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FEATURES OF SIMULATION OF RUSSIAN COMMUNICATIVE BEHAVIOR OF A CHARACTER AS A SUBJECT
OF NEGATIVE EMOTIONS IN THE EPISODE
(ON THE MATERIAL OF FILM SCREENPLAYS)

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The article reveals the specifics of modelling the communicative behaviour of Russian-speaking episodic heroes experiencing negative emotions in film screenplays. The specifics of modelling emotionally conditioned replicas, depending on the type of emotion, its intensity, on the logic of the existence in time and in narrative are specified.

Introduction.

The question of the relationship between the emotional sphere of a person and his communicative behaviour has remained in the field of view of scientists for a long time. Now in computational linguistics there is a real "boom" of research on the recognition of emotions, attitudes, ratings in texts to improve the level of service [1], [2], [3]. Interdisciplinary research on modelling emotions for artificial intelligence systems is also in trend [4], [5]. But the noted works are either conducted exclusively on the material of the written segment of the Internet (reviews, blog posts, messages), or they do not sufficiently affect the linguistic side of emotions. At the same time, the emotive function of language, which was pointed out by K. Buhler [6], is clearly manifested in emotional communication – "provoked by emotiogenic events (usually accompanied by verbal actions)" [7, p. 68].

In the scope of our attention in this article is such an aspect of the theory of language as the modelling of emotional communication in texts by means of the communicative level of the language. The object of analysis is the speech behaviour of a Russian-speaking episodic heroes, conditioned by the experience of negative emotions, recorded in such texts as film screenplays of the precedent Russian movies. We believe that the precedent movies (and hence their written foundations), even in spite of the censorship of the Soviet era, contain psychologically reliable, but also codified, models of emotional communication.

Materials and research methods.

On the one hand, linguists note the value of a movie episode, since "an episodic role is a concentrated communicative existence of an actor who must create a complete image in a small communicative space (movie episode), express his aesthetic attitude, a theme embodied in a certain communicative tactics" [8]. On the other hand, we agree with the observation that "most of all, the individual characteristics of a person's speech portrait clarify the existential spheres of the communicative continuum, that is, speech situations that carry elements of psychological tension" [9], and among the communicative categories, there are also special categories of communicative emotionality and communicative evaluativeness [10]. That is why the subject of our analysis is the replicas of episodic heroes-subjects of emotions of discontent, indignation, anger, rage and resentment from the texts of five Russian-language film screenplays of the Soviet era. Let's list them: "The Cranes Are Flying", written by V. Rozov; "Office Romance", written by E. Ryazanov and E. Braginsky; "Someone else's' letters", written by N. Ryazantseva; "Autumn Marathon", written by A. Volodin; "Crew", written by Y. Dunsky and V. Frid.

For the purposes of research, in such a written basis of a film as a script, microtexts were identified containing an emotionally conditioned communicative response of episodic characters experiencing active negative emotions at the time of speech – discontent, indignation, anger, rage, resentment–- to a reason known earlier from the context with the unity of place and time of action in this episode. Microtexts were called emotive plot units (hereinafter EPU). Further, within the framework of the EPU, the linguistic means responsible for modelling the emotional communicative response of the hero were analyzed, namely: replicas, words and statements.

Results, their discussion and perspectives.

To identify the specifics of the structures used in communication by the subject of negative emotions, and their "phased" organization, we applied a pragmatic approach to the analysis of speech acts and speech-behavioural tactics of both verbal and non-verbal origin (term SBT is "a communicant's homogeneous in intention and implementation line of behavior, included in his efforts to achieve a strategic perlocutionary effect" [11, p. 525]).

The material showed the presence for episodic characters of 54 EPUs with the meaning of discontent, indignation, anger, rage and resentment, while as many as 219 EPUs were recorded for the main characters (and 77 – for secondary). This fourfold decrease is due to the rank of the hero. It is all the more interesting to trace how the task of showing the phenomenon of a "person-who-feels", or "*homo sentiens*", is solved in the compact space of a cinema episode.

Next, the replicas, words and utterances were counted, which were uttered by episodic heroes within the framework of the EPU for each of the negative emotions separately. The results can be seen in Table 1.

Table 1. – The results of counting the speech embodiment of negative emotions of episodic heroes

	Number of replicas	Number of words	Number of statements	Saturation of replicas with statements	Saturation of replicas with words
Discontent	38	385	90	2,26	4,28
Indignation	10	113	27	2,3	4,19
Anger	14	107	28	2	3,82
Rage	16	30	29	1,8	1,03
Resentment	not found				
Total	70		151	-	-

Statistics show an interesting feature of the distribution of words and utterances in replicas in accordance with the type of emotion. So, it can be noted that from a weaker emotion of discontent to a stronger emotion of rage, the numerical indicators of such parameters as the saturation of remarks with statements and the saturation of statements with words increase. This distribution of data in its own way proves that discontent is a more "verbose" emotion, in which a person retains the ability to self-control quite well, including speech, and with an increase in the intensity of emotions, speech behaviour changes towards a reduction in the number of words and utterances, which indicates the intensity of the experienced emotion and a decrease in volitional control.

The material shows that if distribute the EPU according to the type of traumatic factor: whether episodic characters speak out about events with the participation of the main character, a secondary hero, or simply about subjectless life circumstances not related to any of the heroes of the text, then one can see that the EPU in screenplays will correlate with each other as 35:7:12 and will be converted into the final movie in a ratio of 32:3:3. This means that the transformation of the script basis by the cinema text in relation to episodic characters and their emotive communicative behavior is subject to a clear logic of communication between communicative situations with their participation with the main line of a work of art, that is, with the main characters.

The material traces two large blocks of SBT, which is realized in a number of speech-behavioral acts of both verbal and non-verbal nature), which are responsible for modeling the emotions of the hero, expressed in his replicas. It can be noted that most of the entire speaker's communicative response within their framework corresponds to the stages of "first vision" (more affective, non-rational) and "second vision" of a traumatic situation [12].

The first block associated with the primary communicative response includes such SBT as emotive and emotive-evaluative speech acts with a sign of negative emotions, question-awareness, showing misunderstanding and (or) rejection of the traumatic factor, Constructions with evaluative echo-repetition, including a word or a group of words-"triggers", from the previous remarks of the interlocutor, which became a traumatic factor, disapproving judgments with a negative denotative component, which give a rational and logical assessment of the traumatic factor.

According to computer linguists [3], in Russian-language phrases like "Natasha, don't you think you should be studying?" there is an implicit expression of negative emotions. Our material also highlights another block of structures, which may be associated with the "second vision" of the traumatic factor, since its SBTs are united by a common strategy of conscious speech behavior to restore emotional comfort, to provide communicative pressure, etc. These include SBTs such as: prohibition, motivation, refusal, question-detailing, threat, notation, order, request, protest, demand, remark, objection, declaration of damage, warning, order, different types of reproaches, etc.

The boundaries between these blocks in relation to the concept of evaluativeness at the communicative level are rather arbitrary. Many examples testify to the inclusion in the intention of the second block of linguistic means with different types of negative assessment, both emotional (emotive-evaluative speech acts) and rational (disapproving judgments). But if we compare the statistical data on the replicas of episodic characters experiencing

negative emotions, in which there are communicative means of the "first vision" block with those in which they are absent at all, then the ratio of the replicas will be 39:31, that is, approximately the same. This means that in order to model the speech behavior of Russian-speaking characters experiencing negative emotions, it is equally important for authors of screenplays to show the strategies of both "experiencing" and "fighting" the traumatic factor, embodied in speech-behavioral tactics by various means of the communicative level of the language even for such a minor and occupying a small part of the screen time of the character, as an episodic hero.

Conclusion.

Thus, the analysis shows that in film scripts, most of the emotive plot units for episodic characters are subordinated to a clear logic of the connection of communicative situations with their participation with the main characters. The emotionally conditioned remarks of episodic heroes themselves are modeled using a wide range of SBTs, which have their own logic of flow in time, depending on the "experience" or "struggle" with the traumatic factor. For modeling the intensity and type of negative emotion experienced by the hero, the ratio of the number of his replies, statements and words uttered by him is also responsible in a special way. The established specificity of modeling the emotional communicative behavior of a Russian-speaking episodic character contributes to the psychological reliability of the screen image.

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