Курсова робота

на тему «Персоніфікація емоцій у сучасних англомовних мультфільмах».

Студентки групи МЛа 01-20
факультету германської філології і перекладу
денної форми навчання
спеціальності 035 Філологія
Англійська мова і література, друга іноземна мова
Тунік Анни Ігорівни
Науковий керівник:
кандидат філологічних наук, доцент
Пініч І.П.
Національна шкала

_____
Кількість балів

_____
Оцінка ЄКТС   _____

Київ 2024

Ministry of Education and Science of Ukraine

Kyiv National Linguistic University

Chair of Germanic and Finno-Ugrian Philology

Term Paper

on the topic: "Personification of emotions in Modern English Cartoons"

ANNA TUNIK

Group MLa 01-20

Faculty of Germanic Philology and Translation

Research Adviser

Assoc. Prof.

PhD (Linguistics)

IRYNA PINICH

Kyiv 2024

CONTENTS

Introduction

"Emotion" is perhaps the most intriguing area of research for linguists, as it reflects the complex intersection of human language, feelings and cognition. The famous Pixar cartoon "Inside Out" serves as a compelling example of the "personification of emotions" elucidating several linguistically relevant issues that are of utmost interest in modern cross-disciplinary studies of emotion.

Over the past decade, the importance of emotional mediation through language has come a long way to being acknowledged by linguists, from emotions and their expression in the lexicon to their application in spoken and written discourses. Furthermore, the techniques of depicting personified emotions in "Inside Out" have broader social implications that extend beyond linguistics. The content of the cartoon can be as well applied to interdisciplinary issues related to psychology and culturology. This term paper is intended to research the way the personified emotions are depicted by looking at the appearance and the verbal behaviour of cartoon characters and highlighting the impact on people both as social beings and linguistic phenomena.

Aim: The aim of the term paper is to research the linguistic aspects of emotion personifications in the modern English cartoon "Inside Out".

Object: The object of the term paper is the personification of emotions in Modern English cartoons.

Subject: The subject of this paper is strategizing emotion personification in the context of modern English cartoons.

Tasks: To achieve the research aim, the following tasks will be undertaken:

1) to analyze the approaches to understanding the types of emotions and their personification;
2) to investigate the techniques of personification;
3) to research how the characters in the cartoon express different emotions;

4) to characterize the means that cartoon makers use for emotion personification;

5) to compare the displayed emotions to the scientifically defined ones;

6) to analyze the designed pragmatic effect of the personification on the audience.

Methods: To accomplish these tasks, the following methods have been employed:

General scientific methods: analysis, comparison and generalization.

Linguistic analysis methods: contextual analysis, intent analysis and pragmatic analysis.

CHAPTER 1

THE LINGUISTIC NATURE OF PERSONIFIED EMOTIONS

1.1. Ways of exploring emotions

Emotions are a fundamental aspect for people, as they surround and affect all the interactions and all the areas of human life. Emotions not only colour people's experiences, they make them meaningful. According to Iryna Pinich (2021), emotions and consciousness are intertwined. Therefore, a lot of scholars tried, try and will continue trying to research the essential subject of emotions. The initial interpretation of emotions was brought up a long time ago. Slipetska (2019) has staged the development of the notion "emotion" in her linguistic study. One of the first researchers was Charles Darvin (1872), who used a comparative method to present a concept of emotions viewed biologically. He defined emotions as the state of mind that sets goals for actions. Further necessity of discovering the notion "emotion" led to the creation of some of the other theories. The famous psychologist Sigmund Freud (1957) treats emotions as the excessive subconscious energy that appears in human brains. According to him all the emotions should be expressed, otherwise they will be "buried alive" and will appear unexpectedly. In the study of linguistics of emotions, the notion "emotion" is a verbalized form of emotionally coloured language. The researcher Arnold Lazarus (1991) focused his attention on the cognitive theory of emotions. It was based on the evaluation of the situations that evoke some changes of the body, so he studied non-verbal means of emotions. The scientist Lisa Feldman Barrett (2017) also proposed her own definition of emotions. She connected two basic hypotheses, such as having core effect and possessing conceptual knowledge. As all the emotions are formed from the surrounding information and then they are sealed inside human brains. Consequently, when a person feels the emotion of fear, it's so difficult to stop being scared. Emotion had a huge impact on the linguistics as well, because they played and are still playing an important role in the communication process.

1.2. Types of emotions

All the emotions are traditionally divided into negative and positive ones. However, they are not considered bad or good, as they have a specific purpose according to Strongman (2003). This feature can be observed in the cartoon "Inside Out". All the emotions protect the main character from danger and any other obstacles. For instance, the girl wouldn't be able to escape from a dog that was going to bite her and she would be hurt or she would eat something rotten without the emotion of "disgust". Consequently, the main function of negative emotions is to exclude and to avoid, whereas positive emotions move a person towards something. There are some opposite views on the classification of emotions. According to Watson and Morgan (1917) fear, love and anger are basic emotions, as he believed that other states evoke from these. Russel (2003) has proposed the circumplex theory of emotions, where he proposed two essential axes of emotions: misery and pleasantness, arousal and sleepiness arranged in a circle. Izard (1992) was one of the main proponents of ambitious view on emotions, as he treated emotions not only as a psychological notion but as well as a motivational system. According to K. E. Izard (1992), there are several fundamental emotions that give meaning to human existence. Interest is a positive emotion that motivates learning and activates cognitive processes. Joy is a positive emotional excitement that arises when a need is fully satisfied, making it the most desirable emotion. Grief is the emotion experienced when faced with losses, often leading to loneliness and self-pity Anger arises when someone's behaviour goes against ethical and moral norms. Disgust is a desire to get rid of someone or something and is often accompanied by anger. Contempt reflects the depersonalization of another person or group and a sense of superiority or inferiority in comparison to them. Fear is the strongest negative emotion, caused by real or imagined danger or the expectation of failure. Surprise is a sudden increase in nervous excitement after an unexpected event. Shame and guilt are emotions arising from a difference between expected and actual behavior, with shame involving negative judgment from others and guilt related to moral violations. Ekman (1992) believes that there are five basic emotions, such as anger, fear, disgust, happiness, sadness. He based his study in the 60s and 70s on the

universality of the usage and the common non-verbal means. Ekman's simplified classification is observed in the cartoon "Inside Out". The main character Riley experiences a range of all five emotions throughout the course of events. What astonishes most is the fact that the girl isn't in control of her own emotions, she is guided by emotions instead, that try to protect her from real life situations, such as a scary dog or talking to an attractive boy. Taking into account the cartoon "Inside Out", that my study is based on, there are five main emotions: fear, anger, joy, sadness and disgust.

1.3. Personification techniques as means of expressing emotions

According to the study of Dort (2011) and Rowan (2009) the term "personification" is viewed as one of the most basic ontological metaphors. Lakoff and Johnson (1980) defined "personification" as a metaphor where entity or an object is specified to be a person. In other words, the notion "personification" refers to the process of the inanimate thing gaining some features of the living being. Lakoff and Johnson's (1980) conceptual metaphor theory emphasizes that metaphors are not just linguistic expressions but fundamental to people's emotions and feelings. When emotions are personified, they become metaphors that resonate deeply within the human mind, fostering a more profound emotional connection. Literary and visual genres intended for a wide audience, such as cartoons and performances, often use allegorical personification. It is used in multiple ways - sensual and spiritual, visible and invisible, concrete and abstract. Within visual personification events and situations are represented by metaphors that objectify different social groups and institutions, and the ambitions and forces that define them. Cartoons are the main tool for expressing emotions through personification, because they are aimed at the youngest generation. Children are mostly affected via vivid pictures and visual means. Cartoons often feature characters that embody emotions, transforming abstract feelings into real entities. For instance, the main characters of the cartoon "Inside Out" feature five emotions like living beings, as all of them can talk, walk, think and even analyze. Not only they act like people, but look similar, as they have eyes, a nose, a mouth. According to Kövecses (2000), all emotions are conceptualized metaphorically, as abstract feelings are interpreted through some specific experience. Such metaphorical representation is apparent in the behaviour of the characters in "Inside Out". Each emotion embodies distinct features. For example, Joy looks like a sparkle, that is constantly in motion. Sadness is in the form of the teardrop, that is depressed and cries from time to time. Anger is a firebrick, which explodes. Disgust is based on broccoli, as Riley hates eating it. Fear is a raw nerve, which shakes and shouts in stressful situations. Apart from that, personification in cartoons is a tool for developing and forcing emotional intelligence. Through animated narratives, emotions become

dynamic characters. While navigating challenges and obstacles, they help the audience comprehend and manage their own emotions. This aspect of personification contributes significantly to emotional education, especially in younger audience.
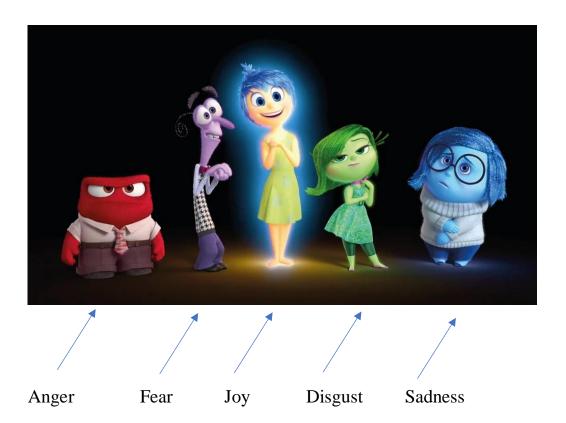
CHAPTER 2

PERSONIFICATION OF EMOTIONS IN THE CARTOON "INSIDE OUT"

2.1. Conceptualizing emotions as characters in "Inside Out"

"Inside Out" is a masterpiece in terms of depicting basic emotions of all people and animals. Directed by Pete Docter (2015), the cartoon explores the inner workings of the mind within the personification of five core emotions: Joy, Sadness, Anger, Fear and Disgust. Based on Ekman's study (1992), the cartoon proves that specific inherent expressions of faces are meaningful and can be detected by anyone whatever the background and cultural differences are. Each child watching the cartoon understands the main features of emotions no matter where their social status or cultural beliefs are. Through its emotionally resonant storytelling "Inside Out" offers a viewpoint on the complexity of human emotions and the ways in which they influence everyone's perceptions and actions. The characters aren't abstract, they are living beings humanized in Riley's mind, which looks like headquarters. She is an average eleven-year-old girl, who struggles with a hurtful move from Minnesota to San Francisco. Riley tries to adjust to all the changes being under control of emotions. Each character embodies a particular emotional state with distinct personalities and behavioral patterns. The first emotion to appear is Joy, who is the most mature and the tallest one. Her image resembles a sparkle, as she has shimmery light skin, shiny sky-blue hair and the same colour eyes. Joy always looks on the bright side of things and doesn't want Riley to get sad. Not only the appearance of Joy identifies her as the emotion, but as well the gestures. Joy is full of energy, so that she jumps all the time and seems to fly rather than walk. After a few seconds appears a new emotion – Sadness. It's conceptualized as a blue teardrop, which represents vulnerability to the outer world. Sadness spends most of the time crying, because she can't help feeling unhappy. This character always feels excluded, as no one lets Sadness take the wheel, no matter how important the situation is. When Riley turns three, the new emotion – Anger emerges. It has red skin and is in the shape of the brick. When he is provoked, his head literally explodes and goes into flames. What makes everyone astonished is the fact that Anger

is dressed in office clothes to prove that he does not feel comfortable in his own body at all. The personality of Anger is rude, short-tempered and impatient, as he can't stand any imperfections. Almost immediately Sadness and Anger are followed by Fear. It's a purple man with enormous eyes and only one curled hair. Like Anger he is wearing office uniform, which creates this sense of insecurity and awkwardness. He embodies anxiety and caution highlighting the importance of risk assessment in making decisions. He succeeds in his main purpose, which is to keep Riley safe. The last but not the least important character is Disgust. It's a pretty girl with long eyelashes and green-coloured skin, who resembles a naughty child. She acts quite carefully with Riley's surroundings. Whether it's a broccoli or trend of fashion, Disgust is always on the alert. All the emotions are unique, but in fact they have something in common – taking on the appearance of the person or the animal they run in. For example, each character in Riley's head have some features of her, but they look completely unlike her, whereas all the emotions inside her mother or father have the exact appearance. It has to do with the instability of emotions inside Riley, as all the characters cannot come to terms with one another.

Anger   Fear   Joy   Disgust   Sadness

2.2. A contrastive analysis of emotions in the cartoon to scientifically defined ones

Personification of emotions, exemplified in the characters of Joy, Sadness, Anger, Fear and Disgust in the cartoon "Inside Out" plays an essential role in enhancing empathy and emotional understanding among viewers. By portraying emotions as relatable characters, the cartoon visually represents complex psychological processes that are otherwise abstract and difficult to comprehend. In the real world, emotions surround all people at every point of life, from the very first day. Unfortunately, nevertheless human beings are able to feel emotions, they cannot be observed, only imagined. The filmmakers of "Inside Out" have summarized the general data concerning people's perceptions towards the issue of emotions. As a result, they have created a precise image of the appearance of Joy, Sadness, Anger, Fear and Disgust. What strikes most is the connection between Joy and Sadness. In the cartoon the audience can observe the unwillingness of Joy to acknowledge the importance of Sadness, as it always happens in real life. People always want to be cheerful, but they forget about the necessity to blow off their steam and express their real feelings via crying or feeling sorrow. The emotion of Anger expresses the inner state of a person that is furious. This kind of person cannot control himself/herself whilst the wild outburst. However, the main contrast between the emotions in the cartoon and in real life is their complexity. In "Inside Out" everyone represents one specific reaction or feeling. In the real world, people experience a range of emotions at the same time, as Joy, Sadness and others can coexist simultaneously. For instance, while moving to the other city they can be excited about new adventures, sad to leave the old house and frightened before the uncertainty. The level of control of the emotions differs as well. In the cartoon the emotions control all the people and animals by pushing the button, but in real life it is vice versa. Human beings are in charge of the emotions and able to cope with them. Sometimes they can get the best of people, but they do not dictate all the actions the same way as it is shown in "Inside Out".

The results of my research are shown in the table below:

The emotions in "Inside Out"	The real-life emotions
separate, show up individually, sometimes intertwined	mixed, able to manifest themselves at the same time
in charge of people	controlled to some extent by people
dividing emotions on desirable and not	possessing specific aims
single intensity	range of one emotion (grief, loneliness, disappointment)
concrete	abstract
simple to grasp	difficult to grasp

The comparison of emotions in the Atlas of Emotions by Ekman and in Inside Out

Ekman identifies a wide range of basic emotions, including joy, sadness, anger, fear, disgust, surprise, contempt, shame, embarrassment, and more. These emotions are based on extensive research and are fundamental to the human experience. The cartoon simplifies emotions into five basic characters: Joy, Sadness, Anger, Fear, and Disgust. Although it does not include all the emotions identified by Ekman, it captures the essence of basic emotions and their interactions in the mind of the proponent.

Ekman's Atlas of Emotions is more scientific and categorizes emotions based on physiological responses, facial expressions and cultural universality. It provides a comprehensive framework for understanding the mechanisms behind emotions. The cartoon uses animated characters to personify emotions, providing a more accessible and entertaining view of how emotions interact in the human mind. This eases complex psychological concepts for audience, especially children.

Ekman's research does not directly focus on the developmental aspects of emotions. "Inside Out" uses developmental approach instead, depicting how emotions develop and change over time, especially through the experiences of the protagonist

Riley as she grows up. The cartoon highlights the importance of emotional development and adaptation at different stages of life.

Thus, while both The Atlas of Emotions and Inside Out address basic emotions, they do it from different perspectives. Ekman's work provides a scientific basis for understanding emotions, while Inside Out offers a creative and accessible portrayal of emotions through storytelling and animation.

2.3. The influence of the personification in "Inside Out" on the audience

Personification in the cartoon "Inside Out" serves as a powerful narrative tool that conveys complex emotions in an engaging and relatable manner. First of all, personification is used to make everyone, especially children, comprehend the meaning of the cartoon, while teaching them emotional literacy. Children learn to understand what they feel inside by looking at the emotions as the creatures. Moreover, kids develop their empathy towards others.   By conceptualizing emotions as living creatures, the cartoon does not only entertain the audience but also provides a deeper understanding of how emotions function and interact within the human mind. Through the development of storytelling about Joy, Sadness, Anger, Fear and Disgust and their difficulties, the audience gains insight into the complexities of human emotions and the importance of acknowledging and processing all feelings, not just the positive ones.

The influence of the cartoon on the audience is achieved due to the verbal means as well. All the emotions have their peculiar way of organizing their thoughts and transforming them into ideas. Fear speaks with a jittery and panicked tone, often using hyperbole and catastrophic language to exaggerate potential dangers and worst-case scenarios. Fear is abundant in overreacted expressions that all scared people implement. For instance, "Do you think it's safe? What is it?" or "Can you die from moving?" and "Ahhh!!What are we gonna do?". They create the illusion of a dangerous situation for the audience. Sadness is similarly insecure in his speech and willing to escape from everything. "Oh, he doesn't love us anymore. That's sad. I should drive, right?". Sadness often expresses empathy towards others experiencing sadness and may use figurative language related to rain, darkness, or heaviness to depict feelings of sorrow and emotional weight. As it is peculiar to furious people, Anger uses emotional language and interjections, such as "GrrrraaaAAHH!!!!" and "GET OFFA ME!!!". His sentences are sharp and declarative, reflecting his assertive and confrontational personality. Anger speaks with a loud and intense tone, often using sarcasm and insults. Joy is a cheerful character, so she screams a lot out loud "Yaaay!". Joy's linguistic style is characterized by an upbeat vocabulary filled with positive words like "happy,"

"wonderful," and "exciting." Her sentences are short, lively, and enthusiastic, often punctuated with exclamations and upbeat tones to convey her energetic personality. Disgust is the most arrogant, as she feels disgust to a lot of things, showing her feelings with the help of the words "Well. I just saved our lives. Yeah. You're welcome.", "I'm gonna be sick". Her sentences are sophisticated and critical, reflecting her discerning and opinionated nature. All of the expressions combined with the personification means have a huge impact on the audience. The people can resonate themselves with each of the character.

The personification technique not only simplifies complex psychological concepts for a younger audience but at the same time resonates with adults by presenting emotions as dynamic and vibrant characters that influence the actions. This personification allows viewers to empathize with the protagonists and their difficulties, leading to better understanding of their own emotions. Furthermore, the diverse personalities highlight the intricate ways in which people can act, thereby explaining possible results of actions and wrong decisions.

CONCLUSIONS:

The personification of emotions in the cartoon "Inside Out" serves as not only a powerful storytelling device, but as a tool for emotional education. Through the personification of emotions in "Inside Out," viewers are not only entertained but also educated about the complexities of human emotions. By giving emotions such as Joy, Sadness, Anger, Fear, and Disgust distinct personalities and roles within the mind of the protagonist – a teenage girl, the film provides a tangible representation of how emotions influence people's thoughts, actions, and memories. This personification helps viewers, especially younger audiences, to understand and navigate their own emotions by recognizing them as integral parts of their lives. The personification of emotions in "Inside Out" relies heavily on metaphorical language and images to depict complex psychological phenomena. Through metaphors such as "core memories," "personality islands," and "emotional headquarters," the film creates a framework for conceptualizing abstract concepts related to memory and identity. By turning these concepts into familiar structures, such as "headquarters" as central command, "Inside Out" makes the intricacies of the human mind more accessible and comprehensible to audiences of all ages.

Summary

This term paper focuses on research of the linguistic aspects of emotion personifications in the modern English cartoon "Inside Out". Through a comparative analysis of the emotions in the cartoon and the scientifically defined ones and generalization, this term paper aims to provide a comprehensive understanding of the personified emotions.

The coursework is divided into several sections that cover the basics of personification of emotions, including the types of emotions and personification techniques. The coursework then moves on to a comparative analysis the emotions in the cartoon and the scientifically defined ones and the pragmatic effect of personification on the audience of "Inside Out".

This term paper is intended for students and researchers interested in personification of emotions. It is a valuable resource for those who wish to gain a deeper understanding of how emotions influence the lives of people and the means cartoons use to depict is.

Key words: personification, emotions, "Inside Out", cartoon.

REFERENCES

1. Пініч, І.П. (2021). Сучасна лінгвістика емоцій: Інтегральний підхід. *«Вчені записки Таврійського Національного Університету імені В.І. Вернадського», серія «Філологія. Журналістика»*, Т. 32 (71), 1-7.

2. Baide, F. & Cislaru, G. (2014). Linguistic Approaches to Emotion in Context. John Benjamins Publishing Company.

3. Barrett, L. (2017). How emotions are made: The secret life of the brain. Houghton Mifflin Harcourt.

4. Bann, E. & Bryson, J. (2014). The Conceptualisation of Emotion Qualia: Semantic Clustering of Emotional Tweets. University of Bath.

5. Cowen, A. (2018). How Many Different Kinds of Emotion are There? Frontiers. Young Minds.

6. Darwin, C. (1872). The expression of emotions in man and animals. London: John Murray.

7. Dort, L. (2011). Personification in discourse: Linguistic forms, conceptual structures and communicative functions. *Language and Literature*. University Amsterdam.

8. Dudd, J. (2015). A Conversation with the Psychologist Behind 'Inside Out'. Pacific Standard.

9. Ekman, P. (1992). Facial Expressions of Emotion: New Findings, New Questions. *Psychological Science.* University of California.

10. Freud, S., Strachey, J., Freud, A., & Rothgeb, C. L. (1953). *The standard edition of the complete psychological works of Sigmund Freud*. Hogarth Press and the Institute of Psycho-Analysis.

11. Goleman, D. (2005). Emotional Intelligence. Bantam books.

12. Izard, C. (1992). Basic emotions, relations among emotions, and emotion-cognition relations. Psychological Review.

13. Kövecses, Z. (2000). Metaphor and emotion: Language, culture, and body in human feeling. Cambridge University Press.

14. Layder, D. (2004). Emotion in Social Life: The Lost Heart of Society.

15. Lakoff G & Johnson M. (1980). Metaphors we live by. Chicago: University of Chicago Press.

16. Lazarus, R. S. (1991). *Emotion and adaptation.* Oxford University Press.

17. Littrell, J. (2008). The status of Freud's legacy on emotional processing: Contemporary revisions. Journal of Human Behavior in the Social Environment.

18. Marsch, J. (2015). Four Lessons from "Inside Out". Studia de Cultura.

19. Rowan, J. (2009). Personification. Routledge.

20. Russell, J. (2003). Core affect and the psychological construction of emotion. Psychological Review.

21. Slipetska, V. (2019). Linguistics of emotions: the formation stages (research theories, scientific schools, personalities).

22. Strongman, K. (2003). The Psychology of Emotion. Department of Psychology, University of Canterbury Christchurch, New Zealand.

23. Watson, J., & Morgan, J. (1917). Emotional reactions and psychological experimentation. American Journal of Psychology.

24. https://atlasofemotions.org/#actions/

25. https://www.disneyplus.com/movies/inside-out/uzQ2ycVDi2IE