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# CONSTRUCTING NEGATIVE EMOTIONS IN CINEMATIC DISCOURSE: A COGNITIVE-PRAGMATIC PERSPECTIVE

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**Tetiana Krysanova. Constructing negative emotions in cinematic discourse: a cognitive-pragmatic perspective**. This article reveals cognitive-pragmatic properties of constructing negative emotions in English feature cinematic discourse. This research is underpinned by semiotic theories, linguistic theory of emotions, discourse studies, cognitive linguistics, the theories of conceptual integration and joint attention, which stipulate an integrative approach to the multisemiosis of negative emotive meanings by verbal, non-verbal, and cinematographic semiotic resources. This research stressess the polycoded and multimodal nature of cinematic discourse, where a combination of visual and acoustic modes changes dynamically in the film time and space. Adopting an interactional-dynamic perspective on emotive meaning making in film, I claim that negative emotions in cinematic discourse are emergent multimodal dynamic constructs resulting from the online interaction of verbal, non-verbal, and cinematic resources, which takes place at primary and secondary stages of film making. The primary semiosis of negative emotive meaning occurs in the screenplay, which is an integral part of cinematic discourse and presents a film cognitive model. The secondary semiosis takes place in the film diegesis through a combination of verbal, non-verbal and cinematographic means specific for a particular negative emotion. In feature cinematic discourse, I distinguish eight combination patterns of multimodal semiotic resources depending on a set of criteria: quantitative *vs* qualitative or synchronous *vs* sequential configuration patters. The collective author's intention and film genres influence the choice of cinematic techniques and their configuration patterns.

**Key words**: cinematic discourse, cognitive-pragmatic analysis, construct, meaning, multimodality, multisemiosis, negative emotion, semiotic resource.

**Т. А. Крисанова. Конструювання негативних емоцій в кінодискурсі: когнітивно-прагматичний підхід.** Стаття розкриває когнітивно-прагматичні властивості конструювання негативних емоцій в англійському художньому кінодискурсі. Це дослідження базується на семіотичних теоріях, лінгвістичній теорії емоцій, дослідженнях дискурсу, когнітивній лінгвістиці, теоріях концептуальної інтеграції та спільної уваги, що передбачають інтегративний підхід до мультисеміозису негативних емоційних значень засобами вербальних, невербальних та кінематографічних семіотичних ресурсів. Це дослідження підкреслює полікодовий та мультимодальний характер кінематографічного дискурсу, де поєднання візуального та акустичного модусів динамічно змінюється у часі та просторі фільму. Застосування інтерактивно-динамічного підходу до створення емоційного смислу у фільмі дає підстави стверджувати, що негативні емоції в кінематографічному дискурсі – це емерджентні мультимодальні динамічні конструкти, що виникають внаслідок онлайн взаємодії вербальних, невербальних та кінематографічних ресурсів, що відбувається на первинному та вторинному етапах фільмування. Первинний семіозис негативних емоційних значень відбувається у кіносценарії, який є невід'ємною частиною кінематографічного дискурсу і слугує когнітивною моделлю фільму. Вторинний семіозис протікає у дієгезі фільму через поєднання вербальних, невербальних та кінематографічних засобів, специфічних для конкретних негативних емоцій. У дискурсі художнього фільму виділено вісім моделей комбінування мультимодальних семіотичних ресурсів залежно від набору критеріїв: кількісних *vs* якісних, або синхронних *vs* послідовних конфігураційних схем. На вибір семіотичних ресурсів та схем їх поєднання впливають намір колективного автора та жанрова приналежність фільму.

**Ключові слова:** значення, кінодискурс, когнітивно-прагматичний аналіз, конструкт, мультисеміозис, мультимодальність, негативна емоція, семіотичний ресурс.

**Т. А. Крысанова. Конструирование негативных эмоций в кинодискурсе: когнитивно-прагматический подход.** Статья раскрывает когнитивно-прагматические свойства конструирования негативных эмоций в английском художественном кинодискурсе. Исследование базируется на семиотических теориях, лингвистической теории эмоций, исследованиях дискурса, когнитивной лингвистике, теориях концептуальной

интеграции и совместного внимания, предусматривающих интегративный подход к мультисемиозису негативных эмоциональных значений помощью вербальных, невербальных и кинематографических семиотических ресурсов. Исследование подчеркивает поликодовый и мультимодальный характер кинематографического дискурса, где сочетание визуального и акустического модусов динамично меняется во времени и пространстве фильма. Применение интерактивно-динамического подхода к созданию эмоционального смысла в фильме позволяет утверждать, что негативные эмоции в кинематографическом дискурсе – это эмерджентные мультимодальные динамические конструкты, возникающие вследствие онлайн взаимодействия вербальных, невербальных и кинематографических ресурсов, что происходит на первичном и вторичном этапах создания фильма. Первичный семиозис негативных эмоциональных смыслов происходит в киносценарии, который является неотъемлемой частью кинематографического дискурса и служит когнитивной моделью фильма. Вторичный семиозис имеет место в диегезисе фильма через сочетание вербальных, невербальных и кинематографических средств, специфичных для конкретных негативных эмоций. В дискурсе художественного фильма выделены восемь моделей комбинирования мультимодальных семиотических ресурсов в зависимости от набора критериев: количественных vs качественных или синхронных vs последовательных конфигурационных схем. Выбор семиотических ресурсов и схем их комбинирования определяется интенцией коллективного автора и жанровой принадлежностью фильма.

**Ключевые слова:** значение, кинодискурс, когнитивно-прагматичний анализ, конструкт, мультисемиозис, мультимодальность, негативна емоция, семиотический ресурс.

## 1. Introduction

The issue of emotions and emotionality are increasingly drawing the researchers' attention in various fields of science in traditional and innovative perspectives: in terms of lexicology, syntax, semantics, traditional pragmatics, cognitive linguistics, psychology, psycholinguistics, culture studies, etc. (Argaman, 2010; Carrol, 1999; Damasio, 1994; Frijda, 1986; Gaut, 1999; Saarni, 2003; Tan, 1999; Mjagkova, 1990; Jekman, 2010; Shahovskij, 2010). However, the problem of emotion making in cinematic multimodal discourse requires the involvement of different approaches to explain the interaction of verbal, non-verbal, and cinematographic semiotic resources.

The neurobiological, psychological, cognitive, verbal, cultural, and social aspects of the human emotional sphere are of exclusive importance for the communication process. Scholars define emotions as complex psychological states that are "your brain's creation of what your bodily sensations mean, in relation to what is going on around you in the world" (Barrett, 2017, p. 30); a combination of the mental evaluative process with dispositional responses to that process resulting in an emotional body state (Damasio, 1994, p. 139). Humans have an innate ability to conceptualize emotions, and in this respect cognition serves as an intermediate between language and emotion (Barret, 2017; Foolen, 2012). In this paper, emotions are understood as psycho-physiological states based on the evaluative activity. They integrate all the sensual and motivational processes associated with human experience and have situational and social character. A positive or negative orientation of emotions determines their axiological vector.

As a separate field of linguistic studies, emotive linguistics has accumulated a considerable array of knowledge about the verbal aspects of emotions, which are right in the center of our daily lives and interests (Niemeier, 1997). From the point of view of lexical semantics, the emotive meaning is an inseparable part of words' semantic structure; their specific semantic components form the emotionality of the word (Shahovskij, 2010, p. 6). In cognitive perspective, the language of emotions is an integrative format of representation of knowledge, which is the result of two main cognitive processes carried out through the language – conceptualization and categorization (Foolen, 2012). As Foolen (2012, pp. 363-364) claims,

*Emotions are (a) conceptualized in languages by a variety of word forms, with "literal" and figurative meaning, (b) can be expressed in a more direct way by prosody, morphology, syntactic constructions and by the use of figurative speech, and (c) are foundational for processing language and its ontogenetic and phylogenetic genesis and development.*

One of the ways to understand the concepts of emotions in language, as Dirven (1997) asserts, is to investigate how a given language community has conceptualized the causes and effects of emotions which are subsumed under the notion "emotional causality". Dirven (ibid., p. 55) shows that the conceptualization of emotional causality in English is largely determined by the way English has conceptualized space.

The discursive turn in linguistics has created necessary prerequisites for creating a holistic cognitive-pragmatic theory of emotions. In cognitive-pragmatic approach, discourse can be considered as a result of the interaction of cognitive and communicative components (Shevchenko, 2004, pp. 202-205). According to Langacker (2001, p. 143), "the conceptualization inherent in a usage event includes the interlocutors' apprehension of their interactive circumstances and the very discourse they are engaged in".

The latest view of recontextualized pragmatic and cognitive studies is underpinned by the interactional-dynamic perspective on human communication (Foolen, 2019, p. 44). As Foolen claims, "the notion of participatory sense-making provides a bridge to research on non-verbal interaction, where the dynamic, online view has become more and more important in recent years" (ibid.).

Applied in this paper, participatory analysis of meaning making in discourse emphasizes that emotions are socially embedded, enactive (in Foolen's terms (ibid.), and related to a particular situation. This allows treating emotions as social constructs. The linguistic constructivist theory of emotions focuses on finding the answer to how emotions are constructed in language and why in different situations the individual construction of the same emotion is different. As Bamberg (1997) puts it, emotions are primarily discursive, and language is a means of constructing emotive meaning and exploring the world of emotions (pp. 314-317).

One of the promising vectors of the modern research is a comprehensive account of how emotions are constructed in different types of discourse, namely in multimodal discourse. In the $20^{th}$ – $21^{st}$ centuries, discursive studies are marked by the increasing interest in investigating the linguistic aspects of semiotically heterogeneous discourses, and film among them. Film serves as an intermediator in the communicative process between filmmakers and film viewers. The linguistic nature of film is driven by its ability to construct and transmit emotive meanings not only by linguistic means, but also by film-specific elements that become communicative in combination with verbal and non-verbal components. This explicates the topicality of the present work, aimed at revealing cognitive-pragmatic mechanisms of negative emotive meaning-making in cinematic discourse by elaborating the framework of their multimodal study.

This research addresses cognitive and communicative properties of negative cinematic emotions of anger, fear, sadness, and disgust constructed by actors and filmmakers according to the film author's intentions indicated in the screenplay, i.e. represented by verbal, nonverbal, and cinematographic resources, as well as their multisemiosis in cinematic discourse. The material for this research is drawn from English feature films and corresponding literary film screenplays that contain negative emotive fragments.

By investigating mechanisms for constructing emotive meanings in film, I also aim at drawing some theoretical conclusions as to the models and configuration patterns of multisemiosis of verbal, nonverbal, and cinematographic means in the process of emotive meaning making. I hope this will stimulate the formation of a new cognitive-semiotic approach – *emotive linguistics of film.*

The dynamic multimodal nature of negative emotions in film determines the multi-vector character of their research and requires the use of an integrated methodological framework. This study is based on the principles of the functional paradigm and adopts an integrative cognitive-discursive, pragmatic, and semiotic approaches underpinned by integrational-dynamic and participatory model of meaning making. In the following sections, I will first offer fundamentals of negative emotion analysis in cinematic discourse and discuss the questions of its framework including operational stages of the study. Then, section 4.1 will provide a brief cognitive-semiotic

and functional explanation of negative emotive meaning making in film. In section 4.2, I will describe semiotic resources of constructing negative emotions in film and in Section 4.3 provide a cognitive framework of analysis based on the theories of joint attention and conceptual integration. Finally, in Section 4.4 I will systematize patterns of multimodal construction of negative emotions in cinematic discourse and in Conclusions will roughly summarize the results obtained and draw some tentative perspectives for further studies in this field.

## 2. A cognitive-pragmatic vector of studying film emotions

This section contains the analysis of the main principles adopted to study negative emotions in cinematic discourse.

One of the hallmarks of cinematic emotions is their ability to be constructed on the basis of certain models. On-screen emotions are not real; actors construct and embody them through physiological and sensory-perceptual manifestations and behavioral patterns. A model for constructing emotions is people who are experiencing them in certain real situations. "These are the emotions that the actor intends to put across, or the intended emotions" (Konijn, 2000, p. 34). Accordingly, the speech, voice, body movements, facial expressions of the actor with the combination of imitation of physiological processes, and certain behavioral patterns enable to realize the emotion on the screen; its reconstruction by the viewers is possible provided that the dramatic situation involves a reference to the components of the reality (ibid., p. 81).

The combination of social semiotic theory and cognitive theory of emotions allows to develop a framework for understanding multimodal emotions. They can be realized at all functional levels of language, taking into account the cognitive aspects of emotions related to physiological and behavioral models (Feng & O'Halloran, 2013). The effect of film emotions on viewers is twofold: firstly, the emotions in film support the viewers' interest, causing the emotional response, secondly, they act as a 'spotlight', focusing on the story narrative and affecting the perceptual sphere of viewers (Carroll, 1999). The ability to influence the emotional sphere of viewers is rooted in the expressive character of film emotions.

A flexible network of film emotions allows filmmakers to create a variety of associations (sadness is associated with gray rainy day, frowning eyebrows – with anger, etc.) that signal certain emotions. Associations in film are based on the shared knowledge of filmmakers and viewers about the world and activate the viewers' perception of a certain emotion. They are generated not only by the play of actors, but also by music, sound, light, as they are 'tied' to certain thoughts, memories, ideas as well as to physiological reactions.

As Tan (1999) puts it, film is an 'emotion machine', where emotion scenarios are the basis for film emotions, which reflect the cognitive, linguistic, and cultural knowledge of filmmakers and film viewers (p. 70). Constructing the film character's emotional state, filmmakers relate them to the scenarios of emotions that exist in the viewers' minds and activate them. Emotions are prototypically organized and structured according to cognitive principles of film (Smith, 1999, p. 104).

Thus, it is possible to distinguish the cognitive-pragmatic vector of film emotions study aimed at identifying ways of constructing and actualizing emotions in cinematic discourse. Meaning making process, on one hand, is the process mediated by the subject; it is the correlation of the meaning of the utterance with the parameters of the communicative situation. On the other hand, meaning profiling activated by speech units forms the referential aspect of the situation (Bondarenko et al., 2017, pp. 113-114). Emotions play a key role in film narrative and maintaining affective communication with viewers. The semiotic nature of film determines the main characteristics of cinematic emotions. Cinematic discourse serves as the medium for their actualization.

From a semiotic view, cinematic discourse is polycoded and multimodal. Its polycoded character manifests itself as a system of three heterogeneous semiotic (sign) systems (codes), the

interaction of which aims at constructing meaning. In this paper, I understand a semiotic system, or a <u>code</u>, as a semiotic resource of meaning representation by means of syntagmatically and paradigmatically combined signs. Three semiotic resources jointly construct the film emotive meaning:

- the verbal resource, represented by the verbal language;
- the non-verbal resource including gestures, facial expression, prosody, etc.;
- the cinematographic resource, which includes the signs of the cinematographic nature – music, sound, lighting, camera movement, etc.

In this semiotic system, the verbal text reinforces the image, the image underpins the verbal text, and cinematographic signs specify the meaning (intensify emotion or reduce its level of intensity). Although cinematic discourse contains heterogeneous semiotic resources, they make a single perceptual flow. The combination and interaction of meanings created by each semiotic resource promotes the emergence of the common meaning.

Whereas the polycoded theory focuses on the product of communication, polimodality stresses the channel used for this communication (Bondarenko, 2018). Cinematic discourse is multimodal in character, driven by its ability to realize social interaction by communicating between filmmakers and viewers. <u>Multimodality</u> is treated as "modus operandi for conducting research for human communication, both mediated and face to face" (Seizov & Wildfeuer, 2018). In cinematic discourse, the process of emotive meaning making involves visual and acoustic modes, which interact producing different combinations aimed at actualizing the meaning sequences. It outlines the multimodal vector of cognitive-pragmatic analysis of negative emotions in film.

<u>Mode</u>, as G. Kress (2001) puts it, is "a socially defined and culturally conditioned resource for the process of meaning making" (p. 27), realized through perceptual modalities. The system of modes is versatile:

- the visual mode of cinematic discourse is represented by the image;
- the acoustic mode is realized through music, sound effects, etc.;
- the verbal component is presented in both modes in writing on the visual level and orally on the acoustic one.

The combination of modes varies in time and space producing semantic sequences. Therefore, a multimodal approach to the analysis of cinematic discourse focuses specifically on attracting the modes of film meaning making for the communication between filmmakers and viewers. It leads to considering cinematic discourse as an integral multimodal phenomenon; a combination of modes and semiotic resources generates and actualizes emotive meanings. The selection of modes is based on social and cultural factors related to the author's beliefs, cultural and social characteristics. Modes interact as "several modes are always used together, in modal ensembles, designed so that each mode has a specific task and function. Such ensembles are based on designs, that is, on selections and arrangements of resources for making a specific message about a particular issue for a particular audience" (Kress, 2010, p. 28).

Thus, <u>cinematic discourse</u> is a complex holistic polycoded and multimodal mental and communicative phenomenon, which is expressive and metaphorical in its nature, and characterized by multisemiosis of verbal, non-verbal, and extra-linguistic semiotic resources. The combination of semiotic resources of each mode demonstrates multisemiosis in cinematic discourse. As emergent discursive constructs, negative emotions rely on multimodality and multisemioticity as ways of their actualization in cinematic discourse.

Multisemioticity and multimodality are different notions. Their distinction Fryer (2019, p. 24) explains by the difference between language as a semiotic system and the modes of its materialization. Multisemioticity emphasizes the integration of verbal, visual semiotic systems, and a semiotic system that contains signs of a different nature (Baldry & Thibault, 2006). Thus, multisemioticity of cinematic discourse refers to the integration of verbal, non-verbal, and cinematic

semiotic systems in the process of meaning-making. On the contrary, multimodality emphasizes the visual and acoustic modes of actualizing the emotive meaning.

A typical example of multisemiotic systems would be people interacting in face-to-face conversation engaging different parts of the body (vocalization, facial expression, gesture, posture) to exchange meanings. In order to understand how multisemiosis works, it is necessary to identify how such systems operate together – of how they are organized to create a unified, or at least a coordinated, flow of meaning (Matthiessen, 2009, p. 11).

Scholars define semiotic resources as "the code […] that represents the particular subcultural angle on the social system" (Halliday, 1978, p. 123), "the actions and artefacts we use to communicate" (Leeuwen, 2006, p. 3), semiotic systems that "are used to create meaning (e.g. language, visual imagery, gesture, sound, music, three dimensional objects, and architecture) and detailed practices for analyzing the meaning arising from the integrated use of those resources in communicative artifacts (i.e. texts) and events" (O'Halloran, 2011, p. 2).

Investigating the role of each semiotic system in emotive meaning-making process reveals the meaning of the text. When different semiotic resources interact to create meaning within a multisemiotic system, they function and harmonize in a particular context. "Context is the semiotic environment, the environment of meaning, in which all semiotic systems operate" (Matthiessen, 2009, p. 12). The integration of semiotic systems in multimodal text has a dual nature: material and socio-semiotic. The meaning constructed by the integration of different modes can be represented verbally on paper, or on the screen, while the choice of modes depends on the system of social values.

Linguistic film theorists claim that cinematic discourse implicates syntagmatic and paradigmatic relations existing in language. A set of means involved in constructing emotions within one semiotic system represents paradigmatic relations, while the compatibility of means of different semiotic systems in a particular context explicates syntagmatic relations (Bateman & Schmidt, 2012, p. 79). It proves the assumption that the meaning of emotions is not equal to the sum of their meanings; and their combinatorics plays the crucial role in negative emotive meaning making.

Thus, filmmakers provide the construction of negative emotions in cinematic discourse by joint use of visual and acoustic modes. Identifying the configurational models of verbal, non-verbal and cinematographic semiotic resources (the multisemiotic aspect of negative emotive meaning making) will answer the question: how the construction of negative emotions occurs in cinematic discourse.

### 3. Method

A cognitive-pragmatic approach to the analysis of negative cinematic emotions in English feature films applied in this research comprises three stages of the procedure.

The *first* stage of my analysis implied identification of conceptual features of negative emotions and revealed their notional, image, and axiological features. The cognitive semantic analysis of lexemes nominating ANGER, FEAR, SADNESS, and DISGUST helped establish the names of the emotions anger (n.), fear (n.), sad (adj.), and disgust (n.) from lexicographic sources. It provides the modeling of lexico-semantic fields, which structure the semantic space of the abovementioned concept nominations at the level of words. Lexical units that belong to a certain lexico-semantic field serve as indicators of negative emotions in the screenplay and allow to identify a certain negative emotion in film. This stage also includes the analysis of cognitive metaphors and metonyms of ANGER, FEAR, SADNESS, and DISGUST in cinematic discourse.

On the *second* stage of this analysis, I define the verbal, non-verbal, and cinematographic profiles of negative emotions. As the empirical material, I use English feature films of different genres and screenplays as the means of their graphic fixation. Profile is understood as the set of typical means of each semiotic resource, characteristic for a certain emotion in cinematic discourse. Signs of cinematic discourse have primary and secondary semiosis. The primary semiosis of

emotive meaning is realized in the screenplay, where the signs of each semiotic resource gain linguistic interpretation in the scriptwriter's remarks as the intended context. The secondary semiosis takes place in the film diegetic space, where the emotion is actualized on the screen through a combination of verbal, non-verbal and cinematographic means. In film, emotions are mostly adequate to those in a screenplay, which makes the latter a means of film graphic fixation (similar to emotions in the dramatist's play and on the stage (Matito, 2005, pp. 113-132)). The availability of certain changes in film in relation to the screenplay, which do not change the intended emotive meaning, demonstrates the collective authorship, adding certain shades of emotive meaning. Therefore, the illustrated material, given in the article, contains a cinematographic commentary recorded in accordance with the TRUD system (Makarov, 2003).

The *third* stage comprises the mechanism of multisemiosis of negative emotive meanings constructed by verbal, non-verbal, and cinematographic semiotic resources through visual or acoustic modes. The cognitive and functional parameters of multimodal semiotic emotive meaning making enables to distinguish eight patterns on the basis of quantity, qualitative, sequential and semiotic-resource parity issues. These patterns represent the most typical models employed by filmmakers to construct negative emotions in cinematic discourse.

## 4. Results and discussion

In this section, the theoretical insight into how various semiotic resources construct emotive meaning in film, underpinned by the theories of joint attention and conceptual integration, will help to single out and systematize patterns of multimodal construction of negative emotions in cinematic discourse.

### 4.1. Cognitive-semiotic and functional aspects
### of negative emotive meaning making in cinematic discourse

The study of negative emotive meaning making in cinematic discourse demands a deep insight into the semiotic nature of film and the interaction between the sender and recipient of cinematic discourse.

Film communication reflects the modern human perception of reality through the image; it constructs the reality and affects the emotional sphere of viewers, forcing them to "plunge" into the world of diegesis and percept it as real. It is a nonlinear process with a delayed start and end. Delayed start is associated with a certain amount of time between constructing meaning and updating it in the communicative process. Delayed end occurs through the interval between the production of cinematic discourse and its interpretation, as well as the subsequent delayed reaction of the recipient.

The complex nature of cinematic discourse reflects itself through its dual structure that includes extra-film events (technical conditions for filmmaking) and film events proper (film characters' interaction). The peculiar feature of film communication is the splitting of its space and time, since there is space and time of film discourse – diegesis, as well as space and time of cinematic discourse. Film discourse involves the film characters' interaction and film events, as "the term film discourse is used in reference to fictional characters' communication in feature films" (Dynel, 2011, pp. 41-42) while "cinematic discourse conflates an array of cinematographic techniques" (Dynel, 2011, p. 42). Therefore, film discourse and cinematic discourse form an inseparable whole: film discourse is an integral part of cinematic discourse, where filmmakers construct the emotive meanings and transmit them to viewers.

Filmmakers (a screenwriter, a director, a producer, sound and light engineers, a makeup designer, actors, etc.) are the collective author of cinematic discourse; they are collective and remote in space. The process of communication between the collective author and viewers – the recipient of cinematic discourse takes place outside the filmic text; it is "external", indirect, and unidirectional – from filmmakers to viewers. This process is mediated with the "internal" communication between the film characters. It is delayed in time – the filmmakers do not receive

any direct reaction. The screenwriter embodies the intention in the screenplay, the film director implements the intention with the help of cinematographic means, constructing the emotive meaning, and the actors – construct and transmit emotive meanings through a real dialogue on the screen. All their actions are subordinated to the conjoint communicative purpose – to construct the emotive film meaning and actualize the intention. Film characters' speech bears the features of real interaction, but it is devoid of spontaneity and is a kind of imitation, characteristic of a particular communicative situation.

Collective recipients of cinematic discourse are viewers of different gender, social status, and nationality who reconstruct the emotive film meaning based on common ground, i.e. the shared background between filmmakers and viewers. The recipient of cinematic discourse is collective, remote in space and time.

Although viewers are not direct participants in the film interaction, they are involved in interpreting film texts. The active role of viewers is that the filmmakers must take into account their world knowledge, i.e. "the knowledge and all the beliefs held in the communities that the participants share membership of", the passive ones – that they cannot influence the on-screen events (Bubel, 2006, p. 54). The role of the viewer in the process of cinematic communication is "overhearing", that is reminiscent of listening to someone else's conversation in everyday life (Bubel, 2006, p. 52). "Utterances are designed with overhearers in mind, on the basis of an estimate of the audience's world knowledge and knowledge of the characters gleaned from already overheard and observed interactions" (Bubel, 2006, p. 55).

Emotions intended by the screenwriter in the screenplay serve as a film cognitive model, which contains information about the film characters, dramatic conflict, film events, their spatial and temporal characteristics, remarks on the characters' communicative behavior, etc. Cinematic discourse is 'scripted' or 'constructed' (Chovanec, 2011) due to its dichotomous nature. On the one hand, it is constructed according to the scenario, i.e., devoid of spontaneity; on the other hand, it implements models of everyday communicative behavior, "causing the illusion of conversations in real life and based on the so-called 'code of reality'" (Dynel, 2011, p. 42).

In general, a screenplay is a 'model' or 'scheme' of the film in the screenwriter's mind. The script, or screenplay, as Minski claims, is a result of text interpretation. It is a typical structure for a particular action, an event extracted from the memory on the basis of stereotyped values (Minski, 1997, p. 181). The screenplay reflects the film events, determines the film time and place, outlines the communicative behavior of film characters, and contains cinematic commentary on the use of non-linguistic means. It is a film scenario, which possesses some features of a literary work. As Lakoff (1987, pp. 285-286) claims,

> *A scenario consists fundamentally of an initial state, a sequence of events, and a final state. In other words, the scenario is structured by a SOURCE-PATH-GOAL schema in the time domain, where the initial state = the source, the final state = the destination, the events = locations on the path and the path stretches through time. The scenario is a WHOLE and each of these elements is a PART. The scenario ontology also consists typically of people, things, properties, relations, and propositions. In addition, there are typically relations of certain kinds holding among the elements of the ontology: causal relations, identity relations, etc.*

Thus, the screenplay is a cognitive model of film that structures and stereotypes human experience based on the collective filmmakers' perception of the world. It is a scenario of verbal, non-verbal, and cinematic actions that are presented in temporal and spatial terms. It takes into account social and cultural factors that are conventional for a particular narrative. The written verbal screenplay serves as the model for transforming into a different semiotic system, which determines its formal and structural features. In Saldre and Torop's parlance (2012, p. 25), this is transmediality:

*Transmedia in the broadest sense constitutes the communication of information across more than one medium or sign system. The framework in which it has been studied most prominently is transmedia storytelling: communicating a story using the medium-specific devices and narrative potential of several media.*

The relations of a written screenplay and an audiovisual film serve the basis for *double semiosis* of emotions in the cinematic discourse. The primary semiosis of emotive meaning occurs in the screenplay, while the secondary semiosis takes place in the film diegetic space, where the negative emotion is actualized on the screen through a combination of verbal, non-verbal, and cinematographic means.

### 4.2. Semiotic resourses for negative emotive meaning making

In cinematic discourse, verbal, non-verbal, and cinematographic signs reveal the features of iconicity, indexicality and symbolism. Signs-icons reflect the physical properties of the referent, for instance, photographic images, sound and light effects that imitate a real life. Indexes, based on the contiguity of the signifier and the signified, are actualized by non-verbal means of communication – gestures, facial expressions, physiological manifestations, such as tears can be the index of sadness, laughter – the index of joy, etc. Symbols in film implement metaphors and are capable of replacing a particular object in film, for example, a bat is a symbol of death that causes fear. The use of cinematographic means in film is also symbolic: close-up of a person's face, point-of-view, angle shot always reveal emotive meanings. On the other hand, film signs can possess different semiotic features: music indicates an emotion, acting as an index, and at the same time symbolizing it. The gesture, being an index sign, has iconic features, since the film meaning of the gesture is influenced by its on-screen image. Verbal signs that are symbolic can become iconic: for instance, a written text and a screen image.

The signs of cinematic discourse are conventional, intentional and unmotivated. Their meanings depend upon the linguistic culture of a particular linguistic community, and it is arbitrary to its film meaning. Film signs differ in the level of convention: the highest degree of convention is of symbols, the lowest is of indexes, as index is the most related to the subject, and, therefore, it is the least conventional. The intentionality of the film sign enables it to reveal the intention of the filmmaker and is subject to certain conventions of the society.

The film signs form semiotic systems – verbal, non-verbal, and cinematographic, which contain rules of combinatorics necessary to construct negative emotive film meanings. Their interaction makes the meaning making process in cinematic discourse possible.

The verbal semiotic resourse serves as a basis for constructing the mental representation of the film, setting the direction of its interpretation by the recipient and removing the multiplicity of reading. The dynamics of film determines the dynamic character of the verbal component (Esslim, 1987, p. 83), so emotions in cinematic discourse are mostly realized in the form of a film dialogue. According to S. Kozloff (2000), film dialogue only tries to imitate a natural dialogue because it is directed at the viewer and not at the on-screen interlocutor (Kozloff, 2000, p. 39). Socio-cognitive processes are at the heart of film dialogue: the filmmakers create a film dialogue based on their world knowledge that they try to share with viewers (Bubel, 2006, p. 55-60). Each word in a dramatic dialogue "carries a double charge: the factual meaning of the words, on the one hand; the information they yield about the character of the speaker on the other (Esslim, 1987, p. 82).

The verbal semiotic resource of cinematic discourse is realized mostly through the acoustic mode by linguistic (lexical, grammatical) means and speech devices.The linguistic level of actualization of negative emotions in cinematic discourse includes lexical and syntactic level of representation. The lexical level contains lexical units of different parts of speech, which 1) express emotions (exclamations, vulgarisms, emotionally-evaluative adjectives and adverbs, etc.) (*Argh, confounded*); 2) describe emotions (*angry, irate, anxious*); 3) name emotions (*fear, anger, distress*) (Shahovskij, 2010, p. 34). Lexical units that do not contain an emotive seme in their semantic

meaning realize the emotion indirectly and are context-dependent. The syntactic level of negative emotive actualization in cinematic discourse is represented by incomplete sentences, parceling, elliptical constructions, inversion, repetition, aposiopesis, etc. These means indicate the speaker's state of emotional instability.

At the speech level, emotions are realized explicitly by expressive statements that are directed at the regulation of emotional and social spheres of communicants.

The basis of cinematic discourse as a visual form of art is a human being, namely a human body. It predetermines anthropomorphism of cinematic discourse, in which all events are viewed through the movements of the human body, embodying them (Branigan, 2006, p. 36). The basis of embodiment is images that reflect the actual knowledge necessary for reasoning and decision-making. The form of these images is versatile: they can be formed by colors, motions, voice or words. These images are based on the sensory perception of the world and are therefore inextricably linked to corporality (Damasio, 2005, pp. 96-100). Thus, non-verbal means play an important role in constructing negative emotions in cinematic discourse: they are always involved in meaning making.

The text of the screenplay indicates on-verbal signs of the negative emotive meaning-making in cinematic discourse; it is in the screenplay that "non-verbal signs receive a linguistic interpretation" (Serjakova, 2012, p. 37). In the diegetic space of film, they are realized by certain means of non-verbal communication: gestures, facial expressions, body movements, changes in voice and gaze, vegetative manifestations.

The non-verbal semiotic resourse is realized by visual and/or acoustic mode, and is represented by mimic, prosodic, and kinetic components. As Soloshchuk (2006) asserts, the human being has fixed the connection of some emotions, as well as illocutions, with the sound of the voice (p. 38). Prosodic manifestations of negative emotions include changes in voice volume (voice lowers / rises), its tone (complaining, unhappy, quiet, angry, etc.), and tempo (slow, pensive). Mimic means focus viewers' attention on the expression of the face and the movements of face parts – eyebrows, eyes, and lips as a person's face is "a place of symptomatic expression of emotions, inner state, and interpersonal relationships" (Krejdlin, 2002, p. 165). They embrace three face areas: the area of the eyebrows and forehead, the area of the eyes (eyes, eyelids), and the area of the lower part of the face (a nose, cheeks, a mouth, jaws, a chin). Kinetic means of actualizing negative emotions include characteristic body movements associated with a particular emotion – movements of the hands (shaking, trembling, squeezing, etc.), fingers, shoulders, head, legs, a whole body and a pose.

One more group of non-verbal manifestations of negative emotions in cinematic discourse are vegetatives (Muzychuk, 2010), which denote the vegetative manifestations of the communicant caused by the emotion. The vegetative component characteristic of negative emotive actualization is the pallor or redness of the face, sweating, physiological reactions, feeling cold or hot, etc.

As Serjakova (2012) asserts, non-verbal signs perform three instrumental functions within the structure of the communicative act: the function of supplementing the verbal sign, the function of opposing the verbal sign, and the function of substituting the verbal sign (p. 125). Non-verbal signs in cinematic discourse may form the relations of complementation, opposition and substitution with verbal signs, and relations of complementation and opposition with signs of the cinematic semiotic system.

The cinematographic semiotic resource is realized by visual and/or acoustic mode, and is represented by cinematographic technical means involved in meaning-making of the negative emotion, which includes shot types, camera (shot) angle, camera position, camera movement, and light and sound special effects.

A shot type is realized through the change in the scale of the image in the film frame. Choosing the shot type, a filmmaker interprets the scene, constructs the emotional state of the film character and lets the viewers know how the character feels. The basic shot types specific to the

construction of negative emotions are the extreme close-up shot and the close-up shot. Deleuze (1989, p. 123) argued that the close-up shot regards emotions while the medium shot – actions. That's why the use of the medium shot is relevant in communicative situations, which demand the use of kinetic means characteristic for a certain negative emotion.

Angle shooting enhances the perception of emotive meaning embedded in the frame and enables to reveal character's negative emotions. The most specific types of camera (shot) angle for negative emotive meaning making are: an over-the-shoulder shot when the camera is positioned behind a character and a low angle shot when the camera points upwards from below drawing attention to their emotional state. High angle shots, although used to construct negative emotions in film, are less frequent making people look weak and miserable.

Camera position is an important cinematographic sign having the potential to involve the viewer into the film events through the constructing of emotions. A frontal view, a subjective shot (POV), and a side view construct the negative emotive meaning concentrating attention on different aspects of the human body.

The camera movement in emotive meaning making includes dolly and zoom shots. They perform the function of changing perspectives and moving through diegetic space in order to make viewers feel the same emotion as the character does and feel present in the scene.

The use of light special effects is directed to realize the destructive character of negative emotions. Typical light for negative emotions is dim light – darkness or night. Sound special effects employed to construct negative emotions can be divided into 4 groups: 1) voice special effects (*off screen voice*) 2) noise 3) pauses 4) diegetic or non-diegetic music.

The signs of different semiotic resources interact that enables the constructing of the emotive meaning. Understanding ways of emotions construction in cinematic discourse and aspects of their reconstruction by viewers as a participatory and interactive process requires consideration of the ways filmmakers and viewers interact. Classic theory of joint attention and its latest developments can explain this process.

**4.3. Conceptual blending in negative emotive**
**meaning-making in cinematic discourse**

This section offers the cognitive framework of negative emotive meaning-making that is based on the theories of joint attention and conceptual integration.

In the classic theory of joint attention, "people together are jointly attending to something they can perceive in the same human environment, and they are communicating about it" (Turner, 2017, p. 1), even if they are remote in time and space. Film as a mediator combines two views on a common object: the view of the filmmaker and the view of the audience. It is the ability to exchange experiences – feelings, emotions, thoughts that is understood as intersubjectivity (Zlatev, et al. 2008, p. 2). Intersubjectivity as a system of internal and external interpersonal relations that determine the identity of a person in their relationship to others is the basis for successful communication.

Joint attention theory stresses the mutual sharing of experiences which occurs when two or more agents observe something they can perceive in the same human environment. In the cinematic discourse, the collective author, constructing on-screen emotions, and the collective recipient, reconstructing them, participate in the mutual experience of on-screen events. "The gaze of the audience is tightly integrated with the viewpoint of the camera that makes the audience the participant of joint attentional scene which consists of the ego, the other and some third object they coordinate their attention" (Oakley & Tobin, 2012). Viewers reconstruct emotive meaning on the basis of conventions they share with the collective author.

Intersubjectivity gives the understanding of the prerequisites of verbal interaction and influences the mechanism of constructing a particular emotion in certain contexts. In the scene of joint attention people " know that they are attending to it, know that they are engaging with each other by attending to it, and know that they all know all of this. People seek to gain each other's attention in order to direct it to objects or events and they communicate about the focus of their joint

attention" (Zlatev et al., 2008). Joint attention takes place to a greater extent at the level of emotional interaction and perceptual processes.

From the point of view of intersubjectivity, social interaction includes "sharing experience", i.e. "sharing and understanding empirical content" (Zlatev et al., 2008, p. 1). Adopting this idea one can assert that joint emotion construction in cinematic discourse follows a scenario that reflects its mechanism:

*I know that it means emotion*

*I expect you know that it means emotion*

*I expect you know that I know it means emotion*

On the one hand, filmmakers, based on their own world knowledge, attribute a certain emotive meaning to the film sign; on the other hand, they expect the viewers to interpret and reconstruct the emotionality of the sign. The viewers identify the sign as seen by the author, but also designate the social and cultural aspects associated with the film making.

As Turner (2017, p. 2) asserts, classic joint attention is widely active in very basic scenes of communication. A basic technique for constructing meaning across an extended mental network is to use as an input to that network some very compressed, congenial concept in order to provide familiar, compressed structure to the blend. The employment of the theory of conceptual integration helps explain the cognitive-semiotic peculiarities of constructing the emotive meaning in cinematic discourse.

By applying mental space and conceptual integration theories (Fauconner & Turner, 2003) to cinematic discourse, every semiotic resource involved to construct the emotive meanings is viewed as a mental space. Mental spaces consist of scenarios that are active in working memory and which are structured by frames and semantic domains. "Mental spaces are small conceptual packets constructed as we think and talk, for purposes of local understanding and action" (Fauconnier & Turner, 1998, p. 134).

As multimodal film discourse unfolds, it creates various mental spaces, which are input spaces – partial structures for local understanding. This process includes the activation of the generic mental space (collective filmmakers' – viewer's shared world knowledge about negative emotions and possible ways of their realization). The information from each mental space is projected into a mixed space, where it is interconnected and cross-mapped creating a blended space. This emergent blended space possesses a new emotive meaning that can be different from the information in previous input spaces. Due to the dynamic character of cinematic discourse, the formation of mixed blended spaces is a variable process that provokes the appearance of situation-dependent emergent blends of emotive meaning.

In multimodal discourse, every semiotic resource can be seen as a different input space, as their meanings are interpreted and processed in different ways. Emotive meanings constructed by each semiotic resource interconnect and blend with each other through cross-mappings until the final emergent blended space is constructed. The semiotic resources used to construct emotive meaning create separate input spaces:

- Verbal input space includes emotive verbal means of all levels;
- Non-verbal input space combines kinetic, mimic, and prosodic means;
- Cinematographic input space combines technical means of creating a mimetic effect.

In order to process the information of input spaces in cinematic discourse, the general space encompasses social and cultural knowledge of the emotions shared by the collective filmmakers and the recipient – the viewers. It serves as a basis for inferential reasoning and contains information that allows cross-mapping of input spaces.

Each semiotic resource contains emotional cues but the emotive meaning is constructed in the emergent blend under their intersection. The emergent blend is a result of the integration of emotive meanings formed in input spaces. The choice of meaningful elements in input spaces to be cross-mapped is activated in the generic space. The number of emergent blends can be countless as every

change of gesture, music, tone of the voice, and speech can change the meaning of the emotion creating a new mental space.

In view of this, I claim that emotions in cinematic discourse appear as a multimodal emergent discursive dynamic construct, the entity of verbal, non-verbal and cinematographic, rooted in the semiotic nature of cinematic discourse.

### 4.4. Patterns of negative emotive meaning-making in cinematic discourse

Applying the multimodal approach to the analysis of negative emotions in cinematic discourse on the basis of conceptual integration and joint attention theories enables to reveal the ways of negative emotive meaning-making through the combination of modes and semiotic resources. It allows explaining the principles of combinatorics, which, as Bateman and Schmidt (2012) claim, are a key issue in multimodal analysis and shed light on how meaning is produced in film (p. 90)

I argue that the construction of negative emotions in cinematic discourse occurs according to certain models, which differ in their parameters. This analysis reveals that the actualization of the negative emotion demands at least two semiotic systems due to the semiotic nature of film. Multiple semiotic means form combinations that produce specific combinatorial models of multimodal actualization of negative emotions. They can be distinguished along static and dynamic parameters.

The static principle allows to differentiate models by quantity and quality parameters.

1. The quantity parameter enables to single out three- and two-componential combinatorial models. The former contain verbal, non-verbal, and cinematographic semiotic means. The latter models comprise the means of two semiotic systems: non-verbal and cinematographic, since the image realized by the non-verbal semiotic resource through the visual mode is an integral part of the visual art of film. One possible explanation can be by the fact that the negative emotion in film is embodied and its actualization requires at least a combination of non-verbal and cinematographic semiotic means.

a. The three-componential combinatorial model includes various configuration patterns of heterogeneous semiotic resources

[verbal + non-verbal + cinematographic].

In the example below (1), the scene from the American musical drama film "Music of the Heart" illustrates the construction of anger by a configuration pattern of the three-componential combinatorial model: [verbal component + prosodic component + shot type – camera (shot) angle – sound special effect]. The verbal semiotic system is represented semantically by negative evaluative adjectives "*horrible*" and "*bad*", and pragmatically by expressive speech acts. The non-verbal semiotic system contains voice element – Roberta's screaming. The close-up shot, the over-the-shoulder shot, and the diegetic music – the children's violin playing that causes Roberta's anger, represent the cinematographic semiotic system:

*(1)    Roberta's <u>screaming</u> at the kids as they play "Twinkle Twinkle Little Star".*
*@ diegetic music @*
*ROBERTA First finger on the E! Three – two – one – open! (to a white girl with pigtails)*
*Wrong string, Becky! # Roberta is screaming #*
*ROBERTA We've done this fourteen times! And look at your nails! You're supposed to cut them for violin class! O.K, everybody stop! It sounds <u>horrible!</u> I can't believe how <u>bad</u> it sounds! # Roberta is screaming # @the close-up shot, the over-the-shoulder shot @ ("Music of the Heart")*

The next example (2) illustrates the configuration pattern: [verbal component + kinetic component – prosodic component + light – sound special effect – shot type – camera (shot) angle]. In the scene of drama film "The Great Gatsby", Wilson mourns over the tragic death of his wife, which happened under the wheels of Gatsby and Daisy's car. Interjections, loud sobbing, close-up, over-the-shoulder shot, non-diegetic music, and dim light realize his sadness:

(2) WILSON *Maybe he was the one foolin' with Myrtle; maybe that's why he killed her...?*
*TOM Yeah. Maybe. Guy like that, who knows...*
*Wilson starts sobbing again. @ non-diegetic music, dim light @*
*WILSON Oh, Ga-od! Oh, my Ga-od! @close-up, over-the-shoulder shot@*
*He rests his head on Tom's shoulder. # sobbing # [The Great Gatsby]*



b. The two-componential combinatorial model contains configuration patterns of heterogeneous semiotic resources:

[non-verbal + cinematographic].

Example (3) illustrates the emotion of fear experienced by a child left alone on the board of sinking Titanic in the scene of drama film "Titanic". The actualization of the negative emotion includes the combination of non-verbal component: prosodic element – boy's wailing, mimic element – contorted face, and cinematographic component represented by a shot size – close up and non-diegetic sharp alarming music. All these semiotic elements form the configuration pattern: [prosodic component – mimic component + shot size – sound special effect]:

(3) *They wait for the footstep to recede. A long CREAKING GROAN. Then they hear it... a CRYING CHILD. Below them. They go down a few steps to looks along the next deck.*
*The corridor is awash, about a foot deep. Standing against the wall, about 50 feet away, is a little BOY, about 3. The water swirls around his legs and he is wailing. @ close up, non-diegetic music@ # contorted face# (Titanic)*

2. The quality parameter enables to distinguish unidirectional or convergent and multidirectional or divergent models. Empathic response of viewers, as Plantinga (1999, p. 253) claims, depends on affective congruence between the narrative context, character engagement, film style and technique, and the psychological impressions and responses they generate. Film is considered to be "a hybrid art, mixing compositional elements such as line, mass, and color, sounds such as music, patterns of speech, and noise, together with apparent movement, rhythms, and cadences, and in addition perceptually realistic representations of persons and environments".

The convergent model involves the combination of semiotic means that actualize the same emotive meaning, the elements of which refine, complement, and / or intensify the negative emotion. The following example illustrates the combinatorial pattern of a convergent two-componential model [mimic component + shot size – light], the elements of each convergently construct the emotion. In episode (4), Molly Jensen, the main character of drama film "Ghost", feels sad and upset after the tragic death of her husband, Sam. The combination of the close-up of her sad immobile face and the dim light actualizes the woman's sadness:

(4) *INT. BEDROOM – LATE AFTERNOON (THE SAME DAY) Molly is sitting in her bedroom. The glow of the late afternoon sunlight casts long _shadows_ across the bed. She seems deeply _depressed_ and alone. @ close-up@ #sad immobile face# @dim light @* (Ghost)



The components of the divergent model contradict each other, realizing different emotive meanings. This model reduces the intensity of negative emotions, demonstrating contradictory relationships between the elements of different semiotic systems.

The scene from the American comedy-drama film "Up in the Air" illustrates the realization of the divergent model in a three-componential combinatorial pattern [verbal component + prosodic component – mimic component + shot size – camera (shot) angle]. In episode (5), a corporate 'downsizer' Ryan Bingham and Natalie Keener, a young and ambitious new hire, are going to start a new travel on business. At the airport, Natalie finds out that her boyfriend dumps her by text message. She is shattered and bursts into tears. However, when Alex, Ryan's girlfriend approaches, she tries to hide her emotional state with a cheerful smile. A lexical unit with negative connotation *stupid* actualizes her emotional state while the one with positive meaning *fine* contradicts it. The elements of non-verbal semiotic resource – prosodic means represented by loud sobbing contradict

the mimic component – a cheerful smile. The close-up and the over-the-shoulder shot draw viewers' attention to the emotional state of the girl:

(5)   *Ryan goes to hug Natalie and she simply folds into his arms – A <u>mop of tears</u>. Ryan looks around for a place to set her down. Instead, he finds...ALEX – Who gives a questioning look to the young <u>sobbing girl.</u>*
*RYAN Hi. Alex this is Natalie. Natalie, this is my... friend, Alex.*
*ALEX I should give you both a moment.*
*Natalie attempts a recovery. It's not graceful. #smiles cheerfully# @ close-up, over-the-shoulder shot@*
*NATALIE No, it's <u>fine</u>. I'm <u>fine</u>. Just <u>stupid</u> emotions.*
*Natalie gives Alex a firm handshake. (Up in the Air)*



The next example illustrates the divergent use of non-verbal and cinematographic elements in the scene of the American fantasy comedy film "Groundhog Day". Larry is angry with Rita about her disagreement that is actualized by the prosodic element – his irate voice and the mimic element – an angry look combined with the close-up. However, the non-diegetic lyric song "I Can't Get Started With You" softens the intensity of the negative emotion. In episode (6), the filmmakers use a divergent two-componental model to construct anger; here the configuration pattern is [prosodic element – mimic element + shot type – sound special effect]:

(6)   *RITA There's something so familiar about this. Do you ever have déjà vu?*
*Phil smiles. Then Larry enters.*
*LARRY <u>irate,</u> to Rita #<u>looks angry at Rita</u># I don't believe it. Someone bought every distributor cap in this town. We're going to be stuck here all night. @close-up@*
*Over Phil's sympathetic look we hear the song, " <u>I Can't Get Started With You</u>" (Groundhog Day)*



3. In terms of dynamics, I distinguish combinatorial models by the time of on-screen fixation of negative emotions as synchronous or consecutive according to the simultaneous or sequential use of different semiotic means.

A characteristic feature of the <u>synchronous</u> model is the simultaneous use of semiotic elements that intensifies the negative emotion actualized in film. All elements of different semiotic systems coincide in time and space of film constructing the emotion simultaneously.

The synchronous realization of disgust by means of different semiotic elements is illustrated below in the episode from the film "Music of the Heart" (7). The music poorly performed by children causes the negative emotion of Roberta. The synchronous combination of non-diegetic music, the mimic component – Roberta's warped face that expresses disgust, and the prosodic component – her raised voice – contributes to the intensification of the emotion:

(7)   *The kids play "Twinkle Twinkle Little Star" and <u>they sound awful</u>. Roberta <u>looks disgusted</u> as she leads them.*
      *ROBERTA Slow bows! Slow bows! Don't squeeze! Stop! Everybody stop! #raises her voice #*
      *("Music of the Heart")*



The <u>consecutive </u>model corresponds to the use of heterogeneous semiotic means in successions that makes a dynamic character of the episode and serves to develop suspense. Example (8) illustrates the consecutive construction of anger according to the three-componential model by the configuration pattern [verbal component + prosodic component – mimic component + light – shot size – camera (shot) angle]. In the episode from American drama "Beautiful Boy", David Sheff's teenage son Nic is a drug addict who tries to quit. After the period of sobriety, Nic began to use drugs again and David suspected him of addiction. Nic decided to leave the family, feeling angry of his dad's suspicions. The son's decision shocked David and he wanted to persuade the boy to stay at home. It caused boy's anger.
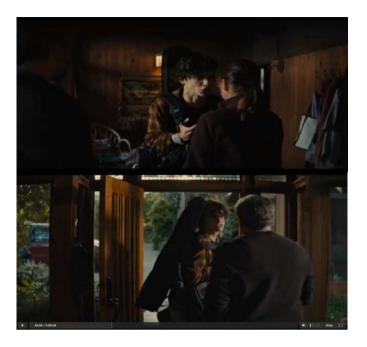
In the sequence below, the elements of three different semiotic systems jointly construct Nick's emotion of anger: 1) verbal components (vulgarisms, an interjection and expressive speech acts); 2) non-verbal components (prosodic component – Nic's screaming, the mimic component – a contorted face, the kinetic component – Nic's aggressive actions directed at his father); and 3) cinematographic elements (dim light and camera (medium shot angle, over-the-shoulder shot):

(8)   *This makes Nic <u>freak out</u>.*
      *NIC (<u>screaming</u>) I don't want your <u>fucking</u> help. Don't you understand that? No you don't? <u>Jesus Christ</u>, what the <u>fuck</u> is wrong with you then, huh? What the <u>hell</u> is wrong with you people? @ dim light , over-the-shoulder shot @ # contorted face #*
      *<u>Very aggressively</u> he pushes David away.*
      *NIC (CONT'D) You people suffocate me!! You <u>fucking</u> suffocate me!! #screaming, contorted face # @ medium shot, over-the-shoulder shot @*

4. Abovementioned models have the features of semiotic-resource parity or non-parity (dominance of one of the semiotic resource) that is the result of salience – the ability to accumulate several elements of one semiotic system within one model variety. In the first case, heterogeneous semiotic resources serve equally to actualize emotions, in the second – one of the semiotic resources is preferable – verbal, non-verbal, or cinematographic. Accordingly, it demonstrates the dominance of one of the modes – acoustic or visual. Among non-parity models of emotion making, the analysis shows the prevalence of the cinematographic semiotic system (55%) and nonverbal semiotic system (45%).

The next example (9) illustrates the use of the non-parity two-componential pattern [mimic component + shot size – light – sound special effect] with the dominance of the cinematographic semiotic resource and visual mode.

In the episode from the monster adventure film "King Kong", actress Ann Darrow, a girl who King Kong loves, feels sad because of the need to take part in the performance with King Kong. The close-up focuses on the mimic manifestations of sadness – sad eyes, dim light and non-diegetic music jointly construct the negative emotion:

(9)  *INT. THEATRE DRESSING ROOM - NIGHT*
     *CLOSE ON: @ close-up @ @ dim light , non-diegetic music @ ANN, now in a WHITE*
     *VELVET GOWN, a look of SADNESS in her EYES.[ King Kong]*



The next example contains the parity model of non-verbal and cinematographic elements used to construct sadness by means of the two-componential pattern [mimic component + shot size]. In the

following episode from the American psychological thriller "The Jacket", Gulf War veteran Jack Starks was fatally shot in the head. But he managed to survive, and he came to when the intern was clinging tags with the names to the bodies of the dead. The extreme close-up of Jack's wide-open eyes actualizes his depressive emotional state:

(10) *As the INTERN puts the TAGS back down, she meets STARKS' <u>wide-open EYES</u> – now <u>filled with surfacing tears, sadness, and life. She stares at them curiously and, after some seconds, STARKS blinks and a TEAR runs down his cheek – jarring her. (The Jacket)*



The examples above illustrate only the most typical combination patterns of emotive meaning making models; the presumptive range of their individual configurations in film goes far beyond the scope of this paper.

## 5. Conclusions

This study has been an effort toward applying cognitive-pragmatic approach to constructing negative emotions in cinematic discourse as a multimodal phenomenon. Underpinned by the conceptual integration theory and blended classic joint attention theory, the cognitive-pragmatic framework of analysis has revealed the mechanisms of construction of author-intended negative emotive meanings in film. Verbal, non-verbal, and cinematographic semiotic resources work along visual and acoustic modes producing negative emotive meanings. I claim that in cinematic discourse, negative emotions are emergent multimodal dynamic constructs, the result of collaborative work of the collective author (filmmakers) meant to be reconstructed by the collective viewer.

Empirically, this analysis has revealed eight basic patterns of emotive meaning-making: three- / two-componential combinatorial, convergent / divergent, synchronous / sequential, parity / non-parity models. In them, the combinations of semiotic resources can make different configuration patterns depending on the author's intentions, film genre, and cinematic techniques, specific for each negative emotion. This combination has no absolute rules, which emphasizes the dynamic interactive character of cinematic discourse. Statistically, this research has revealed that two-componential combinatorial, convergent, synchronous, and non-parity patterns prevail over three-componential combinatorical, divergent, sequential, and parity ones. The challenge in the future would be to study genre specificity of emotive meaning making in theatre and film, which would contribute to the development of cognitive-semiotic and functional-pragmatic trends of linguistics.

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