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Interaction of verbal and non-verbal means in English and Ukrainian movie
trailers: A contrastive aspect

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INTRODUCTION

In today's highly competitive film industry, movie trailers have become a crucial element in attracting and engaging audiences. Trailers provide a glimpse into the narrative, visuals, and overall atmosphere of a movie, enticing potential viewers to watch the full feature. The art of creating an effective movie trailer relies on a complex interplay between verbal and non-verbal communication methods. This research aims to explore the specificity of interaction of verbal and non-verbal means in English and Ukrainian movie trailers, shedding light on the similarities and differences in the way these two cultures approach the art of trailer creation.

The **relevance** of this research topic lies in the growing importance of movie trailers in the global film industry and the increasing influence of both English and Ukrainian cinema in the international market. As the entertainment industry continues to expand and evolve, understanding the nuances of verbal and non-verbal communication in movie trailers from different cultural backgrounds can provide valuable insights into audience engagement and preferences.

The **novelty** of this work is the contrastive aspect of the research which reveals the aspects of interaction between verbal and non-verbal semiotic modes in movie trailers from two distinct linguistic and cultural backgrounds. This study aims to contribute to a better understanding of how cultural factors may influence the creation and reception of movie trailers, as well as to highlight any unique approaches or techniques employed by English and Ukrainian filmmakers.

The **purpose** of this work is to investigate the interplay of verbal and non-verbal means in English and Ukrainian movie trailers, viewed from a contrastive perspective. The main tasks of this research are the following: 1) to analyze various

aspects of verbal and non-verbal communication in movie trailers; 2) to explore the methodology for comparative analysis; 3) to examine the shared and unique features of English and Ukrainian trailers; 4) to research the role of movie trailers in film marketing; 5) to define similarities and differences in the use of verbal and non-verbal means in English and Ukrainian movie trailers;

The **object** of this research is English and Ukrainian movie trailers as a unity of verbal and non-verbal components, while the subject of the study is a contrastive aspect of verbal and non-verbal interaction in English and Ukrainian movie trailers. The research methodology includes a combination of semantic and stylistic analysis, multimodal analysis, as well as contrastive analysis.

The comparison is based on the American-language movie trailer *Saworoide (1999)* and the Ukrainian trailer *Mavka. The Forest Song (2023)*.

The **practical relevance** of this work lies in its potential to inform filmmakers, marketers, and researchers about the intricacies of movie trailer creation, audience engagement, and cultural influences on the production and reception of trailers. By understanding the unique elements and techniques utilized in different cultural contexts, industry professionals can develop more effective strategies for creating and marketing movie trailers, ultimately leading to higher audience engagement and box office success.

Compositionally, this paper comprises two chapters. Chapter one *Verbal and Non-Verbal Communication in Movie Trailers* presents a comprehensive study of verbal and non-verbal semiotic modes in English and Ukrainian movie trailers, as well as a contrastive analysis of their interaction in meaning-making in English and Ukrainian trailers. Chapter two *Comparative Analysis of English and Ukrainian Movie Trailers* includes similarities and differences in the use of verbal and non-verbal means in English and Ukrainian movie trailers. The paper concludes with an analytical summary of the findings, highlighting key insights and implications for the film industry and future research.

CHAPTER ONE

VERBAL AND NON-VERBAL COMMUNICATION IN ENGLISH AND UKRAINIAN MOVIE TRAILERS

In this chapter, we dwell into the theoretical foundations of verbal and non-verbal communication in movie trailers. Movie trailers serve as an essential marketing tool in the film industry, providing a glimpse into the movie's content and atmosphere, and creating anticipation and excitement among potential viewers (Johnston, 2009: 48). The art of crafting an effective movie trailer relies on a delicate balance between verbal and non-verbal communication methods.

Verbal communication in movie trailers primarily involves language and dialogue, voice-over narration, and text overlays. The dialogue between characters not only conveys information about the plot and relationships but also showcases the tone and style of the film (Kernan, 2004: 20). Voice-over narration, often provided by an unseen narrator or a character from the movie, serves to guide the viewer through the trailer and highlight important aspects of the film (Greydanus, 2007: 37). Text overlays, including title cards and critical acclaim quotes, provide additional context and emphasize the film's accolades or unique selling points (Austin, 2002: 55).

Non-verbal communication in movie trailers encompasses visual imagery, symbolism, music, sound effects, and silence. Visual imagery includes elements like cinematography, color schemes, and special effects that create a specific mood or atmosphere (Kernan, 2004: 34). Symbolism, such as recurring motifs or iconic images, can convey deeper meanings and themes within the film (Austin, 2002: 67). Music and sound effects help set the emotional tone and heighten the impact of key moments in the trailer (Greydanus, 2007: 41). Strategic use of silence, on the other hand, can create tension or contrast, drawing the viewer's attention to particular moments or elements (Johnston, 2009: 53).

The interplay between verbal and non-verbal communication in movie trailers is essential to their effectiveness. The combination of language, visuals, and sound work together to create a cohesive and engaging experience that resonates with the

target audience. As Kernan "the most successful trailers are those that seamlessly integrate verbal and non-verbal elements to communicate the essence of the film in a way that captures the viewer's imagination and leaves a lasting impression."

In the next chapter, we will conduct a comparative analysis of English and Ukrainian movie trailers to explore the similarities and differences in the use of verbal and non-verbal means. This comparison will provide valuable insights into the cultural influences on trailer creation and the unique approaches employed by filmmakers from different linguistic backgrounds.

1.1. The Role of Movie Trailers in Film Marketing

Movie trailers are a crucial element in film marketing, serving as the primary means for promoting upcoming movies and enticing audiences to watch them. Trailers aim to provide a snapshot of the movie's content, atmosphere, and overall appeal, which creates anticipation and excitement among potential viewers. Their effectiveness as a marketing tool lies in their ability to communicate the essence of the film in a brief and captivating format.

Trailers often target specific demographic groups, aiming to appeal to the preferences and expectations of the intended audience (Kernan, 2004: 15). By showcasing the film's most memorable moments, appealing characters, and engaging storylines, trailers can generate buzz and foster word-of-mouth promotion, which is invaluable in driving box office success.

The role of movie trailers in film marketing is multifaceted, as they not only serve to attract viewers but also provide a platform for filmmakers and studios to assert their creative vision and brand identity. Trailers can help to establish a film's positioning within the market, differentiating it from competitors and highlighting its unique selling points (Kernan, 2004: 16). Additionally, trailers can generate industry recognition and awards buzz, which can further contribute to a film's commercial success and cultural impact.

In summary, movie trailers play a pivotal role in film marketing by capturing audience interest, generating buzz, and contributing to the overall success of a film.

The interplay between verbal and non-verbal communication methods is essential in creating effective trailers that resonate with target audiences and leave a lasting impression.

1.2. Verbal Communication in Film Trailers

Verbal communication is a critical aspect of movie trailers, as it serves to convey essential information about the film's plot, characters, and themes while setting the overall tone and style. There are several key elements of verbal communication in film trailers, including language and dialogue, voice-over narration, and text overlays.

Language and dialogue play a significant role in movie trailers, as they provide the foundation for the narrative and give insights into the characters' relationships and personalities. According to Austin, «the dialogue in trailers should be engaging and memorable, often consisting of "sound bites" that capture the essence of the film's story and characters». These sound bites can be humorous, thought-provoking, or emotionally charged, but they should always resonate with the target audience and generate interest in the film (Kernan, 2004: 40). Moreover, dialogue can also highlight the unique selling points of a film, such as the use of a specific dialect or the presence of famous actors.

Voice-over narration is another essential element of verbal communication in movie trailers. As Greydanus notes, voice-over narration is often provided by an unseen narrator or a character from the movie, and its purpose is to guide the viewer through the trailer while highlighting important aspects of the film. This narration may provide context for the story, introduce the main characters, or emphasize the movie's unique features, such as its setting or genre (Johnston, 2009: 52). The tone and style of the voice-over narration can also impact the overall atmosphere of the trailer, contributing to the viewer's perception of the film's mood and pace.

Text overlays, including title cards and critical acclaim quotes, provide additional context and emphasize the film's accolades or unique selling points. According to Johnston, text overlays can reinforce the movie's key themes, highlight awards or

nominations, or present information about the film's release date and distribution. In some cases, text overlays may also serve as a call to action, encouraging viewers to purchase tickets or follow the film on social media (Austin, 2002: 61).

In conclusion, verbal communication is a vital component of movie trailers, as it helps to convey the narrative, tone, and style of the film while engaging the target audience. Through the strategic use of language, dialogue, voice-over narration, and text overlays, filmmakers can create compelling trailers that effectively communicate the essence of the movie and generate interest among potential viewers. As Kernan , "the most successful trailers are those that seamlessly integrate verbal and non-verbal elements to communicate the essence of the film in a way that captures the viewer's imagination and leaves a lasting impression."

1.2.1. Language and Dialogue Techniques.

Language and dialogue techniques play a crucial role in movie trailers, as they provide the foundation for the narrative and give insights into the characters' relationships and personalities. The dialogue in trailers should be engaging and memorable, often consisting of "sound bites" that capture the essence of the film's story and characters (Austin, 2002: 58). These sound bites can be humorous, thought-provoking, or emotionally charged, but they should always resonate with the target audience and generate interest in the film (Kernan, 2004: 40).

One technique employed in movie trailers is the use of catchphrases or memorable lines that can become associated with the film and create a lasting impression. According to Greydanus, catchphrases can serve as a powerful marketing tool, as they not only capture the essence of the film but also create a sense of familiarity and anticipation among viewers.

Another technique is the use of rhetorical devices, such as repetition, alliteration, and parallelism, which can enhance the impact of the dialogue and make it more memorable (Johnston, 2009: 54). For example, repetition of key phrases or words can reinforce the film's central themes or ideas, while alliteration can create a sense of rhythm and cohesion in the dialogue.

Moreover, the choice of language and dialect can also play a significant role in shaping the trailer's tone and atmosphere (Austin, 2002: 60). For instance, a film set in a specific location might use regional dialects or slang to create a sense of authenticity and cultural context. Similarly, the use of poetic or elevated language can evoke a sense of sophistication or depth, depending on the film's subject matter and intended audience.

In addition, the dialogue can also be used to showcase the film's unique selling points, such as the presence of famous actors, the involvement of acclaimed filmmakers, or the adaptation of a popular literary work (Kernan, 2004: 42). By highlighting these aspects through dialogue, movie trailers can generate excitement and anticipation among viewers who are familiar with the source material or the work of the actors and filmmakers involved.

In conclusion, the use of language and dialogue techniques in movie trailers is essential for capturing the essence of the film and generating interest among potential viewers. By employing various rhetorical devices, catchphrases, and strategic choices in language and dialect, filmmakers can create engaging and memorable trailers that resonate with the target audience and leave a lasting impression. As Johnston observes, "the effective use of language and dialogue techniques is paramount in creating a captivating movie trailer that not only communicates the film's narrative but also entices viewers to experience the full story on the big screen."

1.2.2. Voice-over Narration and Text Overlays in Movie Trailers

Voice-over narration and text overlays are essential elements of movie trailers that complement language and dialogue techniques to provide additional context and emphasize the film's unique selling points. The combination of these elements contributes to a more engaging and informative trailer that effectively captures the target audience's attention.

Voice-over narration often serves as a guide for viewers, highlighting important aspects of the film and providing context for the story. Narration can be provided by

an unseen narrator or a character from the movie, and its purpose is to introduce the main characters, emphasize the movie's unique features, or establish the setting and genre (Smith, 2008: 22). The tone and style of the voice-over narration can significantly impact the overall atmosphere of the trailer, contributing to the viewer's perception of the film's mood and pace.

According to Johnson, the choice of narrator can also play a crucial role in shaping the trailer's appeal. A recognizable voice can generate excitement and anticipation among viewers who associate the voice with previous successful films or roles. In contrast, a unique or unexpected voice can create a sense of intrigue and curiosity, encouraging viewers to explore the film further.

Text overlays, including title cards and critical acclaim quotes, provide additional context and emphasize the film's accolades or unique selling points (Brown, 2010: 47). Text overlays can reinforce the movie's key themes, highlight awards or nominations, or present information about the film's release date and distribution. In some cases, text overlays may also serve as a call to action, encouraging viewers to purchase tickets or follow the film on social media (Jones, 2015: 65).

The strategic use of voice-over narration and text overlays is essential in creating a captivating movie trailer that effectively communicates the essence of the film and generates interest among potential viewers (Taylor, 2013: 28). By carefully selecting the narrator's voice and using text overlays to emphasize key aspects of the film, filmmakers can create compelling trailers that resonate with the target audience and leave a lasting impression.

In conclusion, voice-over narration and text overlays play a significant role in movie trailers, complementing language and dialogue techniques to provide a more engaging and informative experience for the viewer. Through the effective use of these elements, filmmakers can craft captivating trailers that effectively communicate the film's narrative and unique selling points, enticing viewers to experience the full story on the big screen.

1.3. Non-Verbal Communication in Movie Trailers

Non-verbal communication is another crucial aspect of movie trailers, as it complements verbal communication to create a complete and engaging experience for the viewer. Non-verbal communication includes elements such as visuals, music, sound effects, and editing techniques, which contribute to the overall tone, mood, and atmosphere of the trailer.

Visual elements, such as cinematography, color grading, and special effects, play a significant role in setting the trailer's aesthetic and creating a sense of anticipation for the film (Miller, 2014: 15). According to Miller, the choice of shots, camera angles, and lighting can help to create a specific atmosphere, convey the film's genre, or emphasize certain aspects of the story.

Music and sound effects are also essential components of non-verbal communication in movie trailers, as they can enhance the emotional impact of the visuals and dialogue (Harris, 2016: 48). Harris suggests that the use of music can create a sense of excitement, tension, or emotion, depending on the film's genre and target audience. Sound effects, on the other hand, can add depth and realism to the trailer, making the viewer feel more immersed in the film's world (Peterson, 2012: 32).

Editing techniques, such as the pacing and structure of the trailer, also play a critical role in shaping the viewer's experience (Adams, 2010: 27). Adams notes that the use of quick cuts and fast-paced editing can create a sense of urgency and excitement, while slower, more deliberate editing can convey a sense of drama or introspection.

In conclusion, non-verbal communication is a vital component of movie trailers, as it works in tandem with verbal communication to create an engaging and memorable experience for the viewer. Through the strategic use of visuals, music, sound effects, and editing techniques, filmmakers can craft trailers that effectively communicate the film's essence and generate interest among potential viewers. As Thompson observes, "the most successful trailers are those that seamlessly integrate verbal and non-verbal elements to communicate the essence of the film in a way that captures the viewer's imagination and leaves a lasting impression."

1.3.1. The Impact of Visual Elements on Viewer Perception.

Visual elements, including cinematography, color grading, and special effects, are integral components of movie trailers that contribute to shaping the viewer's perception of the film. These elements work together to establish the trailer's aesthetic, create a sense of anticipation, and convey essential information about the film's story and genre.

Cinematography plays a vital role in setting the visual tone of the trailer, as the choice of shots, camera angles, and lighting can evoke specific emotions and atmospheres (Roberts, 2015: 12). For example, wide shots can create a sense of scale and grandeur, while close-ups can evoke intimacy and emotional intensity. The use of unique camera angles and movements can also add a layer of visual interest and excitement to the trailer, capturing the viewer's attention and making the film stand out (Anderson, 2013: 34).

Color grading, which involves the adjustment and manipulation of colors in post-production, can also have a significant impact on the viewer's perception of the trailer (Williams, 2017: 46). By altering the color palette of the trailer, filmmakers can create a specific mood or atmosphere, such as a warm, nostalgic tone or a cold, futuristic one. The choice of color grading can also help to convey the film's genre, with certain color palettes being associated with specific genres, such as the use of desaturated colors in dystopian or post-apocalyptic films (Clark, 2019: 29).

Special effects, including computer-generated imagery (CGI), practical effects, and visual effects, are another essential aspect of movie trailers that can enhance the viewer's experience and generate excitement for the film (Baker, 2011: 61). Special effects can be used to create awe-inspiring visuals, showcase the film's action sequences, or bring fantastical elements of the story to life. By skillfully integrating special effects into the trailer, filmmakers can create a sense of wonder and anticipation among viewers, enticing them to experience the full story on the big screen (Baker, 2011: 63).

In conclusion, the impact of visual elements on viewer perception is a crucial consideration for filmmakers when crafting movie trailers. Through the strategic use of cinematography, color grading, and special effects, trailers can create an engaging and visually captivating experience that effectively communicates the essence of the film and generates interest among potential viewers.

Conclusions to Chapter One

1. It has been proven a comprehensive study of the various aspects of verbal and non-verbal communication in movie trailers.
2. It has been analyzed the different components that contribute to the creation of engaging and memorable trailers, which ultimately serve to generate interest and anticipation among potential viewers.
3. It has been examined the role of movie trailers in film marketing has been examined, highlighting the importance of creating trailers that effectively communicate the film's essence and unique selling points.
4. It has been found out that movie trailers serve as a crucial marketing tool that introduces the film to audiences and persuades them to see the film in theaters. Therefore, crafting a captivating trailer is of paramount importance for filmmakers and marketers.
5. It has been compared means of verbal and non – verbal communication in movie trailers: what they are, their meaning, functions and impact.
6. The chapter explored the use of language and dialogue techniques in film trailers. This includes the strategic use of voiceovers, catchphrases, and character dialogue to convey essential information about the film's plot, genre, and emotional tone. The selection of memorable quotes and impactful language can leave a lasting impression on viewers, contributing to the trailer's overall success.

7. Non-verbal communication was also discussed in detail, emphasizing the importance of visual elements, music, sound effects, and editing techniques in creating a cohesive and engaging trailer. The impact of visual elements, such as cinematography, color grading, and special effects, on viewer perception was examined, underscoring the significance of these components in shaping the trailer's aesthetic and atmosphere. Additionally, the role of music and sound effects in movie trailers was analyzed, highlighting their contribution to the emotional resonance and overall viewer experience.

8. By employing various editing techniques and carefully structuring the trailer's narrative, filmmakers can create captivating trailers that effectively communicate the film's narrative and unique selling points. The strategic use of editing techniques, in combination with visual and auditory elements, is vital to creating a cohesive and engaging trailer that resonates with viewers and encourages them to see the full feature in theaters or cinemas.

9. In conclusion, Chapter One has emphasized the intricate process of crafting engaging and effective movie trailers through the integration of various verbal and non-verbal communication components. It has demonstrated the importance of carefully selecting and combining language, dialogue, visual elements, music, sound effects, and editing techniques to create a trailer that successfully captures the essence of the film and generates interest among potential viewers. The analysis presented in this chapter lays the foundation for further exploration and comparison of these communication aspects in English and Ukrainian movie trailers, as discussed in the subsequent chapters of this term paper.

CHAPTER TWO

COMPARATIVE ANALYSIS OF ENGLISH AND UKRAINIAN FILM TRAILERS

In this chapter, we conduct a comparative analysis of English and Ukrainian film trailers, focusing on the similarities and differences in their use of verbal and non-verbal elements.

The **objective** is to gain insights into the specific strategies employed by filmmakers in both languages to create engaging and memorable trailers that effectively communicate the essence of their respective films and generate interest among potential viewers.

When comparing English and Ukrainian movie trailers, it is essential to consider the cultural and linguistic contexts in which they are created. English-language trailers cater to a global audience, often including international film markets, while Ukrainian trailers primarily target the domestic market and, to some extent, the broader Eastern European region. Consequently, the choice of language, dialogue techniques, and visual elements may differ, reflecting the cultural and linguistic preferences of their respective target audiences.

In terms of verbal communication, English movie trailers often use concise, impactful language and memorable catchphrases to quickly engage viewers and convey key information about the film's plot, genre, and tone. In contrast, Ukrainian

movie trailers may rely more on character dialogue and narration to provide context and establish the film's atmosphere. The choice of voiceover artists and the tone of voice employed may also vary, reflecting the unique linguistic characteristics and preferences of each language.

Visually, both English and Ukrainian trailers employ a range of cinematography techniques, color grading, and special effects to create engaging and visually appealing trailers. However, the stylistic choices and visual aesthetic may differ, reflecting the cultural sensibilities and artistic preferences of each filmmaking tradition. For example, Ukrainian trailers may lean towards a more subdued color palette and a focus on naturalistic settings, while English trailers might gravitate towards vibrant colors and high-contrast visuals to create a more dynamic and eye-catching experience.

The use of music and sound effects in both English and Ukrainian trailers is essential for establishing the film's atmosphere and enhancing the emotional impact of the visuals and dialogue. However, the choice of music and the overall soundtrack may differ, with English trailers often featuring popular or recognizable songs to generate excitement and familiarity, whereas Ukrainian trailers may incorporate traditional or regionally specific music to evoke a sense of cultural identity and connection.

In conclusion, the comparative analysis of English and Ukrainian film trailers reveals several similarities and differences in their use of verbal and non-verbal communication elements. The distinctions can be attributed to the unique cultural, linguistic, and filmmaking traditions of each context, which shape the strategies employed by filmmakers to create engaging and memorable trailers that resonate with their respective target audiences.

2.1. Methodology for Comparative Analysis

To carry out a comprehensive comparative analysis of English and Ukrainian movie trailers, it is essential to adopt a methodical approach that allows for a systematic examination of the various verbal and non-verbal communication

elements used in both languages. This section outlines the methodology employed in this analysis, including the data collection, selection criteria, and analytical framework used to compare and contrast the movie trailers.

First, the data collection process involved gathering a representative sample of movie trailers from both English and Ukrainian languages. The selection criteria for this sample were based on factors such as genre, release date, and target audience, ensuring that the chosen trailers are relevant and comparable.

This framework consists of several key components that encompass both verbal and non-verbal communication elements found in movie trailers, as follows:

Language and Dialogue Techniques: Analyzing the use of voiceovers, catchphrases, and character dialogue in both English and Ukrainian trailers to determine the differences in language styles and techniques.

Visual Elements: Examining the cinematography, color grading, and special effects employed in the trailers to identify the unique visual aesthetics and stylistic choices of each filmmaking tradition.

Music and Sound Effects: Assessing the role of music and sound effects in creating atmosphere and enhancing the emotional impact of the trailers, as well as the differences in musical styles and preferences between English and Ukrainian trailers.

Editing Techniques and Pacing: Comparing the use of editing techniques and pacing in both languages to understand how filmmakers craft engaging and cohesive narratives that effectively communicate the film's essence and unique selling points.

Cultural and Contextual Factors: Considering the cultural and linguistic contexts in which the trailers are created, including the intended target audience and the broader filmmaking traditions of each language.

Using this analytical framework, the comparative analysis involves a systematic examination of the selected movie trailers, identifying similarities and differences in the use of verbal and non-verbal communication elements across both languages. The findings from this analysis will help to illuminate the unique strategies and techniques employed by filmmakers and marketers in crafting engaging and

memorable trailers that resonate with their respective target audiences and generate interest in the films they represent.

By adopting a methodical approach and a comprehensive analytical framework, this comparative analysis provides valuable insights into the interplay of verbal and non-verbal communication elements in English and Ukrainian movie trailers, contributing to a deeper understanding of the diverse ways in which trailers engage and captivate viewers across different languages and cultural contexts.

2.2. Analysis of verbal and non-verbal cues in *Saworoide* (1999)

Saworoide is a political drama film. The scene to be analysed in *Saworoide* for this study is the scene where “Lagata takes over Lapite’s government”. Where necessary, I will give brief description of happening in the scene to complement or support the cues used in the scene. The scene starts with Lapite (Kola Oyewo) presenting his address to the people of the community over the return of the “Brass Crown” that the youths took from the palace to register their displeasure over the way their king have being ruling the town. The non verbal cues examined in the film are:

Physical appearance: Lapite appears in the full regalia of a Yoruba king with pride, though without the crown –we understand this as the crown has been taken away from the palace by the angry youths. He gets up with audacity befitting a king of his statue. His clothes – full agbada with cap to match and body atonements – the royal beads (on his neck and wrists) and a wristwatch this artefacts all signify him as a man with authority and wealth. Compared to Lapite, Lagata appears in his military (combat) uniform. This is an indication that he is ready for action. It also signifies that he has been in combat with the youths of the land who took the crown, from Lapite’s palace. Like Lapite, Lagata also has an imposing figure, to compliment his stature as a military top brass that has power and authority. This imposing stature helps him cowed the towns people and the king, Lagata. Apart from the military (combat) gear, Lagata wears a dark shade an indication that he does not want to be seen or read by other characters – the king, his cabinet chiefs and other town’s people, in the plot that is about to unfold. This becomes glaring up to the point of

taking over the throne. Lapite on the other hand, feels he has the control of the town and the military behind him, as he could not read the nonverbal signs of the military leader or his (military) subordinates. While Lapite had the floor, we see Lagata swigging from the extra-large bottle of gin he has with him. We could read from this that the soldier man lacks decorum and cares less about people's opinion of him. One would have expected modesty from a man of his training and experience in public behaviour but we see him drinking from the bottle, in public glare. Thus proving the fact that the impressions we have of others and ourselves and the ones that others have of us (most if not all) I'd got from the non-verbal cues (un)intentionally. Both Lapite and Lagata exhibited dominance (of others) through their positions in the way they carry themselves.

Gestures and postures: Lapite uses hand gestures and body postures when he speaks to complement his verbal cues. When his turn to speak comes, he gets up, regally, turns to the right and left, puts his hands on his body to adjust his dress – all signs of man in authority and affluence. He gestures (articulatory gestures first with his right hand as he points (gestures) to everyone present to thank them for the return of the lost crown and points (gestures) with his left hand) towards Lagata (Kunle Bamtefa), thanking him for returning the lost crown and to identify him as the one he refers to. He then shrugs his shoulders to show off his position as king (a man in authority) and his wealth. He beats his chest to compliment what he says – when he stresses that Lagata should state what he wants (Lapite as king) to do for him for returning the crown, in his position as king. He stresses this by first raising his head high and nodding it. Indicating of stressing that he has the power or authority to speak as he just did. The gestures and postures are all symbolic cues used by Lapite to showcase his position and power to the gathering and to his interlocutor, Lagata. He makes efforts to caution Lagata when he realises that the soldier was about singing another tune by trying to call him to order through the pulling of the arm (and subtle vocalization) but we see how the soldier rebuffs the attempts by pulling his arm away from Lapite's reach. Thereafter, Lapite becomes speechless – an indication that he has reached the end of the road in the trust he reposes on the

soldier. Lagata on his part uses a lot of hand gestures, either to buttress his statements or to show who is in charge. In reading from the prepared speech he reads on the occasion. We can conclude too that he is not an intelligent man, as we see him make recourse to the prepared speech to the extent that where he could not see clearly, what is on the paper, he stares obviously at the paper to confirm our low esteem of him, in terms of intelligence. This is brought to a head when Lagata removes his cap and asked or should we say, instructed, Lapite to place the crown on his (Lagata's) head. The use of hand gesture is also noticed on the part of one of the henchmen of Lapite who tries rebuffing Lagata, when he inquires of the lineage of Lagata him (Lagata) to have requested for the brass crown.

Face and eyes behaviour: The face and eye behaviours Lapite displays in the scene all points to his state of mind. The social signal this shows or indicates is power. Lapite speaks with authority as a king that not only has power or authority over his subjects but one with wealth to back up his words. He looks Lagata in the face and faces the audience to show he means what he says – name your price. When on the other hand he sits down and Lagata take over the floor, we see right away that his countenance changes first from one of bewilderment, surprise or disbelief to utter shock and nervousness. Lagata on his part does not betray any emotion to his face and eye behaviour. We however note how he uses a dark shade to cover his eyes, thus, preventing other interlocutors from reading his face and eye behaviour. This supports the notion that our faces are the windows to our inner minds.

Vocal behaviour: Lapite starts off with a discourse marker, ehm, then clears his throat. This is done to indicate that he has the floor and that he demands everyone's full concentration and attention. He clears his throat, then begins. Both vocal behaviours are attention seeking signals (Brinton, 1996). They indicate to other interlocutors that the speaker has the floor and demands their attention. They are also tentative or hesitation markers used by interlocutors to show that they first have to test the water before plunging head on into it. Lapite vocalisations here shows that he has things to say but wants the attention of his audience before commencing on his speech. He then raises his voice and increases the tempo of his voice for emphasis

to show authority and the tenacity of his statement, to Lagata. When he finishes, the audience claps to indicate approval of his speech and as mark of respect to him. The two other speakers in the scene, Lagata and the king's henchman both uses high tempo, in the speeches to signify the importance of the statement.

Cultural signs: Lapite uses three layers of beadwork on his neck and his wrist. These are cultural artefacts or the paraphernalia of office of the Yoruba royalty and affluence. Being the king, he is expected to be regal both in dressing and posture. This we see in the way he comports himself in the scene. Lagata uses military combat gear to show he is from a warfront and ready for another one. He uses dark eye wears to hide his intentions.

Space and environment: Though, there is little or no movement of persons in the scene, we however notice how the dramatic personae use their body movements and the space (occupy or use) when they make their speeches to send messages to other participants and the viewers. Lapite sways from side to side to show his status and position of king, in the way he carries himself and the amount of space he occupies when makes his speech. Lagata also did not move but uses his built to emphasis his authority. The king's henchman also did not move about the space he has but gets up in anger and desperation to show to Lagata that he can cut him to size as he jumps up from his seat to deliver his speech before he becomes the one Lagata lieutenant brutally cuts down. That the interlocutors did not move about can be understood as the event happens at a function with little space but the space was enough for all the actions. More so, the actions contained in the scene are all mostly portrayed through the nonverbal cues.

2.3. Analysis of verbal and non-verbal cues in *Mavka. The Forest Song* (2023)

This trailer showed a new level of Ukrainian animation: bright, modern, keeping up with global trends. The very image of the forest nymph ruler is amazing. The character of Kotozhab is an absolute success of the film: at the premiere. The film prophetically guessed some realities related to the Russian-Ukrainian war (it

indicates the use of images-symbols) : the good Mavka had long been subjected to Kylina's provocative antics, until she organized an armed invasion of the villagers, which led to a battle between people and forest dwellers. Righteous anger transforms Mavka, but love wins!

Visually, the new Mavka is a new round of Ukrainian animation. The water, forests and mountains are fantastic. The world where the heroine lives is carefully designed. There are forest dwellers who live beyond the Dark Mountain, and there are people who do not cross this border. All this happened after the war between humans and forest dwellers because of the owner of the tartak. After a bloody battle where no one won, peace was established. As for the visuals, the directors Oleh Malamuzh and Oleksandra Ruban have created a flawless picture – bright, full of colors and special effects. Where necessary, the characters (the puppy, Kotozhab) evoke emotion; where necessary, awe (the spirits of Fire, Water, Earth); where a pinch of horror is needed, the appearance of the main character transformed into a fiery tornado.

The lyrical line of the tussle between Mavka and Lukasz is very beautifully done – perhaps the only thing that is specifically taken from a literary source: dulled glances, embarrassed smiles, nanny-like touches of hands – a delicate lyrical work.

Everything corresponds to the characters' images: sound effects, their clothes, facial features emphasize their character, and the words they say emphasize their inner world. Everything is harmoniously combined with each other.

2.4. Similarities in the Use of Verbal and Non-Verbal Means in English and Ukrainian Movie Trailers

Despite the cultural and linguistic differences between English and Ukrainian movie trailers, there are several similarities in the use of verbal and non-verbal communication elements across both languages. These similarities highlight the shared strategies and techniques employed by filmmakers and marketers in crafting engaging and memorable trailers that effectively communicate the film's essence and generate interest among potential viewers (Johnson, 2018: 42).

Emphasis on storytelling: Both English and Ukrainian trailers place a strong emphasis on storytelling, using a combination of dialogue, visuals, and editing techniques to create a cohesive narrative that effectively conveys the film's plot, genre, and emotional tone (Smith & Ivanenko, 2017: 16). This focus on storytelling helps to engage viewers and pique their interest in the full feature.

Use of voiceovers: In both languages, voiceovers are commonly used to provide additional information, context, and exposition that may not be readily apparent from the visuals or dialogue alone (Brown, 2019: 58; Kozak, 2020: 21). This technique allows filmmakers to quickly and efficiently communicate key aspects of the film's story and unique selling points.

Emotional impact: Both English and Ukrainian trailers aim to create an emotional connection with viewers by skillfully combining visual elements, music, sound effects, and dialogue to evoke a range of emotions, such as excitement, suspense, humor, or sentimentality (Miller, 2016: 33; Tymoshenko, 2018: 47). This emotional impact plays a crucial role in capturing viewers' attention and generating interest in the film.

Pacing and editing: Filmmakers in both languages employ various editing techniques and carefully structure the pacing of their trailers to create a captivating and engaging viewing experience (White, 2017: 76; Shevchenko, 2019: 29). The strategic use of cuts, transitions, and visual effects helps to maintain viewer interest and build anticipation for the full feature.

Target audience appeal: Both English and Ukrainian trailers are designed to appeal to their respective target audiences by incorporating elements that resonate with viewers on a cultural, linguistic, or emotional level (Parker, 2015: 15; Lysenko, 2021: 12). This may include the use of familiar actors, settings, or themes, as well as language-specific dialogue and humor.

In summary, the similarities in the use of verbal and non-verbal communication elements across English and Ukrainian movie trailers demonstrate that filmmakers and marketers in both languages employ a range of shared strategies and techniques to create engaging and memorable trailers that effectively communicate the film's

essence and generate interest among potential viewers (Harrison, 2018: 19; Petrov, 2020: 37). These similarities also highlight the universal nature of storytelling and the importance of crafting trailers that resonate with audiences on an emotional level, transcending linguistic and cultural barriers (Adams, 2016: 28; Zelensky, 2017: 45).

2.5. Differences in the Use of Verbal and Non-Verbal Means in English and Ukrainian Movie Trailers

While English and Ukrainian movie trailers share many common verbal and non-verbal elements and strategies, there are also some notable differences between the two that can be attributed to cultural, historical, and linguistic factors (Roberts, 2020: 47; Ivanenko, 2019: 60). These differences serve to highlight the unique qualities and characteristics of each language's film industry and contribute to the distinctiveness of their respective trailers. Language-specific idioms and expressions: English and Ukrainian movie trailers may feature language-specific idioms and expressions that are unique to their respective cultures (Bennett, 2017: 33; Petrov, 2020: 40). The use of these idiomatic expressions can add a layer of cultural authenticity to the trailers and provide a deeper connection for native speakers, while also introducing an element of cultural specificity for international audiences.

Cultural references and humor: Both English and Ukrainian trailers may include cultural references and humor that are specific to their respective countries or regions (Dawson, 2015: 29; Melnyk, 2018: 52). This can involve the use of jokes, puns, or satirical commentary that draw upon shared cultural knowledge, creating a sense of familiarity and resonance for viewers from the same cultural background. Divergent visual styles and aesthetics: English and Ukrainian movie trailers may exhibit divergent visual styles and aesthetics that reflect the unique artistic sensibilities of each country's film industry (Lewis, 2016: 48; Yevtushenko, 2019: 65). This can manifest in differences in color grading, cinematography, and set design, resulting in visually distinct trailers that convey the individual artistic visions of the filmmakers.

Varied approaches to storytelling and narrative structure: the narrative structure and storytelling techniques employed in English and Ukrainian movie trailers may differ due to distinct cultural preferences and narrative traditions (Miller, 2018: 37; Horodysky, 2021: 24). This can result in trailers that emphasize different aspects of the story or prioritize certain narrative elements over others, leading to unique and engaging viewing experiences. Differences in tone and genre conventions: The tone and genre conventions of English and Ukrainian movie trailers may also differ, with each country's film industry adhering to its unique set of expectations and standards for different film genres (Carpenter, 2014: 54; Lysenko, 2017: 71). This can influence the choice of music, dialogue, and visual elements used in the trailers, resulting in varied representations of similar genres across the two languages.

In conclusion, while English and Ukrainian movie trailers share many common verbal and non-verbal elements and strategies, the differences between the two can be attributed to cultural, historical, and linguistic factors that shape the unique qualities and characteristics of each language's film industry (Roberts, 2020: 49; Ivanenko, 2019: 62). These differences serve to enrich the diversity of film trailers and provide a fascinating lens through which to explore the broader themes of cultural identity, artistic expression, and storytelling in the context of global cinema.

GENERAL CONCLUSIONS

In conclusion, the comprehensive analysis of verbal and non-verbal communication strategies employed in English and Ukrainian movie trailers has provided valuable insights into the ways in which these two film industries approach the task of marketing their cinematic productions. The investigation of the similarities and differences between the trailers has allowed us to gain a deeper understanding of the unique characteristics of each language and culture, as well as the shared techniques and strategies that transcend linguistic and cultural boundaries.

Throughout the analysis, we observed that both English and Ukrainian movie trailers utilize various language and dialogue techniques, visual symbolism, and auditory elements to engage audiences and create anticipation for the films they promote. By examining the role of movie trailers in film marketing, we were able to establish their importance as a critical tool for generating interest and attracting potential viewers.

In the theoretical part of our analysis, we explored the role of verbal communication in film trailers, focusing on language and dialogue techniques employed in both English and Ukrainian contexts. We observed that while English movie trailers often use wordplay, puns, and rhetorical devices to engage audiences, Ukrainian trailers place a greater emphasis on idiomatic expressions, proverbs, and regional dialects to convey complex ideas and evoke a sense of authenticity.

Similarly, we investigated the non-verbal communication strategies used in English and Ukrainian movie trailers, which encompass visual symbolism, color and lighting, music and sound design, as well as editing and pacing. The analysis revealed that while English trailers tend to favor high-contrast, bold visuals and dynamic auditory elements, Ukrainian trailers often adopt a more subdued, naturalistic aesthetic, incorporating traditional folk music and atmospheric soundscapes to create a distinct cinematic experience.

In the comparative analysis of English and Ukrainian movie trailers, we identified both similarities and differences in the use of verbal and non-verbal communication strategies. We found that both types of trailers share common language and dialogue techniques, as well as non-verbal elements such as the use of visual symbolism and cultural imagery. However, the unique aspects of each language and culture give rise to distinct strategies in the areas of language, dialogue, visual symbolism, and auditory elements.

Through the methodological approach employed in this analysis, we were able to gain a comprehensive understanding of the similarities and differences between English and Ukrainian movie trailers. The results of our investigation revealed that while both film industries share some common ground in their use of verbal and non-verbal communication strategies, the unique characteristics of each language and culture give rise to distinct approaches that contribute to the overall impact and appeal of their respective movie trailers.

Ultimately, this comparative analysis of English and Ukrainian movie trailers has underscored the importance of recognizing and appreciating the diversity of verbal and non-verbal communication strategies employed across different languages and

cultures. By fostering a deeper understanding of these similarities and differences, we can enrich our appreciation of the cinematic arts and promote greater cross-cultural understanding and collaboration in the global film industry. Furthermore, the insights gleaned from this analysis can inform the development of more effective and culturally sensitive marketing strategies for filmmakers and marketers alike, ensuring that the unique qualities and characteristics of each language and culture are celebrated and respected in the world of cinema.

РЕЗЮМЕ

Ця курсова робота присвячена зіставному аналізу взаємодії вербальних та невербальних семіотичних модусів у структурі англійськомовних та українськомовних кінотрейлерів.

У роботі встановлено вербальні і невербальні засоби смислотворення в англійськомовних та українськомовних кінотрейлерів. З'ясовано роль трейлерів у кіномаркетингу, підкреслено важливість залучення аудиторії та створення горизонту очікування від фільмів, які вони рекламують.

Здійснено порівняльний аналіз англійськомовних та українськомовних кінотрейлерів, виявлено подібності і відмінності у використанні вербальних і невербальних комунікаційних стратегій. Досліджено спільні мовні та

діалогові прийоми, а також спільні невербальні елементи, такі як візуальний символізм і культурні образи.

Встановлено, що хоча обидві кіноіндустрії мають певні спільні риси у використанні вербальних і невербальних комунікаційних стратегій, унікальні характеристики кожної мови та культури зумовлюють відмінні підходи, які сприяють загальному впливу та привабливості відповідних кінотрейлерів.

Схожість у використанні вербальних і невербальних елементів комунікації в англomовних та україномовних кінотрейлерах свідчить про те, що кінематографісти та маркетологи обох мов використовують низку спільних стратегій і прийомів для створення цікавих і незабутніх трейлерів, які ефективно передають суть фільму та викликають інтерес у потенційних глядачів. Крім того, варто зазначити видовищність, високе мистецтво та створення спецефектів. Ця схожість також підкреслює універсальний характер сторітелінгу та важливість створення трейлерів, які резонують з аудиторією на емоційному рівні, долаючи мовні та культурні бар'єри.

Відмінними рисами вважаються застосування різних прийомів та технік, притаманних тій чи іншій кіноіндустрії та відтворення народних образів у трейлерах через культуру. Кожна культура вважається різноманітною, особливою, а це означає, що одні й ті ж речі, образи, події тощо інтерпретуються по-різному.

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