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MULTISEMIOTIC PATTERNS OF EMOTIVE MEANING-MAKING IN FILM

Мета статті полягає у виділенні мультисеміотичних моделей конструювання емотивного смислу в художніх кінофільмах. Завдання дослідження включають: розгляд механізму смислотворення в когнітивно-прагматичній перспективі; обґрунтування когнітивно-семіотичних основ конструювання емотивного смислу; виявлення смислотвірної потенціалу семіотичних ресурсів та виділення мультисеміотичних конструктивних моделей. На відміну від інших дослідників, ми залуцаємо інтегративний когнітивно-прагматичний та когнітивно-семіотичний підхід, що зумовлює використання дискурсивного і семіотичного методів дослідження. У когнітивно-прагматичній перспективі ми розглядаємо емотивний смисл у фільмі як результат інтерсуб'єктивної взаємодії між творцями фільму та аудиторією. З когнітивно-семіотичної точки зору емотивний смисл є дискурсивним мультисеміотичним конструктором. У фільмі емотивний смисл виникає на перетині аудіального та візуального модусів, що містять елементи різних семіотичних ресурсів, а саме вербального, невербального та кінематографічного. Спираючись на теорію концептуальної інтеграції, ми стверджуємо, що емотивний смисл в кінематографічному дискурсі є емерджентним блендом, що виникає в результаті перехресного мапування інформації з трьох вхідних просторів, котрі відповідають вербальному, невербальному і кінематографічному семіотичним ресурсам. У семіотичному й прагматичному аспектах ми виділили моделі комбінування семіотичних ресурсів за двома основними критеріями: статичним і динамічним. Статичний критерій дозволяє розрізнити моделі за параметрами кількості семіотичних ресурсів у кадрі, якості емоцій у кожному ресурсі та їх промінантності у фільмі. Динамічний критерій дозволяє виділити моделі за послідовністю появи елементів кожного ресурсу на екрані. Відповідно, ми стверджуємо про наявність восьми мультисеміотичних моделей комбінування семіотичних ресурсів, які конструюють емотивний смисл в кінодискурсі, а саме трикомпонентної й двокомпонентної, конвергентної й дивергентної, паритетної й непаритетної, а також синхронної й послідовної моделей. Ці моделі демонструють парадигматичні правила поєднання семіотичних ресурсів у кінодискурсі. Особливості емотивного смислотворення проілюстровано на матеріалі конструювання гніву в американській кінодрамі "Beautiful Boy".

Ключові слова: концептуальна інтеграція, емотивне смислотворення, кінофільм, мультисеміотична модель, семіотичний ресурс.

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Introduction.

This paper focuses on cognitive, semiotic, and functional issues of constructing emotive meaning in English cinematic discourse. Functional and cognitive accounts on emotive meaning-making in different discourses draw attention to the intersubjective interaction of communicants in emotive meaning-making. The findings of a semiotic approach prove that the visually represented emotive behaviors are theorized as partial iconic representations of real life behaviors, which are in turn indexes of emotion [Feng, O'Halloran, 2012, p. 88]. Emotions as complex psychological states or mental events are instantiated by physical processes in the brain or body and thus can be explained by events in the physical world [Barrett, 2017, p. 28]. People have the innate ability to conceptualize emotions, and in this respect cognition serves as a mediator between language and emotion. Emotions are not responses to internal and external stimuli but rather dynamic processes as the human brain constructs them and stimulates the action grounding on the sensory experience [Barrett, 2017].

Researchers consider emotions both the basis for cognitive processes which are at the heart of spontaneous language semiosis, and the pragmalinguistic phenomenon that demonstrates the relationship between mentality, body, and world within the dynamic system [Foolen, 2012, p. 348].

Language-based framework paves the way for answers to questions: how emotions are constructed in the language, and why in different situations individuals construct emotions in different ways. Emotions are primarily discursive and language is a means of emotive meaning-making. Modern linguistic studies on emotions focus on the peculiarities of their construction in social interaction [Foolen, 2012], handling emotions as special social events related to a particular situation.

Drawing upon cognitive theories of emotion and social semiotic theories, Dynel [Dynel, 2011] studies the interface between a character's identity portrayal and the target audience's socio-cultural background, Carroll [Carroll, 1999] examines the relationship between genres and the particular emotions they elicit, Smith [Smith, 2003] focuses on how film devices elicit emotions from the viewer. Feng and O'Halloran [Feng, O'Halloran, 2013] argue that filmic emotive meaning is derived from cognitive components of emotion. They see "filmic representation of emotion" as "semiotic discursive choices" and claim that the construction of emotive meaning is realized through the choices of verbal/nonverbal resources and filmic devices [Feng, O'Halloran, 2013, p. 82].

Cinematic discourse emerges as a dynamic process of social interaction of filmmakers and viewers [Krysanova, 2019, p. 58] involving the construction of shared meanings, based on mental models of verbal and nonverbal human behavior. As Tan [Tan, 1996, p. 154] puts it, film is an "emotion machine" as "the effects intended by the maker are operative in all viewers".

In the cognitive-discursive perspective, film emotions are emergent discursive constructs, the result of interactive construction by means of verbal, nonverbal, and cinematic semiotic resources through audial and visual modes [Krysanova, Shevchenko, 2021, p. 370]. Film constructs emotive meanings in diegetic time and space through facial expressions, body movement, voice, sound, music, lighting, *mise-en-scène*, scenery, camera movement, etc.; any changes affect the alteration of meaning and the construction of a new one.

Cinematic discourse is multimodal and multisemiotic in its nature. The multimodal aspect focuses on the integration of visual and acoustic modes in emotive meaning-making. Modes are the film 'information channels' that take an active part in meaning-making and are related to sensory modality [Bateman, Schmidt, 2012]. They comprise sound, lighting, dialogue, music, and *mise-en-scène*, i.e., everything that appears in the shot or on the stage [Shevchenko, 2019, p. 16].

Each mode employs semiotic resources that construct social, individual, emotive, etc. meanings according to the needs of a particular community [van Leeuwen, 2004]. Multisemiosis is seen as a complementary operation of several semiotic systems that create meanings in parallel in the same context [Matthiessen, 2009]. Emotive meaning-making in film occurs as a result of the integration of verbal, non-verbal, and cinematic semiotic systems, which determines the multi-semiotic aspect. Visual and acoustic modes comprise the corresponding multisemiotic components and serve as channels for constructing meanings.

Our paper pursues two goals: theoretically, we aim to clarify the mechanism of emotive meaning-making in film, and empirically, to single out its multisemiotic patterns. To reach these

aims we use an integrative cognitive-pragmatic and cognitive-semiotic approach. In cognitive-pragmatic perspective, we stress the intersubjective interaction of filmmakers and viewers in constructing 'meaning-in-context'. The cognitive-semiotic vantage point emphasizes dynamic, enactive, and embodied character of meaning-making in cinematic discourse.

In this paper, we will first explain the rationale of our integrative approach applied to the study of emotive meaning-making in English feature films and provide a brief insight into cognitive-pragmatic and cognitive-semiotic aspects of meaning-making in film. Then, we single out elements of each semiotic resource and define their meaning-making potential. Next, we distinguish multisemiotic patterns of emotive meaning-making and illustrate them on the basis of anger construction in a drama film. Finally, we draw some tentative conclusions and make suggestions for broadening this multimodal analysis of cinematic discourse.

Method and material

From the standpoint of cognitive semiotics and cognitive pragmatics, the construction of emotive meaning in film is a dynamic interactive phenomenon depending on the specifics of communicative interaction between filmmakers and viewers. Both cognitive semiotics and cognitive pragmatics emphasize dynamic or 'on-line' properties of meaning-making. The interactive character of meaning-making is due to the active role of collective filmmaker and collective recipient of cinematic discourse in (re)constructing emotive meaning. Collective filmmakers – scriptwriter, director, cameraman, actor, etc. – intend and construct the emotive meaning on the screen. Collective recipient of cinematic discourse is the target film audience, their ethnic, socio-cultural, and other characteristics are taken into account in film making.

The dynamic character of emotive meaning-making is due to its procedural nature, as it unfolds directly in the film's diegetic time and space. Emotive meanings in film are emergent and their construction takes place on the screen. Any changes in verbal component, facial expressions, gestures or voice, camera movement or angle, and light, etc. affect the change of the meaning and the formation of new ones.

Multimodal perspective of meaning-making "depends on the order in which text variants constructed through different communication channels (verbal, visual, audiovisual, auditory) are received" [Torop, 2019, p. 21]. It stresses the combinability of different modes and semiotic resources in emotive meaning-making. As Bateman and Schmidt claim,

One of the primary motivations for adopting our rather foundational approach to multimodality is that it allows us to explore more effectively the way in which modes can be combined. This is perhaps the key issue for the analysis of multimodality as such: the challenge is to develop accounts which can shed light on just what the benefits of combining modes are [Bateman, Schmidt, 2012, p. 90].

The combination of resources changes in film time and space and constantly produces meaningful sequences that can only be analyzed in their dynamics. When different semiotic resources interact, they construct meanings synergistically in a particular context. "Context is the semiotic environment, the environment of meaning" [Matthiessen, 2009, p. 12]. The study of the role of each semiotic system in meaning-making enables us to identify the integral film meaning.

The focus of our study is the emotion of anger. It aims at correcting a certain injustice by means of social standards of behavior, which determines the social aspect of anger [Izard, 1991: 134]. Psychologists characterize anger as a conflict-generating emotion. Anger is biologically related to aggression, but is more spontaneous. Functionally, anger is a physiological and psychological process associated with self-defense and regulation of social behavior of the individual. It is a social signal and an organizing force [Izard, 1991]. Consequently, it finds its on-screen construction through specific linguistic and behavioral manifestation.

The bodily manifestation of anger is characterized by strong emotional tension and impulsive nature. The experience of anger is accompanied by frequent heartbeat, increased blood pressure, temperature, face redness / pallor, as well as motor arousal and rapid breathing [Izard, 1991, p. 169]. It determines the active nature of anger manifestation in film.

In order to illustrate multisemiotic patterns of emotive meaning-making we employ fragments of anger construction from the film "Beautiful Boy". It tells the story of relations between a drug-addicted young man Nicolas "Nic" Sheff and his father David Sheff. After

completing his rehab program Nic returns home and starts using again. David tries to help his son to give up his addiction but it causes Nic's anger. They quarrel a lot, searching for mutual understanding.

Examples of anger construction selected from the film 'Beautiful Boy' are supplemented by our research commentary on nonverbal and cinematic actions and accompanied by a photographic image of a movie scene, which visually represents the construction of the emotion in film.

Emotive meaning-making in film: a cognitive-pragmatic perspective

Emotions are immanently represented in social interaction. The form and instantiation of emotive phenomena are determined by social contexts, which contain a subjective communicants' assessment of situational events, and reflect the functional characteristics of emotions as a psychobiological, social, and cultural adaptive mechanism.

On-screen emotions are not spontaneous as they are constructed by collective filmmakers, imitated and embodied by actors through physiological and sensory-perceptual manifestations and behavioral patterns, and reconstructed by viewers on the basis of their concept of the world. Film character's emotions are constructed in a way that can be reproduced by appealing to the emotions in the reality. As Konijn puts it, the model for constructing emotions are people who experience them in certain life situations [Konijn, 2000, p. 33].

Accordingly, actor's voice, body movements, and facial expressions, combined with speech and the imitation of physiological processes, and certain behavioral patterns enable the on-screen emotive meaning-making as "any possible emotion or concern could be conceivable for characters, and the same holds for any conceivable situation" [Konijn, 2000, p. 81]. Film viewers succeed in emotive meaning reconstruction if the dramatic situation includes references to the elements of the objective reality.

Cognitive-pragmatic approach to the study of emotions focuses on the peculiarities of their construction in the social interaction. Film combines two views on a joint object: the author's and the recipient's. Their interaction is dynamic as they both are engaged into meaning-making that takes place in the diegetic time and place. At the heart of cinematic discourse is the filmmakers' presumption that viewers are able to share joint attention, can potentially share their joint intention with filmmakers, and, as a result, share joint emotion. The integration of filmmakers' and recipients' views is realized through a camera, which is a "subject that sees and moves and expresses perception" [Branigan, 2013: 58].

We claim that emotive meaning-making in film is a dynamic process of enactment of social relations between filmmakers and viewers constituted by environmental and bodily factors. In the course of their interaction, filmmakers choose verbal and non-verbal semiotic resources to construct intended emotive meaning, while viewers play an active role in its reconstruction. Film constructs emotive meanings in diegetic time and space through expressive speech, mimics, gestures, changes of voice tone, as well as diegetic / non-diegetic music, light and sound effects, shot size, camera angle, etc.

Intersubjective character of film meaning-making determines the embodiment of emotions, which is the manifestation of human sensorimotor skills in the process of social interaction. Therefore, non-verbal semiotic resources are an integral element in constructing the emotive film meaning, which has a specific figurative interpretation in cinematic discourse. Emotive meaning is always embodied as a human body and emotion interweaves and emotions arise at the moment when neuro-physiological processes take place in the human brain and body. A bodily sign in film is used communicatively and, therefore, is apt to be meaningful.

Thus, intersubjective interaction of filmmakers and viewers may be viewed as participatory meaning making. As Foolen puts it, "The notion of participatory sensemaking provides a bridge to research on non-verbal interaction, where the dynamic, online view has become more and more important in recent years" [Foolen, 2019, p. 44].

Emotive meaning-making in film: a cognitive-semiotic perspective

From the standpoint of social semiotics, meaning-making is a social practice, a constant process of rethinking [Hodge, Kress, 1988] with a special focus on information channels and resources for meaning-making. Kress asserts, that

The study of modes focuses on the material, the specific, the making the signs now, in this environment, for this occasion. It also focuses on the bodiliness of those who make and remake signs in constant semiotic interaction. It represents a move away from high abstraction to the specific, the material; from the mentalistic to the bodily [Kress, 2010, p. 132].

Thus, the emotive meaning in cinematic discourse is constructed through a combination of two modes: aural and visual, containing elements of three different semiotic systems: verbal, nonverbal, and cinematic. Each semiotic resource has a set of specific means inherent only in it, having the potential for emotive meaning-making. As Matthiessen claims,

Semiotic systems are systems capable of carrying or even [in the case of higher-order semiotic systems such as language] of creating meaning. Multisemiotic systems are semiotic systems that operate in parallel in the carrying or creation of meaning, working together within one and the same context [Matthiessen, 2009, p. 11].

Verbal semiotic resource contains emotive verbal means of all levels: interjections, emotives, positively/negatively marked lexical units, exclamations, expressive speech acts, etc. Nonverbal semiotic resource combines mimic, kinesic and prosodic means: gestures, facial expressions, changes in the tone of the voice, which realize physical and physiological features of the emotion, body posture and movement. Cinematic semiotic resource includes non-linguistic cinematic means of constructing emotions – shot size, camera angle, light and sound effects involved to create a mimetic effect.

Visual mode, realized through a visual information channel, contains facial expressions, gestures, visual effects, etc., and aural mode implements prosodic nonverbal means, sound effects, music, noise, etc. Verbal semiotic resource is presented in both modes: in aural – in the form of oral speech and in visual – in a written form.

In our cognitive-semiotic interpretation of emotive meaning-making in film, we proceed from the theory of conceptual integration. It enables to create new meanings on the basis of existing ones, which is to generate a new meaning of the integral mental space (blending space), based on several basic mental spaces (input spaces). The blend is a qualitatively new formation, a synthesis of input spaces.

Applying the theory of mental spaces and conceptual integration to meaning-making in film, each semiotic resource is considered to be a mental space [Krysanova, Shevchenko, 2021]. The meanings emerged in different input spaces are interpreted and processed in different ways, and then mixed through cross-mapping, which entails the emergence of a blend. This emergent mixed space has a new meaning, which is not similar to the meanings in the input spaces. Blending involves the activation of the generic mental space that comprises knowledge about certain emotions shared by both collective author and recipient. The formation of mixed blended spaces is a constant dynamic process that gives rise to the appearance of situation-dependent emergent blends of emotive meaning.

As for the multisemiotic construction of anger in film, it is realized by verbal, non-verbal and cinematic means. Verbal semiotic resource is represented by lexical and syntactic means. Lexical means explicating anger include words of different parts of speech, which 1) name the emotion of anger *rage, shock, outrage, annoyance, wrath, fury*, etc., 2) describe it *irate, angry, outraged, furious, mad*, etc., 3) and express anger through the use of interjections *arrgh, grr, huh, uh, for God's sake*, etc. Lexical means also include words implicating anger through the negative evaluative meaning, swear words, vulgarisms, and curses, namely: *loser, idiot, fool, freak, stupid, crazy, filthy, ungrateful, foolishly, bastard, dammit, goddamned*, etc.

The means of expressive syntax such as incomplete sentences, irrelevant repetitions, inverted and parallel constructions comprise the syntactic means of constructing anger in film. They highlight the emotion, marking the character's state of agitation. Typical for anger are also exclamations, imperative statements, rhetorical and wh-questions.

As the emotive meaning is embodied in film, elements of nonverbal semiotic resource are essential for filmic anger. They comprise prosodic, mimic, and gesture components, as well as vegetative manifestations (face paleness or redness, convulsing, etc.). Prosodically anger is constructed by raising the voice, shrieking, screaming, or conversely, whispering and staying speechless. Facial expressions include changes in gaze, lip and eyebrow movements, facial distortion, and vegetative manifestations. The eyes of a person who feels anger can be wide

open, sparkling, sometimes “filled” with anger, with dilated or narrowed pupils [Izard]. Another facial manifestation of anger is the specific lips movements, which are usually tightly compressed and even clenched. Anger can distort a person’s face and the mouth changes in the grimace. Anger forces a person to move chaotically and aimlessly, which leads to the specific use of gestures on the screen aimed at causing harm to a rival.

Although the cinematic semiotic resource contains technical elements specific for cinematography, they are used in film to communicate and, consequently, are meaningful. Anger as a “strong” emotion is the focus of the whole *mise-en-scène*, and, therefore, close-up and middle up are increasingly involved in the process of meaning-making. While close-up emphasizes the film character’s facial expression of anger, middle up highlights the body movements. Camera angles typical for anger include side/low/over-the-shoulder angles, and POV. The wide use of various angle types enables filmmakers not only to focus on different aspects of the emotion but also to make the impact on viewers engaging them into the diegetic situation.

Sound effects are widely used to construct anger in film employing diegetic/non-diegetic music and voice-over. Diegetic and non-diegetic music differs in its functional potential. While diegetic music is on-screen demonstrating or causing the character’s anger, non-diegetic music sounds over the screen emphasizing and clarifying the negative emotion for the viewer. Researchers claim that music can express anger if it is thrilling, impulsive, energetic, and embarrassing. It is achieved if the music is fast in tempo, firm in rhythm, low in pitch, complex in harmony and descending in melody [Farnsworth, p. 99-101]. Light effects for anger construction involve dim light and *chiaroscuro* technique, which enable to embody the destructive nature of anger.

Consider example (1), when Nic, an 18-year-old drug addict, accuses his father, David Jeff, that his control makes Nic take drugs. This infuriates David, who tries to help the young man overcome his addiction. David’s anger is constructed by elements of three semiotic systems. Although the lexical means are represented by the vulgarism, anger is mostly implied by syntactic means – cleft and inverted sentences, rhetorical questions, and repetition. For the most part, anger is constructed by nonverbal elements – screaming, a distorted face, and chaotic body movements. Cinematic elements – the middle up and the side angle enable to intensify and clarify David’s emotional state.

1) *And now David loses it. He not only panics, but becomes furious.*

DAVID Oh, it’s us? We’re the problem? No!! [screaming]

Nic runs out. David chases out after him.

DAVID You are the one who is doing it!!! You’re the one causing it and you’re the only one who can stop it and fucking solve it!!! [screaming, his face is distorted] [middle up, side angle] [Daves, Groeningen, 2018].



Fig.1. *Beautiful Boy* by Plan B Entertainment (38:37)

However, the empirical analysis shows that the film emotive meaning can't be constructed by the elements of one semiotic system. In this paper, the use of an integrative cognitive-pragmatic and cognitive-semiotic framework in the study of multimodal construction of emotions in film has provided a detailed account of regular combinations of modes and semiotic resources and shed light on the meaning-making patterns.

Multisemiotic patterns of emotive meaning-making in film

Film is a multimodal phenomenon, where a synergistic combination of verbal, nonverbal, and cinematic semiotic systems constructs the film meaning through audial and visual modes. These semiotically heterogeneous resources – a verbal language, an image, and specific cinematic signs – are blended to construct emotive meaning; and the configurations of these signs determine particular contextual properties of emotions. Identifying the regularities of multisemiotic combinatorics is a key issue of multimodal analysis, which allows to shed light on how meaning is constructed in film. As Plantinga puts it,

Film is such 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 [Plantinga, 1999, p. 254].

Our data for the most important features of combining modes and semiotic resources of emotive meaning-making in film have revealed the obligatory presence of elements of at least two semiotic resources. Applying cognitive-pragmatic and cognitive-semiotic approaches, we claim that the combinability of semiotic resources can be reduced to certain multisemiotic patterns and single out eight patterns of emotive multisemiosis.

We argue that multisemiotic patterns of emotive meaning-making in cinematic discourse are based on static and dynamic criteria. The static criterion enables to distinguish patterns by parameters of quantity, quality, and salience. According to the quantity parameter, we distinguish two-component and three-component patterns. The quantity parameter indicates the ability of film to combine the elements of three semiotic systems – verbal, nonverbal, and cinematic, or two semiotic systems – nonverbal and cinematic to construct the emotive meaning, as the audiovisual image realized by the nonverbal semiotic system is an integral part of the film art. We can explain it by the fact that emotion is always embodied in film, and emotive meaning-making requires at least a combination of nonverbal and cinematic semiotic elements.

The example illustrates a three-component pattern. David and Nic meet up in a cafe and Nic asks his father for money. Knowing the money will go towards drugs, David declines and Nic bursts into anger. Nick's anger is verbally constructed by vulgarisms, incomplete sentences, and expressives. Nonverbal construction is characterized by the variety of manifestations: his raised voice, contorted face, and chaotic gestures. Cinematic means include medium close-up and over-the-shoulder angle.

2) DAVID Yeah? And who are you Nic?

NIC [defiant] This is me. Here. [raises his voice] This is who I am. You don't like what you see?... Because you always got to be fucking controlling everything all the time. [his face is contorted, he stretches his arms to his father]... You're doing it right now!!! You are controlling me right now!!! [medium close-up, over-the-shoulder angle] [Daves, Groeninge, 2018].

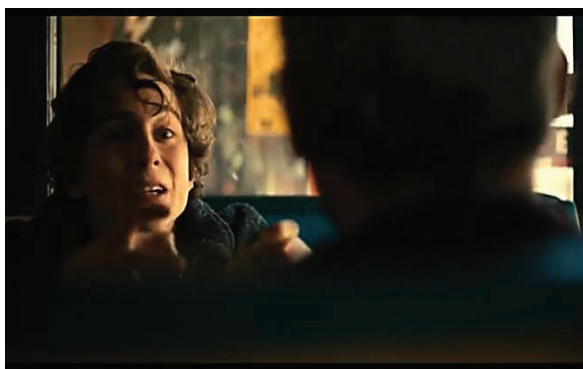


Figure 2. *Beautiful Boy* by Plan B Entertainment (52:16)

The quality parameter enables to differentiate convergent and divergent patterns. The convergent pattern includes a combination of unidirectional semiotic elements, which clarifies, complements and/or intensifies the emotion. Components of the divergent pattern come into a certain contradiction, realizing different emotive meanings. It serves to reduce the intensity of the emotion demonstrating discrepant relationships between the elements of various semiotic systems.

The example illustrates the divergent pattern when Nic tries to hide his anger caused by his dad's suspicion of his drug addiction. Nic is tensely silent, his hands are tightly clenched, but his voice and face are calm.

3) DAVID [hates to ask] *Would you be OK to do a drug test?*

Nic becomes silent and angry too, but swallows his pride. [tensely silent, his hands tightly clenched] [medium close-up]

NIC Yeah. Sure dad. [his voice and face are calm] [Daves, Groeningen, 2018].



Figure 3. *Beautiful Boy* by Plan B Entertainment (01:11:55)

We distinguish parity/non-parity patterns by the parameter of salience. Parity pattern includes the equivalent use of the elements of different semiotic systems, equally participating in emotive meaning-making. The prevalence of elements belonging to one semiotic system within the combination [variation] provides the salience of this semiotic system and the emerging of non-parity pattern. The following example illustrates the latter pattern.

Nic and Lauren, a fellow drug addict from his past, drive into San Francisco to buy drugs in the streets. Lauren overdoses, but Nic revives her. Lauren is afraid of being sent to the hospital and asks Nic if he will visit her. It causes Nic's anger constructed by parity use of elements belonging to three semiotic resources. Vulgarisms, expressives, raised voice, and the contorted face are accompanied by medium close-up and dim light jointly constructing the emotive meaning.

4) LAUREN *Please come get me. You promise?*

Nic gets angry.

NIC Yes I said I will! What do you fucking want from me? [voice is raised and the face is contorted] [medium close-up and dim light] [Daves, Groeningen, 2018].

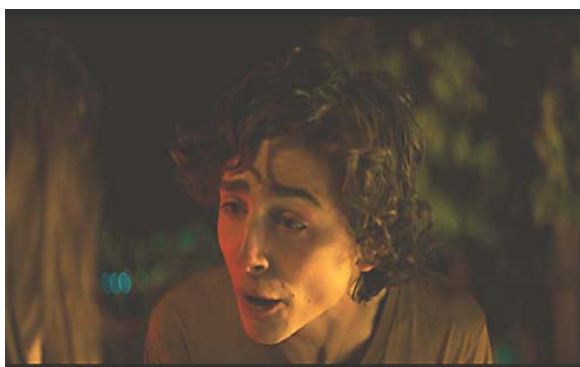


Figure 4. *Beautiful Boy* by Plan B Entertainment (01:39:51)

Dynamic criterion makes it possible to describe synchronous/consecutive patterns. Synchronous pattern includes semiotic elements that simultaneously participate in emotive meaning-making, which provides the higher intensity of the emotive meaning. Consecutive pattern components are consistently involved in the construction of emotion enhancing the dynamic nature of the episode and serving to develop suspense.

In example (5), Nick is outraged by his parents' attempt to control him. His anger is constructed by the succession of verbal, non-verbal, and cinematic means. His speech is expressive and contains vulgarisms and interrogative utterances that reveal his emotional state. Nic's behavior is very aggressive and he barely restrains himself from a fight with his father. Medium close-up and different angle types accompany anger construction.

5) *This makes Nic freak out.*

NIC [screaming] I don't want your fucking help. Don't you understand that? No you don't? Jesus Christ, what the fuck is wrong with you t hen, huh? What the hell is wrong with you people? [raised voice, the contorted face] [medium close-up and over-the-shoulder angle]

Very aggressively he pushes David away. [aggressive gestures] [medium close-up and back angle]

NIC [CONT'D] You people suffocate me!! You fucking suffocate me!! [raised voice, the contorted face] [medium close-up and over-the-shoulder angle] [Daves, Groeningen, 2018].

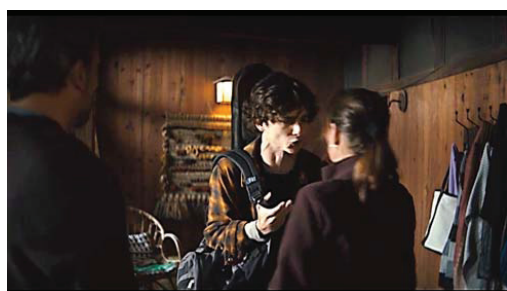


Figure 5, 6, 7. *Beautiful Boy* by Plan B Entertainment (38:25)

So, the elements of various semiotic resources have the meaning-making potential but only their combination in multiple configurations enables us to construct the emotion. This makes it possible to determine the emotive meaning in multimodal discourse as an emergent discursive construct resulting in the integration of the elements of verbal, non-verbal, and cinematic semiotic systems

Conclusions

The integrative cognitive-pragmatic and cognitive-semiotic approach applied in this study enables to create a comprehensive understanding of emotive meaning-making as emergent discursive construct. It emerges as the result of intersubjective interaction between filmmakers and viewers and grounds on the principles of dynamism, embodiment, and functionality. In film, verbal, nonverbal, and cinematic semiotic resources integrate in two dimensions: material-

perceptual and socio-semiotic, as the emotive meaning can be represented physically on the screen, as well as through the implementation of socio-cultural values.

Emotive meaning-making in film is a kind of conceptual integration and reflects the mechanism of meaning-making in film. Each semiotic resource is considered as a mental input space, information from which is projected into a mixed space and interacts creating the emergent blend. The number of emergent blends can be countless as the process of meaning-making is dynamic and depends upon the communicative situation. We argue that in cinematic discourse, emotive meaning emerges as a blend constructed by cross-mapping of information from three input spaces corresponding to semiotic resources: verbal, nonverbal, and cinematic.

In this paper, we have singled out various combinations of semiotic resources, which construct the emotive meaning in film. They make up eight multisemiotic patterns of emotive meaning-making: three-component and two-component, convergent and divergent, synchronous and consecutive, parity and non-parity patterns. These patterns demonstrate the paradigmatic principles of combining semiotic resources in cinematic discourse.

We hope that the integrative method applied in this research will contribute to deepen our understanding of emotive meaning-making specifics and enable us to interpret the ways in which different modes and semiotic resources interact in multimodal discourses. However, it goes without saying that further work is needed in order to confirm the results obtained and to shed light on meaning-making in other types of multimodal discourse.

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MULTISEMIOTIC PATTERNS OF EMOTIVE MEANING-MAKING IN FILM

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The *aim* of the article is to highlight multisemiotic patterns of emotive meaning making in feature films. The research tasks are: to explore the meaning-making mechanism in a cognitive-pragmatic perspective; to determine the cognitive-semiotic basics of emotive meaning making; and to identify the meaning-making potential of semiotic resources as well as to single out multisemiotic constructive patterns. To reach the aim, we apply an integrative cognitive-pragmatic and cognitive-semiotic approach, which requires the use of discursive and semiotic *research methods*. In cognitive-pragmatic perspective, we stress the intersubjective interaction of filmmakers and viewers in constructing 'meaning-in-context'. The cognitive-semiotic vantage point emphasizes dynamic, enactive, and embodied character of meaning-making in cinematic discourse. Film is a multimodal and multisemiotic phenomenon, where a synergistic combination of verbal, nonverbal, and cinematic semiotic systems constructs the film meaning through aural and visual modes. These semiotically heterogeneous resources – a verbal language, an image, and specific cinematic signs – are blended to construct emotive meaning; and the configurations of these signs determine particular contextual properties of emotions. In film, emotive meaning emerges at the intersection of aural and visual modes as realized by different semiotic resources. Each semiotic resource contains specific meaningful elements characteristic of a certain semiotic resource. Building on the theory of conceptual integration, we claim that emotive meaning in cinematic discourse is a blend constructed by cross-mapping of information from three input spaces corresponding to verbal, nonverbal, and cinematic semiotic resources. The number of blends can be countless as the process of meaning-making is dynamic and depends upon the communicative situation. The change of any semiotic element may cause the construction of a new meaning demonstrating the emergent character of meaning-making. In semiotic and pragmatic perspectives, we have singled out the combination of semiotic resources along two main criteria: static and dynamic. The static criterion enables to distinguish patterns by parameters of quantity of semiotic resources in a shot, the quality of emotion in each resource, and their salience in film. The dynamic criterion makes it possible to single out the time patterns due to the appearance of each resource on the screen. Accordingly, we argue that there are eight multimodal patterns of semiotic resource configurations, which construct the emotive meaning in cinematic discourse: three-component and two-component, convergent and divergent, parity and non-parity, and synchronous and consecutive patterns. These patterns demonstrate the paradigmatic regulations of combining semiotic resources in cinematic discourse. The peculiarities of emotive meaning-making are illustrated based on the material of the construction of anger in the American drama film "The Beautiful Boy". Emotive meaning-making in film occurs in two dimensions: material-perceptual and socio-semiotic, as the emotive meaning can be represented physically on the screen, as well as through the implementation of socio-cultural values.

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