

At the same time, A.K. Tolstoy did not take these stories seriously enough, did not consider the images being worth careful studying, since the fact that the author did not want to include these stories in his complete works and did not republish them.

Conclusion. The basis set by the classics of Western European Gothic literature, Russian literature of the 19th century, is actively developing in the 20th and especially the 21st century. Since the end of the 1990s, the series "Patrols" by S. Lukyanenko, "If I were a vampire" by A. Kosh, "By the Will of the Gods" by Y. Tsyplenkova have been published. The themes of vampirism, the images of ghouls remain quite relevant and have great artistic potential.

LINGUISTIC REPRESENTATION OF EMOTIONS IN FILM DISCOURSE

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The psycho-emotional sphere of human activity, which embraces emotions and experiences, has long been subjected to constant research by scientists in various fields.

The person touching every boundary of all things is always in the spotlight of linguistic research model. Any person can not only experience certain emotions, but also express them in speech. Emotionality, in turn, is rated as information filtering. Emotions are most often conveyed not only by language, but also by linguistic means. And the necessary models for the representation of emotions are established by the purpose and components of the communicative situation. Language, therefore, is the most significant medium for exchanging information.

Cinema is considered to be audiovisual discourse. It remains a focus of attention among the components of information abundance due to the audiovisual nature which makes a powerful effect on its audience.

From a linguistic point of view, a film discourse acts as a special, audiovisual type of text that is analyzed taking into account all the parameters of the communicative situation. Each film is exceptional in its own way, as it is a living example of film discourse, the so-called 'speech immersed in life'.

The aim of our research is to study various cinematic representations of emotions from the point of their communicative persuasive potential to the audience.

Material and methods. The research was based on the material from Mike Newell's and David Yates' films "Harry Potter and the Goblet of Fire" (2005), "Harry Potter and the Order of the Phoenix" (2007). To gain the mentioned aim we have used the following methods: descriptive method, contextual analysis, logical and semantic analysis, interpretation method.

Findings and their discussion. Film discourse is a rather complex phenomenon, in which features of various discursive practical activities are reflected. However, one of the leading parameters of English-language discourse is its increased *emotionality*. Taking part in different situations of the communicative act, the characters of the films try to express their own point of view and their awareness of the opponent, the content of the conversation or the situation in general, using all the linguistic means of expressing emotions. As a result, there is a widespread use of negative emotions; such emotions are most common in colloquial speech. The consequence of aforesaid is the observation of psychologists, who explain this fact by the desire to free themselves emotionally, therefore the interlocutor is subject to harsh criticism, rather than to delight or approval.

The study of the material has shown that the expression of the communicant's negative emotions towards the opponent or the content of the conversation can be demonstrated using lexical means and means of artistic expression; grammatical means are rather rare. There are also situations when the communicant tries not only to show his general negative expression to the subject or opponent, but also to convey the shade of his feelings, significantly to strengthen or, on the contrary, to weaken the negative attitude. It is in such cases that he resorts to combining the language means of different levels.

It has been identified that positive emotions are accompanied by a rush of feelings and do not always involve any external manifestations. Any event desired by the communicant generates a positive emotion, regardless of whether it concerns the communicant himself or other opponents or objects.

In the search for ways to represent emotions, of course, it is impossible to limit ourselves to certain emotions, so we resort to considering synonymous series of emotions that are closest to them.

Below we will consider how emotions are conveyed in the investigated films.

Disturbance (anger):

1. *What's got your wand in a knot?*
2. *Bloody hell, Harry.*
3. *Merlin's beard.*
4. *I don't give a damn what your father thinks.*
5. *Tonks, for God's sake.*

This group of emotions is characterized by numerous uses of phraseological units and lexical substitutions. Despite the figurative meaning of some expressions, the use of this method preserves the full meaning of the emotion.

Delight (joy):

1. *Excellent! Amazing!*
2. *Hooray!*
3. *Yeah, brilliant punch, Big D.*
4. *Sounds great, guys.*
5. *This is really advanced stuff, guys.*

The representation of this category is manifested in the expression of a whole spectrum of emotions, thanks to the numerous uses of adjectives and interjections. This method of application depends on the need to enhance the emotional transmission in the sentences.

Shame (awkwardness):

1. *I'm hopeless.*
2. *I look like a bloody idiot, that's why.*
3. *I assure you, my Lord, I have never renounced the old ways.*
4. *You can't do this.*
5. *I can't feel so angry all the time.*

The use of negative constructions emphasizes the awkwardness experienced by the character. The use of qualitative adjectives and the reception of irony have also been determined, which increases the feeling of uncertainty that permeates the hero.

Fear (panic):

1. *Who are you? What do you want?*
2. *Someone's coming.*
3. *If you do anything to us, I'll break it.*
4. *He's gonna get us all killed just because he can't face the truth.*
5. *Let's get out of here.*

The emotion of fear is characterized by the active use of verbs of motion and, less commonly, verbs of desire, which reflect the state of anxiety or worry in connection with the impending danger.

Sadness (disappointment):

1. *I put you in terrible danger this year, Harry, I'm sorry.*
2. *I'm sorry I can't be of more help.*
3. *It's my fault.*
4. *You did everything you could.*
5. *I do feel very sad about it sometimes, but I've got Dad.*

The emotion of sadness is transmitted by qualitative adjectives, in most cases these are the adjectives 'sad, 'sorry, 'upset'.

Conclusion. Thus, we can conclude that the transmission of emotions is complex and implemented by a whole set of means. As the intensity of the communicant and the speech rate increases, the voice raises, and then the stress enforces, which makes it possible to recognize a particular representation of an emotion. It can be stated that elements of all the levels of language system contribute to the implementation of emotions, starting from the phonetic level and ending with expressive means and stylistic devices.

1. "Harry Potter and the Goblet of Fire" [Electronic resource]. – Mode of access: <https://fenglish.ru/movie/harry-potter-and-the-goblet-of-fire/>. – Access date: 19.10.20.
2. "Harry Potter and the Order of the Phoenix" [Electronic resource]. –Mode of access: <https://fenglish.ru/movie/harry-potter-and-the-order-of-the-phoenix/>. – Access date: 21.10.20.