR, thus enabling the future audience to grasp the contextual interconnection these two concepts will have in the film. The tagline and its interconnection with the name of the film create the audience's expectations for the issue addressed in the film as well as sets its tone, emphasizing and focusing the attention of the audience on the motif of fear as the focal point of the film.

Through the previously analyzed quote ("What we do know is […]. I think what Mr. Krumwiede is spreading is far more dangerous than the disease") and through the film's tagline the filmmaker verbalizes the idea he aimed to engrave into the film. To be more precise, first of all, the filmmaker proposes the idea that fear is far more dangerous than disease. And secondly, he makes an implied comparison between fear and disease, which enables the viewers to construct a conceptual metaphor FEAR IS DISEASE.

3.3.6 Conceptual metaphor FEAR IS DISEASE

The aforementioned quote ("What we do know is […]. I think what Mr. Krumwiede is spreading is far more dangerous than the disease") as well as the film's tagline ("Nothing spreads like fear. *Contagion*"), both suggest that a filmmaker makes an implicit correlation between two concepts (FEAR and DISEASE). Since we are faced with an implied comparison of two concepts (FEAR and DISEASE), it is possible to reconstruct a conceptual metaphor FEAR IS DISEASE.

The theoretical foundation that enables us to propose the reconstruction of the aforementioned conceptual metaphor is the work of ZoltanKövecses(2002). "The domain of emotion is a par excellence target domain. Emotion concepts such as anger, fear, love, happiness, sadness, shame, pride, and so on are primarily understood through conceptual metaphors" (Kövecses, 2002, p.39). Lakoff provides various examples of conceptual metaphors and their entailments connected with emotion, but one example which is closely related to the conceptual metaphor FEAR IS DISEASE in *Contagion* which will be further

discussed is "PHYSICAL AND EMOTIONAL STATES ARE ENTITIES WITHIN A PERSON". The entailments that Lakoff provides as linguistic evidence to the metaphor are: "Don't give me the flu. His depression returned. He could barely contain his joy. His fears keep coming back. I've got to shake off this depression---it keeps hanging on. There isn't a trace of cowardice in him, etc." (Lakoff & Johnson, 1980, p.32). Kövecsesalso elaborates on this by construing the conceptual metaphor "SADNESS IS A DISEASE" and underpinning it with the linguistic example "Time heals all sorrows" (Kövecses, 2002, p.275). Evidently, the disease is seen as an entity within a person – one which can grow, "be given", with which one can be contaminated, etc. Thus, emotions and states such as anger, fear, sorrow, joy may be described in terms of the disease. Such linguistic examples as "His joy is contagious; He spreads joy with his smile; Depression can't be healed with words; He developed a fear of spiders early on in childhood" are all vivid evidence to the metaphor EMOTIONAL STATE IS A DISEASE. Other possible verbal examples that exemplify the base for the further reconstruction of the conceptual metaphor are: "She has fear of her boss; She is paralyzed by fear, etc.". We may specify the conceptual metaphor EMOTIONAL STATE IS A DISEASE provided by Kövecses(2002) and construct the conceptual metaphor FEAR IS DISEASE. To construct the conceptual metaphor we need to determine the target and source domain and determine the features mapped from the source onto the target domain (Forceville, 2009, p. 404).

The first instance where the conceptual metaphor FEAR IS DISEASE may be evoked is through the film's tagline "Nothing spreads like fear. *Contagion*". The target domain is FEAR. It is evoked by the keyword "fear". The source domain is DISEASE. It is evoked, first, by the keyword "contagion" strategically placed below the tagline of the film on the poster (see Fig.5), so that the consecutive reading induces the association between two concepts engraved in the sentences. Secondly, by the word "spread" which, as we have previously established, serves as a connectingverbalizerbetween the concepts FEAR and DISEASE: e.g. "He spreads fear through rumors". The following features of the

source concept DISEASE are mapped onto the target domain FEAR: 1) the disease spreads fast 2) the disease is contagious. It is the consecutive reading of two lines that enables us to infer that the comparison "nothing spreads like…" concerns the concept DISEASE and the concept FEAR. Moreover, since the audience knows from the poster that one of the film's themes is the pandemic (i.e. the spread of the disease), the audience is able to see the implied comparison made in the tagline. Hence, the conceptual metaphor FEAR IS DISEASE may be evoked in the mind of the audience (see App.1).

The second instance where the conceptual metaphor FEAR IS DISEASE may be evoked is through the quote "*In order to get scared all you have to do is come in contact with a rumor, or the TV or the Internet. I think what Mr. Krumwiede is spreading is far more dangerous than the disease*". We have previously established that the concepts DISEASE and FEAR are evoked through the use of the following keywords: "to get scared; come in contact; dangerous" (concept FEAR) and "spreading; disease" (concept DISEASE). The following features of the source concept are mapped onto the target domain: 1) the disease is contagious; 2) the disease may be spread by people; 3) the disease is dangerous. Hence, the conceptual metaphor FEAR IS DISEASE is established.

Thus, the filmmaker's intention to make a correlation between two concepts becomes evident. The main idea the filmmaker sets to explore in the film that fear IS the disease (i.e. fear is spreading and reigning in the world; fear is more dangerous than the disease; fear is being spread by people just as fast as the disease is spread by people (to be more precise by rumors through the TV, Internet); fear is being spread faster than the real virus, thus fear becomes the "real" disease) is being consolidated in these two aforementioned instances. First, the verbalization of the conceptual metaphor in the film's tagline on the poster sets the expectations of the audience concerning the theme explored in the film as well as establishes its slant. Then, when with the evocation of the second instance of the conceptual metaphor FEAR IS DISEASE, with its repetition the expectations of the audience are satisfied and the idea is solidified.

3.5 Verbal facet of news reports in the manifestation of motif of fear in *Contagion*

3.5.1 News as a fear-inducing medium

We have noted that the film explores the idea that the news, TV and\or Internet may spread rumors and consequently, may spread fear. To emphasize and illustrate this idea the filmmaker employs the video footage of the news reports integrated into the film through the footage that may be seen on TV by the characters (see Fig.9). The visual facet of the news reports and its use as a cinematic technique through which the motif of fear is manifested in *Contagion* will be analyzed in the later sections of this Chapter. Here, we are interested in the verbal aspect of the news reports and their role in the manifestation of the motif of fear in *Contagion*.

The news footage is obviously implemented as an illustration of a source through which the information about the virus is spread to the public. But it also serves as a fear-inducing element. According to the research on the "Fear in the News" by Altheide and R. Sam Michalowski (1999): "fear pervades popular culture and the news media" (Altheide & Michalowski, 1999, p.475). The mass media is a "window" into the world for many people. "How the public views issues and problems is related to the mass media" (Altheide & Michalowski, 1999, p.482). The news coverage is "vital to our shared conversations and plays a key role in regulating our emotions, including fear" (Wahl-Jorgensen, 2020).

The topic of fear in the news in connection to the disease is prevalent nowadays, in 2021, in the times of the Covid-19 pandemic. The research by Wahl-Jorgensen (2020) "suggests that fear has played a particularly vital role in coverage of the coronavirus outbreak" (2020). The fear-related words such as "afraid, a killer virus, etc." appear on the 1,066 of the articles and news reports analyzed by the scholar (ibid.). "The prominence of fear as a theme in reports of the coronavirus suggests that much of the coverage of the outbreak is more a reflection of public fear than informative of what is actually happening in terms of the spread of the virus" (ibid.).

The use of the news report as a fear-inducing technique and as a way to evoke the concept of FEAR is justified by the fact that "fear as a resource is provided by news organizations that produce reports" (Altheide & Michalowski, 1999, p.480). It has become a standard facet of news formats (ibid.). In addition, the way fear in relation to the disease is induced through the news report is explained by the fact that "m[M]ass mediated experiences, events and issues are particularly salient for audiences lacking direct, personal experience with the problem" (Altheide & Michalowski, 1999, p.479). Since the news becomes the most common way to familiarize yourself with the virus for most people, the fear-inducing language in the news becomes "salient" (ibid.,) and starts affecting the general public: "Indeed, many observers have wondered how it is possible for a comparatively healthy and safe population to perceive themselves to be so at risk" (ibid.).

Considering that the film *Contagion* also concerns the theme of the global pandemic, it is obvious that the news presented in the film may also use fear-inducing elements in the same way they are used in the reality of the Covid-19 pandemic (Wahl-Jorgensen, 2020).

3.5.2 Analysis of the verbal facet of the news reports in *Contagion* film

Overall, there are five instances the news report is seen in the film and the voice of the news reporter heard in the background (the transcript of all the instances is provided in the Appendix). The main theme of each news report concerns either the spread of the virus, its toll on the public, or the news about the vaccine. Having detected in the film's subtitle file the texts of the news reports that are heard in the film *Contagion* (see App. 4), we, then, analyzed them to find the verbal elements that manifest the motif of fear in *Contagion*. As a result, we have found that one of the concepts that constitute the conceptual dimension of motif of fear in *Contagion* (namely, the concept DISEASE) is evoked through the following verbal elements: "disease; taken the life; death; the virus continues to spread; the death toll; the spread of the virus".

Another concept that the news reports may induce in the mind of an audience is that of FEAR. In order to exemplify the ways the news is spreading fear, the filmmaker chooses to implement verbal elements that may induce the feeling of fear in the audience and evoke the concept of FEAR. The following fear-related verbal elements are used in the news reports: "…a *still-unknown* disease that has so **far taken the life** of a school nurse…"; "the **life-saving** formula".The adjective "still-unknown" in relation to the word disease has the potential to evoke the emotion of fear on the basis of associations.

We have established that the semantic field of the fear lexeme includes the word "anxiety". If we look at the definition of the term, we may see how the word unknown is closely related to the word fear: "Anxiety is a diffuse, unpleasant, vague sense of apprehension. It's often a response to an imprecise or **unknown** threat such as the uneasiness you might feel walking down a dark street alone" (Ankrom, 2020). The "unknown" experiences, threats may induce the feeling of fear, as well as just the mention of the word "unknown" or its synonyms (e.g. "strange, hidden, mysterious"), activates the appropriate and obvious association with the words "fear, anxiety, threat, etc.". In addition, the term "fear of the unknown" is used extensively in the field of psychology: "Researchers define fear of the unknown as the tendency to be afraid of something you have no information about on any level" (Stanborough, 2020). Thus, by the process of association, the concept FEAR is evoked when the news reporter mentions the word "unknown".

The phrase "…so far taken the life of the school nurse" also has the potential to evoke fear in the audience. The fact that the virus "takes lives" may make the public fear for their own lives: "To produce a fear reaction in humans, a recognition of a situation as possessing at least potential danger real or imagined is necessary" (Altheide & Michalowski, 1999, p.480). In addition, the adverb "so far" implies the action is still in progress. Thus it indicates that the virus is still spreading and it may take even more lives, including those of the viewers of the news report. The same statement provided by Altheide and Michalowski (1999) (the production of fear through the recognition of the situation as being potentially

dangerous (ibid.)) may be applied to the analysis of the ways the phrase "life-saving formula" induces fear in the characters and\or the audience. Since the formula of the vaccine saves lives, we may infer that the disease against which the vaccine is being made is life-threatening. Therefore, the characters perceive danger and experience "fear for their lives" when the phrase "life-saving formula" is heard on their TV screens.In the same moment, the concept of FEAR is evoked in the audience watching the film.

A specific feature of the news reports in the film *Contagion* is the use of numbers indicating the cases of the virus and\or deaths from the disease. The following figures are announced in the news reports: "3000 cases have been confirmed; over 8 million of people infected; the death toll reached 2.5 million; the virus has taken 26 million lives worldwide". The use of numbers in the news reports is obviously aimed at informing the public. However, the increase in the number of victims elucidated by each news report induces fear in the characters watching it, since the possibility of being contaminated and of the perceived danger becomes the reality. Now, previously abstract threat gains real manifestation in the numbers used in the news report. The increase in numbers indicates the fast spread of the disease, and it may make the characters feel as if it is approaching them with every new confirmed case.

To summarize, the filmmaker uses the cinematic technique of integrating the footage of the news reports on the TV into the film to exemplify the idea of the news and\or rumors spreading fear in the public. The news reports induce the feeling of threat and danger in the characters of the film by using fear-inducing verbal elements. Thus, the motif of fear becomes manifested first, through the use of news reports footage as a cinematic technique and through the verbal elements present in the reports that evoke the concept DISEASE and the concept FEAR.

3.6 Concept of ISOLATION as a constituent of the fear motif's conceptual dimension

Another concept that is actualized in the motif of fear in the film *Contagion* is that of ISOLATION. Considering that the disease is highly contagious and the cure has not been invented yet, the only reasonable precaution and a way to save one's life is to isolate oneself. The scene at 01:22:09in *Contagion*shows the quarrel between the father and his teenage daughter upset about being stuck at home for another 144 days due to the slow pace with which the vaccine is being distributed in the community. The following scene at 01:25:17 of the film gives a close-up shot of one of the teenage girl's phone texts that run as follows: "*In jail for more than 144 days*" (see Fig.6). The feeling of loneliness, abandonment, and detachment is implied in the word "*jail*" which induces the ISOLATION concept. Being used metaphorically to show the character's emotional and mental state, the phrase makes the audience realize that the teenage girl's mind merges two concepts – those of HOUSE and JAIL, thus creating the verbal metaphor *the house is a jail*. Bringing this metaphor to the bigger thematic scale of the movie, we may assume that the film explores the concept of FEAR as a driving force for isolation and loneliness. Fear of the disease forced people to detach themselves from their usual social environments, forcing them stuck at home-jails. Therefore, we may assume that the concept ISOLATION, which is evoked by the reconstructed verbal metaphor "the house is a jail" is contextually interconnected with the concept FEAR, since isolation, just like fear, is depriving people of social contact, it increases with the spread of the disease and it takes a toll on the mental health of the people.

3.7 Analyzing multimodal metaphors manifesting the motif of fear in film *Contagion* film

One of the advantages of the medium of film is that the concept easily transferred by the verbal mode may now also be cued by the visuals. As is suggested by Anne Bartsch (2010), the visuals in the film may serve as metaphorical visualizations for

certain concepts. One of the examples she provides is taken from The Birds (1963). The angry flock of birds can be interpreted as a metaphorical representation of Mitch, Lydia, and Annie's "emotional chaos" and "turmoil" (op, cit., p.13), including emotions like dread, worry, and jealousy.Under the "visuals," we mean visual images as well as cinematic techniques (such as the use of light, colors, montage, mise-en-scene, etc.) that may transform or add to the connotative meaning of the scene. The object on the screen, according to Gambarato (2010), is only partly a representation of reality: "Objects are signs that represent ideas, ideals and translate intended meaning in a film" (Gambarato, 2010, p.106). It commonly carries data that reaches beyond the aesthetic of the depicted world, acquiring the symbolic meaning (ibid.). Hence, visuals may acquire symbolic meaning and thus additional connotations and may induce various conceptual spheres that go beyond the depicted reality.

In the following section, we are aiming to analyze two consecutive shots that are edited through montage. When undertaking a shot-by-shot analysis, according to Michael Ryan and Melissa Lenos (2012), we begin by explaining the techniques implemented in the shots we are examining. "Some of the techniques used in film producing could be composition (foreground/background, frame/raming, etc.), cinematography (close-up, medium shot and long shot, pan shot, tilt shot, etc.), editing (montage, eye-line match, etc.), and so on" (Ryan & Lenos, 2012). After that, we must explain what effects these techniques can have when watching the film; for example, the camera guides what we see in the film, therefore adjustments in camera angles affect audience interpretations of the messages the film is attempting to express.

3.7.1 Multimodal metaphor DISEASE IS TRAIN and its conceptual dimension

The cinematic technique implemented in the shots we are going to analyze is that of editing, more precisely, the montage. "Montage, in motion pictures, the editing

technique of assembling separate pieces of thematically related film and putting them together into a sequence. Visual montage may combine shots to tell a story chronologically or may juxtapose images to produce an impression or to illustrate an association of ideas" (Britannica, 2016). As we stated in Chapter Two, the montage can be considered a tool through which we may reconstruct multimodal metaphors (Forceville, 2016). "Given the narrative context of the films, the only way we can make sense of the montage is by understanding the elements in the adjacent shots as metaphorical targets and sources, respectively" (Forceville, 2016, p. 27). Gambarato (2010) proposes that "A montage… narrates structurally and intentionally. So, it is important to analyze the montage as a semiotic possibility, as communicative action: a way of thinking and not simply a way of showing" (Gambarato, 2010, p.109). Therefore, it seems only fair to analyze the montage in film through the prism of its semiotic functions. One of such powerful semantic tools that aid the filmmaker in the encoding of meaning is the montage of attractions. It is a powerful means of conveying semantic information - it's defined by the effects (attractions) that are used to achieve a particular effect that may be achieved through montage. The montage of attractions is a series of "contrasting comparisons" that can elicit strong emotional reactions (ibid.)

In the scene at 00:11:25-00:11:59(Soderbergh, 2011) in the film *Contagion*, two consecutive shots present the image of a child who fell victim to the deadly virus and that of a fast-moving train entering the city. Increasing in loudness, the sounds that resemble the rattle of a fast-moving train accompany the first scene and foreshadow the second shot of the train coming into the city (see Fig.7). The sound culminates into a loud train whistle during the close-up shot of the diseased boy. Following the transition between the scenes, the soundtrack intensifies making lucid the intention of the filmmaker to show the connection between the shots. We consider the sequence of the aforementioned shots in the film *Contagion* to be of the type mentioned by Gambarato (2010) – the montage of attraction – the contrasting juxtaposition of two shots that strike the audience with the unexpected

change of images and therefore attract attention, making the audience make inferences about the specific choice of the filmmaker.

The multimodal metaphor that this scene brings to the foreground is of DISEASE IS TRAIN. The metaphor emerges due to the consecutive editing of two shots that highlight the concepts of TRAIN and DISEASE interwoven by an accompanying soundtrack that suggests their immediate correlation. Two concepts are foregrounded in the montage: TRAIN (cued by the sound and the visual image to make the metaphor even more lucid) and DISEASE (cued by the visual image). The specific combination of two modes – auditory(sounds, music) and visual – makes it possible to detect and reconstruct the multimodal metaphor. The conceptual metaphor that becomes actualized through this multimodal metaphor is DISEASE IS TRAIN (see App.1).

First, the image of the fast-moving train and the sound of the train's whistle evoke the concept of TRAIN, which is the source domain, in the mind of an audience. The emergent features of the concept TRAIN, are the following: it is dangerous, unstoppable, and forceful, and, it travels from town to town. In addition, the pace of the sound and the image of the fast-moving train also evoke the concept of SPEED.

Secondly, the image of the diseased child evokes the target domain DISEASE. The combination of visual and auditorymodes and the implementation of the cinematic technique of the montage, make possible the cognitive mapping of certain features of the train onto the disease. Therefore, the consecutive editing related to the image of the train ascribes its features to the disease, more specifically: the disease is dangerous, uncontrollable, threatening, and menacing, and, obviously it travels (i.e. spreads) from town to town, from one country to another. Moreover, through the evocation of the concept of SPEED, we may also make inferences about the increasing or already rapid speed with which the disease is spreading or, more specifically, approaching the city. Thus, the multimodal metaphor created by the specific combination of auditoryand visual modes

becomes a manifestation of the motif of fear and evokes the conceptual metaphor DISEASE IS TRAIN that constitutes the conceptual dimension of the motif.

3.7.2 Conceptual metaphor FEAR IS TRAIN

The film *Contagion* investigates the premise that the pace with which fear spreads is precisely equivalent to the spread of the disease. Through the use of metaphors, the film explores the premise that fear is as destructive as the disease and that fear spreads as quickly if not even more quickly than the disease. The first instance of the pace with which the fear spreads may be noted in the tagline "Nothing spreads like fear", which, as we have established, implies its connection with the concept DISEASE. Not only does the tagline establish the contextual connection between concepts FEAR and DISEASE, but it also indicates the comparison of the pace with which two notions under consideration are spread. If we paraphrase the tagline while bearing in mind that the concept FEAR is here being connected with that of the DISEASE, we may infer that fear is faster than the disease.

Since the concept FEAR and the concept DISEASE are contextually interconnected, and one of the ways they are actualized in the motif of fear in the film *Contagion* is through the conceptual metaphor FEAR IS TRAIN, it is possible to create the following conceptual mapping:

DISEASE IS TRAIN (since the same attributes of the train may be mapped onto the concept of DISEASE: e.g. DISEASE is dangerous, unstoppable, and forceful and it travels from town to town).

FEAR IS TRAIN (the same attributes of the train may be mapped onto the concept of fear: e.g. FEAR is fast, dangerous, unstoppable, and forceful and it travels from town to town). Therefore, the montage scene allows the next conceptual metaphor reconstruction).

Evidently, the film emphasizes the concept of FEAR over and over again. In this instance, the concept FEAR may be mapped onto it to the image of the moving train, thus evoking an inevitable association between fear and the speed of the train, while foreshadowing the idea of fear spreading as fast as the disease.To

summarize, the film *Contagion* presents the viewer with the multimodal metaphor manifested through the combination of the auditoryand visual modes. The conceptual metaphor actualized through this multimodal metaphor is DISEASE IS TRAIN. Through the cognitive mapping, we also have established that the analyzed multimodal metaphor may also evoke the conceptual metaphor FEAR IS TRAIN. The aforementioned conceptual metaphors are based on the concepts FEAR and DISEASE, which are the two contextually interconnected concepts actualized in the motif of fear in the film *Contagion*. Having analyzed the multimodal metaphor DISEASE\FEAR IS TRAIN we may conclude that it serves as a multimodal manifestation of the motif of fear in the film *Contagion*.

3.8 Cinematic techniques manifesting the fear motif in *Contagion* film

3.8.1 Music as a cinematic technique

Music is an integral part of the art of film. Considering the importance of music and sound in cinema, it may be considered an essential cinematic technique (Bordwell& Thompson, 1960; Pozdniakova, 2021). Filmmakers have in their arsenal the elements of music, such as rhythm, dynamics, melody, harmony, etc. which film composers and directors use to manipulate sound in order to get unconscious access to the minds of the audience. Through music, filmmakers can grasp the attention of their audience, alter their perception of the depicted on the screen, access their emotions more deeply, and engrave the contents on the screen into their consciousness (Boltz, 2001; Henning & Wöllner, 2016; Pozdniakova, 2021).

We have dwelled on the role the leitmotifs play in creating multimodal metaphors, but the advantages they present for the filmmaker are boundless. As a cinematic technique it is used to set up the context of the story and place it in a specific era; highlight the scene's relevance and intensify its emotional meaning; enhance the emotional impact of the scene; make references to characters' moods, feelings, intentions, and motifs, etc. (Boltz, 2001; Henning & Wöllner, 2016).

Considering that the leitmotif in the film is multifunctional, it may also become a manifestation of the film's motif.

3.8.2 Music in horror films

The specific characteristic of horror movies, thrillers, disaster movies, etc., is their use of fear-inducing sounds and\or leitmotifs. In such films, music becomes crucial to the creation of the tone, pace, and atmosphere of the film as well as one of the prominent means of evoking certain emotions and concepts, among which FEAR is placed in the center. Obviously, gruesome visual images or jump-scares in horror films play the key role in inducing the emotional response of fear in the audience, but the role of leitmotifs and\or sounds in this process cannot be stressed enough, since "The ear, in general, has a far more direct line to your emotional response" (Green, 2017). In addition, "sound in film adds a dimension of emotion that's difficult to achieve with visuals alone" (ibid.).

The way leitmotifs in horror movies, for example, evoke fear is grounded in our biological response to the sounds: "All of the auditory elements that influence our emotional and physical reactions to scary movies are just like any other environmental stimuli — we encounter them and they evoke a biological response from our bodies" (Green, 2017). Daniel Blumstein, the professor at the University of California, names the specific sounds with the potential to evoke fear "nonlinearities" which are the irritating sounds like screeching, whines, rapid shifts in frequency – the sounds that "make your ears perk up and your hair stand on end" (Green, 2017). He looked at these "non-linear" sounds in films and found that the leitmotifs used in horror films appeal to our primal fears: "The music in horror movies reminds us subconsciously of primordial times" (Haider, 2016). For example, the sound from the slash of the violin's strings may mimic a suffering animal, which sends a subconscious signal to our brains about the possible danger from predators, etc. (ibid.). In addition, even when the sound is not directly connected with the primal fears, "things that feel harsh and unfamiliar [like harsh sounds – K.P.] manipulate us emotionally" (Haider, 2016).

3.8.3 Fear-inducing leitmotifs in *Contagion*

The original motion picture soundtrack of the film *Contagion* is set in one album that contains 20 separate tracks (see Fig.12). The tracks are named either after the line from the dialogue (e.g. "They are calling my flight") or after the general theme explored in this or that scene during which the sound is played (e.g. "Placebo; Forthysia, etc."). We are not going to analyze all the tracks in the film's album, but we are going to briefly outline the way they form the leitmotif of the movie since all the 20 tracks of the film's soundtrack album seem to be variations of the main soundtrack, rightfully called "*Contagion*". Then we will focus on the track named "Crysanthemum Complex" – the track taking part in the creation of the multimodal metaphor analyzed in the section 3.7.2 of this Chapter.

In each track, one may notice the specific sound of the fast repetitive electronic beats, created not by any musical instrument, but computer-generated. In some tracks the variation of this fast electronic beat reminds the audience of the ticking of the clock. In others it reminds the sound of train wheels of the fast-moving train. A specific sound found in all tracks in minor variations is the high-pitched harsh screeching sound reminding of the gnashing of iron and\or the sound of the stopping train wheels.

The track we are interested in (i.e. "Crysanthemum Complex") contains all these prominent sounds that take part in constituting the musical leitmotif of the film. The track is played at 00:11:25-00:11:59of the film and takes part in the construction of the multimodal metaphor DISEASE IS TRAIN in auditory mode. When the first shot that compose the metaphor via the visual mode is seen (i.e. the shot of the diseased child) we hear the repetitive electronic beats reminding us of the accelerated ticking of the clock and\or the sound of the train wheels which then gradually develops into the screeching sound of the train's whistle. This sound foreshadows and continues to sound during the following shot of the fast-moving train. Then the frequency of electronic beats and their volume decreases and we

hear the sounds of the high-pitched violin that evoke the exotic Asian-like sound motifs.

The sound of the repetitious electronic beats and the following whistle of the train helps in evoking the concept TRAIN and mapping it onto the domain DISEASE. As we have established in the section 3.7.2 of this Chapter, such a specific combination of sound and visual makes it possible to reconstruct the conceptual metaphor DISEASE IS TRAIN. However, not only do sounds help in mapping certain concepts, but they also help to evoke the emotional response of anxiety and fear in the audience, as well as help the audience to make inferences through associations. The sounds reminding of the accelerated ticking of the clock and\or the train wheels may evoke the following suggestions in the audience: the virus spreads too fast; the disease is approaching like a fast-moving train; it is dangerous and forceful; etc. In addition, this sound has established itself as evoking the concept of DISEASE, since it may also be heard any time the sick person appears on the screen. The fact that the music that has previously been associated with a specific experience (i.e. it being associated with the concept DISEASE once in the film) will elicit a reflection of this experience when used repeatedly during the film is explained through the prism of associationism (Cohen, 1990, p.114).

The high-pitched screeching sound evokes the emotional response of anxiety and the need to escape it. Considering that the film is made in the USA, the eerie Asian-like sounds are used deliberately, since, they tend to evoke in people of non-Asian origin the associations with something unknown, exotic, strange, all of which may evoke fear or anxiety in the audience. To summarize, music in the film *Contagion* is used as a prominent cinematic technique. It helps to set the tone and the atmosphere of the film and evoke certain emotions and associations in the audience. The prominent leitmotif becomes a non-verbal manifestation of the motif of fear in *Contagion* through which the concepts FEAR and DISEASE are actualized.

3.8.4 Visual manifestation of the motif of fear in *Contagion* film

Visual images, lights, camera movements, editing techniques, shot framings, etc., all have the potential to become the manifestations of the film's motif. Any cinematic device encompasses the purpose the filmmaker prescribes it. For example, the movement of the camera or the specific angle of the shot is dictated by the idea the filmmaker wants to convey. The high angle of the camera may present the character "as dwarfed and defeated" (Bordwellet al., 2016, p. 192). However, the function of any cinematic device is not universal. It is the context of the film that "determines the function of the framings, just as it determines the function of mise-en-scene, photographic qualities, and other techniques" (ibid.). Cinematic devices serve as a special medium-specific language that filmmakers create for one particular film. The language of each film and the function of its components vary with the director, script-writer, theme, idea, etc. Therefore, it is important to note that, when analyzing the meaning of certain objects, visual images, camera movements, or any cinematic technique used in the film, the researcher inevitably provides their own subjective interpretation on the given issue, which is based on the number of factors, e.g. their previous personal experience, cultural setting, age, etc.

One of the advantages of visual forms of art is their ability to access the conceptual sphere of the viewers and convey meaning non-verbally. The film uses visuals, lights, colors, specific cinematic techniques, etc. to articulate ideas, evoke concepts, make an emotional impact on the audience and influence our perception of the depicted world on the screen. The film *Contagion* employs a number of visual images that may serve as non-verbal manifestations of the motif of fear. There are several visual images and\or specific shot sequences that may either evoke the concept of FEAR in the mind of the audience or be directly aimed at evoking the emotion of fear in the viewers. Through visual mode alone, the concept of FEAR is evoked by the scenes depicting panic, commotion, agitation, havoc, etc. provoked by the fear of people being contaminated, left without vital supplies or medicine, etc. For example, one scene shows the commotion in the

pharmacy provoked by the announcement of the pharmacist about the lack of daily doses of a specific medicine. After hearing this announcement, people start panicking and pushing their way through the crowd to the counter. The culmination of the scene consists of people breaking the glass and pushing through the counter into the back storage of the pharmacy (see Fig. 8.). The concept of FEAR here is evoked first, by the visual image of mass panic. Secondly, by the visualization of fear as an emotional state which is achieved by the actor's performance. At one point in this scene we see a woman that is afraid for her life because of the crowd that may potentially crush her (see Fig. 8). The audience perceives the scene like the one showing fear experienced by the character in the movie. In addition, the aforementioned scene may potentially evoke fear in the audience since it depicts an event potentially dangerous for human life. Therefore, the motif of fear is also manifested in the film Contagion through the visual mode alone by the visual images and\or sequences of shots that either evoke the concept FEAR in the mind of an audience or evoke the emotion of fear as a reaction to some disturbing scenes in which the depicted events implicitly suggest the danger for the human life.

3.8.5 Visual facet of the news reports in *Contagion* film

In the section 3.5.2 of this work, we have noted that the use of the news footage is a potential way of manifesting the motif of fear in the film *Contagion*. Having analyzed the verbal aspect of the news reports that appear in the film, it is also important to analyze the way the filmmaker uses the news footage that is seen on TV screens as a cinematic technique that exemplifies the idea of news spreading fear. One of the issues highlighted in the film is that the news medium is responsible for stirring up the anxiety in the general public and spreading fear. We have previously stated that through the verbal mode this idea is articulated by the use of specific verbal elements in the news reports that have the potential to evoke the concept of FEAR in the audience. Non-verbally, this idea is articulated

in the film by utilizing the footage of news reports as well as playing the news report as a voice-over in the sequence of shots.

There are several instances with minor variations where the shot with the news is shown or the narration of the news reporter is heard. As an example Considering that the shots containing the news reports are all iterations with minor and irrelevant visual variations, we will describe and analyze one instance of the news report utilized in the film as a cinematic technique and a visual manifestation of the motif of fear in *Contagion*.The scene at 00:36:06 in *Contagion*presents the sequence of shots showing the concerned public in various locations around the world looking at the TV screen on which the news report is shown (see Fig. 9). It is also worth noting that the television screen itself with the news report on may frequently be seen in different places (e.g. people's houses, pubs, etc.) during the film. The TV with the news on is saliently put inside the shots so that the attention of the audience is inevitably drawn to notice the contents of the broadcast on TV(see Fig.10). In addition, the fact that when the TV is seen in the shot it is always transmitting the signal from the news channel makes us infer that such a choice of integrating the news reports into the shots is a conscious decision of the filmmaker and has a specific function and meaning.

We've established through the analysis of the conceptual metaphor FEAR IS DISEASE that in the context of the film *Contagion* the filmmaker implicitly attributes the facets of disease to fear, namely that it is transmitted like the disease, it is contagious, spreads rapidly, etc. Non-verbally, this idea of fear being contagious and spreading fast is visualized through the use of the shots with the news reports which may be considered a cinematic technique since it possibly serves specific functions in the context of the film *Contagion*.

Primarily, it serves to visualize the rapidity with which fear is spread in the world. This is achieved by using the editing technique of montage. The shots that depict the public watching the latest news about the disease are presented through montage as sequences of similar shots. We suggest that there are a few functions the technique of montage plays in showing the same event (i.e. people watching

the screen with the news on) in various locations. First of all, the montage emphasizes the simultaneity of the action. The news reports are transmitted all over the world, thus spreading fear in various places at the same time. Secondly, it emphasizes the fact that the news reports cover a vast range of locations. This technique of showing the news reports appearing all over the world simultaneously allows us to make an inference about the rapid speed with which the fear is spread in the public via the news. To summarize, the idea of news transmitting fear into the general public is being visualized in the film *Contagion* through the use of the shots containing the news reports. Thus, the news reports become a non-verbal manifestation of the motif of fear in *Contagion*.

3.8.6 Shot framing as a cinematic technique evoking contextually interconnected concepts of FEAR and DISEASE

Concepts FEAR and DISEASE are contextually interconnected concepts that form the conceptual dimension of the motif of fear in *Contagion*. Considering this, it is also worth mentioning some visual elements and cinematic techniques used to potentially evoke the concept of DISEASE in the audience. One of the cinematic techniques that are used to actualize the concept of DISEASE and, thus, the motif of fear in *Contagion*, is applying shot framing to focus the attention of the viewers on a specific object, namely on hands.

Shot framing is one of the most prominent techniques in cinematography. Framing is the process of selecting and composing the elements displayed on the screen by using the edges of the film frame. What is visible for the spectator is actively defined by the frame. "From an implicitly continuous world, the frame selects a slice to show us, leaving the rest of the space off-screen" (Bordwellet al., 2016, p. 252). The frame defines a limited zone with an interior (the space shown on the screen) and an exterior (the space seen outside the screen) through its margins.

Michael Walker writes about the significance of objects in film in his book "Hitchcock's Motifs" (Walker, 2006). He states that motifs that are manifested in the object form "become charged with internally generated meaning. Flowers, jewelry, photographs, music-boxes, handkerchiefs, letters, indeed any objects which evoke romantic/nostalgic/symbolic associations for the protagonists function within the films less to convey generic information than to contribute a wealth of internally accumulated significance" (Walker, 2006, p.25). The object on the screen, according to R. Gambarato (2010), is only partly a representation of reality. It commonly carries data that reaches beyond the aesthetic of the depicted world. Therefore, an object on the screen may acquire a symbolic meaning. Therefore, if an object is saliently posed in the shot, it is worth analyzing this object (in our case – the repetitive use of hands framed at the center of the shot) and determining the potential meaning the filmmaker has coded into it.

In *Contagion*, shot framing is used emphatically in the depiction of hands and touch in general. The scene where hands are framed in the center of the shot (see Fig.11) is used throughout the movie. This specific shot framing is used to emphasize the hands and touch as transmitters of the virus. The association of hands with viruses and disease is created via metonymy. People are the carriers and the transmitters of the virus. It is common knowledge that viruses are airborne and may be transmitted via touch. Hence, hands become the transmitters of the disease and in this case become metonymically associated with the virus itself.

Conclusions to Chapter Three

In this chapter, we aimed to analyze the manifestations of the motif of fear in *Contagion* film and determine the contextually interconnected concepts that compose its conceptual dimension. First, we analyzed the verbal manifestations of the motif of fear in *Contagion* film. The examination of verbal elements (i.e. keywords and key phrases) actualizing the motif of fear in *Contagion* and eliciting the concept FEAR in the audience presupposes identifying the lexeme fear in the

film. The following eleven fear-related words and expressions were detected after analyzing the subtitle file of the film *Contagion*: panic, scared, concern, afraid, danger, dangerous, doubt, panicking, possibility, risk, to freak out. We determined that the concept FEAR, which is expressed through fear-related words, is contextually linked to the concept DISEASE, which is realized through the usage of disease-related phrases such as "sick, virus, come in contact, flu, infected" in the same context as fear-related words.

Other concepts contextually interconnected with the concept of FEAR are those of LIES\TRUTH evoked by keywords "rumors, lie, truth, prophet". The way the filmmaker chooses to establish this connection between the concepts is by using the word "spread" and the phrase "come in contact with" as connecting verbalizers. In addition, the concept of ISOLATION is evoked through the reconstructed verbal metaphor "The house is a jail". As fear is a driving force for isolation and loneliness in the context of the *Contagion* film, we can presume that the concept of ISOLATION is contextually linked to the concept of FEAR, because isolation, like fear, deprives people of social interaction, grows with the spread of the sickness, and has a negative impact on people's mental health.

Then, we looked into the verbal facet of the cinematic technique of integrating the footage of the news reports on the TV into the film to manifest the motif of fear in *Contagion*. The verbal, as well as the multimodal facet of the news reports, have been analyzed. It was established that the news reports are used to exemplify the idea of the news and\or rumors spreading fear in the world, by using fear-inducing words that evoke the concepts of FEAR and DISEASE in the reports and by using the news reports as a cinematic technique. Therefore, the concepts of FEAR, DISEASE, LIES\TRUTH are contextually interconnected concepts evoked by the verbal elements, that form the conceptual dimension of the motif of fear in *Contagion* film.

Second, we reconstructed the conceptual metaphors evoked by the verbal elements that manifest the motif of fear in *Contagion* film, namely, FEAR IS DISEASE. By evoking the conceptual metaphor FEAR IS DISEASE in the mind

of the audience, the filmmaker imparts the main idea of the film, namely that that fear IS the disease (i.e. fear is spreading and reigning in the world; fear is more dangerous than the disease; fear is being spread by people just as fast as the disease is spread by people (to be more precise by rumours through the TV, Internet); fear is being spread faster than the real virus, thus fear becomes the "real" disease.

Third, we analyzed the multimodal manifestations of the motif of fear in *Contagion*. The multimodal metaphor composed through the combination of auditoryand visual modes and articulated to the viewers through the cinematic technique of montage in the film *Contagion* is that of DISEASE IS TRAIN, which acts as a multimodal representation of the fear motif in the film *Contagion*. By the process of further cognitive mapping, we established that the conceptual metaphors brought to life by this multimodal metaphor are DISEASE IS TRAIN and FEAR IS TRAIN. The abovementioned conceptual metaphors are rooted in the concepts of FEAR and DISEASE, which are two contextually interconnected concepts that constitute the conceptual dimension of the motif of fear in *Contagion* film. Thus, the conceptual metaphors forming the conceptual dimension of the motif of fear in *Contagion* are that of DISEASE IS TRAIN; FEAR IS TRAIN; FEAR IS DISEASE; FEAR IS ISOLATION.

Lastly, we elaborated on the ways cinematic techniques manifest the motif of fear in *Contagion*. Among them, we analyzed the news reports as a cinematic technique, leitmotifs, and specific sounds, visuals, use of editing, montage, and shot framing. The specific use of the mentioned cinematic techniques enables to evoke the concepts DISEASE and FEAR, which constitute the conceptual dimension of the motif of fear in *Contagion*.

GENERAL CONCLUSIONS

In this thesis we aimed to determine multimodal, i.e. verbal and non-verbal semiotic modes integrated in manifesting the motif of fear in the *Contagion* film, as well as to establish conceptual dimension of the motif of fear in the film *Contagion* by determining contextually interconnected concepts actualized in the film. This aim was achieved by, first, in Chapter One, clarifying the definitions of the notion of the motif in fiction and film texts; delineating on the notion of concept as a constituent of the conceptual dimension of the motif. Second, in Chapter Two, we dwelled on the notion of modes and outlined the ways they function in creating monomodal and multimodal metaphors in film. Then, in Chapter Three, we began analyzing the verbal and non-verbal manifestations of the motif of fear in *Contagion* that evoke the contextually interconnected concepts constituting the motif of fear in Contagion. To achieve this, we analyzed the manifestations that evoke concept FEAR in the mind of the reader and\or audience. Then, by analyzing the context in which these manifestations were used, we detected other concepts with which the concept FEAR is contextually interconnected in the context of the film *Contagion*, and which, therefore, constitute the conceptual dimension of the motif of fear in *Contagion*.

Having analyzed the film subtitle file, first, we detected the manifestations of the motif of fear in verbal mode. The concepts actualized through these manifestations are the concepts FEAR, DISEASE, LIES\TRUTH. We have established that the concept FEAR which is manifested through the fear-related keywords is contextually interconnected with the concept DISEASE the actualization of which is made through the use of the following disease-related words: "sick, virus, come in contact, flu, infected". Considering that the main themes of the film Contagion include the spread of a virus, medical researchers and public health officials' attempts to discover and contain the epidemic, the breakdown of societal order during a pandemic, it is only natural that the concept of FEAR is predominantly manifested in its relation with the concept DISEASE that permeates the film. Words "spread; rumors" conjures up the

concept LIES\TRUTH. The word "spread" in the context of the film acts as a connecting verbalizer that connects and possibly equates the concepts (DISEASE and FEAR) as well as serves as a connecting verbalizer of the concepts DISEASE and LIES\TRUTH. As a result, the word "spread" exposes the contextual relationship between the concepts FEAR, DISEASE, and LIETRUTH, which we developed as the constituent concepts of the fear motif in the film Contagion. Consequently, we inferred that the concepts DISEASE, FEAR, LIES\TRUTH are contextually interconnected concepts that constitute the conceptual dimension of motif of fear in the film *Contagion*.

Then, we proceeded to the analysis of multimodal manifestations of the fear motif in *Contagion* film and reconstruction of the conceptual metaphors they evoke. The film *Contagion* employs a multimodal metaphor that is conveyed through the auditory and visual modes and is coded in the film through the image of the diseased child accompanied by the music of the train whistle. DISEASE IS A TRAIN is the conceptual metaphor brought to life by this multimodal metaphor. We discovered that the examined multimodal metaphor can also evoke the conceptual metaphor FEAR IS A TRAIN, according to the cognitive mapping. Hence, the multimodal metaphor created by the specific combination of audio and visual modes becomes a manifestation of the motif of fear and evokes conceptual metaphors DISEASE IS A TRAIN and FEAR IS A TRAIN that constitute its conceptual dimension.

Finally, we analyzed the cinematic techniques that manifest the motif of fear in *Contagion* film. Music is a prominent cinematic device in the film Contagion. It contributes to the film's tone and mood, as well as elicits particular feelings and connections in the spectator. In Contagion, the main leitmotif becomes a non-verbal representation of the fear motif that actualizes the concepts of FEAR and DISEASE.The fear motif is also exhibited in the film Contagion via the visual mode through visual images and sequences of shots that elicit the concept FEAR in the mind of an audience and evoke the feeling of fear as a reaction to some intense scenes in which the featured events indirectly suggest the threat for human life.The

premise of news instilling dread among the general public is depicted in the film Contagion through the use of scenes incorporating news broadcasts. As a result, the news reports become a non-verbal expression of Contagion's fear motif.

РЕЗЮМЕ

Ця магістерська робота присвячена розгляду мотиву страху, в його вербальних та невербальних маніфестаціях, і концептуальному виміру, сформованим цими маніфестаціями, у фільмі «Зараження».Актуальність роботи визначається загальною міждисциплінарною спрямованістю сучасних лінгвістичних студій, що дозволяє розширити кордони наукових пошуків у сфері мультимодальності, акцентуючи увагу на співвідношенні мовних і когнітивних феноменів, включаючи метафору, та їхніх кінематографічних виявів. Метою даної роботи є аналіз мотиву страху у фільмі «Зараження» за допомогою дослідження вербальних і невербальних елементів, які його проявляють, і встановлення концептуального виміру мотиву страху у фільмі «Зараження» шляхом визначення контекстуально взаємопов'язаних концептів, актуалізованих у фільмі через вербальні і невербальні елементи. Основними завданнями дослідження було уточнити визначення поняття мотиву в художніх і кінотекстах;визначити поняття концепту як складову концептуального виміру мотиву;описати, як різні модуси використовуються при побудові моно-і мультимодальних метафор у фільмі;проаналізувати маніфестації мотиву страху в фільмі «Зараження», які викликають контекстуально взаємопов'язані поняття;реконструювати мультимодальні метафори, що проявляють мотив страху у фільмі «Зараження», і проаналізувати концептуальні метафори, які вони викликають;встановити концептуальний вимір мотиву страху у фільмі «Зараження». Дослідження проводилося з опертям на поєднання семантичного, концептуального і мультимодального методів аналізу. Новизна підходу і отриманих результатів полягає у визначенні мультимодальної специфіки реалізації мотиву страх у фільмі «Зараження» шляхом встановлення вербальних і невербальних семіотичних модусів, що інтегруються у його втіленні. Крім того, виявлено моно- та мультимодальні метафори, через які маніфестується мотив страху в

аналізованому фільми та реконструйовано концептуальні метафори, що є когнітивним підґрунтям мотиву страх.

У рамках дослідження мультимодального дискурсу фільму «Зараження» було виявлено і ретельно проаналізовано вербальні і невербальні маніфестації мотиву страху у фільмі «Зараження». Були виявлені контекстуально пов'язані концепти (СТРАХ, ХВОРОБА, ПРАВДА\БРЕХНЯ, ІЗОЛЯЦІЯ), що становлять концептуальний вимір мотиву страху, та визначено контекстуальні зв'язки між ними. Також проаналізовано мультимодальні метафори застосовані у фільмі «Зараження» як мультимодальні маніфестації мотиву страху. Було реконструйовано концептуальні метафори (ХВОРОБА – ЦЕ ПОТЯГ; СТРАХ – ЦЕ ПОТЯГ), викликані мультимодальною метафорою у фільмі «Зараження». Також було проаналізовано кінематографічні техніки як маніфестації мотиву страху у фільмі «Зараження». Визначено, що основний музичний лейтмотив може викликати у глядачів концепт СТРАХ. Також зазначено, що такі кінематографічні техніки як монтаж та кадруваня були використані у фільмі «Зараження» як спосіб маніфестації концептів ХВОРОБА та СТРАХ.

Ключові слова: мотив, мультимодальність, метафора, концепт, маніфестація, страх, хвороба.

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ПРИМЕРЕ ПРОИЗВЕДЕНИЙ СТИВЕНА КИНГА «SALEM'S LOT» И «PET SEMATARY» - Международный студенческий научный вестник (сетевое издание). Сетевое издание Международный студенческий научный вестник. https://eduherald.ru/ru/article/view?id=15398

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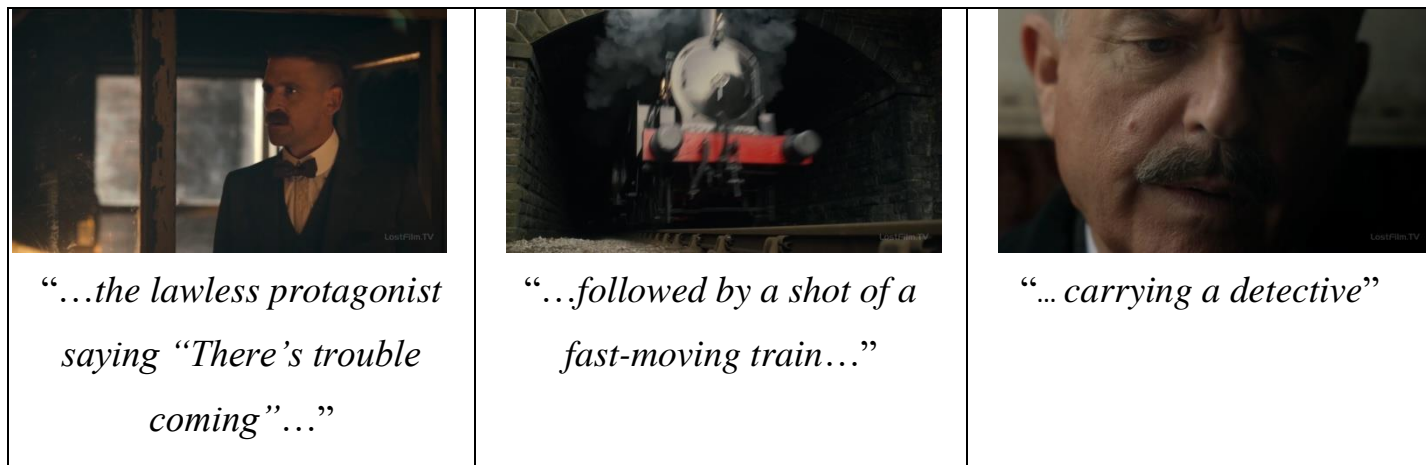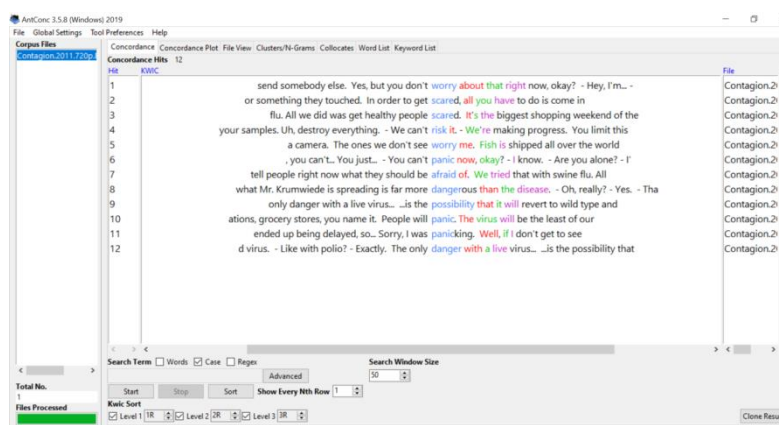
ILLUSTRATIVE MATERIAL
SCREENSHOTS

Fig. 1

"…*the lawless protagonist saying "There's trouble coming"…*"	"…*followed by a shot of a fast-moving train…*"	"*… carrying a detective*"

Fig. 2

Fig. 3

"*In order to get scared, all you have to do is cone in contact with a rumor..*"	"*I think what Mr. Krumwiede is spreading is far more dangerous than the disease*".

Fig. 4

The word "prophet" is visualized on the posters seen on the walls.

Fig. 5

Poster to the film Contagion (2011). Tagline "Nothing spreads like fear". Underneath is the name of the film "CONTAGION"

Fig.6

The daughter of the main character is writing a message that says "*In jail for 144 more days*".

Fig.7

Two consecutive shots present the images of the child who fell victim to a deadly virus and that of a fast-moving train entering the city.
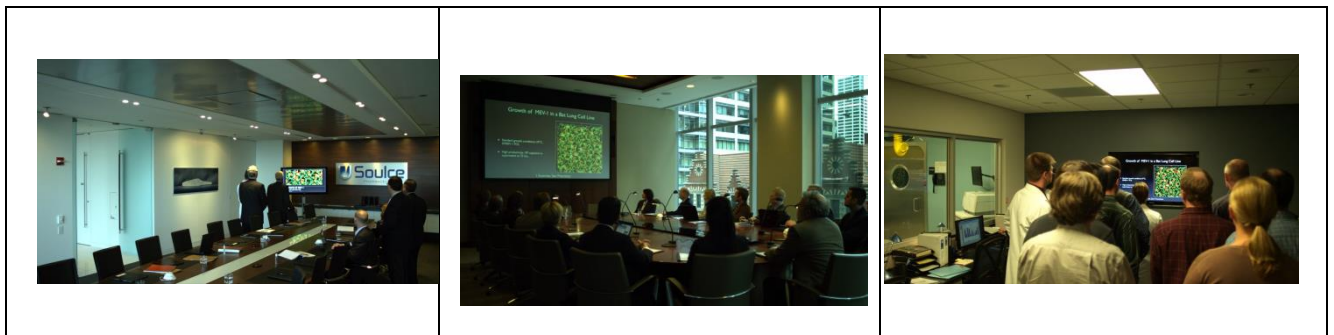
Fig. 8
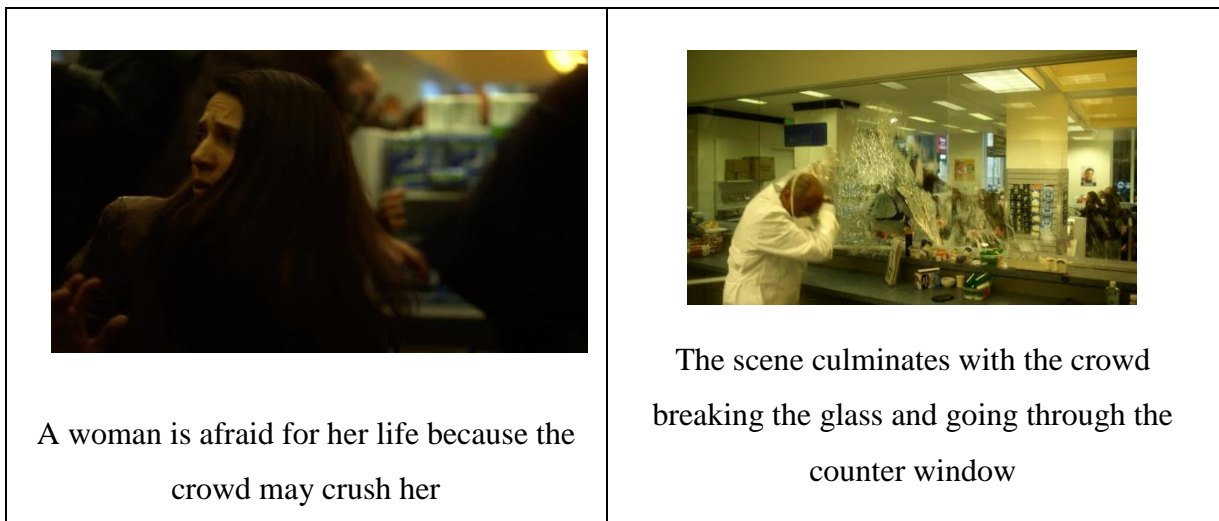
A woman is afraid for her life because the crowd may crush her

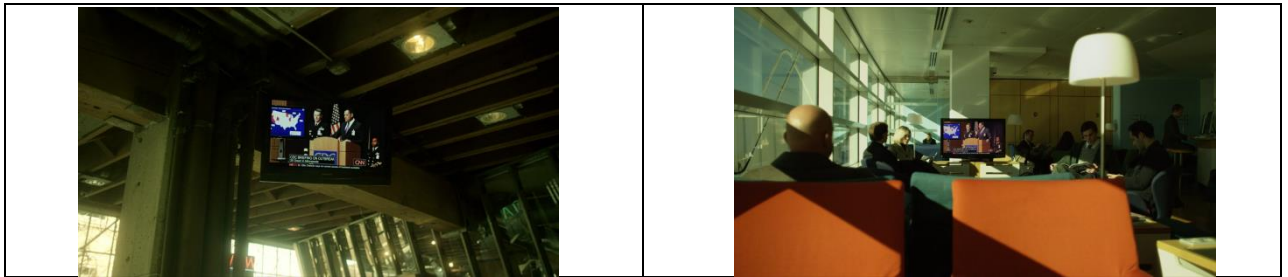The scene culminates with the crowd breaking the glass and going through the counter window

Fig. 9

The sequence of shots showing the concerned public in various locations around the world looking at the TV screen on which the news report is shown.

Fig.10

The TV with the news on is saliently put inside the shots so that the attention of the audience is inevitably drawn to notice the contents of the broadcast on TV

Fig,11

Shot framing is used emphatically in depiction of hands and touch in general. Scene where hands are framed in the center of the shot

Fig.12

1. «They're Calling My Flight»
2. «Chrysanthemum Complex»
3. «Placebo»
4. «Move Away from the Table»
5. «The Birds Are Doing That»
6. «Get Off the Bus»
7. «100 Doses»
8. «Affected Cities»
9. «Bad Day to Be a Rhesus Monkey»
10. «I'm Sick»
11. «Get Us to the Front of the Line»
12. «Don't Tell Anyone»
13. «Forsythia»
14. «It's Mutated»
15. «Merry Christmas»
16. «They Didn't Touch Me»
17. «There's Nothing in There»
18. «Handshake»
19. «Bat & Pig»
20. «Contagion»

APPENDIX

App. 1

CONCEPTUAL METAPHOR	ACTUALIZERS
1.DISEASE IS TRAIN	The combination of two modes: auditory (sounds, music) and visual: TRAIN (cued by sound, musical and visual images) DISEASE (cued by the visual image). The attributes of the domain TRAIN are mapped onto the concept of DISEASE: e.g. DISEASE is dangerous, unstoppable, forceful, and it travels from town to town
1.1 FEAR IS TRAIN	The cinematic technique of montage. The attributes of the train may be mapped onto the concept of fear: e.g. FEAR is fast, dangerous, unstoppable, and forceful and it travels from town to town
2. FEAR IS DISEASE	The verbal mode: 1.The slogan "*Nothing spreads like fear*"; 2. The character's monologue: "*In order to get scared all you have to do is come in contact with a rumor, or the TV or the Internet. I think what Mr. Krumwiede is spreading is far more dangerous than the disease*"
3. FEAR IS ISOLATION	The verbal mode: "*In jail for more than 144 days*". The evoked verbal metaphor: "the house is a jail". Concept of FEAR – driving force for isolation and loneliness. The attributes of ISOLATION concept mapped onto the FEAR concept: deprives people of social contact, increases with the spread of the disease, and takes a toll on the mental health of the people.

App. 2
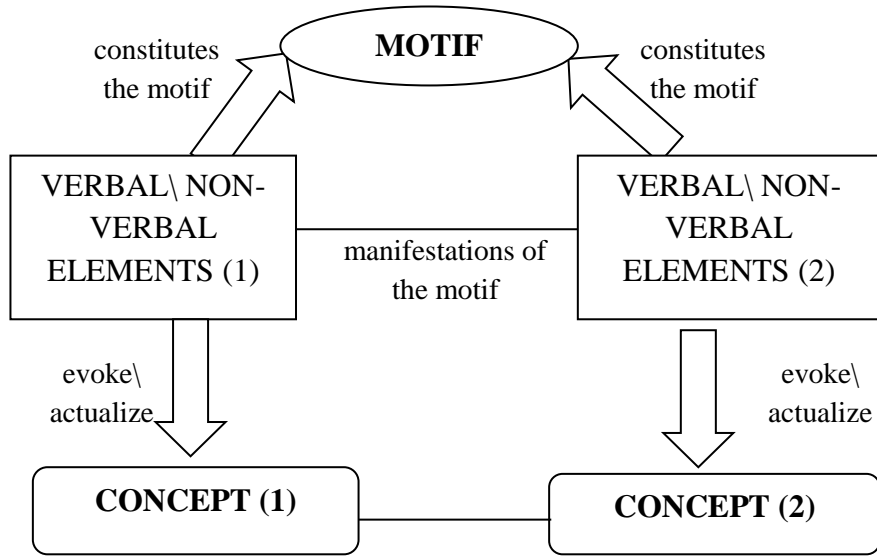
App.3
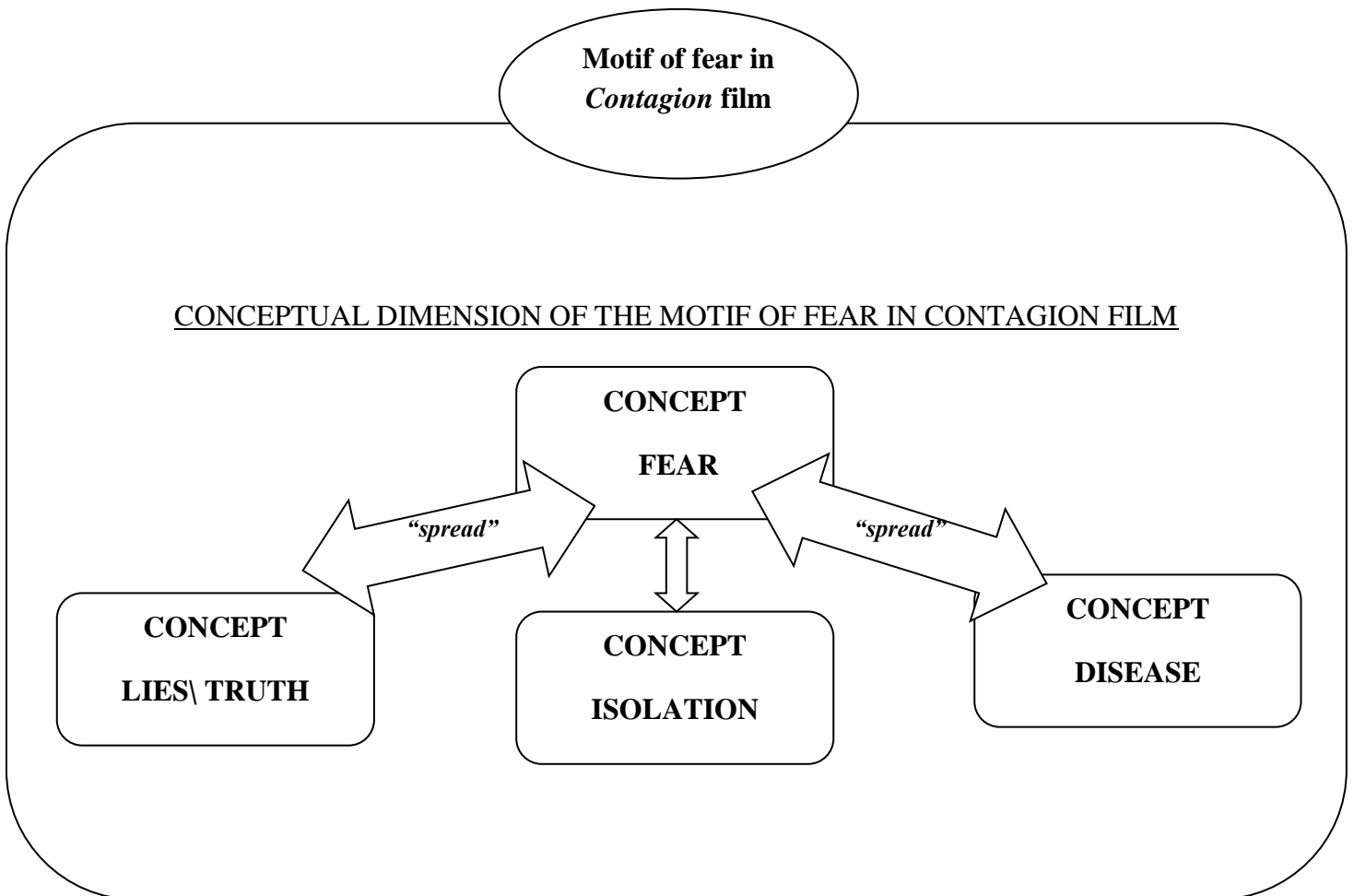
App. 4

NEWS REPORTS:

Soderbergh, 2011, 00:23:41- 00: 24:11: NEWSCASTER: Officials are reporting the closing of Mondale Elementary School in suburban Minneapolis in response to the recent outbreak of a still-unknown disease that has so far taken the life of a school nurse and three students. Other schools in District 281 will remain open but parents have been notified to keep home any children with symptoms. The Department of Health is awaiting confirmation but sources say these new cases may be connected to the sudden death of a 34-year-old AIMM Alderson executive and her 6-year-old son this holiday weekend.

Soderbergh, 2011, 00:36:06: NEWSCASTER: The Centers for Disease Control and Prevention in the United States and the World Health Organization in Switzerland confirmed today that Dr. Ian Sussman of San Francisco has succeeded in growing the MEV-1 virus in a laboratory setting. Officials at the CDC cautioned that the breakthrough is only the first step toward developing a vaccine which is likely still months away from human trials. The WHO estimates the number of people infected worldwide to be over 8 million.

Soderbergh, 2011, 00:40:42-00:40:47: Local officials are now saying over 3000 cases have been confirmed in the western suburbs as well as the first cases reported in Ramsey, Carlton and Saint Louis counties as the virus continues to spread.

Soderbergh, 2011, 01:11:36- 01:11:46: NEWSCASTER [ON TV]: As the death toll in the United States is now believed to have reached 2.5 million the president issued a statement today from an undisclosed location implementing mandatory curfews in major metropolitan areas after a second consecutive day of riots in Dallas, Miami, Cleveland and Phoenix. Absenteeism in law enforcement is nearing 25 percent according to reports…

Soderbergh, 2011, 01:18:11 – 01:18-37: NEWSCASTER: The Food and Drug Administration is accelerating approval of the MEV-1 vaccine currently in

production at five secret locations in the U.S. And Europe saying the first doses could be available for human use within 90 days. The WHO estimates that it could take nearly a year to manufacture and distribute the necessary amount of the vaccine to stop the spread of the virus which so far has taken over 26 million lives worldwide. But as labs work around the clock to produce the life-saving formula the question remains: Who gets it first?