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Науковий керівник:
кандидат філологічних наук
професор Волкова Лідія Михайлівна

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Term Paper
Means of rendering emotions in communication

Khrystyna-Maria Prystai

Group MLa 07-20
Germanic Philology and Translation Department

Research Adviser
Prof. L.M. Volkova
PhD (Linguistics)

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INTRODUCTION

Emotion is a fundamental aspect of human interaction, deeply connected with language and communication. While emotions play a key role in our cognitive processes and interpersonal relationships, they also significantly impact the ways we communicate. Through verbal expressions and non-verbal signs, emotions are rendered and interpreted, shaping our interactions and acceptance of one another. Understanding how emotions are represented and communicated is crucial for effective communication, influencing not only our perceptions but also our responses and interactions with others.

The object of this research is to explore the methods and techniques employed to convey and interpret emotions in communication.

The subject matter of the paper is the verbal, non-verbal, paralinguistic strategies used in films to portray and communicate characters' emotional states.

The aim of this research is to identify, examine and describe the linguistic, paralinguistic and cinematic methods for rendering a range of emotions. In accordance with the aim of the paper, the following **tasks** are outlined:

- to analyse the theoretical foundations of emotion studies across various scholarly fields, including definitions, expressions, and classifications of emotions;
- to explore feelings as personal experiences to understand their subjective nature;
- to investigate interdisciplinary perspectives on emotions;
- to examine emotional verbal and non-verbal cues, emphasizing cultural nuances specific to British expressions;
- to identify features of emotional rendering in cinema using both visual and auditory elements;
- to specify narrative and emotional techniques employed in cinema and to determine how films convey emotions through dialogue and action.

The topicality of this paper stems from the need to examine linguistic means used to express and evoke emotions in communication, particularly on the

material of contemporary English cinematography. Furthermore, the application of an interdisciplinary approach to interpreting emotional content in films through both verbal and non-verbal expressions remains underexplored.

The practical value of this research lies in its exploration of how emotions are expressed and evoked in English film discourse. By identifying and analysing linguistic means and techniques, the study offers perspectives that can benefit language learners, deepening their understanding of the complexities of emotional expression in communication. Additionally, the findings can be integrated into university courses in Stylistics, Text Interpretation, and Film Discourse, enhancing the educational experience for both students and educators.

The methods of this research employed in the paper include:

- 1) the method of literature review, which establishes theoretical frameworks and foundational concepts;
- 2) the methods of conceptual and comparative analyses, which assist in defining and classifying emotions;
- 3) the methods of cultural and descriptive analyses, which delve into the influence of cultural norms and the personal nature of emotional experiences;
- 4) the methods of interdisciplinary analysis that help to integrate insights from psychology, linguistics, and cultural studies;
- 5) the method of discourse analysis, focusing on the strategies of verbal and non-verbal expression of emotions;
- 6) the methods of observational, content, semantic, and qualitative analyses, which explore cinematic portrayals of emotions in depth.

The material of the Paper encompasses academic literature from esteemed sources, along with cinematic examples from various films and TV shows, including "The Big Bang Theory," "Friends," "Up," "Downton Abbey," "A Few Good Men," and "The Wizard of Oz." These sources both help establish theoretical frameworks and illustrate how emotions are portrayed and conveyed through different cinematic techniques and genres.

CHAPTER ONE

THEORETICAL FOUNDATIONS OF EMOTION STUDIES

The American Psychological Association defines emotion as ‘a complex reaction pattern, involving experiential, behavioural, and physiological elements, by which an individual attempts to deal with a personally significant matter or event’ (APA Dictionary of Psychology, 2024). Similarly, Robert C. Solomon characterizes emotion as ‘a complex experience of consciousness, bodily sensation, and behaviour that reflects the personal significance of a thing, an event, or a state of affairs’ (Solomon, 2024). Paul Ekman offers an additional perspective, suggesting that emotions operate as automatic steps influenced by our past experiences and evolutionary history. When something crucial to our well-being occurs, we sense it, leading to changes in our feelings and prompting specific reactions to manage the situation (Ekman, 2003: 13). In their study “Emotion in Theories of Close Relationships” Sally Planalp, Julie Fitness, and Beverley Fehr view emotions as physiological, behavioural, and communicative reactions that occur after our brains process a situation and lead to the emotions we feel (Planalp et al., 2006: 370).

Consequently, we can infer that understanding the expression of emotions in communication means recognizing the various ways we react – physically, behaviourally, and/or verbally – to our experiences.

1.1 Definition and Classification of Emotions

There are various approaches to classifying emotions in psychology. Let's explore some of them. Emotions can be categorized into positive and negative, both of which are essential in daily life. Furthermore, negative emotions play a significant role in leading a fulfilling and meaningful life (Parrott, 2014: 273–296). There is a table below illustrating examples of opposites in positive and negative emotions.

Table 1.1**Positive and Negative Emotional States**

Positive Emotions	Negative Emotions
Interest, curiosity, enthusiasm;	Indifference, habituation, boredom;
Attraction, desire, admiration;	Rage, anger, disgust;
Surprise, amusement.	Revulsion, alarm, panic.

In the field of emotional psychology, two primary methods are employed to classify emotions: **parametric** and **categorical** (Прокопенко, 2012: 520). Wilhelm Wundt, the founder of the parametric approach to emotions, proposed categorizing them based on dimensions such as pleasantness-unpleasantness, excitement-reassurance, and tension-relaxation. He conceptualized emotions within this three-dimensional framework, advocating for a continuous arrangement of emotional experiences. Wundt even suggested that there are over 50,000 emotions, positing that the language lacks adequate words to express them (Slipetska, 2019).

On the other hand, the **categorical** approach reveals a hierarchy of emotions, categorizing them into two groups: basic and complex. **Basic** emotions are automatic responses tied to facial expressions that are easily recognizable (Russell, 1997: 304). Charles Darwin was among the first to propose that facial expressions resulting from emotions are universally understood. He suggested that emotions function like modules, each with its own distinct categories like anger, fear, and disgust (Darwin, 1872: 27–49).

In his article “Brain Function, Emotional Experience, and Personality” D. Robinson examines and contrasts basic emotions based on three primary factors: 1) their strong impact on our feelings, such as pleasure or pain; 2) their occurrence in response to real events or even imagined scenarios; 3) their role in motivating specific behaviours (Robinson, 2008: 152–167). Fundamentally, universal emotions consist of cognitive, physiological, and behavioural components. Physiological elements involve bodily reactions, such as muscle tension or an increased heart rate. Cognitive components encompass the evaluation

of the environment, influencing subjective experience. Behavioural components are evident in changes to body language, facial expressions, or tone of voice in response to emotions. These emotions vary in intensity, are temporary, and can be either positive or negative. Such innate and adaptive emotions play a crucial role in enhancing our chances of survival.

Emotional psychologist Paul Ekman identified **six** basic emotions that can be recognized through facial expressions: **happiness, sadness, fear, anger, surprise, and disgust**. In the 1980s, psychologist Robert Plutchik categorized eight fundamental emotions, pairing them as opposites: **joy and sadness, anger and fear, trust and disgust, and surprise and anticipation**.

Joy is an internal sense of peace and contentment. It's something that lasts, coming from within rather than external factors. For instance, helping others, even at the expense of our own needs, can bring us joy. Joy is a natural result of living a good, moral life.

Trust is the reliance on confidence in the dependability of someone or something (APA Dictionary of Psychology, 2024). While trust can bring about feelings of joy and tranquility, it also carries the risk of disappointment, striking a delicate balance between positive and negative emotions.

Fear is a basic emotion, activated when we sense an imminent danger. This triggers an immediate physiological response, including accelerated heart rate, redirection of blood from limbs to core, and muscle tension, preparing us to respond to the perceived threat.

Surprise arises when expectations are disrupted or when novelty is detected in the surroundings. Some theorists argue that surprise is among the emotions characterized by universally recognizable facial expressions. Physiologically, surprise is marked by raised eyebrows, widened eyes, an oval-shaped mouth, and a gasping reaction.

Sadness is an emotional state characterized by unhappiness, which can range in intensity from mild to extreme. It is often triggered by the loss of something deeply valued, such as the end of a relationship.

Disgust is an intense aversion directed towards objects, individuals, or actions perceived as revolting due to taste, smell, touch, or moral considerations.

Anger is an emotion defined by feelings of tension and hostility, arising from frustration, perceived injustices, or personal injury. It can manifest in actions aimed at addressing the underlying cause of the anger or simply as an expression of the emotion, such as resolute actions or swearing. Anger frequently triggers aggressive behaviours, which may involve intentional harm directed towards others or objects.

Anticipation is a blend of excitement and nervousness felt when looking forward to something in the future. This emotional state can lead to physiological reactions such as an increased heart rate and heightened focus, accompanied by feelings of eagerness or apprehension. Anticipation is crucial in human experience, shaping motivation, decision-making, and emotional well-being.

Many experts, including P. Ekman, C. Izard, R. Levenson, J. Panksepp and D. Watt believe that basic emotions form the foundation for more complex emotional states or feelings. Unlike basic emotions, which are relatively consistent across individuals, **complex** emotions are believed to be largely shaped by sociocultural factors. Emotions such as envy, guilt, jealousy, and love fall into this category and are not universally experienced across diverse cultural backgrounds (Konstan, 2006: 26). Secondary emotions are learned responses that we develop to manage more sensitive emotions by substituting them with less intense ones. For example, hate is less sensitive than fear. Complex emotions, initially intended for self-protection, have the potential to cause considerable harm by damaging relationships and fostering emotional detachment. This can result in feelings of anger, disconnection, exhaustion, and isolation.

Complex emotions, which stem from our primary emotions, are often more intricate and enduring than basic emotions. For instance, it's not uncommon to feel shame for experiencing sadness. These complex emotions, including guilt, shame, confusion, resentment, frustration, and remorse, are typically acquired during childhood from our environment. Primary and secondary emotions differ in their

origin and purpose. Primary emotions are our initial reactions to events, while secondary emotions reflect how we feel afterward. For example, when experiencing joy, one might feel hopeful, excited, delighted, or proud; whereas after a surprise, one may feel shocked, dismayed, confused, or perplexed.

1.2 Feelings as Personal Experiences

Feelings, in contrast to emotions, are purely mental and subjective. They are evaluative and independent of the physical sensations, thoughts, or images that may provoke them. Feelings arise from an experience; they are more complex than emotions, encompassing a broader range of emotional responses. While emotions are innate, feelings develop during a person's life, shaping their personality development.

The satisfaction or dissatisfaction of basic bodily needs, such as food, warmth, sleep, and self-preservation, directly relates to emotions. As socio-historical development progresses, a distinct form of experiencing the world emerges: feelings. These human experiences stem from the fulfilment or lack of individual needs, such as communication, cognition, or aesthetic desires. Feelings like friendship, shame, conscience, and responsibility are exclusive to humans as social beings.

Feelings and emotions are connected and interdependent, making it challenging to precisely define their differences. They cannot occur independently; emotions are often seen as spontaneous and subjective, while feelings result from conscious evaluations of situations. Emotional states can be categorized based on the combination of speed, strength, and duration of emotions. These categories include **mood, passion, affect, inspiration, stress, and frustration** (Павелків, 2009: 342). Let's explore the examples of feelings which encompass different emotional states:

Table 1.2

Main Emotional States and Descriptions	
Perceptions and Mood	
Contentment	A sense of satisfaction and fulfilment.
Melancholy	A feeling of deep sadness or sorrow, often accompanied by reflection or contemplation.
Passion	
Devotion:	A strong commitment and dedication to a cause, belief, or person.
Fanaticism	Excessive and irrational zeal or devotion to a cause, belief, or interest.
Affect	
Pleasure	A positive affective state characterized by feelings of enjoyment, satisfaction, or happiness.
Displeasure	A negative affective state characterized by feelings of discomfort, dissatisfaction, or unhappiness.
Inspiration	
Creativity	A feeling of innovative and imaginative inspiration, often leading to the generation of new ideas or artistic expression.
Awe	A feeling of wonder, reverence, or admiration inspired by something extraordinary, majestic, or awe-inspiring.
Stress	
Anxiety	A feeling of worry, nervousness, or apprehension about future events or uncertainties.
Fatigue	A sense of physical or mental exhaustion resulting from prolonged stress or exertion.
Frustration	
Disappointment	A sense of sadness, disillusionment, or dissatisfaction resulting from the failure to meet one's expectations or goals.
Desperation	A sense of urgency or desperation arising from the inability to overcome obstacles or find solutions to problems.

1.3 Interdisciplinary Perspectives on Emotions

Thus, psychology research serves as the foundation for understanding fundamental concepts related to emotions, forming the groundwork for interdisciplinary studies. For example, disciplines like Affective Neuroscience and Emotional Psychology offer deeper insights into the nature of emotions by exploring the fundamental physiological and neurological processes, including an individual's physical reactions to their emotions.

The study of emotions in linguistics draws from various fields, including linguophilosophy, semantics, pragmatics, psycholinguistics, sociolinguistics, cognitive linguistics, linguoculturology, linguoconceptology, ethno-linguistics, and gender linguistics. By integrating knowledge from these linguistic disciplines, researchers aim to develop a unified understanding of emotions and their expression (Slipetska, 2019: 85).

The field of Linguistics of Emotions investigates the role of emotions in language, acknowledging their importance in everyday communication. Indeed, an individual's emotions and feelings manifest in their linguistic expressions, shaping their language identity and reflecting societal experiences.

In communication theory, emotions are studied as dynamic and complex phenomena that shape the process and results of interpersonal interactions. Emotions serve important functions in our relationships and lives, including helping people connect and form relationships, providing feedback on how well messages are working, assisting with making choices and actions, regulating social interactions and following norms, and expressing identity, values, and cultural belonging (Hwang, 2024). Emotions stem from our perception and understanding of events, based on our personal values. They are influenced by our interactions with others and the cultural norms surrounding them. Additionally, emotions play a significant role in shaping our thoughts and decisions during communication, thereby influencing our attitudes and behaviours. Individuals who are proficient in managing emotions can comprehend and regulate them effectively, enhancing their communication skills. Moreover, various cultures have guidelines dictating the display or concealment of emotions, which impacts interpersonal communication. During communication, people try to control their emotions to meet their goals, whether they realize it or not. Emotions can be unclear and easily misunderstood, causing problems in relationships. Cultural values and gender norms affect how emotions are shown and understood; leading to different rules about expressing feelings and ways of communicating. Therefore, in practical terms, communication entails the expression of our own emotions to elicit similar feelings in others.

1.4 Emotional Expression in Communication

Effective communication often involves eliciting emotional responses from people. The expression of emotions through communication is multifaceted and encompasses various aspects (Goel, 2017). Let's examine each aspect closely.

I. Non-Verbal Communication involves the **physical movements** of the body, including subtle signals that convey our emotions during interactions with various people. These movements include the gestures of our arms and legs, facial expressions, posture, and positioning, among others. The range of our physical expressions and gestures may vary greatly, from exaggerated or crude to subtle or sophisticated.

Gestures in non-verbal communication can be **categorized** as follows: **transactional** gestures which occur when our expressions and gestures react to each word spoken during communication; with **holistic** gestures we demonstrate more control, and our expressions and gestures represent a comprehensive reaction to the entire communication, rather than responding to each individual word (Goel, 2017).

The researchers identify ten primary forms of non-verbal communication (Cooks-Campbell, 2023). We will examine them within the context of British culture:

1. Facial expressions such as smiling, frowning, or grimacing serve to communicate emotions and establish the conversational atmosphere. However, in British culture, people might not always openly express their emotions through facial expressions. For instance, they may choose not to show offense even if they feel it. Conversely, maintaining a straight and serious face can often serve as the punch line to many sarcastic jokes.

2. Kinesics refers to gestures and body movements, such as waving or pointing, which carry meaning shaped by cultural norms. In British culture, gestures tend to be reserved and polite. For instance, tapping the side of one's nose signifies confidentiality. Conversely, making a V-sign with the index and middle finger,

palm facing inward, is considered offensive, akin to saying “up yours”. However, when the palm faces outward, the V-sign signifies victory or peace.

3. Paralinguistics encompasses vocal aspects like tone, loudness, and pitch, which can modify the interpretation of spoken words. Variations in tone, pitch, volume, and rhythm can convey different emotional nuances. For example, a soft and gentle tone may convey sadness or seriousness, while a lively and enthusiastic tone may convey excitement. Facial expressions, gestures, posture, and body language complement linguistic expressions of emotions, with non-verbal cues often reinforcing or enhancing the emotional impact of spoken words.

4. Body language and posture: Actions such as crossing arms or sitting upright convey messages alongside verbal communication.

5. Gaze: Eye contact and pupil dilation provide insights into emotions and truthfulness in communication. In British culture, making direct eye contact while speaking is advisable. However, prolonged staring without breaks can cause discomfort and may be perceived as impolite (Evason, 2016). When addressing a group, it's recommended to distribute eye contact evenly among all present individuals.

6. Haptics refers to touch-based communication, influenced by factors like social status and upbringing, which conveys care, control, or concern. In British culture, there is a tendency towards reservation in physical contact. While close friends may engage in backslapping, physical affection is generally more common among women than men.

7. Appearance: Personal attributes such as hairstyle, clothing, and body shape influence initial impressions and judgments in communication. “Medium” and “Presence” refer to the means by which emotions, moods, or personality traits are conveyed through clothing and appearance, including body scent. These expressions vary depending on gender and organizational roles, with an emphasis on authenticity over artificiality.

8. Chronemics focuses on the significance of time in communication, including perceptions of punctuality and respect for others' time. In the United Kingdom,

promptness is a cultural expectation, reflecting a monochronic society. Meetings scheduled to start at a specific time, such as noon, are expected to begin promptly at that time (Izguevara, 2014).

9. Proxemics refers to the physical distance between individuals during interactions, influenced by social and cultural norms and impacts communication dynamics. For instance, British people tend to prefer a reasonable amount of personal space and may feel uneasy if someone stands or sits too close, particularly when there's plenty of room around (Evason, 2016). Maintaining an arm's length distance (the personal zone is typically 1.5 to 4 feet) between conversational partners is considered polite in British culture.

10. Physiological responses, such as sweating or blushing, are involuntary bodily reactions that reflect internal emotions and states. These physical manifestations of emotions can be categorized into nine distinct reactions:

- **Immobility/Motionlessness:** A state characterized by no movement or activity.
- **Tranquillity/Stillness:** A state of being free from disturbance or agitation.
- **Sweating:** The release of perspiration. Strong emotions such as anger, fear, and anxiety, as well as memories of past trauma, can trigger sweating.
- **Goosebumps:** The raising of hair on the skin, triggered by touch, intense fear, joy, or extreme anger, resulting in the hair standing on end.
- **Change in Voice Tone:** Fear, joy, anger, fever, illness, and intoxication can cause a broken or choked voice.
- **Trembling:** Induced by cold, fear, joy, anger, touch, or aging, resulting in trembling or shaking.
- **Change in Complexion:** Induced by cold, anger, fear, exertion, fatigue, or heat, leading to a change in facial colour, accompanied by pressure on the pulse and weakness in the limbs.

- **Tears:** Prompted by happiness, indignation, exposure to smoke, yawning, fear, sorrow, staring, cold weather, or illness, expressed through eye rubbing and tear shedding.
- **Fainting:** Involves a loss of consciousness, typically caused by fatigue, swooning, intoxication, sleepiness, injury, or confusion, and expressed by falling to the ground.

These nonverbal cues play essential roles in communication, enriching the exchange of information and enhancing interpersonal understanding (Cooks-Campbell, 2023).

II. Verbal Communication relates to the manner in which communication is carried out through language, encompassing both **verbal expression** and **written communication**. It involves conveying our emotions and thoughts through words. Words serve as the foundation for much of our communication, acting as the primary means by which we express ourselves. In fact, words are fundamental to initiating any form of communication. Linguistic devices and strategies are essential tools for effectively expressing emotions in communication. These tools include:

- 1. Figurative Language:** Metaphors, similes, and analogies can vividly convey emotions and feelings by comparing them to concrete experiences or objects. For example, the sentence *“Her smile was like sunshine on a cloudy day”* refers to the emotion of **happiness** or **joy**. The comparison of her smile to “sunshine on a cloudy day” suggests that her smile brightens or uplifts someone's mood in the same way that sunshine can break through and brighten a cloudy day. The hyperbolic expression *“I’m so hungry I could eat a horse”* emphasizes a strong feeling of hunger, suggesting that the person is very hungry and would eat a large amount of food, even something as substantial as a horse, to satisfy their hunger.
- 2. Intensifiers:** Words and phrases such as ‘*very*’, ‘*extremely*’, ‘*absolutely*’, ‘*really*’ and ‘*incredibly*’ can amplify the emotional intensity of statements. For instance, *“I’m extremely happy to see you!”*; *“Did you see the final match? It was absolutely amazing!”*

3. Descriptive Language: Detailed descriptions and sensory imagery help paint a vivid picture of emotions. Using descriptive language allows for expressing emotions in a nuanced and evocative manner. For example, in the sentence “*The warmth of his embrace filled me with comfort and joy*” the emotions are conveyed through the ideas of comfort and joy. The ‘*warmth*’ of the embrace suggests a feeling of security, reassurance, and comfort, evoking a sense of being protected and cared for. The phrase ‘*filled me with... joy*’ indicates a feeling of happiness, delight, or pleasure, further enhancing the sense of emotional well-being.

4. Emotive Vocabulary: Specific words with strong emotional connotations can directly convey feelings. Examples include adjectives: ‘*heartbroken*’, ‘*ecstatic*’, ‘*devastated*’, ‘*appalling*’, ‘*wonderful*’, ‘*magical*’, and ‘*tragic*’; abstract nouns: ‘*freedom*’, ‘*pride*’, ‘*justice*’, ‘*love*’, and ‘*terror*’; verbs: ‘*destroyed*’, ‘*vindicated*’, ‘*saved*’, ‘*betrayed*’, and ‘*adored*’; emotive adverbs: ‘*angrily*’, ‘*defiantly*’, ‘*proudly*’, and ‘*beautifully*’.

5. Sentence Structure: The structure of sentences, including length and complexity, can reflect the emotional state of the speaker. Short, simple sentences often convey urgency or intensity. In contrast, longer, more complex sentences may suggest contemplation or introspection.

6. Use of Pronouns: Pronouns such as ‘*I*’, ‘*you*’, and ‘*we*’ can personalize emotions and create a sense of connection with the listener. For example, “*I feel so grateful for your support*”.

7. Cultural and Contextual Sensitivity: Effective expression of emotions requires an understanding of cultural norms and social context. Certain linguistic devices and strategies may be more or less effective depending on cultural expectations and norms surrounding emotional expression. When considering cultural and contextual sensitivity, it is important to recognize how specific cultures, such as British culture, influence emotional expression.

Firstly, British culture places a high value on politeness and formalities in communication. This includes using ‘*please*’ and ‘*thank you*’, addressing people

with appropriate titles such as *Mr*, *Mrs*, or *Dr* and maintaining a formal tone in professional settings.

Additionally, British communication tends to be indirect to avoid conflict and maintain politeness. This indirect approach frequently involves using vague statements to subtly convey messages, requiring listeners to infer the intended meaning. For example, the phrase '*not bad*' often indicates that something is actually quite good.

Moreover, self-deprecating humour is prevalent in British culture as a way to appear humble and relaxed. An example of this can be seen in the statement, "*People say that I'm creative and I couldn't agree more because I create most of my own problems*" (Lukošius et al., 2023). However, excessive agreement with self-deprecating remarks or jokes can sometimes be perceived as offensive by the person making them.

Humour is frequently employed in British communication, often serving to lighten the mood or introduce sensitive topics indirectly. However, British sarcasm and understatement can be subtle, making it challenging for outsiders to detect whether a statement is intended humorously or seriously. For example, consider the joke: "*Why are postmen so unhappy all the time? Because they are given the sack every morning*" Here homonyms create a pun. In this instance, the phrase '*given the sack*' typically means to be fired from a job. The humorous twist lies in the fact that postmen are '*given the sack*' every morning because they are provided with a bag, or '*sack*', to carry the post (Simkins, 2023).

On the other side, the British often give criticism indirectly to avoid making others defensive. For instance, in the television series '*Downton Abbey*', the Dowager Countess remarks, "*No one wants to kiss a girl in black*" implying that cheerful people are more appealing. This preference for positivity over gloominess underscores the cultural tendency to provide feedback in a diplomatic way without being overly harsh.

CHAPTER TWO

THE LANGUAGE OF CINEMA

2.1 The Distinctive Features of Rendering Emotions in the Language of Cinema

The language of cinema integrates a blend of multimodal storytelling elements, including verbal, non-verbal, audio and visual aspects (Piazza et al., 2011). Unlike other forms of communication, such as literature, verbal communication, painting, photography, and musical works, cinema uniquely employs both acoustic and visual channels simultaneously. This dual approach establishes cinema as a distinct and powerful form of audiovisual communication.

Films consist of five key components: narrative, cinematography, sound, *mise-en-scène* (which encompasses the arrangement of set design, lighting, and actors' positioning), and editing. These elements play crucial roles in shaping a film's overall quality and serve as criteria for evaluating its effectiveness (Pinoy, 2021).

Cinematography conveys emotions in movies through visual storytelling:

1. **Composition and Framing:** The way a scene is framed can evoke feelings of isolation, intimacy, or chaos. A close-up on a character's face can capture raw emotions and intensify the audience's connection with them. Wide shots, on the other hand, can evoke a sense of vastness or loneliness.
2. **Camera Movement:** The movement of the camera, whether it's a slow pan, a quick whip pan, or a steady tracking shot, can amplify emotions. For instance, a shaky handheld camera might convey tension or urgency, while a smooth, slow movement can create a sense of calm or contemplation.
3. **Lighting:** The use of light and shadow can create mood and atmosphere. High contrast lighting can evoke feelings of mystery or suspense, while soft, diffused lighting can create a warm and comforting mood.
4. **Colour Palette:** The choice of colours in a scene can influence emotions. Warm colours like red and yellow can evoke feelings of warmth, passion, or even

danger, while cool colours like blue and green can create a sense of calm or sadness.

5. **Visual Effects:** When used subtly and effectively, visual effects can enhance emotional impact. For example, slow-motion can emphasize a poignant moment, while fast cuts can create a sense of chaos or urgency.

6. **Symbolism:** Cinematography often uses symbols to convey emotions indirectly. For instance, rain might symbolize sadness or cleansing, while a rising sun can represent hope or new beginnings.

7. **Editing:** The pace and rhythm of editing can influence how emotions are felt by the audience. Quick cuts can create tension or excitement, while long takes can allow the audience to immerse themselves in a moment and feel the emotions more deeply (Lotman, 2016).

Film **music** serves as a powerful tool for enhancing our understanding of a film's narrative and eliciting emotional responses from viewers. Composers manipulate elements such as melody, harmony, and rhythm to evoke a wide range of emotions, from fear and suspense to love and joy, without the need for spoken dialogue. Besides, music plays a crucial role in setting the overall tone and atmosphere of a film, further enriching the viewing experience (d'Artenay, 2019).

It is important to recognize that the language of cinema serves as significant cultural representations, reflecting the cultural identity and values of a nation. Films often integrate references to cultural nuances that may be unfamiliar to audiences from diverse cultural backgrounds (Мережко, 2018: 99).

The film text consists of two distinct semiotic systems: the linguistic system and the non-linguistic system. The linguistic system operates through symbols, whereas the non-linguistic system utilizes signs such as indexes and icons (Pierce, 1894).

The language employed in films may appear spontaneous, but it has, in fact, been meticulously prepared to resonate with the audience. It is evident that the dialogue and expressions are carefully constructed and rehearsed to convey specific messages, evoke particular emotions and feelings, and enhance the overall

cinematic experience. This intentional approach to language demonstrates the filmmakers' efforts to effectively captivate and engage viewers effectively while maintaining an illusion of naturalness and authenticity.

The linguistic system of film comprises various linguistic elements, including vocabulary selection, sentence structure, and grammatical patterns. Within film dialogue, one often encounters idiomatic expressions, informal language constructions, and colloquialisms, along with a diverse range of stylistic devices such as metaphors, irony, and humour. Additionally, the oral component of the film may be represented through off-screen text and songs. Meanwhile, the written component includes titles and inscriptions that are integral to the film's world, such as posters, street or city names, letters, text messages, or emails.

The non-verbal components of film include a variety of elements, ranging from natural or engineered noises, such as the gentle rustle of leaves to orchestrated melodies designed to evoke emotions. These components also include segments of documentary footage within feature films, as well as depictions of people, animals, and objects engaged in various movements, including gestures, facial expressions, and actions. These non-linguistic factors contribute to the vivid portrayal of characters, both human and non-human, with each gesture and expression adding depth to the narrative. Moreover, within the language of film, subtle cues of '*natural*' language, such as variations in intonation, spontaneous exclamations and playful sound imitations are skillfully employed.

It is essential to recognize that in film, spoken dialogue and visual elements are intricately interconnected and indivisible. Characters in movies are defined not only by their dialogue but also physical movements, both of which viewers relate to and invest in emotionally. For characters to resonate with audiences, they must exhibit growth and complexity, which should be portrayed through their actions, words and their background.

The depiction of a character's sociology, psychology, and physiology is visually conveyed through their actions and dialogue. These elements must match with the unfolding story to create a sense of realism (Reich, 2017). People often

relate to movie characters because they see similarities in experiences and emotions, which helps them better understand and reflect on their own feelings.

2.2 Narrative and Emotional Strategies in Cinema

Films serve as powerful tools for cultural expression and entertainment, employing sound, text, and visuals to narrate stories and evoke emotional responses from audiences. The emotional impact of movies is significantly influenced by filmmakers' choices, with acting playing a crucial role in directly conveying emotions to viewers through characters' facial expressions and eliciting emotional responses from the audience. Studying the perception of emotions portrayed in digital media can offer valuable insights into human interaction.

Actors use their facial expressions, body language, and vocal tones to authentically portray emotions, allowing audiences to connect with the characters on screen. Paul Ekman's basic emotions model is widely employed in facial expression classification systems due to its definition of universal emotions which has gained acceptance in the social sciences community. Ekman identified seven basic emotions through cross-cultural studies to determine if facial expressions convey the same emotions universally. While current facial expression recognition systems are accurate for various applications, they face challenges when analysing emotions in cinema due to the complex nature of acted emotions and the diverse settings cinematography. Actors often rehearse facial expressions, which may not always align with Ekman's model, particularly when interpreting emotions in comedic contexts where literal translations of facial expressions may be misleading. Additionally, the varied settings in cinematography present challenges for emotion classification.

By examining actors' facial expressions, emotions in films can be categorized into three distinct groups: positive emotions representing happiness, neutral emotions, and negative emotions encompassing anger, sadness, fear, and disgust (Almeida et al., 2021)

In cinematic discourse, film dialogues and scripts are essential components. These elements are structured linear formations, strictly defined by the collective

vision of the author, integrating both verbal and visual elements to convey meaning consistently across reproductions. While dialogue is a crucial element comprising all spoken lines in a film, its purpose is to complement rather than overshadow the visual narrative.

Unlike spontaneous real-life communication, film dialogue is scripted to strike a balance between being fixed and fleeting, aiming for authenticity. Screenwriters employ everyday language rules to craft dialogue that engages both characters and viewers, effectively mirroring real-life communication in conveying messages and self-representation (Herman, 1995).

In Paulo Quaglio's book "Television Dialogue: The sitcom *Friends* vs. natural conversation" it is observed that the language used in the series is notably clear and abundant in emotional and informative linguistic cues. Furthermore, common spoken language features such as mispronunciations, errors, and corrections are minimized within cinematic discourse (Quaglio, 2009).

Films across various genres diverge from everyday communication norms, exhibiting unique communicative tendencies. Comedies are characterized by witty banter, dramas explore intense emotional depth, and horror films evoke palpable tension and suspense through cryptic dialogue and ominous foreshadowing. These narrative styles present distinct approaches to communication compared to typical conversation.

2.3 Expressing Feelings and Emotional Interaction in Films

The expression of **happiness** through words involves directly naming the emotional state. In research material, characters' experiences of happiness can be categorized using three types of words: nouns, adjectives, and verbs. The language used to describe this emotion is not explicitly emotional; instead, it communicates the joyful, playful, and contented feelings of the characters, reflecting their state of happiness.

For instance, the comedy sitcom '*The Big Bang Theory*' has featured numerous jokes over the years. In one episode, '*The Codpiece Topology*', Sheldon, known for his daily habit of correcting others' grammar, offers a sarcastic

observation when Leonard attempts to list the numerous women he's dated. Sheldon humorously suggests that Leonard is redefining the term '*plenty*', as only two names come to mind.

Leonard: I've dated plenty of women. There was Joyce Kim, Leslie Winkle.

Sheldon: Notify the editors of the Oxford English Dictionary. The word plenty has been redefined to mean two.

Sheldon's clever response playfully changes the meaning of '*plenty*', challenging Leonard's claim and highlighting a difference in their understanding of the word. Sheldon's use of sarcasm and wit serves not only to critique Leonard's idea but also to add humour into their conversation, contributing to the emotional atmosphere between them.

Another example can be found in the TV show '*Friends*', specifically in the episode '*The One Where Chandler Crosses the Line*', which features Chandler and Joey (Season 4, Episode 7).

Chandler: Look, I just think it's time for you to settle down, you know? Make a choice, pick a lane!

Joey: Who's Elaine?

Chandler's metaphorical encouragement for Joey to commit romantically by saying "*pick a lane*" is humorously misconstrued when Joey interprets "lane" as a woman's name, showcasing a linguistic pun. This illustrates a pragmatic miscommunication between them. Chandler's concern for Joey's indecisiveness contrasts with Joey's humorous deflection, which may conceal deeper feelings about commitment.

Sadness, a deep emotion universally experienced, involves a sense of intense sorrow or dissatisfaction typically triggered by loss, disappointment, or failure. Depicting sadness in films helps audiences emotionally connect by understanding the characters' struggles and experiences better, fostering empathy and insight. For example, the opening sequence of animated comedy-drama adventure film "*Up*" portrays the life journey of Carl and Ellie Fredricksen, from

childhood to marriage. The sequence concludes with Ellie's passing and a note left in their 'adventure book':

"Thanks For The Adventures, Now Go Have A New One".

Despite the sorrowful nature of this moment, it also conveys a message of resilience, encouraging both Carl and the audience to persevere and honour the memories of loved ones by embracing life's adventures. The repeated use of the word 'adventure' in the note and book title symbolizes shared experiences and motivates Carl to embrace new challenges. Emotionally, the scene evokes a bittersweet mix of sadness and inspiration, prompting empathy for Carl's grief while uplifting viewers with Ellie's optimistic outlook on life. This serves as a poignant reminder to cherish memories and face the future with courage.

The emotions of **sadness**, **fear**, **panic**, and **disbelief** are clearly evident in the scene depicting Sybil's death in the British historical drama television series "*Downton Abbey*" (Season 3, Episode 5). Unlike her sisters Mary and Edith, Sybil wanted to be independent by becoming a nurse and marrying Tom Branson, their former chauffeur, against her family's wishes. Her tragic death following childbirth, due to conflicting medical opinions, left viewers shocked and devastated.

SIR CRAWLEY: What's happening?

TOM: Oh, God. Oh, God! God, no, no!

SIR CRAWLEY: What the hell is happening?

LADY MARY: Sybil? She can't hear me. Sybil? Sybil, it's Mary. Can you hear me?

SIR PHILIP: It looks as if—

CORA: It looks as if what?

DOCTOR CLARKSON: This is eclampsia.

TOM: Please breathe, love! Please! She can't breathe. (TOM SOBS)

CORA: Oh, no, no! Please! Oh, no!

TOM: Please, love. No, no! Please wake up. Please don't leave me. Please wake up, love. Please don't leave me! Please don't leave me, love!

(SHE GASPS) No! Oh, God!

TOM: Please, love.

(TOM SOBS) But this can't be. She's 24 years old. This cannot be. (CRIES OF BABY)

The dialogue effectively portrays the characters' emotions, drawing the audience into the escalating tension and heart-breaking tragedy of the scene. Sir Crawley inquires about the situation, while Tom repeatedly exclaims 'Oh, God!' in a frightened manner, reflecting their fear. Tom desperately pleads with Sybil to breathe and begs her to wake up, expressing his profound sadness and desperation. Other characters, like Lady Mary and Cora, seem confused and don't understand what's going on. When Doctor Clarkson diagnoses eclampsia, everyone realizes how serious Sybil's condition is. Tom's cries of 'Please don't leave me' show how much he loves Sybil and the devastation he feels at the prospect of losing her. The use of sound effects, music, and dull, muted colours such as grey, brown, and beige intensifies the emotional impact of the scene for the audience.

Another example of dialogue illustrating the language of **anger** is found in the film "A Few Good Men" (1992). Lt. Daniel Kaffee, a military lawyer, defends two U.S. Marines accused of murdering another Marine at Guantanamo Bay Naval Base. While Kaffee typically prefers plea bargains, Lt. Cdr. JoAnne Galloway persuades him to consider that the Marines may have been following orders. Taking a risk, Kaffee calls Col. Nathan R. Jessup to testify in court, hoping to uncover a potential conspiracy. This scene is marked by directness, confrontation, power assertion, justification, personal attacks, and the use of strong, emphatic language to convey intense emotions.

JUDGE RANDOLPH: [to Kaffee from the judge's bench] Consider yourself in contempt!

KAFFEE: Colonel Jessup, did you order the Code Red?

JUDGE RANDOLPH: You don't have to answer that question!

COL. JESSUP: I'll answer the question! [to Kaffee]

COL. JESSUP: You want answers?

KAFFEE: I think I'm entitled to.

COL. JESSEP: You want answers?

KAFFEE: I WANT THE TRUTH!

COL. JESSUP: YOU CAN'T HANDLE THE TRUTH!

*COL. JESSUP: Son, we live in a world that has walls, and those walls have to be guarded by men with guns. Who's gonna do it? You? You, Lt. Weinberg? I have a greater responsibility than you could possibly fathom. You weep for Santiago and you curse the Marines. You have that luxury. You have the luxury of not knowing what I know; that Santiago's death, while tragic, probably saved lives. And my existence, while grotesque and incomprehensible to you, *saves lives*. You don't want the truth because deep down in places you don't talk about at parties, you want me on that wall. You need me on that wall. We use words like honour, code, loyalty. We use these words as the backbone of a life spent defending something. You use them as a punch line. I have neither the time nor the inclination to explain myself to a man who rises and sleeps under the blanket of the very freedom that I provide, and then questions the manner in which I provide it! I would rather you just said "thank you" and went on your way, Otherwise, I suggest you pick up a weapon and stand a post. Either way, I don't give a *damn* what you think you are entitled to!*

KAFFEE: Did you order the code red?

COL. JESSUP: I did the job I...

*KAFFEE: [interrupts him] **Did you order the Code Red?***

*COL. JESSUP: **You're God damn right I did!***

The command *'Consider yourself in contempt!'* and the direct question *'Colonel Jessup, did you order the Code Red?'* demonstrate assertiveness and a confrontational tone. The repetition of phrases such as *'You want answers?'* and *'I WANT THE TRUTH!'* – enhanced by the use of intensifiers like *'THE TRUTH!'* and *'YOU CAN'T HANDLE THE TRUTH!'* – emphasizes the escalating tension and emotional intensity of the confrontation. Colonel Jessup's statements, including *'I'll answer the question!'* and *'You don't want the truth'*, reveal his dominance and control over the situation, displaying his anger and defiance. He justifies his actions and defends his authority with phrases like *'I have a greater responsibility than you could possibly fathom'* and *'You don't want the truth*

because deep down...you want me on that wall'. Additionally, the inclusion of the words 'honour', 'code', 'loyalty' used as a punch line, the profanity ('*You're God damn right I did!*') and emphatic language ('*I don't give a damn what you think you are entitled to!*') further accentuate his anger and refusal to be challenged or questioned.

In the scene from "*The Wizard of Oz*", a 1939 American musical fantasy film, Dorothy and her friends are scared when they meet the intimidating Wizard. However, when Toto pulls back a curtain, they realize the Wizard is just an ordinary person using special effects to seem powerful.

THE WIZARD OF OZ: Do not arouse the wrath of the Great and Powerful Oz! I said, come back tomorrow!

[Toto runs off behind a curtain]

DOROTHY: If you were really great and powerful, you'd keep your promises!

THE WIZARD OF OZ: Do you presume to criticize the Great Oz? You ungrateful creatures! Think yourselves lucky that I'm giving you audience tomorrow instead of twenty years from now!

[Toto pulls the curtain aside, revealing the real Wizard of Oz as a short, middle-aged man with blond hair]

THE WIZARD OF OZ: Oh...!

[turns and speaks into the megaphone]

THE WIZARD OF OZ: The Great Oz has spoken! Oh!

[he pulls the curtain again]

THE WIZARD OF OZ: Pay no attention to that man behind the curtain! The greatest... Oz... has... spoken!

DOROTHY: [Yanking back the curtain] Who are you?

THE WIZARD OF OZ: Who, ah, ah... I am the Great and Powerful...! Wizard, of Oz...

DOROTHY: YOU are? I don't believe you!

THE WIZARD OF OZ: Well, I'm afraid it's true, there's no other Wizard except me...

THE SCARECROW: [angrily] You HUMBUG!

THE COWARDLY LION: Yeah!

THE WIZARD OF OZ: [ashamed] Yes, yes, exactly so, I'm a humbug.

DOROTHY: Oh... You're a very bad man!

THE WIZARD OF OZ: Oh, no, my dear! I, I'm a very good man! I'm... just a very bad wizard.

The fragment effectively conveys the emotion of **surprise** as the characters confront the unexpected reality behind the facade of the Great and Powerful Oz. This emotion is expressed through several linguistic devices. For example, interrogative sentences such as *'Can I believe my eyes?'*, *'Who are you?'* set the tone of uncertainty and anticipation, hinting at the surprise to come. Exclamations and exclamatory phrases like the Wizard's *'Oh...!'* and Dorothy's *'YOU are? I don't believe you!'* reflect sudden realizations and disbelief, effectively conveying surprise. Besides, the repetition of *'Oh!'* by the Wizard and Dorothy intensifies the emotion of surprise, indicating their shock at the revelation. The contrastive emphasis between their expectations and reality, reinforcing the sense of surprise is highlighted with Dorothy's emphatic *'YOU are?'* and the Wizard's admission, *'Yes, yes, exactly so, I'm a humbug'*. The phrases of descriptive language like *'Oh, but I want to go home now!'* and *'You're a very bad man!'* vividly express Dorothy's disappointment and astonishment upon discovering the truth about the Wizard.

Disgust is a negative emotion experienced by a person when encountering unpleasant, repulsive, and unacceptable objects or phenomena. Factors evoking disgust are typically unpleasant to see, feel, observe, use or even think about. This emotional state of disgust is explained through the phenomena of taste, smell, sight, hearing, and touch. In English, disgust can be reflected in phrases related to sight, taste or touch phenomena by describing something as *nauseating*, *revolting*, *yucky* or *sickening*.

In cinema, disgust commonly plays a significant and powerful emotional tool, particularly in genres such as horror, teenage comedies, fantasy, and art-house films (Hanich, 2009). For example, in the film *"Bridesmaids"*, a scene that masterfully combines humour with revulsion occurs when the friends dine at a Brazilian steakhouse before visiting a fancy bridal shop. As the characters try on wedding dresses, a bout of food poisoning strikes, causing everyone to vomit.

Disgust can be expressed through phrases that relate to the sense of smell by describing something as *foul*, *putrid*, or *rank*. In the “*Patrick's New Nose*” scene from “*SpongeBob Square Pants*”, the show offers a humorous and exaggerated portrayal of various smells as Patrick explores different nose options. These odours are visually represented by exaggerated; cartoonish green clouds or stink lines emanating from the noses or objects under consideration, contributing to the comedic atmosphere.

So, a person perceives and comprehends the world through sensory sensations – taste, smell, sight, hearing, and touch – which are verbalized in films through sensory lexical units. When representing disgust, sensory images combine with negatively evaluated adjectives and form word combinations such as ‘*to taste disgusting*’, ‘*unpleasant to the taste*’, ‘*to smell disgusting*’, ‘*a disgusting smell*’, ‘*a disgusting odour*’, ‘*to look disgusting*’, ‘*a very disgusting sight*’, ‘*disgusting sound*’, ‘*a disgusting noise*’, ‘*unpleasant touch*’, ‘*disgusting to the touch*’, ‘*to look and smell disgusting*’.

However, film can evoke disgust even without involving our senses of touch, smell, or taste. When watching movies, viewers might feel uncomfortably close to repulsive scenes, experiencing a sensation of being trapped within their own bodies. Filmmakers often evoke disgust by selecting objects associated with revulsion, such as decay or decomposition, which is commonly considered disgusting in real life. They also use non-lexical vocalizations, which have been shown to enable listeners to quickly recognize disgust in a speaker’s voice. These vocal cues are often accompanied by hand gestures and continued facial expressions that convey repulsion.

CONCLUSIONS

Emotions play a central role in human communication, influencing how individuals express themselves, interpret messages, and connect with others. Emotions are complex psychological and physiological responses to stimuli, encompassing subjective feelings, physiological changes, cognitive appraisals, and behavioural expressions.

The definition of emotions varies across disciplines and theories, with some emphasizing physiological arousal, while others focus on cognitive evaluations or social and cultural factors.

Emotions are conveyed through various communication channels, including verbal, non-verbal, paralinguistic, and visual elements. Verbal expressions of emotions include language choice, tone of voice, and verbal qualifiers. Non-verbal signals such as facial expressions, body language, and gestures play a crucial role in conveying emotions accurately and authentically. Paralinguistic features such as pitch, volume, and speech rate also contribute to the emotional tone of communication.

Emotional experiences encompass three fundamental elements:

- Subjective feelings, which can evoke numerous emotions within an individual, with each person experiencing emotions differently.
- Physiological reactions, managed by the autonomic nervous system, believed by psychologists to have played a crucial role in human evolution and survival.
- Behavioural (expressive) manifestations, such as a smile, a frown, a laugh, or a sigh, influenced by societal norms and individual personality traits.

In this work, we explore the key features of emotional rendering in cinema through visual and auditory elements. Cinematography uses composition, lighting, and editing to convey emotions, while film music enhances mood and narrative with melody and harmony. The interplay of dialogue and visual cues in cinema deepens the emotional connection between audiences and characters.

Narrative and emotional techniques in cinema are employed through dialogue and action to vividly convey emotions. Dialogue in films, such as in ‘The Big Bang Theory’ and ‘Friends’, utilizes humour, sarcasm, and wordplay to express emotions like happiness, surprise, and anxiety. These linguistic devices not only highlight characters’ personalities but also enhance emotional interactions between them, enriching the narrative and fostering engagement with the audience.

In emotionally charged scenes, like Sybil’s death in ‘Downton Abbey’, actions, facial expressions, and body language play important roles in conveying intense emotions such as fear, sadness, and desperation. The visual depiction, accompanied by dialogue, creates a holistic emotional experience, drawing viewers into the characters’ world and feelings.

Films often use contrast and surprise elements, as seen in ‘The Wizard of Oz’, to evoke emotions like surprise and disappointment. Revealing unexpected truths or overturning expectations through actions and dialogue can generate powerful emotional responses, resonating deeply with the audience.

In cinema, the emotion of disgust is often conveyed through a combination of sensory signs and verbal expressions. Through visual representations like exaggerated odours in “SpongeBob SquarePants” or scenes of food poisoning in “Bridesmaids”, filmmakers employ both dialogue and action to evoke feelings of revulsion in audiences.

Thus, emotions play a crucial role in human communication, shaping our interactions and connections with others. This study emphasises the importance of understanding these emotional mechanisms in both everyday communication and the realm of film for effective expression and interpretation.

RÉSUMÉ

Пристаї Х.-М. Б. Засоби передачі емоцій у спілкуванні

У курсовій роботі зроблено спробу проаналізувати методи та способи передачі емоцій при спілкуванні. Актуальність цього дослідження зумовлена необхідністю наукового опису мовних та немовних засобів вираження людських емоцій з метою з'ясувати, як виявлення емоцій сприяє ефективній комунікації та взаємодії з іншими. Теоретико-методологічною базою дослідження стали сучасні наукові джерела, а матеріалом послужили приклади, взяті з різних за жанрами фільмів. У процесі роботи застосовано низку наукових методів, зокрема метод критичного аналізу української й зарубіжної лінгвістичної, культурознавчої та психологічної літератури з теми дослідження, методи концептуального та порівняльного аналізу при аналізі та класифікації емоцій, метод культурного аналізу при розгляді впливу культурних норм на особисту природу емоційних переживань, метод міждисциплінарного аналізу, який допоміг об'єднати ідеї з психології, лінгвістики та культурології, метод дискурсивного аналізу при дослідженні стратегій вербального та невербального вираження емоцій, а також методи спостереження, змістового, семантичного та якісного аналізу, які допомогли вивчити кінематографічні засоби зображення емоцій. У роботі окреслено суть понять 'емоція' та 'почуття' та розглянуто різні класифікації емоційних станів. Уточнено, що вираз емоцій відбувається шляхом невербальної та вербальної комунікації, а мова кіно, крім цього, залучає аудіо та візуальні аспекти для підсилення розповіді та виклику емоційної реакції глядачів. Дібрано уривки фільмів та детально описано зображені в них почуття – радість, здивування, сум, страх, злість і огиду через діалоги, міміку, жести, музичне оформлення, використання насичених кольорів, швидкі зміни камери та звукові ефекти.

Ключові слова: емоційний стан, почуття, емоційне висловлювання, вербальна комунікація, невербальна комунікація, мова кіно.

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