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Master thesis
**Verbal and Non-Verbal Components in Expressing Emotions
(Great Britain versus USA)**

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2nd year, master's degree program
“English Language
and Literature (English language
of instruction)”
Field of science – 03 “Humanities”
Specialty – 035 “Philology”

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«Допущено до захисту»

Протокол засідання кафедри англійської філології

та міжкультурної комунікації

Протокол № 8 від 18.04.2023

Завідувач кафедри _____ проф. Белова А.Д.

Kyiv–2023

Acknowledgement

The most important thing I learned during my Master degree study is about how to obtain knowledge at the frontier of mankind. Exploring the unknown is definitely an interesting journey even though it can be bitter at times.

I would like to extend my deepest gratitude to the people who have influenced my educational goals and achievements. First of all, I want to give my warmest thanks to my supervisor Prof. Olga Yashenkova her guidance and advice carried me through all the stages of writing my project and for she had enough faith in my skills to grant me this opportunity.

Secondly, I would like to give special thanks to my dear husband who supported and encouraged me during studying my master degree and writing this thesis until the very end, without his motivation and support I wouldn't have been where I am today.

Thirdly, I would like to thank my parents for raising me and educating me to the level where I can write a thesis and grant a master degree.

Fourthly, I would like to give an endless thanks to my sister Nabat J. Ramazan for helping me unhesitatingly in writing my thesis.

Fifthly, I would like to give a big thanks to our institutions and teachers who all of them have been very kind and helpful to us.

Finally, I would like to thank God for helping me through everything and giving me the opportunity in life to finish my degree and thesis.

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ABSTRACT

Background: Emotions are characterized as complex response tendencies that encompass cognitive processing, physiological reactions, and the subjective affective experience, and that transpire within a brief timeframe. Emotions are frequently understood as possessing a valence that ranges from positive, such as happiness, excitement, contentment, and curiosity, to negative, such as sadness, anger, anxiety, and disgust. Individuals perceive positive emotions as sensations that indicate a degree of enjoyable involvement with their surroundings, based on their personal perspective. In contrast to positive emotions, negative emotions are indicative of a pervasive sense of discomfort or unease. It is widely believed that emotions have undergone evolutionary changes in order to facilitate the adoption of behaviors that are essential for survival and prosperity.

Purpose: The present study investigates the impact of emotions on individuals' lives and the linguistic mechanisms through which they are conveyed. This thesis aims to investigate the function of emotions in human existence by analyzing ten films of a single genre from two distinct cultural contexts, particularly American and British. The study involved an examination of the responses and reactions of participants in relation to the expression of a particular emotion, whether positive or negative. The interviews underwent coding of both positive and negative emotion words, and subsequent analyses were carried out through the application of thematic content coding.

Methods: The general developments in life have resulted in a substantial increase in the volume of movie-related information produced on a daily basis. Individuals utilize the movies as a medium to convey their affective states and sentiments. The examination of emotional analysis derived from films is crucial in comprehending the sentiments and affective states of individuals in public settings, particularly within diverse social contexts. The emotions were mainly expressed through verbal and

nonverbal communication. The participants who were mainly the characters of the ten collected movies, expressed various emotions differently. The characters of the American movies expressed mainly three different positive emotions which were love, joy and interest. While in the British movies only two positive emotions were noticed which were love and joy. The positive emotions were mostly expressed in a combination of verbal and nonverbal means. The second type of emotions that was expressed in both American and British movies was negative emotions and the most frequent ones were sadness, anger and disappointment. Some of these emotions were expressed verbally and some nonverbally, but the most common way was through a combination of both of them.

Results: The experience of positive emotions has been found to promote approach behavior and sustained action. Specifically, individuals who experience positive affect are more likely to actively engage with their surroundings and participate in behaviors that are deemed beneficial. Conversely, adverse affective states elicit retreat tendencies and indicate when a specific conduct or trajectory may not be conducive.

Conclusion: The study of human emotion, gestures, gaze, facial expressions, and language cannot be conducted in isolation as these entities are interrelated. The interdependent nature of converging and interweaving cognitive processes precludes complete disentanglement. Comprehending the manner in which human communication leverages information from multiple channels that may all contribute, facilitate, and reinforce the speaker's communicative objective necessitates the establishment and composition of a cross-modal and cross-cultural repository encompassing both verbal and non-verbal means.

Keywords: emotion, positive emotion, negative emotion, verbal emotion expression, nonverbal emotion expression, American movies, British films

INTRODUCTION

Relevance of the research. Emotions are a crucial component of our mental state, and their impact on the quality and significance of our existence cannot be overstated. Emotions are a fundamental aspect of human experience, serving as a source of both fulfillment and despair. It is unsurprising that a majority of renowned classical philosophers, linguists, and psychologists developed identifiable theories pertaining to emotions.

The prevailing theories related to emotions generally regard them as the subject's experientially prominent reactions to significant events, which can elicit unique physiological changes and behaviors. It is noteworthy that during a significant portion of the 20th century, scholars and intellectuals in the fields of science and philosophy of the mind exhibited a tendency to overlook the role of emotions. This can be attributed, in part, to the behaviorist school of thought's aversion to internal mental states, as well as the complexity of the range of phenomena encompassed by the term "emotion," which posed challenges to the development of systematic theories.

Within the field of linguistics, the best developed studies of emotion come from two main strands: cognitive linguistics and functionalism. From the cognitive-linguistic perspective, for instance, (Schwarz-Friesel, 2015) defines emotion as “a complex internally represented knowledge system having a primarily evaluative function within the human organism”.

Although many definitions have been given to emotions by linguists, psychologists and neurologists, until today the task of defining emotions remains a process that has yet to be fully accomplished. Several researchers are currently advancing hypotheses regarding the constituents of our emotions, and established theories are persistently subjected to scrutiny.

The object of the research is emotion expression in Great Britain and the USA, while **the subject** is verbal and non-verbal components in expressing emotions

in Great Britain and the USA.

The purpose of the thesis is to explore emotionology within a specific timeframe, which entails a more comprehensive perspective than simply understanding the lexicon employed by individuals to depict them. Gaining insight into how an individual's cognition and attitudes are impacted by their environment, encompassing cultural norms, societal customs, and interpersonal relationships, can augment not only our comprehension of how humans manifest emotions during a specific occurrence but also our comprehension of human behavior (Scheer, 2012).

The thesis focuses on the linguistic aspect of expressing emotions in order to identify the linguistic structures, patterns, and devices that are used to convey different emotional meanings. This can include studying the use of words, phrases, and expressions that are associated with different emotions, as well as the use of metaphorical language and other figurative devices that help to communicate emotional states and experiences. It also seeks to understand the social and cultural factors that shape emotional expression. This can include studying how emotional expression varies across different cultural and linguistic contexts, as well as how emotional expression is shaped by social and historical factors such as gender, race, class, and power. Studying verbal and non-verbal components of emotional expression can also have practical applications. Non-verbal components, such as facial expressions, gestures, and body language, can also convey important emotional information and often complement or even contradict verbal expressions.

The implementation of this purpose involves the solution of the following **tasks**:

- to describe the multifaceted nature of human emotions;
- to compare how emotions are expressed in American and British films;
- understanding the emotions that result from a physical state influenced by a social context.

The research methods include discourse analysis, also known as discourse

studies, which is a methodological framework employed to examine the utilization of written, spoken, or signed language, or any other semiotic occurrence of significance. Along with content analysis which is another type of methodological basis which is used to utilize and identify the existence of specific words, themes, or concepts within qualitative data, such as text.

Research materials. A total of ten movies were collected and analyzed from *Netflix, Vimeo, and FBox*, which all are used to watch movies and series by. Netflix is a website that allows its members to watch movies and TV shows on an internet-connected device, the case for Vimeo and FBox is the same, just that they are free while Netflix needs monthly/yearly payment in order to watch anything. The five American Movies were watched from Netflix along with 2 British ones. 1 movie was watched on Vimeo and the other 2 movies on FBox. the following lines will discuss a short summary of the movies.

The sources of the material include bibliographic sources such as book reviews and summaries, local information sources such as research and development projects and internet sources such as any internet connected applications and websites.

In contemporary times, there has been a renewed emphasis on the study of emotions within the domains of philosophy and affective science. The aim of this discourse is to provide an explanation for these advancements, with a primary emphasis on the descriptive inquiry of the nature of emotions, while also addressing the normative issue of the rationality of emotions. Given the increasing prevalence of interdisciplinary discourse among scholars of varying backgrounds, it is no longer viable to discuss the philosophy of emotion in a vacuum, without considering the methodologies and perspectives of other fields, such as psychology, neuroscience, linguistics, and evolutionary biology (Zalta et al., 2021)

Thesis structure. The thesis consists of an introduction, three chapters, a conclusion and references. The main content of the study is represented on 79 pages. References contain 88 items, including a list of American and British films.

.CHAPTER 1. THEORETICAL FRAMEWORK FOR STUDYING EMOTION EXPRESSION IN COMMUNICATION

1.1. Defining emotions

Emotions are functional states of the brain that explain why people do things like run away from a threat or attack their prey (Adolphs et al., 2019). For each type of emotion, like fear, anger, etc. there is a single state that describes how it works. People in these different functional states handle information about their bodies and their environments in different ways. Opportunities and applications for example, friendlier human-computer interactions with an enhanced. Understanding human emotions is a crucial area of study, as recognizing emotions can provide a multitude of opportunities and applications, such as friendlier human interactions with improved communications among humans, through the refinement of human intelligence (Santhoshkumar & Geetha, 2019) .

According to Majid, understanding the emotional significance of events in a narrative is essential for allowing us to overhear the motivations and thought processes of the characters, as well as to identify the key plot moments (Majid, 2012). All of this evidence suggests, in line with the existence of very tight links between emotion systems and language processing systems. Majid also writes about the significance of emotion in everyday conversation, which is a type of discourse in which "the expressions of basic emotions 'erupt' in speech, often involuntarily, as one of the neuro-physiological consequences of experiencing the emotion by the sender' or encoder of the expression" (Alba-Juez & Mackenzie, 2019)

Emotion is a fundamental phenomenon that has an effect on practically everything that we do, and there are strong reasons to be concerned about it. When an infant reacts emotionally to every significant stimulus, which is a process of reacting to events that continues throughout an individual's entire lifetime, the primacy of

emotion begins to emerge in the earliest moments of life. Every later experience, including the formation of language, is constructed on top of an emotional foundation, and the two go hand in hand throughout the learning process. Emotional responses, at their most fundamental level, are adaptive and are the driving force behind efforts to cope with the shifting circumstances of life. According to Reeve, active emotions, particularly negative ones such as fear or anger, simply take over conscious experience and cannot be readily ignored (Reeve, 2015).

In the realm of language and emotion investigations, scholars tend to center their attention on descriptive terms that convey emotional states. The present review showcases the intricate interplay between emotion and language across various levels of linguistic framework, ranging from phonological features to lexical and grammatical aspects, and extending to conversational and discursive contexts. The study encompasses a range of branches within the language sciences, such as cognitive linguistics, psycholinguistics, linguistic anthropology, and conversation analysis, to present a comprehensive analysis.

Generally, it is evident that the expression of emotions is adjusted to fit the specific grammatical constructs of a given language. A way to uncover potential universal principles that exist among language and emotion, subsequent investigations in the field of emotion could more effectively utilize cross-linguistic variation. While there is no universally accepted definition of emotion among scholars, a majority of researchers concur that it encompasses a range of physiological, cognitive, subjective, and motor alterations that arise from a conscious or unconscious evaluation of an event within a specific setting and in regard to an individual's objectives at a specific point in their life (Cotrufo & Bares, 2018).

Despite the fact that human emotion has been studied scientifically from many different angles and fields of study, it continues to be a highly intricate and enigmatic phenomenon. This is exemplified by the multifaceted and multilayered nature of emotions, as evidenced by the case of evaluation, which can manifest in various forms

and stages (Alba-Juez, 2018). According to Alba-Juez and Mackenzie, emotions have always been overlooked in scientific inquiry, despite their pervasive influence on all facets of human existence (Alba-Juez & Mackenzie, 2019). The scholar emphasizes the importance of regarding emotions as tools and incentives for cultural development. Furthermore, the author contends that the entirety of intellectual existence is intertwined with affect. Due to developments in the field of linguistics, language is no longer taken as an unbiased representation of the world. Rather, it is perceived as an interrelated manifestation of correlated "truth," with the expression of emotions playing a crucial role (Lüdtke, 2015).

The expression of emotions through communication is a multifaceted phenomenon that involves verbal, vocal, and kinesic elements. Emotions are conveyed through both verbal and nonverbal means. The current investigation centers on the linguistic aspect of affect, specifically the vocabulary used to express emotions. Nonetheless, non-verbal communication holds equal significance and is closely linked with the verbal articulation of emotions.

According to Bednarek, there exists a distinction between two types of language related to emotions (Bednarek, 2008). The first type is language about emotions or emotional conversations, which refers to linguistic expressions that denote affect or emotion, such as love, hate, joy, etc. The second type is language as emotion or emotional talk, which covers linguistic manifestations that serve as conventionalized responses or signals of speakers' emotions, such as intonation, interjections, diminutives, paralinguistic resources, and others.

Given that the focus of this thesis pertains to the domain of emotions, encompassing their expression, evolution, and utilization, it is imperative to undertake a comprehensive examination of select emotion models originating from the disciplines of psychology and linguistics. According to Bisquerra Alzina, there exist various models that account for emotions, with a total of 35 distinct emotions being identified (Bisquerra Alzina, 2009). The categorization of emotions in scholarly

literature is typically based on either the "discrete" or "dimensional" theories (Cowen & Keltner, 2017). However, Scherer proposes three distinct models, which include basic theories of emotion, constructivist emotion theories, and appraisal theories (Scherer, 2009). The literature also addresses the universality or cultural specificity of emotions.

According to Alba-Juez's findings, the differentiation between emotion talk and emotional talk, which respectively correspond to Kaplan's descriptive and conveyed meanings, is not entirely straightforward (Alba-Juez, 2018). This is because both types of talk can co-occur within a single speech, as exemplified by the phrase "I love that!" where the speaker's intonation conveys excitement (an aspect of emotional talk) while simultaneously describing their current feelings or mood (emotion talk). Efforts to define and comprehend emotion in language are present not only in applied linguistics but also in various branches within the language sciences, such as cognitive linguistics, psycholinguistics, linguistic anthropology, and conversation analysis.

Scherer provides a formal definition of emotions in the field of general psychology "as episodes of coordinated changes in several components (including at least neurophysiological activation, motor expression, and subjective feeling but possibly also action tendencies and cognitive processes) in response to external or internal events of major significance to the organism" (Scherer, 2009).

Ortony and other scholars have presented a theoretical framework for comprehending emotions, which is grounded in the evaluation theory of cognitive science (Ortony et al., 1988). This framework is known as the OCC model, an acronym derived from the surnames of the authors Ortony, Clore, and Collins. The OCC model categorizes emotions into a hierarchical structure of 22 types based on their valenced responses to various stimuli, such as events, agents, and objects.

In contrast, Bisquerra Alzina classifies emotions into 35 distinct types (Bisquerra Alzina, 2009), while Scherer only identifies three types (Scherer, 2009).

The OCC model provides an analysis of emotions based on their underlying causes and the manner in which they elicit specific emotional responses, as well as the potential interrelationships between various emotions.

A thorough understanding of the emotional content conveyed in a particular text or discourse necessitates an examination beyond the mere polarity of words, the application of affective affixes, or the use of emotive syntactic structures. An academic perspective on emotion through discourse involves a comprehensive analysis of various modes of communication, with the aim of considering all the factors that influence the phenomenon. According to (Alba-Juez & Mackenzie, 2019) emotions can be conveyed through three distinct channels: (1) observable physical manifestations such as trembling or blushing, (2) non-verbal cues such as gestures or laughter, and (3) verbal means such as intonation, interjections, affective vocabulary, expressive speech acts, emotional metaphors, and emotional implicatures.

The present argument posits that in order to fully comprehend and analyze a discourse's emotional capacity, it is necessary to examine its macrostructure and the various contextual factors that influence the exchange of information between the speakers. It is contended that a critical element of context that is essential for the suitable manifestation and comprehension of emotion pertains to the anticipations of both the speaker and the listener (Dijk, 2014).

Over the last 50 years, the majority of researchers in the field of emotion have relied on their personal instincts. If one assumes that each category of emotions represents a uniform collection of repetitive prearranged elements, then a number of inquiries naturally emerge which are: What are the various categories or classifications of emotions? What is the quantity? What is the definition of emotion? What constitutes an emotion? Despite extensive research spanning several decades, these inquiries have remained largely unresolved. There exists a temptation to anticipate that the previous questions shall be conclusively resolved through the implementation of improved experimental designs, heightened measurement

precision, and more advanced analytical methodologies. However, an alternative scenario involves the potential that these questions may remain unsettled due to the presence of flawed underlying assumptions. While a few questions have been answered before, there is no unanimous consensus among linguists and writers regarding a definitive and accurate response.

Lakoff has defined emotion as an essentially contested concept, as there is no complete consensus regarding its definition despite the widespread acknowledgement of its existence (Lakoff, 2016). There exists a multitude of interpretations attributed to the concept of emotion, however, empirical investigation appears to encounter difficulties in reaching a definitive resolution.

In brief, as per the works of (Rager, 2009) and (Clark & Groves, 2012) emotions pertain to affective encounters, albeit the precise delineation of emotions remains somewhat ambiguous. As mentioned before, there exists a variance in the definition of emotion among linguists, thus rendering a precise definition of emotion elusive and may take more time to have the best agreeable definition.

1.2. Emotion contagion

When we are greeted by another person who is smiling at us, it is human nature to return the gesture. When others approach us with a frown, our natural reaction is to frown as well. According to (Wood et al., 2016) such copying of smiles, frowns, or other emotional expressions frequently occurs within milliseconds and without us being fully cognizant of it. By imitating the facial expressions of other people, we can gain insight into the emotions that they are experiencing and feel emotions that are comparable to theirs. Because of these feelings, we are therefore vulnerable to acting in a particular manner for a variety of reasons. This kind of emotional contagion can either be positive or negative. A demagogue is an example of a person who can stir up people's anger and cause them to act violently; this would be an example of negative

emotional contagion. On the other hand, an example of positive emotional contagion would be when a leader of a company smiles frequently, is generally nice and cheerful toward employees, and generates positive feelings throughout the staff.

The act of reflecting and disseminating positive or negative emotions has real-world consequences. For instance, a study published in *Accident Analysis and Prevention* found that negative emotional contagion in the workplace, such as wrath, led to an increase in cognitive errors and workplace accidents. Positive emotional contagion led to reduced cognitive errors and accidents (Petitta et al., 2019)

The analysis of public reactions to events like natural disasters, wars, political events, and news are just a few of the many possible uses for emotion analysis. Other applications include the recommendation of entertainments like movies, books, music, and pictures that are suitable for users' current mood (Cambria et al., 2011) and the analysis of social responses to public events (O'Connor et al., 2010).

Rule-based systems, on the other hand, have problems with scalability, and the knowledge gained for analyzing one type of text cannot simply be applied to analyzing another type of text. The majority of today's emotion analysis software relies on machine learning (ML) techniques (Sun et al., 2014). Previous research on emotion analysis has attempted, in the context of emotion analysis tasks, to categorize the feelings that are conveyed throughout an entire piece of text, such as a sentence, a paragraph, a document, and so on (Calvo & Kim, 2012).

1.3. Emotion versus feeling

The connection between emotions and feelings is consistently cited as one of the most perplexing aspects of studies into emotions. Affective scientists consider a variety of traits to be components of emotion. One of these features is the subjective experience of emotion, which is referred to as feeling. The fact that the terms "emotion" and "feeling" are frequently used interchangeably may be due to the fact that, for lay

people reflecting on their own experiences, feelings are the aspect of emotion that is most readily accessible to their conscious awareness and, as a result, the one that stands out the most.

In his seminal paper "What is Emotion" (1884), William James distinguished the experience of feeling terrified from the perception and bodily response to seeing a bear. However, early emotion theorists, like James, emphasized feelings as an important component of emotion. In spite of this, the majority of studies on emotions in the modern day acknowledge that there are various responses that can convey an emotion despite not being dependent on sensation (LeDoux, 1996).

When experimenting about non-human animals, it is essential to make this distinction because other species do not have access to the subjective experience that humans do. However, other types of emotional responses, such as physiological changes, can be easily measured and have consistent patterns across species. In humans, there is evidence that the subjective experience of emotion does not always correspond with other expressions of emotion (Winkielman et al., 2005). This evidence provides support for the suggestion that the subjective experience of emotion is neither essential nor necessary to determine that an emotion has taken place.

According to Damasio, a neuroscientist, the term "emotions" is his preferred terminology. He defines emotions as intricate and automated action programs that have been developed by evolution. These programs are triggered by external stimuli that are related to the exteroceptive senses, such as vision, hearing, taste, and smell. Additionally, they are instinctual in nature, meaning that they are biologically predetermined (Mercer, 2010). He distinguishes between emotions and feelings, which to him are "composite perceptions of what happens in our body and mind when we are emoting.

However, a cognizant and personal encounter, or sensation, is a prevalent attribute of emotion, alongside other affective conditions, such as mood. Damasio

defines emotions and feelings as he says “I define emotion as a subjective experience of some diffuse physiological change, whereas a feeling is a conscious awareness that one is experiencing an emotion. In my opinion, what Damasio says is totally true, humans develop feelings when they experience a certain emotion due to psychological or physiological factors. We can feel sad because of some negative events or incidents that have happened, the negative emotion will take over us and lead us to feeling sad or miserable.

1.4. Categorization of emotions

The classification of emotions has been a topic of significant discussion across various domains of psychology, affective science, and research on emotions. The methodology primarily relies on two prevalent approaches, namely categorical (termed discrete) and dimensional (termed continuous).

The initial methodology involves categorizing emotions into a finite set of classes. Several scholars have conducted empirical research to ascertain the fundamental emotions (Kerkeni et al., 2017). In 1897, Wilhelm Max Wundt put forth a proposition regarding emotions, suggesting that they can be characterized by three dimensions: (1) tension versus relaxation, (2) pleasant versus unpleasant, and (3) stimulating versus calming.

The PAD emotional state model, developed by Albert Mehrabian and James Russell, is a three-dimensional framework that encompasses pleasure, arousal, and dominance. In 1977, James Russell proposed a well-received dimensional model. Russell's model, in contrast to previous three-dimensional models, is characterized by a two-dimensional structure that encompasses two key dimensions: arousal (or activation) and valence (or evaluation) (Sarprasatham, 2015).

1.4.1. Basic emotions

According to Darwin's seminal work which is about *The Expression of Emotion in*

Man and Animal (1872/2002), there exists a limited number of emotions that are universally experienced by all human beings. The genesis of this concept was derived from his peers who had conducted research on diverse societies across the globe. Darwin's contemporaries recounted comparable anecdotes regarding the affective experiences of individuals from diverse societies, such as the ubiquity of facial expressions denoting happiness and sadness. Darwin posited that the existence of a universal language for the expression of emotions implies a common emotional experience across cultures.

In a more contemporary context, the investigation of emotional expression through facial cues was conducted by Paul Ekman and his associates. Their findings propose the existence of six fundamental emotional expressions, namely happiness, sadness, fear, anger, disgust, and surprise (Ekman & Friesen, 1971). Each of these facial expressions is distinguished by a distinct subset of muscular movements in the face. The capacity to communicate emotional expressions seems to be inherent. These facial expressions can be observed in infants as well as in individuals who have been blind since the time of birth and have not had the chance to visually perceive and imitate these expressions. According to Ekman's research in 1994, it has been confirmed that identical expressions on the face are present in various cultures, albeit their frequency of manifestation is influenced by cultural standards.

Research investigating the vocal manifestation of emotions has also yielded certain indications of fundamental emotions (Scherer, 2003). According to this study, there is a possibility of the existence of fundamental human emotions, as facial expressions can serve as an indicator of one's emotional state. The issue of whether the modeled facial expressions are indicative of distinct states has been a subject of contention (Barrett, 2006). Despite extensive attempts, there is limited empirical support to indicate that distinct autonomous reactions correspond to these fundamental emotions (Mauss et al., 2005).

Scientific study investigating the neural circuitry involved in perceiving basic

emotions suggests the existence of a distinct neural circuitry for certain fundamental emotional expressions. However, there is also considerable similarity between the neural patterns involved in perceiving various expressions on the face (Calder & Young, 2005).

The utilization of fundamental facial expressions has been found to be advantageous in evaluating perspectives on emotions as well as eliciting equivalent emotional reactions in individuals within the context of emotion investigation. Nevertheless, it is crucial to recognize that these six basic emotions fail to encompass the full spectrum of our emotional encounters (Bogacz, 2016) study involved the compilation of a comprehensive list of emotion-related vocabulary from various lexicographic sources, resulting in a total of 590 different terms. Several classifications have been suggested to comprehend the vast array of terms and associated emotions, such as cognitive versus non-cognitive, higher versus lower, simple versus complex, and positive versus negative emotions. For a considerable period, psychological researchers and philosophers have endeavored to differentiate between primary and secondary emotional expressions, and consequently establish a framework of fundamental emotions, as illustrated in the table below (Bogacz, 2016.)

Table 1

Basic Emotions (Bogacz, 2016)

Descartes (1649)	Ribot (1912)	Watson (1924)	Plutchik (1980)	Ekman et al. (1982)	Johnson-Laird & Oatley (1987)	Goleman (1995)
1.Admiration	1.Fear	1.Fear	1.Joy	1.Anger	1.Anger	1.Anger
2.Love	2.Anger	2.Anger	2.Sadness	2.Disgust	2.Disgust	2.Sadness
3.Hatred	3.Love	3.Love	3.Anger	3.Fear	3.Anxiety	3.Fear
4.Desire	4.Sexual		4.Fear	4.Joy	4.Happiness	4.Enjoyment
5.Joy	feelings		5.Trust	5.Sadness	5.Sadness	5.Love

6.Sadness	5. Egoistic feelings		6.Disgust 7.Surprise 8.Anticipation	6.Surprise		6.Surprise 7.Disgust 8.Shame
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According to the table above, basic emotions have not been categorized by only one or two psychologists or linguists, it has been categorized by many such as the examples above. This shows us the significance of basic emotions and their effect on human's life.

1.4.2. Mixed emotions of negative and positive

When it comes to effects that incorporate two opposed valenced emotions at once (i.e., mixed emotions), emotions can often be more complex than the concepts we have to express how we feel. Mixed emotions can be described as affective encounters that involve the simultaneous activation of two emotions, typically with opposing valence, an example of this would be experiencing both happiness and sadness). Mixed emotions have been defined by certain researchers as the correlation within an individual between positive affect and negative affect, with values closer to zero indicating higher levels of emotional intricacy. This statement suggests that the experience of mixed emotions can occur chronologically, thereby indicating that mixed emotions may also be examined as a characteristic. However, within the scope of the current study, mixed emotions are defined as temporary emotional states that encompass two contrasting effects (Berrios et al., 2015).

Positive and negative impacts occurring simultaneously is what we refer to as mixed emotions. A subgroup of emotion combinations, known as mixed emotions, are any combination of multiple emotions that have the same valence or opposing valence. Excitement, hope, and happiness are only a few examples of positive emotions. Fear, sadness, and disgust are examples of negative emotions. This suggests that there's a good chance conflicting feelings will arise in a variety of forms.

Negative emotional states, such as sadness and fear, manifest as individually perceived disagreeable and unwanted sensations. Extensive documentation suggests that negative emotions tend to exert more potent effects on individuals' lives in comparison to positive emotions (R. F. Baumeister et al., 2001). Furthermore, according to Baumeister, negative emotions play a role in self-management, which pertains to an individual's ability to govern their conduct towards advantageous consequences (Baumeister, 2018). Negative emotional states, therefore, cannot be exclusively categorized as being unfavorable.

Negative emotions can be described as “as an unpleasant or unhappy emotion which is evoked in individuals to express a negative effect towards an event or person” (BSc, 2019).

Insufficiently controlled anger has been demonstrated to have a significant impact on an individual's well-being and health, with anger being recognized as the most detrimental negative emotion in this regard (Ph.D, 2021) there is a correlation between anger and several health issues such as hypertension, cardiovascular ailments, and digestive disorders. As demonstrated by Fredrickson in the broaden-and-build theory, negative emotions have a tendency to be concentrated and linked to particular thought-action patterns (Fredrickson, 2013). For instance, anger is often associated with the desire to eliminate obstacles.

Negative emotions refer to any affective state that elicits feelings of misery and sadness. The experience of these affective states can engender negative attitudes towards oneself and others, leading to a decrease in self-assurance, self-regard, and overall contentment with life. Typically, these occurrences are concomitant with adverse circumstances, such as unhappiness, discontentment, and unpleasantness.

The presence of negative emotions has the potential to impede our zest for life, contingent upon the duration of their impact and the manner in which we articulate them. The affective states in question are not solely characterized by negative valence, but also impede one's ability to engage in typical activities and hinder the attainment

of desired outcomes. It is noteworthy to acknowledge that all emotions hold significance, including those that are perceived as negative. Experiencing such emotions in specific contexts or situations is considered a typical response. When emotions stay and disrupt an individual's daily functioning, they can develop into problematic issues.

A multitude of factors can give rise to negative affective states. Occasionally, they may stem from individual encounters or occurrences. A variety of emotions are frequently classified as negative, with certain emotions being more prevalent than others. These emotions include anger, fear, anxiety, disappointment, hatred, jealousy, guilt, and sadness. Although negative emotions are typically a common reaction to a particular occurrence or individual experience, their impact on our lives can be significant if left ignored or unresolved.

Positive emotions are known to induce a cognitive state that facilitates extensive deliberation, thereby broadening an individual's consciousness. Individuals who experience positive emotions are more likely to exhibit heightened visual acuity, increased social engagement, and a greater propensity for diverse behavioral responses, as compared to those who experience negative emotions. Positive emotions are linked to heightened attention and more comprehensive knowledge manufacturing, which can lead to the development of social and personal assets in the future (Gregersen et al., 2014). Scientific research suggests that positive emotional experiences can lead to increased resilience by creativity, social interaction, and improved performance through open-minded coping strategies (Fredrickson, 2013) .

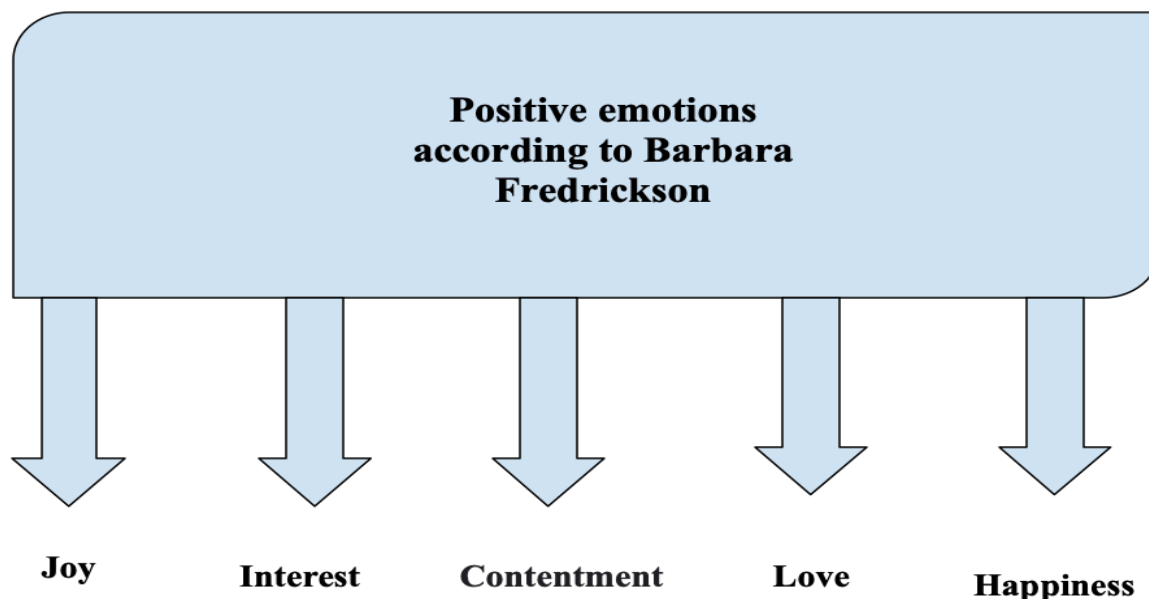
Human behavior and adaptation depend on having positive emotions. They aid in setting objectives and overcoming obstacles, encourage creativity and problem-solving, promote resilience, establish attachment to loved ones, lay the foundation for personal self-regulation, and direct the behavior of societies, social systems, and countries. Because they encourage social connectivity and charitable activities, these emotions are thought to increase the quality of interpersonal relationships.

Expressing positive emotions is commonly interpreted as a signal of affiliation, indicating a desire to convey friendliness and a readiness to collaborate. Thus, individuals who encounter and exhibit a greater degree of positive affectivity are inclined towards adeptly sustaining interpersonal connections. Numerous research studies have demonstrated that positive emotions possess the ability to counteract or mitigate the harmful impacts of negative emotions, thereby promoting psychological resilience and well-being. A comprehensive analysis of long-term and experimental investigations has demonstrated that positive emotions frequently antecede and forecast favorable outcomes in the areas of mental health, social relationships, and employment, and are not solely attributable to positive outcomes.

According to Barbara Fredrickson, a social psychologist who developed the “Broaden and Build Theory”, there are five basic positive emotions (Figure 1).

Figure 1

Positive emotions



In addition to the previously mentioned positive emotions, a plethora of other affective states exist, including but not limited to awe, satisfaction, serenity, amusement, gratitude, hope, pride, and inspiration. The utilization of emotions is not

only prevalent in everyday life but also extensively employed in the film industry to establish a connection between the viewers and the movie, evoke affirmative sentiments, and engender a constructive impact on individuals' lives. It has been observed that individuals tend to view Romantic/Comedy genres or other genres of films that elicit positive emotions and impact when experiencing stress or low mood. Certain emotions appear to be more commonly utilized and prevalent in films, potentially due to the cultural context, lifestyle, or surroundings of the characters and filmmakers involved.

1.5. Dimensions of emotions

Classifying the variety of emotion and affect states in accordance with a few important criteria is another strategy that has been applied in the scientific exploration of emotion. The Circumplex model captures the main qualitative method utilized in emotion and affects research. According to this algorithm's two categories of arousal (activation-deactivation) and valence (pleasant-unpleasant), a variety of emotional responses and affective states can be classified (Russell & Barrett, 1999).

Arousal pertains to the degree or magnitude of the physiological reaction (or subjective assessment of physiological response) to a stimulus and the activation of energy. Valence pertains to the extent to which an individual's experience is characterized by positivity or negativity. The Circumplex model employs these categories as a basis for building a structure that is capable of encompassing a spectrum of emotional and affective states. Discrete emotional states such as sadness, fearfulness, excitement, and nervousness are recognized in the field of emotionology.

The Circumplex theory posits that separate states may be comprehended as fluctuating alongside the spectrum of arousal and valence. Both sad and fearful emotions are aversive, however, fearful emotions are more arousing and activating than sad emotions. Both excited and nervous contends are arousing, however,

excitement is typically associated with positive emotion while nervous is typically associated with negative emotion. A potential benefit of this type of approach is that constraining categories of responses to a limited number of dimensions could potentially reduce the impact of examining obstacles on the subjective evaluation of a person's emotional state.

Additionally, physiologically and neuromodulatory characteristics that have been thoroughly studied and may be evaluated throughout different groups reflect the aspect of arousal (LeDoux, 1996). Physiological markers can also be used to measure valence albeit these may work best when the stimulus that elicits the emotion also has a high level of arousal (Lang et al., 1990).

Research on the neural principles underlying arousal and valence has revealed notable distinctions between the parts of the brain that respond to valence and those that respond to arousal (Anderson & Sobel, 2003). However, certain brain regions may exhibit greater sensitivity to certain combinations of arousal and valence (Cunningham, 2008).

A possible drawback associated with employing the Circumplex model for capturing affective experience pertains to the infrequent utilization of emotion boundaries in daily life. When examining and characterizing emotions in non-laboratory settings, individuals often employ more precise and intricate depictions of their affective condition.

1.6. Emotion expression in language

Language and emotion are unrelated, according to the laws of logic. The words we use undoubtedly have an impact on our feelings, and we are able to verbalize our emotions (or the emotions we observe in others) after the event. The connection with regard to language and emotion is often thought to only go so far, though. This logic-based viewpoint is supported by numerous modern psychological theories of emotion.

According to these viewpoints, emotions are physical entities that are fundamentally different from the processing of language or concepts (Fontaine et al., 2013). However, a rising body of psychological studies indicates that language may have a more profound impact on emotions than previously believed by the general public or scientists.

Certain individuals may question whether emotion has any connection to language or believe that emotion isn't able to be the subject of rigorous scientific study. In reality, between linguists and other academics, this has long been a prevalent notion. However, happily, this was old news. According to today's news, emotion is important in all scientific disciplines, but it is particularly important in linguistics since it is essential for comprehending human nature as well as human spoken language and interaction.

In fact, when people experience emotions, they might not just physically exhibit their inner states (such as blushing or changing their facial expressions), but they may also engage in speaking actions that are personal in personality and have specific repercussions. When they do this, speakers both make certain characteristics of the cognitive, social, and discourse systems they are a part of manifest and have an impact on them. Language both influences and is influenced by emotion: how we feel can have an impact on how we speak and communicate that feeling, and conversely, how we name or discuss emotions can have an impact on how we feel those emotions. Although other animal species may convey some fundamental emotions nonverbally, they most certainly cannot communicate about them (Alba-Juez & Mackenzie, 2019). Probably, nothing is more comparable to human beings than the verbal manifestation of emotion.

The investigation of the indicative function of language and the linguistic code in general constituted the primary areas of focus in linguistic research throughout the 20th century. For those dealing with factual knowledge, language was considered to be an abstract and logical tool. It was almost entirely ignored that language is also real

and is heavily influenced by and packed with emotion. The world of academic and humanistic studies, however, began to consider that discourse and language are a lot broader than simply a code or certain grammatical, morphological, or phonological standards: the pragmatic, cognitive, and emotional aspects of human interaction go beyond the boundaries of the linguistic code, and these factors had to be considered and demonstrated in the course of the study.

Linguistic scholars have adopted a more empirical and rational approach to examining the phenomenon, which is leading them to support the assertion made by Ochs and Schieffelin in 1989 that "language possesses an emotional core." As the observations made by multiple researchers, it is evident that emotion plays a crucial role in all forms of interaction and is present across every level of linguistics (Alba-Juez, 2018) .

The scientific research on language and emotion has been thoroughly reviewed in the past few years (Lindquist & Gendron, 2013), and it details the different ways that language affects continuing experiences and perceptions of impact through opinions and encounters of emotion (anger, disgust, fear, sadness, etc.). According to some researchers, it has been shown that people's ability to understand the meaning of emotion terms also affects their capacity to recognize those feelings in others (Lindquist et al., 2014). People view posed emotional facial expressions (wrinkled noses, scowls, wide eyes, and frowns) as solely undesirable when they lack the ability to understand the meaning of emotion terms like "disgust," vs. "anger," "fear," "sadness," etc. (Lindquist et al., 2014). These results show that grasping the distinct interpretation of emotional facial expressions requires access to the deeper implications of emotion words (and the concepts they represent).

1.7. Non-verbal means of expressing emotions

Non-verbal communication encompasses a set of messages that are not articulated through language and can be interpreted to generate meanings that may either

complement, conflict, replace, accentuate, or coexist with the verbal message (Dobrescu, 2014). Dobrescu and Lupu highlight the significance of this mode of communication, as evidenced by the findings of Mehrabian, who is an American researcher, Mehrabian's research revealed that individuals respond to communication as follows: 8% to verbal language, 23% to vocal tone, and 69% to nonverbal cues (Dobrescu & Lupu, 2015). Research indicates that timeliness is particularly relevant to nonverbal communication, as it enables information to be processed 4.5 times more rapidly than in instances of verbal communication.

The nonverbal cues conveyed through bodily movements can often communicate more effectively than spoken language. The most recent hypothetical studies in psychology have confirmed that emotions play a significant role in decision-making and rational thinking. In everyday discourse, individuals convey a range of emotional states. The realm of human communication encompasses both verbal and nonverbal forms of expression. Non-verbal communication refers to the exchange of information or cues without the use of spoken or written language. The mentioned encompasses perceptible indications, such as bodily movements (kinesics) and outward characteristics (Santhoshkumar & Geetha, 2019).

The identification of human emotion can be achieved through the observation of body language and posture. The body's alignment and positioning, commonly referred to as posture, conveys nonverbal cues that are not conveyed through speech or facial expression. Human posture can be utilized to discern the emotional state of an individual situated at a considerable distance. Therefore, the identification of human emotions via non-verbal communication can be accomplished by capturing bodily movements (Santhoshkumar & Geetha, 2019). Recent research indicates that individuals possess the ability to effectively interpret emotional signals conveyed through nonverbal channels, enabling them to draw conclusions regarding the emotional conditions of others.

Gestures refer to a specific set of bodily movements. The execution of the task

is primarily carried out by the cranial region, upper extremities, and upper limbs. The combination of these cues effectively conveys both affective states and contextual information during social interactions. The identification of emotions through human body movement has numerous applications, supported by findings from psychological research. Several researchers have provided definitions for nonverbal communication who define non-verbal communication as pertains to the transmission of unspoken messages that extend beyond verbal language (Pilu & Hardianto&Riyadi, 2019). This mode of communication involves the conveyance of silent admiration messages through various means, such as gestures, body language, posture, tone of voice, and facial expressions. Non-verbal communication pertains to the bodily gestures and vocal cues, such as haptics and proxemics, utilized by the speaker. A person's appearance also plays a role in this type of communication.

According to the findings of a study conducted by Bambaeroo and Shokpour, silent speech holds significant value in the routine social interactions of individuals and has a considerable impact on their likelihood of succeeding or failing in personal and professional encounters (Bambaeroo & Shokpour, 2017). This assertion corroborates the research findings that non-verbal communication is a more nuanced and efficacious mode of conveying value than verbal communication.

As an illustration, a basic form of nonverbal communication, such as nodding or smiling during a dialogue, can effectively transmit information or cues with greater ease than verbal language. The significance of non-verbal communication lies in its ability to convey our emotional states. A range of affective states, including but not limited to happiness, satisfaction, confidence, surprise, eagerness, fatigue, stress, and sadness. The majority of these are conveyed via distinct types of nonverbal means such as bodily gestures and facial expressions, eye contact and postures.

The attainment of shared understanding can be facilitated by the analysis and interpretation of nonverbal signals. For instance, the act of shedding tears can serve as an indicator that an individual has experienced a significant event or circumstance,

thereby potentially eliciting assistance from others. Nonverbal cues are the initial stimuli perceived by our audience prior to any verbal communication. The non-literal expressions can serve as a means of conveying emotions through visual cues, while the verbal communication conveys a distinct message. The utilization of non-verbal cues is beneficial in conveying intended messages, managing complex situations, and fostering robust interpersonal connections within personal and professional settings. According to (UKEssays, 2018), facial expression serves as a fundamental form of nonverbal communication within human interactions.

Various forms of nonverbal means such as facial expressions, speech quality, and physical signals of the body of a person can be utilized by individuals to convey their emotions.

- *Facial expressions:* Six distinct facial expressions that exhibit innate cross-cultural characteristics have been identified (Ekman & Friesen, 1971). These expressions include happiness, surprise, disgust, sadness, anger, and fear, and are discerned through the use of a facial action coding system (FACS), which is widely utilized for the purpose of manually coding facial expressions to recognize emotions (D’Mello & Graesser, 2010) as well as for machine coding. Research has indicated that the accuracy of automated systems for detecting affect is inferior to that of human beings (Lavoué et al., 2020) .

- *Vocal cues:* Apart from facial expressions, vocal cues are a significant modality for conveying emotions. The act of speaking is a significant mode of communication that is imbued with emotional content. Beyond conveying semantic meaning, the vocal qualities of speech also provide cues about the speaker's emotional state. Vocal communication of emotion refers to the process wherein speakers express emotions by modulating nonverbal aspects of their speech, and listeners utilize the nonverbal aspects of speech in order to make inferences about the emotional experience of the speaker (S. Cortes et al., 2017). The concept of voice pertains to the expression of emotions (Akçay & Oğuz, 2020) through both explicit linguistic

features of verbal utterances and implicit paralinguistic features, such as vocal characteristics. As indicated by previous research, levels of tone and intensity are correlated with increased levels of arousal (Kazemitabar et al., 2021).

- *Posture*: The detection of emotions can be effectively facilitated through posture, as it serves as a prominent medium for exhibiting nonverbal leakage of emotions. Compared to facial detection and voice paralinguistics, posture is less susceptible to modification. This makes it a valuable tool for emotional detection. The human body presents a diverse range of patterns that serve as a means to discern emotional states (Calvo & D'Mello, 2010) in accordance with established cultural norms (Butler et al., 2007). Body language is the most effective way to convey emotions such as pride and embarrassment (Kazemitabar et al., 2021). Several studies have endeavored to automatically identify different emotions based on overt bodily movements (Calapatia & Suarez, 2018) utilizing automated posture detection sensors, such as those that measure mouse click pressure (Scheier, 1976). Specific body movement can occur when experiencing a specific type of emotion, for example, people usually cover their face with their hands when they feel sad. It is also common to move your hands a lot or to point fingers when you are angry. Leaning the shoulders is also a type of posture that most people do when they express love.

Nonverbal means have been found to be associated with more intricate correspondence, such as empathy and dominance, as per Knapp and Hall's research in 2006. The physical expression of empathy can be demonstrated through various nonverbal cues such as a forward-leaning posture, close physical proximity, increased eye contact, open body language, direct body introductions, and reduced eye movement (Hall et al., 1995).

1.8. Verbal means of expressing emotions

The development of an emotional vocabulary is crucial for effective verbal expression of emotions. The greater the level of specificity employed in verbalizing one's

emotions, the lower the degree of ambiguity that the recipient of the message will encounter during the decoding process. By enhancing our emotional lexicon, we can effectively communicate the degree of emotional arousal we are experiencing, ranging from low to high intensity. According to Hargie, the intensity of emotions can be categorized into mild, moderate, and intense (Hargie, 2016). For instance, happiness can be classified as mild, delighted as moderate, and ecstatic as intense. Similarly, ignored can be categorized as mild, rejected as moderate, and abandoned as intense. In addition to expressing the magnitude of one's affective experiences, it is possible to linguistically reframe emotions in a manner that facilitates greater regulation.

The act of articulating one's emotions through verbal means has been shown to offer various advantages. The literature has extensively documented that the act of expressing emotions in written form is linked to favorable physiological outcomes (Sheese et al., 2004).

The utilization of language that begins with *I* can facilitate the expression of emotional ownership. This may engender a sense of agency, however, it may also promote effective communication by avoiding the attribution of blame or defensiveness to our interlocutor. As an alternative to expressing frustration through informal language such as *You're making me crazy!*, a more academic approach would be to articulate the underlying emotional state in a more objective manner. For instance, one could say *I am beginning to experience heightened levels of anxiety due to our inability to arrive at a conclusive decision*. Nonetheless, situations may arise where in-person interaction is unfeasible or unwanted, thereby posing a challenge to the articulation of affective states.

Emotions can be expressed verbally through words, tone of voice, grammatical structures and phrases. Certain words, such as *adore, love, like, want*, etc. can express a positive emotion such as love. It is very common that people shout or yell when they are angry or upset, high-pitched voices can be used to express a negative emotion

such as anger.

1.9. Non-cognitive emotions

The standard depiction of the non-cognitive process was initially formulated by Paul Ekman in 1977. Subsequently, Paul Griffiths has integrated Ekman's model into his own concept of emotions in 1997. This section aims to provide an overview of Ekman and Griffiths' characterization of the non-cognitive process.

The Ekman model comprises two distinct structures that are in close contact with each other, namely an automatic appraisal structure and an affect programme. Griffiths employs an alternative approach in characterizing the model, wherein he regards Ekman's two mechanisms as a unified system, denominated as the effect program. According to Griffiths, it has been proposed that distinct affect programs exist for various emotions, including surprise, fear, anger, disgust, sadness, and joy (Griffiths, 1997, p. 97).

Describing the automatic appraisal mechanism, Ekman says: “There must be an appraiser mechanism which selectively attends to those stimuli (external or internal) which are the occasion for activating the affect programme ... Since the interval between stimulus and emotional response is sometimes extraordinarily short, the appraisal mechanism must be capable of operating with great speed. Often the appraisal is not only quick but it happens without awareness, so I must postulate that the appraisal mechanism is able to operate automatically. It must be constructed so that it quickly attends to some stimuli, determining not only that they pertain to emotion, but to which emotion, and then activating the appropriate part of the affect programme (Ekman, 1977, p. 58)”.

Ekman has identified particular triggers, referred to as elicitors, that can be detected by the automatic appraisal mechanism. The elicitation techniques employed can exhibit cultural and individual variations. At a broader level, there exist commonalities among the stimuli that trigger each emotional response. Ekman

provides several illustrations as examples.

“Disgust elicitors share the characteristic of being noxious rather than painful; ... fear elicitors share the characteristic of portending harm or pain. One of the common characteristics of some of the elicitors of happiness is release from accumulated pressure, tension, discomfort, etc. Loss of something to which one is intimately attached might be a common characteristic of sadness elicitors. Interference with ongoing activity might be characteristic of some anger elicitors (Ekman, 1977, pp. 60–61)”.

Griffiths posits that Ekman's concept of an elicitor encompasses a "biased learning mechanism" that facilitates the acquisition of certain information while impeding the acquisition of others. According to Griffiths, the acquisition of fear is comparatively easier for humans in the case of snakes as compared to flowers (Griffiths, 1997, pp. 88-89). Additionally, the aforementioned structure would possess a certain degree of memory, wherein it would retain data pertaining to categories of objects that were previously evaluated as warranting an emotional reaction (Griffiths, 1997, p. 92).

Ekman provides several illustrations as examples, he outlines a second mechanism, referred to as the affect system, which regulates the different components of the emotional response, including the skeletal muscle response, facial response, vocal response, and central and autonomic nervous system reactions. This concept has also been discussed by Griffiths (Griffiths, 1997). As Ekman's assertion, there exists a mechanism that retains the patterns for intricate and organized reactions, and when activated, it governs their manifestation

Griffiths notes that the impact of applications, which encompass the entire system according to his terminology, exhibit several characteristics that Fodor (1983) recognized as being present in modular processes. Specifically, upon presentation of the suitable stimulation to the system, the initiation of the response is obligatory, indicating that once it commences, it is impervious to interference or cessation.

According to the source from 1997, the programs that are impacted are also isolated or separated from other cognitive functions (pp. 93-95). It seems that Ekman had recognized the modular characteristic of this system, as evidenced by his statement, "The subjective experience of certain emotions being out-of-control is attributed to the challenge of interfering with the affected program's operation, its rapidity, and its ability to elicit responses that are difficult to voluntarily cease" (1977, p. 58).

According to Ekman and Griffiths, the previous mentioned system is responsible for a considerable portion of the emotions that individuals encounter. However, they do not contend that it encompasses all emotions. According to Ekman, the automatic appraisal mechanism represents a type of appraisal mechanism, while he also posits that cognitive appraisals may be employed on certain occasions (Ekman, 1977). Griffiths advocates for the position that the colloquial term "emotion" does not refer to a singular psychological category. The author posits that certain emotions are subject to cognitive mediation and social construction, in addition to the impact of programmatic emotions (Griffiths, 1997).

1.10. Comparison between American and British films

For several decades, American films have held a prominent position in the global cinema industry. The substantial quantity of Hollywood movies exhibited in movie theaters throughout the United Kingdom has potentially hindered the advancement of British cinema.

Based on statistical data, Hollywood films generate twice the revenue of British films at the box office. This suggests that a larger audience watches Hollywood movies compared to British movies. Assuming that the quality of a film is positively correlated with its viewership, one could infer that Hollywood films are superior to British films.

The United Kingdom initially shared a similar trajectory with the United States in terms of the development of the film industry. The initial iteration of the medium

lacked chromatic diversity, auditory accompaniment, and suffered from suboptimal visual quality. Over the course of time, there was a transformation in the field of cinema, with advancements being made both technically and artistically. In approximately 1913, American filmmakers ventured to Britain and commenced the production of films within its borders. The occurrence of World War One resulted in the cessation of the aforementioned activity, leading to the departure of American personnel and subsequent abandonment of numerous operational studios in the United Kingdom. Despite the initial benefits, the financial constraints resulting from the war and Britain's outdated production methods ultimately led to a dearth of funding for British films. As a consequence, the British populace developed a proclivity for American cinema, leading to a dearth of domestic film production in 1924. During its early stages, Hollywood was making progress towards achieving success. In 1933, the film industry underwent a transformation as a group of filmmakers, including the renowned Alfred Hitchcock, collaborated to produce *Woman to Woman*, which proved to be a highly prosperous cinematic venture. A century later, Hollywood and British films have undergone significant advancements, albeit in distinct manners.

The British film industry is facing challenges in meeting the growing demands of its audiences. Filmmakers of British origin operating within the United Kingdom exhibit a heightened level of concern regarding their cultural heritage and customary practices. The filmmakers aim to avoid depicting negative aspects through their cinematic productions. Their focus on culture and image has posed a challenge to their achievement. The aforementioned films are intended for regional viewership and are not geared towards the international audience. The entertainment industry in Hollywood has undergone diversification and consolidation, establishing connections with various media and delivery platforms, thereby expanding its reach and influence to create extensive media conglomerates. The entertainment industry appears to prioritize authenticity over image management, as any negative aspects of their persona are not concealed but rather portrayed. They do not prioritize their image and

exhibit a welcoming attitude towards all cultures and traditions. Hollywood's success can be attributed to its ability to appeal to a worldwide audience.

A notable differentiation between British and American films pertains to the level of familiarity and recognition of the actors portraying the roles. Specifically, British films tend to feature lesser-known actors, whereas American films predominantly showcase globally renowned and popular actors. While there may be exceptions, it is generally observed that individuals tend to view British films without readily identifying the names of the principal characters.

The accent constitutes a significant distinction not only between American and British films but also between the respective cultures and populations of these two nations. The British accent is commonly perceived as possessing a greater degree of formality than its American counterpart. As a result, British English speakers tend to employ more refined and appropriate vocabulary and phrasing when expressing emotions verbally, in comparison to American English speakers.

Upon viewing the films, it was observed that the British films did not employ the utilization of the affirmative emotion of "interest," whereas the American films exhibited distinct instances of its usage. Romantic comedy films in the American context have been observed to center not only on interpersonal relationships, but also on professional pursuits. The characters exhibited a keen interest in various pursuits such as pursuing a career in writing, seeking career advancement, or establishing a business enterprise. In British films, my observation was that the primary focus was on the romantic and sexual aspects of the characters' lives, with little attention given to other interests (hamxx4, 2012).

Conclusion to chapter one

In conclusion, the principal aspect of emotion pertains to its characterization as a personal necessity that can serve as a driving force for individuals to pursue certain activities. The secondary factor of emotion pertains to the impact of emotion on

various aspects of an individual's behavior in the context of cognition. This influence can have a significant bearing on the outcome of an individual's life, whether it leads to success or failure. The impact of emotions on human existence is significant. Despite the efforts of linguists and researchers, a comprehensive definition of emotions remains elusive due to their diverse nature and ubiquitous presence in human experience

In my point of view, emotions are the psychological responses that individuals experience in reaction to various events or circumstances. The emotional response elicited by an individual is contingent upon the specific circumstances that serve as the precipitating factor for the emotion. For example, an individual may encounter a sense of elation upon receiving positive information and other individuals encounter the emotion of fear in response to a perceived threat. The experience of emotions is believed to originate from bodily sensations, while the cognitive appraisal of those sensations gives rise to the subjective experience of feelings.

Human basic emotions can be either positive or negative, some negative emotions may include (fear, anger, sadness, hatred, anxiety, etc.) while the other emotions can be positive such as (love, interest, like, joy, etc). In order to be able to express certain emotions, we need to use some types of verbal or nonverbal means, some verbal means such as using specific words or phrases to express specific emotions, intonations, grammatical structures and syntactical structure. A list of nonverbal means like posture, facial expressions, and gestures.

CHAPTER 2. VERBAL AND NON-VERBAL MEANS OF EXPRESSING POSITIVE EMOTIONS

2.1. Positive emotions in film discourse

Positive emotions are separate from pleasurable sensation and undifferentiated positive consequence and encompass pleasant or desirable environmental reactions, starting with interest and contentment to love and pleasure. These feelings are indicators of a person's general well-being or happiness, and they also promote growth and success in the future. This has been shown to be true in the areas of occupation, schooling, relationships, durability, and both physical and mental wellness.

In the ten collected movies several positive emotions occurred such as love, interest, joy, happiness, like, etc. Some of these emotions were more frequent and as an audience we could sense these emotions in both the American and British movies, the most frequent ones were love, interest and joy. These emotions were mainly expressed through a combination of verbal and nonverbal means.

In the following subsection a definition of each frequent emotion will be discussed with specific examples from the analyzed movies.

2.2. Love

Love is an emotion characterized by intense fondness and individual connection. Within a philosophical framework, love is considered a virtue that encompasses various facets of human kindness, including compassion and affection. Love holds a significant position in various faiths, as exemplified by the Christian expression, "God is love" or "Agape in the Canonical Gospels." Love can also be characterized as conduct directed towards other people or oneself, and grounded in compassion. Alternatively, actions towards others may be motivated by emotions of affection.

The term "love" can be used to describe a wide range of distinct emotions, mental states, and attitudes in English, from general happiness ("I loved that meal") to strong romantic arousal ("I love my partner"). Even in comparison to other emotional states, it is especially challenging to properly define due to the variety of purposes and meanings that it has as well as the complexity of the associated sentiments. In various situations, the word "love" can have a number of similar but different connotations. We frequently use the word "love" in an emotional context. I adore blue, pizza, and many other things. Those obviously appreciate the fact that we're using the same term as an active verb, but they all actually signify distinct things. In addition, English is largely handicapped by a lack of vocabulary to adequately express the various types of emotions. Even though it is occasionally true that the word "love" refers to an emotion or emotional state, this does not distinguish it from other emotions that theorists have considered to be fundamental. For instance, someone can harbor hate or anger toward another for a very long time, and it is entirely conceivable to feel joyful or sad (about a certain occurrence) for a protracted period of time.

The utilization of love previously mentioned in American films is not solely attributed to their Romantic/Comedy genre, but rather to the significance of evoking positive emotions within the audience during cinematic consumption. The manifestation of this affective state varies across films, despite their shared cultural and contextual origins.

2.2.1. Ways of expressing love in American movies

Love is not an emotion that can be only between two lovers (male and female) but it is an emotion that can be felt between friends, mother or father to children (or vice versa), siblings, etc. One of the most common ways to express love is through verbal means, mainly through nouns, such as *adoration*, *passion*, or *fondness*; adjectives, such as *affectionate*, *adoring*, *beautiful*, or *lovely*; sentences like *I love you*, *I like you*, *You are the best thing that has ever happened to me*, etc. or intonation.

It can also be expressed through nonverbal means, commonly such as facial expression (eye contact, smile, raising of eyebrows) and gestures, for example kissing, hugging, holding hands, touching:

Extract 1

(Josh→Cher)

Josh is having a conversation with Cher.

Josh: *You are young, and beautiful, and, uh, well...*

Cher: *You think I am beautiful?* (Clueless)

In this example, the speaker uses the adjective *beautiful* and pronounces it in a soft and lower tone of voice with slight pauses, with a deep eye contact. The conversation ends with a long kiss.

Extract 2

(Max → Lola)

Max: *I was a fool to let you go, so here I am, go big or go home. Right?*

Lola: *Shut up and kiss me already.* (A Perfect Pairing)

The conveyed emotion is the result of a combination of both verbal and nonverbal modes of communication. The characters engage in nonverbal communication through the use of eye contact, as well as physical displays of affection such as kissing and hugging. Regarding verbal communication, the speaker utters the phrase *I was a fool to let you go* in a subdued tone. The individual employs the word *fool* as a noun in order to express their affection and remorse for having relinquished their romantic partner.

Extract 3

(Becca → Mike)

Becca: *I like you almost as much as I love you and I can't wait to marry you.*

Mike: *responds nonverbally, by kissing and hugging her tightly.* (Set It Up)

In this scene, Becca uses the most popular English phrase to express love *I love you*. With a facial expression like giggling, she also uses body gestures like opening her arms in order for him to come and hug her. Her intonation is low and flattered.

Extract 4

(Tim → Nate)

Tim: *I think I am starting to like Missy.*

Nate: *What?*

Tim: *I know. I know. I-I don't know.* (The Wrong Missy)

The word *like* is an alternative way to convey love towards a person. The protagonist conveys his feelings to his companion with a perplexed countenance, as confusion is often a hallmark of romantic attachment. The act of smiling, which is a facial expression, is observed when he utters those words. The speaker employs a descending intonation while expressing the aforementioned statement.

Extract 5

(Tom → Hannah)

Tom: *I love you, Hannaah. I always have. And I always will.*

Hannah: *Thomas Bailey, you are the worst maid of honor of all time.* (The Made of Honor)

In this instance, Tom confesses his feelings for her with the English phrase *I love you*. Hannah becomes so emotional that tears can be seen through her eyes. Love continues to be expressed through some nonverbal communication such as kissing. Both of the speakers use low, soft intonation of verbal communication.

2.2.2. Ways of expressing love in British films

Love has occurred in the collected British movies as well, the examples below show how it was expressed and through which verbal or nonverbal means, but mostly love was expressed through a combination of the two means.

Extract 6

(Jack → Hailey)

Jack: *You are my sister. You are the funniest, most brilliant, most caring person in the world.*

Hailey: *Oh, Jack!* (Love Wedding Repeat)

Calling someone *the most brilliant or most caring person* is an indication for love towards them. He holds her face, they both use deep eye contact. Love is exhibited through a combination of verbal and nonverbal communication.

Extract 7

(Carrie → Wedding guests)

Carrie: *I would have given him the same answer that I give you, because I love him.*

Wedding guests: *Aww, (starts clapping).* (Four Weddings and a Funeral)

The verb *love* is used to express her love for him. She starts talking in a lowered intonation and when she finishes her speech, she kisses him. Kiss is considered to be a type of gesture to express love.

Extract 8

(Anna → William)

Anna: *And don't forget, I am also just a girl, standing in front of a boy, asking him to love her.* (Notting Hill)

William becomes silent and speechless as a sign of being so surprised by her emotion for him. This scene uses very emotional nonverbal communication ways such as tears in the eyes with a smile, non stop eye contact and a kiss. She also uses low intonation of voice when she confesses her love.

Extract 9

(Mark → Bridget)

Mark: *Perhaps, despite appearances.. I like you very much.*

Bridget: *Ah. apart from the smoking and the drinking and the vulgar mother and the verbal diarrhea.*

Mark: *No. I like you very much. Just as you are.* (Bridget Jones Diary)

In this example, he uses nonverbal communication such as direct eye contact, with a combination of verbal communication such as using the verb *like* or speaking in low intonation.

Extract 10

(Josh → Nat and guests of the wedding)

Josh: *All I know is, from the first moment I saw you, I knew yours was the only face and the only voice that I would ever need again, cause in that moment everything changed, everything seemed to fit so perfectly, and I am so lucky that I feel like I am only just getting to know you.* (I Give it a Year)

Everyone feels emotional about his speech. We can sense love being expressed in this scene through both verbal and nonverbal means.

Verbal means: through the speech he gives, using an adjective, such as *lucky*, and his lower, flatter and sweet tone of voice.

Nonverbal means: through facial expression like eye contact, smile and gestures such as kissing and raising of their glass to celebrate their love.

2.3. Joy

The term “joy” is frequently utilized as a synonym for "happiness" and is associated with other positive emotions that are relatively high in arousal, such as amusement (also known as exhilaration or mirth), elation, and gladness. Positive affect is often experienced in situations that are perceived as secure and familiar, and that do not require significant exertion. Additionally, individuals may experience positive emotions in response to achieving personal milestones or making progress towards their objectives.

According to Fredrickson’s description, joy is a high-frequency and pertinent emotion (Fredrickson, 2013). This aligns with Frejida's definition of joy as being characterized by uninhibited activation. According to Watkins, the conventional

comprehension of joy and its function in Positive Psychology was excessively simplistic for an extended period (Watkins et al., 2018). The emotion's encounter encompasses multifaceted aspects, including spiritual yearning or a sense of optimism in the presence of adversity or challenges, which necessitate further exploration.

2.3.1. Ways of expressing joy in American movies

Joy is another positive emotion that was frequent in our collected data of movies. It may use both verbal and nonverbal communication for its implementation. Verbal communication such as using some linguistic means such as nouns, adjectives, adverbs, phrases, sentences, or tone of voice. For the nonverbal communication facial expression, gestures and body movement can show an emotion such as joy.

Extract 11

(Tai → Travis)

Tai: *Woo! All right Travis!*

Cher: *I had no idea he was so motivated.*

Tai: *Oh, I did.* (Clueless)

In this example, Cher and Tai are both there to encourage their friend Travis in his Skateboarding competition. An adjective such as *all right* is used which can mean being satisfied and happy for something or someone. They are shouting his name and they use rising intonation in their speech. Nonverbal means such as clapping and facial expressions such as smiling.

Extract 12

(Lola → Max)

Lola: *Can I not just enjoy this one stereotypical Aussie moment? Oh my god.*

Max: *Are you serious?* (A Perfect Pairing)

For the linguistic means in this example a phrase such as *Oh my god* is used to deliver the idea that a positive emotion like joy is being expressed. She gasps and

smiles and she uses a high pitch sound for her intonation to indicate that a strong emotion is expressed.

Extract 13

(Harper → Becca)

Harper: *You are getting married!*

Becca: *Hi! Hi!*

Harper: *Hey angel, I'm so sorry I'm late.*

Becca: *That's okay. I don't care.* (Set It Up)

Joy is mainly expressed through a warm greeting between the two characters, and using an exclamation mark and high pitch sound. Hugging as a type of gesture is used as well in order to deliver this emotion to the audience.

Extract 14

(Melissa → Tim)

Melissa: *That was amazing!*

Time: *All right. What did you do to him?*

Melissa: *Hmm, him who?*

Tim: *Winstone, that's who.* (The Wrong Missy)

In this example, the phrase *that was amazing* is used with an arousal in the voice of the character as an indication for the emotion. While chuckling, clapping and laughing are used as examples of nonverbal communication.

Extract 15

(Tom → the maids)

Tom: *Oh, my God. That's great.*

Stepahnie: *What did he say?*

Hannah: *oh, he's so sweet.*

Tom: *Aww, isn't that great.* (The Made of Honor)

The emotion is exhibited here by a combination of verbal and nonverbal communication. Usability of phrases such as *that's great* which means being satisfied

with something or expressing a pleasure and *aww* is used to express admiration or approval are types of verbal communication for expressing an emotion. At the same time, facial expressions such as raising of the eyebrows and smiling are both common ways used to express joy.

2.3.2. Ways of expressing joy in British movies

The most common way in British movies to feel joy being expressed is through verbal and nonverbal communication, below we will give examples and details for how they are expressed and through what.

Extract 16

(Brain → Hailey)

Brain: *I love you to bits, Hayles, and I am so glad you are happy. And I hope it lasts forever.*

Hailey laughs softly. (Love Wedding Repeat)

In this scene, Brain expresses his joy for Hailey who is getting married by some words, such as *glad* and *happy*. Also, through a full sentence such as *I am so glad you are happy*. He speaks in a falling and rising intonation of voice. He uses body movement such as moving his hand. She responds to his emotional speech with a facial expression such as a soft laugh which also shows her joy.

Extract 17

(Charles → Wedding guests)

Charles: *So ladies and gentleman, raise your glass, to the adorable couple.*

All the wedding guests stand up and raise their glass saying to the adorable couple.

(Four weddings and a Funeral)

In this example, gestures such as raising of the glass and facial expressions like smiling and laughing are used by the character and the guests to express joy towards the married couple. The adjective *adorable* is also used by the speaker while he

speaks with a falling and rising tone of voice to express his emotion. In this example joy was expressed mainly through both verbal and nonverbal communication.

Extract 18

(William → Anna) (Notting Hill)

This example is without any dialogue, joy is expressed only through nonverbal communication like facial expression as eye contact, raising of the eyebrows, smiling, and crying of happiness. And gestures such as kissing.

Extract 19

(Bridget → Mark)

Bridget: *So you are not going to America, then?*

Mark: *No.*

Bridget: *You are staying here?*

Mark: *So it would seem.*

Her friends start beeping and shouting Ahh! Go Bridget! (Bridget Jones Diary)

The linguistic means of both of the characters is expressed through a combination of verbal and nonverbal communication. Joy can be sensed by a soft and low tone of voice, and also the usage of *Ahh* with an exclamation mark which indicates a strong emotion. Laughing is used as a type of facial expression as a sign for her joy.

Extract 20

(Nat → Josh)

Nat: *You have made me the happiest woman in the world. I love you.*

Josh: *But you are not in love with me.*

Nat: *No, God, No. Unequivocally not in love with you. The opposite of love, misery.*

Josh: *Me too!* (I Give it a year)

By staging the superlative adjective *the happiest* and the rising intonation of her voice, joy is being expressed, at the same time it is expressed through some nonverbal means as well such as hugging, laughing, raising of the eyebrows and eyes wide open.

2.4. Interest

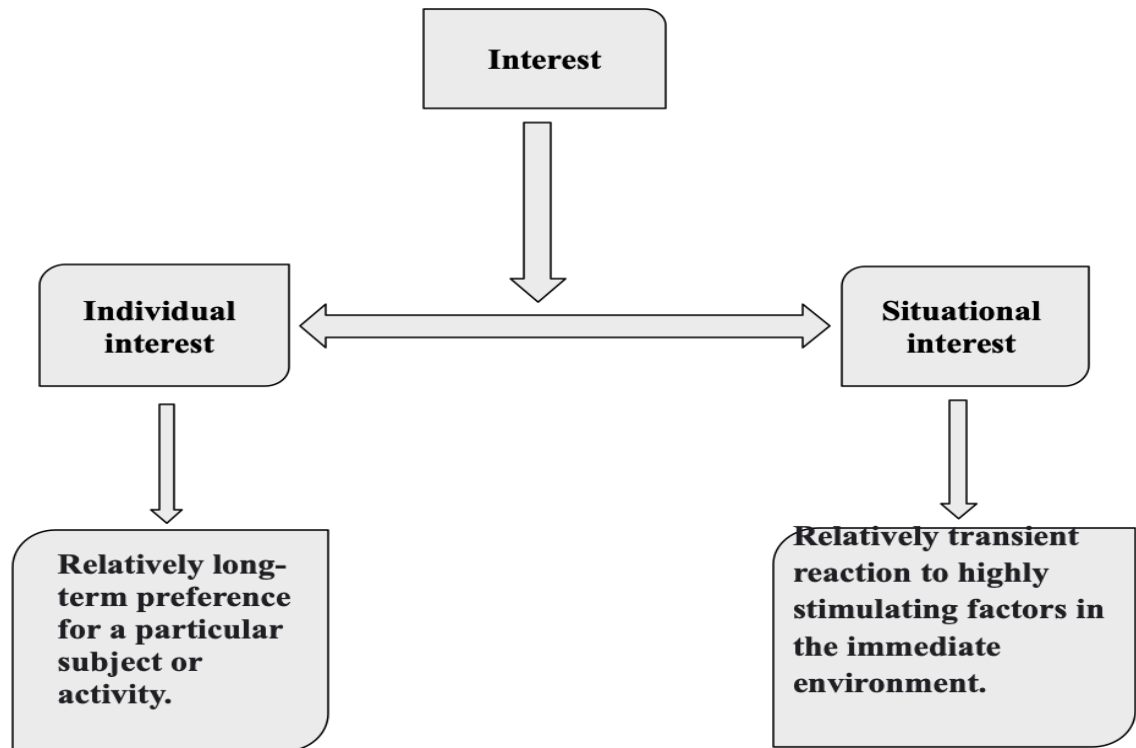
The concept of interest encompasses two discrete but frequently concomitant phenomena: a transitory state of being engrossed by an object, as well as more enduring sentiments that the object is pleasurable and merits additional investigation. According to Hidi and Renninger, interest is a psychological condition that involves heightened attention, diligence, and impact experienced in a specific moment (situational interest) (Hidi & Renninger, 2006). Additionally, it is a persistent inclination to revisit a particular subject or topic over an extended period (individual interest).

The presence of duality not only serves to underscore the multifaceted nature of the interest construct, but also serves to add to the intricacy of accurately delineating interest. Situational interest is a construct that encompasses both affective and cognitive dimensions (Hidi & Renninger, 2006). Specifically, it involves the experience of positive emotions such as enjoyment and excitement, as well as cognitive processes such as intense concentration and perceived worth. These dimensions are thought to be influenced by various features of the situation.

The concept of individual interest pertains to the enduring and consistent preferences of individuals towards particular content. The present phenomenon under consideration pertains to the immediate experience of interest, which signifies a highly refined personal inclination to derive pleasure and attach significance to a specific subject or activity in diverse contexts. The activation of a stable underlying disposition in a specific situation is indicative of individual interest. The phenomenon of situational interest has the potential to enhance learning outcomes by facilitating heightened levels of attention and engagement (Figure 2).

Figure 2

Types of interest



2.4.1. Scenarios about interest inside American movies

Interest is a constructive affective state that not only elicits hedonic experiences but also serves as a driving force to propel individuals towards activities that align with their personal preferences. The expression of emotions can be communicated through both verbal and nonverbal channels, whether in interpersonal interactions or in cinematic productions. The expression of personal preferences and desires can be conveyed through the utilization of verbs such as "like," "want," "interested," "would," and similar terms, or through the use of phrases such as "I would like to" and "I am very interested." The role of intonation, specifically falling and rising or solely rising, is of utmost importance. Regarding nonverbal communication, facial expressions, gestures, and body movements are the predominant means utilized.

Extract 21

Cher talking to herself, Then I realized all my friends were good in different ways.

Like Christian he always wants things to be beautiful and interesting.

She describes her friend in a positive way in which she sees him as an interesting person. The usability of *beautiful*, *interesting* and *want* are all indications for an interesting emotion.

Extract 22

(Max → Lola)

Max: *Hey. So I'm driving supplies to the winery today. You care to join?*

Lola: *What? The winery? Yes! Oh my god. I've been dying to go.*

Max: *I know I know. (A Perfect Pairing)*

In the given instance, the subject's complete countenance undergoes a transformation, wherein her ocular organs widen and her eyebrows elevate, accompanied by a smile on her visage. Additionally, she gesticulates with her hands while exclaiming in affirmation. The phrase *I've been dying to go* is frequently employed to express a strong desire or enthusiasm for a particular activity. The speaker's intonation typically exhibits a heightened pitch when uttering this phrase.

Extract 23

(Harper → Kristen)

Harper: *But if I wanna actually be a writer, I have to stop making excuses not to write. So I can't be your assistant, but I would love to help you find a new one.*

Kristen: *You are fired again. (Set it Up)*

Harper expresses her aspiration to pursue a career in writing to Kristen. The speaker employs the colloquial contraction *wanna* to indicate her inclination towards a particular course of action. Additionally, she utilizes a subdued tone in her speech, which conveys a sense of firmness and resoluteness in her decision-making.

Extract 24

(Tim → Melissa)

Tim: *I mean , fuck I want to travel. I want to go out and ... be free. I wanna be fun.*

Melissa responds nonverbally with a smile

Within this particular scene, expressions of interest are conveyed solely through verbal cues. Tim communicates his desires and areas of interest through the use of verbs, such as *want* within his sentences, accompanied by a fluctuation in pitch with a descending and ascending inflection.

Conclusion to Chapter two

This chapter was designed to explore ways in which positive emotions could be expressed. Through the cases and examples from the analyzed movies we can say that these emotions play a vital role in our lives. The most dominant positive emotions in the movies were love, joy and interest, although the frequency of the positive emotion interest only occurred to be felt in the American movies and not in British movies. These emotions were usually expressed due to a combination of verbal and nonverbal means, the only difference about expressing the emotions between American and British movies was that expressing emotions by using a specific noun, adjective, phrase or sentence was less common in the British movies compared to American movies.

CHAPTER 3. VERBAL AND NON-VERBAL MEANS OF EXPRESSING NEGATIVE EMOTIONS

3.1. Negative emotions

Another type of emotion humans can experience is negative emotion, these emotions can not only occur in real life situations but in movies and cinemas as well. During my investigation about the ten analyzed movies, I noticed several negative emotions, but some were more frequent in use. Both in the American and British movies sadness, anger and disappointment were very frequent, but the causes and reasons for these emotions differed.

The following subsections describe the most frequent negative emotions in the American and British movies, analyzing each example that shows the defined emotion.

3.2. Sadness

According to a theory, sadness arises from the belief that a desired objective has been lost and cannot be recovered given one's current ability. Although it has regularly been shown in nonsocial scenarios involving failure, some hypotheses concentrate especially on the social events of relationship loss that indicate the experience of grief. Imaginative exercises, texts, memory, and real-world situations involving the sensation of goal failure, for example, as well as images and videos representing relationship losses (death, illness, disappointment), all effectively trigger sadness (Lench et al., 2011).

The notion of sadness being a consequence of perceived goal failure that surpasses an individual's capacity for rectification aligns with the outcomes of research on the particular assessments (appraisals) of circumstances that anticipate emotions. The assessment of a circumstance as being outside of an individual's

control, characterized by high situational control and low personal control, consistently forecasts the occurrence of sadness in various objective situations involving the inability to achieve one's goals (Siemer & Reisenzein, 2007).

3.2.1. Expressions of sadness in American movies

Such adjectives as *unhappy*, *miserable*, *bad*, *upset*, and *sorry*, or the phrases *feeling blue* or *lump in your throat* are used to convey negative emotions such as sadness. When speaking, the intonation is typically lowered. Facial expressions, including sobbing, tears in the eyes, pulled-down lip corners, and drooping eyelids, are examples of nonverbal communication. These traits can be employed to convey melancholy in American and British movies.

Extract 25

(Tai → Cher)

Tai: *Why am I even listening to you to begin with, you are a virgin who can't drive.*

Cher: *Oh, that was way too harsh, Tai.*

Tai: *All right, look I am really sorry. Then she leaves.*

Cher starts talking to herself: What did I do, I've created some sort of monster, I could feel the chunks start to rise up in my throat. (Clueless)

The sentence *I could feel the chunks start to rise up in my throat* and the noun *monster* for humans with a lowered tone of voice are ways to express an emotion through verbal cues. Tears in her eyes, and teaching her hair are both gestures and facial expressions of a sad person.

Extract 26

(Lola → Hazel)

Hazel sighing heavily.

Lola: *Wait, no. Wait, I'm sorry. Uh, wait, wait. I'm sorry. (A Perfect Pairing)*

The phrase *I'm sorry* is used, while yelling, groaning, whimpering and panting can be sensed in her intonation and all of these are common ways to express sadness

through verbal cues. The way she prepares her bag in a hurry and closes it while breathing heavily are also main ways to express sadness but through nonverbal communication.

Extract 27

(Harper → Becca)

Becca: *I said no. I'm kidding. I said yes!*

Harper: *oh, my God. We are not old enough to get married, though.* (Set It Up)

The manifestation of sadness in this instance is limited to nonverbal cues, specifically facial expressions such as the raising of the inner corners of the eyebrows, the downward pulling of the corners of the lips, and heavily gasping.

Extract 28

(Tim) *In a particular sequence towards the conclusion of the film, the emotion of sadness is conveyed solely through nonverbal means. The protagonist's countenance appears to convey a sense of sadness and dejection, characterized by a downward gaze and downturned corners of the mouth. In addition, nonverbal cues such as the act of tapping one's finger on a table have been observed.* (The Wrong Missy)

Extract 29

(Tom → Felix)

Felix: *What is the matter with you today?*

Tom: *I don't know. I think I might have feelings for Hannah. It's just without her, something's off.* (The Made of Honor)

Tom gasps heavily, stating that something is off without Hannah with a slight and subdued intonation. A gesture such as covering his face with his hands, also facial expressions like mouth clenching, are all used to express sadness.

3.2.2. Expressions of sadness in British films

British films, akin to their American counterparts, convey emotions such as sadness to their viewers through both verbal and nonverbal means. However, the

methods and forms employed to achieve this objective may differ. Just like in the extracts below.

Extract 30

(Dina → Jack)

Dina: *I don't normally... talk to people about this because it just feels really weird, but ...*

Tom: *Mm-hmm?*

Dina: *You know, I'm really devastated by it. I don't think I'm really over it, and I... The truth is, I don't think I will ever really be over it, you know?* (Love Wedding Repeat)

The present instance portrays a potent expression of emotion through the amalgamation of both verbal and nonverbal modalities. The utilization of the verb *devastated* serves as an indication of her profound sense of sorrow and sadness. The speaker's vocal tone is characterized by a lowered and soft pitch, accompanied by intermittent breaks in her voice during speech. Facial expressions, like the presence of tears in the eyes and the act of crying, are both indicative of a negative emotional state such as sadness.

Extract 31

(Mathew → People at the funeral)

Mathew: *Bring out the coffin and let mourners come.*

All the people are crying and silent. (Four Weddings and a Funeral)

Mathew reads a very sad poem written about a dead person. The usability of words, such as *coffin*, *mourners*, *dead*, and *funeral* in the scene are all signs of extreme sadness. There is a lack of voice in his intonation. His facial expression such as pale face and loose eye, at the same time the sad expressions such as crying and grunting are indications for sadness being experienced as well.

Extract 32

(Bela → Family and friends)

Bela: *I have totally given up smoking, my favorite thing. And , well the truth is, we can't have a baby.*

William: *Oh, bel...*

Everyone sighs and stays silent. (Notting Hill)

The phrase *given up*, pronounced with sad, lowered intonation shows sadness. Sighing heavily with a sad facial expression on everyone's face are all signals for sadness.

Extract 33

(Bridget → Her father)

Bridget: *Oh, I am sorry dad*

Father: *The way she looked at me*

Bridget: *Well, she loves you really. You love each other. This is only a temporary glitch.*

Father: *Is it? I don't know.* (Bridget Jones Diary)

Breathing deeply, smoking, setting all alone can be seen in this scene. The phrase *I'm sorry* is used to show sadness for her father's situation.

Extract 34

(Chloe → Josh)

Chloe: *It was humiliating, degrading (she sighs heavily then continues) I don't know how I got myself into that position* (I Give it a Year)

The words *humiliating* and *degrading* in Chloe's speech are used to tell us about sadness. Sighing heavily with sad facial expressions, such as crying, looking downward are all signals of sadness.

3.3. Anger

According to(Lench et al., 2011) anger is a cognitive construct that arises from the perception of a lost goal. However, unlike sadness, the attainment of the goal is still feasible through the elimination of an obstacle. Similar to the emotion of sadness,

certain theoretical frameworks concentrate on social circumstances that trigger the experience of anger. These situations are frequently distinguished by the perception of unfairness perpetrated by an external agent, as posited by (Keltner et al., 1993) In accordance with existing literature, the emotion of anger is aptly evoked by stimuli such as films and images that depict instances of social injustice. Additionally, the appraisal of external attribution for a negative circumstance is a significant predictor of the experience of anger (Siemer et al., 2007).

The manifestation of anger due to perceived hindrances in achieving goals aligns with the conclusions drawn from appraisal research. The assessment of personal agency and assurance is indicative of the likelihood of experiencing anger, implying that anger is provoked in circumstances marked by the potential for achieving objectives with further exertion. The existing body of evidence indicates that instances involving hindrances to objectives tend to trigger feelings of anger, with other individuals potentially serving as the source of obstruction (Lerner & Keltner, 2001).

3.3.1. Illustrations of anger in American movies

The depiction of anger is a pervasive motif across diverse cinematic genres. This phenomenon can be attributed to the innate disposition of individuals to manifest feelings of anger in reaction to specific stimuli or situations. The portrayal of emotions by characters in films is a frequent phenomenon, albeit with divergences in manifestation contingent upon factors such as individual attributes, contextual circumstances, and personal history. The expression of anger is predominantly communicated through linguistic modalities, particularly verbal cues, which encompass the use of action verbs such as *annoy* and *rage*, descriptive adjectives like *furious* or *mad*, as well as phrases or sentences. Furthermore, nonverbal signals, encompassing body movements, stances, hand movements, and facial expressions, possess the ability to communicate significance.

Extract 35

(Lola → Calder)

Lola: *Nope, turns out you are a garden-variety snob. You mistake cruelty for cleverness. When it comes to wine, you barely know a Petit Verdot from a Petit Syrah. You are not fooling anyone.*

Calder: *Don't be emotional Lola.*

Lola: *I have been saving your butt for years, I am done!* (A Perfect Pairing)

Anger is experienced by the character and we can sense it through using phrases *I am done* or *garden-variety snob*, or sentence *You are not fooling anyone*. The tone of voice is a high pitch sound. It may also be accompanied by nonverbal cues, such as hand gestures like pointing fingers, which can convey additional meaning or emphasis. The subject's countenance is characterized by a confluence of elevated eyebrows, a rugged facial contour, and irate eyes that exude an impression of frigidity and acuity. The individuals in question appear to be exhibiting a snapping or sparking behavior as they direct their gaze towards others with a glowering, staring, or glaring expression.

Extract 36

(Father → Cher)

Father: *Do you know what time it is?*

Cher: *A watch doesn't really go with this outfit, daddy.*

Father: *Cher, I expect you to walk in this door in 20 minutes.*

Cher: *Well, it might take longer than that daddy.*

Father: *Everywhere in L.A takes 20 minutes.* (Clueless)

The present instance solely relies on verbal modalities to convey the affective state. The act of commanding is a manifestation of anger, as evidenced by the father's statement, *I expect you to enter this door within a time frame of 20 minutes*. The father's vocal intonation is characterized by heightened pitch and harshness, which

may suggest the presence of intense feelings of fury and rage.

Extract 37

(Rick → employees)

Rick: *Why do I only have a 2D printer? What am I, a caveman? There is too much paper here! This is the digital age!*

Employee: *Code red, code black, code shit.* (Set it Up)

Gestures such as throwing the printer outside, and the papers against the wall, using the interjection *Ahh!* with an exclamation mark to indicate strong feelings with the usability of the word *shit*, are all signs of anger. Shouting and yelling is experienced by participants as well.

Extract 38

Melissa: *You know, you need to take a chill pill, okay?*

Tim: *Oh why don't you write me a prescription, you're a fucking doctor of 5000 things.*

Melissa: *Actually, I would never write a prescription for something, if I'm not certified to do so.* (The Wrong Missy)

The depicted sequence portrays an argument between the two personages, wherein the phrase *chill pill* is employed as a marker of the emotional state of anger being expressed. The intonation of both of the characters are elevated, with facial expressions such as eyes wide open with lowered eyebrows. Yelling is another sign for the emotion.

Extract 39

(Tom → Colin)

Tom: *What did she say?*

Colin: *She said I should deck you.*

Tom: *Yeah, that makes sense.*

Colin punches Tom in the face. (Made of Honor)

In this instance, the verbal cues employed are the utterance *I should deck you* and the utilization of a high-pitched tone. Nonverbal cues, such as physical gestures like hitting an individual and causing them to fall to the ground, are utilized to convey feelings of anger.

3.3.2. Illustrations of anger in British films

Extract 40

(Amanda → Jack)

Amanda: *Just one more thing.*

Jack: *What?*

Amanda hits him in the face and says: You are a piece of shit. (Love Wedding Repeat)

The phrase *piece of shit* is frequently utilized to convey frustration or displeasure, often accompanied by an intensified vocal inflection. A furrowed brow and a tense facial expression, the act of hitting can also be considered a nonverbal communication that conveys emotion of anger.

Extract 41

(William → Anna)

William: *I know that, but let's stay calm.*

Anna: *No, you can stay calm!*

William: *Right.* (Notting Hill)

The employment of linguistic devices such as attacking, yelling, and refusing is evident in this particular instance. The speaker's intonation is heightened, resulting in a discernible alteration in her vocal expression. Her countenance appears stern with elevated eyebrows. This example conveys a heightened level of anger through a blend of both verbal and nonverbal communication.

Extract 42

(Mark → Daniel)

Mark: *I should've done that years ago.*

Daniel: *Done what?*

Mark: *This. (Punches him in the face)*

Daniel: *Oh! Fuck!* (Bridget Jones Diary)

The extract shows anger through both verbal and nonverbal cues. Punching is a type of nonverbal means to express anger. The expression of *Ah! Fuck!* is used as a verbal communication to deliver the emotion of anger.

Extract 43

(Nat → Josh)

Nat: *Jesus! Josh! When did you turn into such a Prat? Stay. dance like a fucking idiot, tell your stupid jokes. I am going home.*

Josh stays silent then goes back to the party. (I Give it a Year)

Yelling Jesus with a high intonation, and calling him a fucking idiot are both signs of anger, with facial expressions, such as furrowed brow and widened eyes.

Extract 44

(Fiona → the guests)

Fiona hits Charles in the face and yells: *Get out of my way! Let me kill him.* (Four Weddings and a Funeral)

In this instance, utterances, such as *Let me kill him*, with shouting and hitting are all used to express anger. Both verbal and nonverbal communication play a vital role in conveying anger in this scene.

3.4. Disappointment

Experiencing a sense of disappointment upon achieving results that fall short of one's initial expectations can evoke a potent emotional response. The intensity of disappointment can be heightened when the individual who experiences it has invested significant effort in competing for a reward, thereby elevating their

anticipation of achieving success.

The emotion of disappointment can be considered a rational and fitting reaction to an expectation that has been breached. Draper's written work maintains that experiencing disappointment following the loss of a significant aspect of one's life is a rational response to certain occurrences.

Bradley provides an academic definition of disappointment as an adverse emotional reaction that arises from the non-fulfillment of a positive occurrence, which is, or would have been, the subject of expectation. In situations where positive occurrences are superseded by negative events, it is deemed appropriate (Bradley, 2010). Consider a scenario where an individual is employed in an organization and has experienced a successful career trajectory, thereby anticipating a promotion. However, an unexpected event occurs, resulting in the individual's dismissal from their position. It is justifiable for the individual to experience disappointment. It may be characterized as a manifestation of melancholy, a sentiment of deprivation, an uneasy gap between our anticipations and actuality.

According to Santrock's perspective, disappointment can serve as a means of gaining insight into our values and priorities (Santrock, 2011). This can be achieved by analyzing the underlying reasons for the disappointment that we are currently undergoing. The individual maintains that disillusionment offers insight into our self-perception, our perception of the world, and our perception of others.

3.4.1. Cases of disappointment in American movies

Disappointment is a negative emotional state that can have deleterious consequences on our everyday functioning. Notwithstanding its unfavorable connotation, this phenomenon can ultimately engender favorable consequences by enabling an apprehension of truthfulness. The transmission of a message can be accomplished through a multitude of verbal and nonverbal communication modalities. This emotional state can arise when an individual experiences deception, betrayal, or

a discrepancy between their prior expectations and the reality of another person's behavior. The subsequent excerpts presented herein exhibit various manifestations of disappointment.

Extract 45

(Cher → Towards herself)

Cher: *What did I do? I have created some sort of a monster.* (Clueless)

The individual conveys her disappointment through a vocalization characterized by a lowered and subdued tone, as she poses the query, *What did I do?* The presence of tears in one's eyes can also serve as an indication of experiencing disappointment.

Extract 46

(Lola → Her father)

Lola: *Tyler didn't turn out to be the person that I thought he was, okay.*

Father: *Not every man is a liar.* (A Perfect Pairing)

Both of the statements *Not every man is a liar* and *he didn't turn out to be the person she thought he was* show her disappointment in men and relationships. In this example, the emotion is expressed only through verbal means.

Extract 47

(Harper → Charlie)

Harper: *You are worse than Rick.*

Calling someone worse than a bad person shows extreme disappointment. The individual appears to exhibit a state of astonishment, which is a typical reaction when encountering a sense of letdown. The speaker utilizes pauses in her discourse as a means of conveying her astonishment.

Extract 48

(Tim → Melissa)

Tim: *I don't have a story. Sorry to disappoint you.* (The Wrong Missy)

Apologizing and using the verb *disappoint* are used as linguistic means in this

scene to show the negative emotion disappointment.

Extract 49

(Hannah → Tom)

Hannah: *How can you do this?*

Tom: *I'm sorry, I'm sorry. Just let me in.*

Hannah: *No, I can't.* (Made of Honor)

In this particular case, the utilization of verbal means is demonstrated through the employment of a lowered intonation of voice and the use of the question *How can you do this?* The act of closing one's eyes can be regarded as a form of nonverbal communication employed to express disappointment.

3.4.2. Cases of disappointment in British movies

Extract 50

(Roberto → Hailey)

Roberto: *I can't believe it. How could you do it? It's a fucking nightmare, Hailey.*

Hailey: *I know. It was such a mistake, and I'm so sorry and I love you more than...*

Roberto : *No, it's over.* (Love Wedding Repeat)

The statements *I can't believe it, It's a fucking nightmare* and *I'm sorry* are all used to show disappointment in this particular scene. Avoiding eye contact and confusion are types of nonverbal means to deliver the experienced emotion to the audience.

Extract 51

(Carrie → Charles)

Carrie: *Charles, I would like you to meet Hamish, my fiancé.*

Charles stops smiling and becomes silent for a while. (Four Weddings and a Funeral)

The impressions on his face change from extreme happiness to disappointment. In this example the emotion is expressed only through nonverbal means such as facial

expression.

Extract 52

(Bridget → Daniel)

Bridget enters the bathroom, sees a naked girl. Daniel sighs and closes his eyes.

(Bridget Jones Diary)

In this specific instance, the manifestation of disappointment is conveyed solely through nonverbal means. The subject's *pupils dilated* and her *mouth agape*, accompanied by rapid respiration. She experiences a state of shock and profound disappointment.

Conclusion to Chapter 3

In summary, the inclination to seek certain emotions while avoiding others, particularly negative ones, significantly influences human conduct. Although emotions are considered to be universal, the manner in which individuals experience them is extremely unique. Individuals vary in terms of the experiences that elicit anger, the degree of anger experienced, and the manner in which anger is outwardly manifested.

The prevalent negative emotion states observed in the compiled films were sadness, anger, and disappointment. The manifestation of these adverse emotions resulted from a combination of verbal and nonverbal means. The distinction between the expression of positive and negative emotions lies in the utilization of distinct verbal mechanisms by humans, including nouns (e.g., *melancholy, rage, letdown*); adjectives (e.g., *disappointed, unhappy, furious*), phrases (e.g., *experiencing a lump or chunks in one's throat, expressing apologies*), and sentences such as (*that was way too harsh, I should deck you, you are worse than them, etc.*) and different intonation when they express a negative emotion. The nonverbal means that were used during expressing an emotion are facial expressions (tear in the eyes, lowered eyebrows, tensed lips, etc.), avoiding eye contact with postures such as moving the hands a lot,

head looking down and gestures like tapping fingers, and punching.

Despite the diverse cultural backgrounds depicted in the films, there exists a commonality in the portrayal of emotions between American and British cinema. Specifically, both utilize a combination of verbal and nonverbal means to convey emotional states. The variations in emotional expression were different through the application of diverse techniques, including the use of distinct nouns, adjectives, phrases, and sentences, different intonations of voice, and diverse facial expressions, body movements, and gestures. Each of these techniques were used differently depending on the situation of the examples.

CONCLUSION

The present thesis expounds upon the expression of emotions, verbal and nonverbal means, across different cultures, including the United States and United Kingdom. The findings indicate that emotions can be conveyed through both verbal and nonverbal means, depending on the type of emotion being conveyed, the contextual factors, the individual experiencing the emotion, and the cultural milieu. While there is no universally accepted definition of emotion among linguists, a fundamental characterization of emotion is that it refers to the responses that individuals undergo in reaction to various events or circumstances. The elicitation of an emotional response in an individual is dependent on the particular situational context that acts as the stimulus for the emotional experience.

In the course of our research, we have classified emotions into two primary categories: positive and negative emotions. Each category encompasses various emotions. However, we have solely highlighted the most prevalent ones that we have gathered from our collected data. They include positive (love, joy and interest) and negative (sadness, anger, and disappointment) emotions.

Prior research has portrayed negative affect as a crucial factor in regulating psychological processes, functioning as a signal for cognitive or behavioral adaptation. In contrast, positive affect functions as a signal to either persist in the current course of action or to engage in exploratory behavior within the environment. The previously mentioned characterization could potentially provide an explanation for the evolutionary mechanisms that shape unique activation functions for positive and negative affect. These distinct activation functions may serve as complementary and adaptive motivational structures. Organisms exhibiting a positivity offset and a negativity bias are able to reap the rewards of exploratory tendencies while also benefiting from a natural inclination to avoid or retreat from potentially harmful stimuli.

In light of the mentioned factors and the aims and results of our investigation, we perceive emotion as a dynamic linguistic system that interfaces with the evaluation system, yet its primary purpose is to articulate the speaker's emotional state, temperament, or affective encounter. The process of multimodal discourse is observed to be present across various linguistic levels and non-verbal modes. It exhibits diverse stages and forms, which are influenced by factors such as pragmatic expectations and common-ground knowledge. These phases and methods are observed to vary with changes and evolution in the discursive situation and interaction.

In conclusion, the similarities in expressing emotions between American and British films are:

- A combination of verbal and nonverbal means in expressing a specific emotion is common in both American and British films.
- Specific types of nonverbal means such as gestures, facial expressions, and eye contact were used frequently to express an emotion.
- Punching and yelling was very common in expressing anger in both American and British films.
- Utilization of high-pitch sounds was a prevalent thing when the participant was experiencing a strong emotional state.

In addition to the mentioned similarities, several differences occurred which were:

- The positive emotion of interest was rarely sensed in British films compared to American films.
- Disappointment was mostly expressed through nonverbal means in the British films.
- The use of exclamation marks in expressing anger was found to be higher in British films compared to American films.

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