

**Doing Things with Emotions: A Multimodal Visual
Narrative Affective Pragmatics Approach
to the Anti Bullying Digital Animated Short Film**

**By: Amel Omar Abd El-Hameed
Associate Professor of Linguistics
Faculty of Arts- Benha University**

Abstract

The purpose of this study is to look at bullying behavior as a wide spread social problem, which causes emotional and psychological sufferings. Bullying has been thoroughly studied in psychological studies, but there are not many linguistic studies concerning the emotional effect of bullying. The study aims to describe visual narrative story in the *Antibullying Animated Short Film Project* as a nonverbal educational communication medium. This video film was created by Fabian Gutierrez as a part of a class project; it lasts for about seven minutes to say “bullying can be stopped”. The video was launched in 2016 on YouTube with (1.2m viewers), and in 2020 on Facebook (1.9K viewers). The study adopts an interdisciplinary qualitative method of analysis; it is the outcome of combining digital animation, psychology, visual narrative, multimodal behavior modeling for socially interactive agents and affective pragmatics in one model of analysis. The model is based on Larson’s (2014) body language, Cohn’s (2013) the grammar of visual narrative, Pelachaud, et al.’s (2021) socially interactive agents, and Scarantino’s (2017) affective pragmatics to analyze the data of the study. Music, as the only source of audio mode in the film, color, typography are also included in the analysis; Machin’s (2010) framework of analyzing sound and typography, and Biggam’s (2012) semantics of color taxonomy to highlight the theme of emotional impact of bullying; they are tackled as complementary tools of analysis. It can be concluded that the animator’s deployment of different modes of communication are affective in portraying bullying and extracting the attached emotional meanings, resulted from this immoral social behavior. It is recommended to use digital animation short film genre to enhance individual’s awareness of unethical social behaviors; they are suitable educational media tools, because viewers are emotionally involved in the film; thus, this genre can be affective to enhance moral, and social values that need more linguistic research.

Key words: bullying, body language features, eye’s gaze, digital animation, affective pragmatics.

توظيف العواطف للقيام بالأفعال في الحكى المرئى فى الفيلم الإلكتروني القصير للرسوم
المتحركة ضد التنمر

منهج تأثرى تداولى متعدد الوسائط

أمل عمر عبد الحميد يوسف

أستاذ مساعد اللغويات

كلية الآداب – جامعة بنها

المستخلص العربي

يتناول هذا البحث قضية مجتمعية هامة تهدد سلامة الأفراد وصحتهم النفسية، والتي قد تؤدي إلى آثار نفسية حادة، قد تدفع بالشخص المتنمر عليه إلى العزلة والاكتئاب وقد ينتهي به الأمر إلى الانتحار، كما يتضح في الفيلم الإلكتروني القصير للرسوم المتحركة كنموذج للحملات ضد التنمر، والذي يمثل عينة هذه الدراسة. فتهدف هذه الدراسة إلى توظيف العواطف للقيام بالأفعال في الحكى المرئى من خلال تحليل أحداث الفيلم المذكور أعلاه من خلال منهج جديد تأثرى تداولى متعدد الوسائط، حيث يجمع هذا المنهج بين نموذج لارسون (2014) لتوظيف سمات سمات الجسد الحركية (الرأس، الكتفين، الذراع، اليد، الأصابع، الظهر، القدم وهى تمثل وضع الجسم عامة) لاستقراء العواطف المترتبة على التنمر. هذا بالإضافة إلى نموذج بيلاشود وزملائها (2021) لاستقراء العواطف من نظرات العين، وتطبيق نظرية التداولية التآثرية لسكارينينو (2017) لتفسير العواطف التي قام بتوظيفها صانع الرسم المتحرك وهو كاتب الفيلم، الذى يروى أحداثه من خلال حركات الجسد ونظرة العين. هكذا تبنت الدراسة هذه النماذج للوصول لمنهج لغوي جديد يحكي قصة الفيلم وأحداثه من خلال نموذج كون (2013) للحكى المرئى، هذا بالإضافة إلى تجسيد صانع الفيلم للموسيقى والألوان والكتابة من خلال العبارات المطبوعة ما بين أحداث الفيلم والتي تحمل الرسائل الموجهة إلى المشاهد ليربط بينها وبين حركات الجسد ونظرة العين لاستقراء المشاعر والعواطف الناتجة عن التنمر. وتوصلت الدراسة إلى أن تعدد الوسائط لاستقراء العواطف اعتماداً على العناصر المرئية فقط دون وجود حوار لفظى بين الأشخاص يجعل المشاهد أكثر انجذاباً وتركيزاً وإدراكاً للمعنى التآثرى لهذه الظاهرة ومحاربتها، فكما نستخدم الكلام لتوظيف الأفعال، يمكننا استخدام العواطف أيضاً لتوظيف الأفعال وأن استخدام أفلام الرسوم المتحركة الإلكترونية يعتبر من الوسائط التعليمية والتوعوية الفعالة لمعالجة مثل هذه القضايا المجتمعية الهامة.

الكلمات المفتاحية: التنمر، سمات سمات الجسد الحركية، نظرة العين، الرسوم المتحركة الإلكترونية، التداولية التآثرية

**Doing Things with Emotions: A Multimodal Visual
Narrative Affective Pragmatics Approach
to the Anti Bullying Digital Animated Short Film**

**By: Amel Omar Abd El-Hameed
Associate Professor of Linguistics
Faculty of Arts- Benha University**

1. Introduction

This study is conducted to investigate the possibility of using only body language to portray and retrieve emotional acts which are communicative to bullying; this is done to convey the message of the film, i.e., stop and prevent bullying everywhere. It is presented simply in the film, so that anyone can comprehend bullying as a major social and public health concern. Presenting a story in digital animation concerning a serious problem such as bullying is more creative through visual narrative language.

1.1. Aim and significance

The aim of this paper is to discover the different modes that are manipulated to target people's emotions and rationality towards bullying as a destructive unethical behavior. Analyzing nonverbal communication through visual story telling in animation as a dynamic genre is effective to address social threatening immoral issues such as bullying; it is an act to be feared of which is growing broadly and needs to be prevented. The main objective of this paper is to explore the decoded emotional behavior of bullying in the *Anti Bullying Animate Short Film Project* to promote the awareness towards this act and its prevention. It shows that simple nonverbal behavior in animation can have multiple effects. Emotions are encoded (expressed) through body language and facial expressions; the film is centered on emotion mining. The study tries to answer the following research questions:

1. How are body language key features in Larson's (2017) and Pelachaud, et al's (2021) eye's gaze manipulated to target emotions in the video under consideration?
- 2- To what extent is digital animation affective as a visual narrative multimodal tool of communication?
- 3- How can the Theory of Affective Pragmatics be applied on the *Anti-Bullying Animated Short Film Project*?

1.2. Methodology

This study adopts a qualitative analysis of the visual story telling in the animated *Anti Bullying Short Film Project* to provide multimodal, visual narrative emotional analysis model. The model, as it is noted in the

theoretical framework, section is an interdisciplinary which is drawn upon Larson's model for discerning emotions, Pelachaud et al's (2021) socially interactive agents model to reveal emotional expressions through eye's gaze, Scarantino's (2017) affective pragmatics, Cohn's visual narrative construction, Machin's (2010) music and typography framework, and Biggam's (2012) semantics of colours.

The film is divided into sequential images following Chon's (2013) visual structure. These images or (panels as Cohn calls) make up the whole events in the film. Each group of panels acts as attention units to window conceptual information of an event in the film. Panels are similar to how syntax constructs conceptual structure in a sentence. In other words, each group of panels reads an event in the film, the same as reading sentences in a book. Panels depict details of scenes, objects and characters forming events in the film. Each phase is categorized according to Cohn into establisher, initial, prolongation, peak and release to form coherent emotional structure.

Each phase reveals emotions that are engaged in a variety of communicative moves to show feelings of fear, anger, joy, sorrow, pain, shame, and disgust etc., which is the contribution of Affective Pragmatics Theory in the analysis. Emotions are decoded via key features of body language and eye's gaze to discern feelings caused by the act of bullying.

1.3. Data (the story of the film)

The Anti-Bullying short animated film as a campaign against bullying presents the data of this study; the story of the film is a distressing and disturbing experience which can have long term mental and emotional effect on the well-being of the victim and the bully boy who are involved in the act. The experience of bullying can lead to psychological and emotional consequences such as **anxiety, depression, low self-esteem and sometimes suicide** as mentioned in the typography between phases in the film. The story's event takes place, first, at school and at the bullied boy or the victim's home as the setting of events, setting serves as the physical surroundings which shows the story's time frame.

The story of the film starts from the first shot when the bullied boy enters the classroom, he stumbles in the garbage and falls down; the bully team laugh at him; their laugh embarrasses the boy, showing a feeling of **anger and resentment** on his face. The action of bullying is repeated due to power imbalance; the same bully **intercepted** the victim again. Three weeks later, the boy is physically bullied by hitting; he is assaulted by the same bully boy. As the boy walking alone on the bridge, he is attacked by recalling the traumatic events of bullying and decides to commit suicide.

He writes his message “My final Good byes” His friend comes to visit him; she watches his note and tells their friend who feels pity for him and rescue him; at the end, the three friends stand together on the bridge; they are surprised when the two classmates of the bully team join them and leave the bully boy to be excluded and desolated.

In the film, movements and facial expressions seem to be the words and utterances which encode and decode emotions. Thus, the elements of the animated film are, first, the plot which contains series of events to form the whole story created by the animator. It shows how the animator organizes the video's actions to ensure the central goal, not the action itself. Here, the goal is to enhance the awareness of viewers against bullying. Second, the theme which is bullying as a negative unethical behavior; it is stated by the characters and settings. Characters are the victim (bullied boy), the bully and his peers, the protagonist is the bullied boy, the antagonist or the villain is the bully.

The point of view in the film is omniscient point of view; the animator who is the creator of the video has the role of the narrator peering into the minds and emotions of the characters. In doing so, he is telling the viewers what they are thinking and feeling. This is done with the objective point of view which is integrated with the omniscient point of view, as if the animator is a camera going everywhere, capturing what he sees with the help of body language, eye's gaze, music, color and typography as means of extracting emotional meanings. The film is divided into four phases; each phase construe sequences of certain event devoted to the bullying act.

1.4. Visual Narrative

Narrative is a representation of events as Abbot (2009) illustrates; reading narrative has a series of events which continue over time. The main characteristic of narrative according to Murray (2003) is change and time. Narration is used to tell stories; from this point, visual narrative can be defined as any visual form that directly or indirectly narrates a story. In visual narrative, there is a story that has ideas, and actors who are involved in the series of events. Poovaiah and Pimenta (2010) classify visual narrative into three types: static visual narrative, dynamic visual narrative, and interactive visual narrative. In the first type, Static Visual Narrative (SVM), “the visual is frozen, but the viewer's eyes and mind move on” (P. 35); examples of this type are comics, graphic novels and picture books. In Dynamic Visual Narrative (DVN), the visuals move while viewer is at a fixed location; examples of this type include animation, puppet show, live action films. In the third type, visual can be fixed or mobile and the viewer can be fixed or moving; he can even take a

character's role in the story: interactive games and interactive story books are examples of this type.

1.4.1. Structure of Visual Narrative

Cohn (2013) proposes a theory of narrative structure to illustrate how to create meaning out of sequential images or scenes. He describes the basic narrative categories and their relation to each other as what he calls “a canonical narrative arc” (p.1). This arc controls the narrative structure sequence, that guides the presentation of events. Some studies of narrative discourse (Herman, 2009a; Talmy, 1995, 2000) emphasize that narrative involves many things; they include: the context and circumstances surrounding a telling. They reflect the role of the narrator (in this study, the animator) and the addressee. They show how a text constructs a world with its emotive qualities. In sum, all these components order events into a coherent sequence.

Cohn's narrative grammar is composed of five categories: “establishers, initial, prolongation, peak and release. As in syntax, these categories” form phases of constituency, which are coherent pieces of a structure” (p. 8). He argues that phrases belong to a sentence in syntax, and phases belong to Arc in narrative. He puts it in the following linear order.”

Phase includes establisher → Initial → prolongation → Peak → Release as shown in figure 1

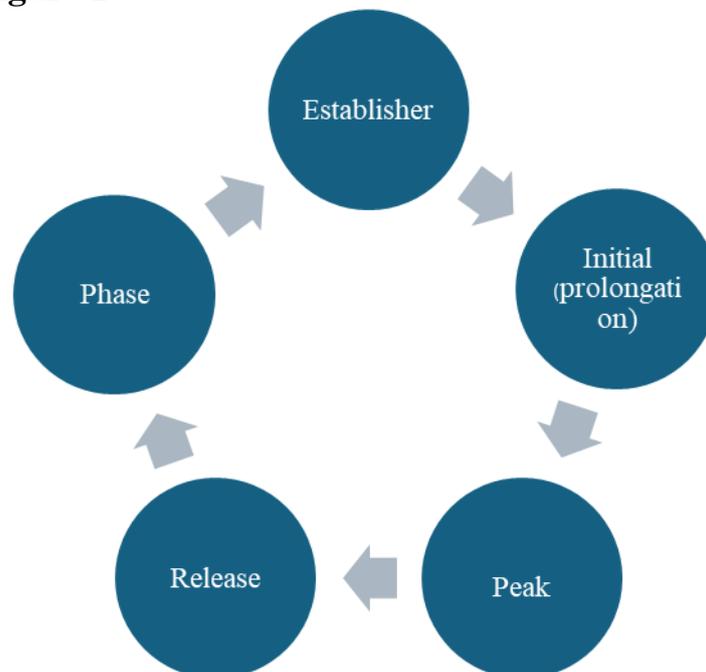


Figure 1 linear order of a phase

In the animated film of this study, scenes are phases; each phase is composed of establisher, initial, prolongation, peak, and release which

constitute the main canonical arc (the film as a whole). It is important to explain each of these terms because they are important for narrating the story of the animated film (data of this study). Establisher establishes the phase (scene) and sets an interaction; it provides referential information of the same phase (characters, objects) without engaging them in actions, "Establishers give the first glimpse of a scene and thereby set up the character" (p. 9)

Herman (2009a) describes establisher as the story building; it constructs an imaginative environment in which a reader is indulged; it is related to establishing shots in films and comics. In Chon's (2013) model, initials initiate the primary event of the sequence" (p. 10); they set the action in motion. It creates balance in telling the story. Peak stands where the most important things in the story sequence take place; it motivates the context for the sequence's rest. Peaks "correspond with the culmination of an event, or the confluence of numerous events. Peaks might contain a change of one state or termination of a process" (p. 9). Release involves a coda of an action; it pertains a reaction to the events in the peak; it releases the tension of the interaction" (p. 8). prolongation marks "a medial state in the course of an action or event" (P. 11). It depicts the trajectory between a source and a goal; it can function as a narrative pause or beat for delaying the peak, adding a sense of atmosphere and/or building tension before the peak" (p. 12).

These categories can be applied to narrate the story of the animated film (the data for this study). This is done by combining panels (shots) into phases and sequences. Thus, films use the same narrative grammar with moving segments. A single shot may include an initial as a preparatory action and a peak (this happens at the first moment in the analyzed film).

1.5. Animation

Animation is based on motion "the word animation, originally means to give life, it gives life to the pictures through technical means and makes the lifeless picture comes alive" (Zhao, 2021, P. 3). As the data examined in this paper includes the antibullying animated film as a visual narrative to create meaning through the interactive relationship between images (here all the elements in the film), it is important to shed light on animation as a technological means of communication. Animation has become a trend of visual communication; its visual design language and research scope have been extended to educational goals. Digital animation is a dynamic medium of communication in which objects or elements of the animi are manipulated as moving images. The film

analyzed in this study is a digital animation as an artistic expressive form of animation.

Digital technology has a notable progress in improving the level of expression of visual narrative concerning modeling design and -drawing, scene design, coloring, and generating super real virtual images. In digital animation, the visual elements of the picture are combined with aesthetic effect. This improves the visual attraction and indulge the audience in the visual experience of the animation. It has some properties; the first property of digital animation is its aesthetics which makes the picture more ornamental and more appealing. According to Zhao (2021, p. 2) "The colors, Lines and forms of digital animation are free and more diversified, which can be exquisite and exaggerated." simulation is the second property or characteristic as illustrated by zhao; it is the ability of digital animation with its expressive force to realistically imitate the natural image of people. Zhao states that "digital images can show the macroscopic world as well as the microscopic world, or from the universe to... molecules" (p. 2).

virtualization is the third property of digital animation, which means that it is a virtual reality. "It is the full liberation of imagination with the support of information technology" (p.2). In analyzing visual animation, visual language elements such as color, shape, space and movement are applied to get the intended meanings and themes. Zhong and Lei (2012) states that the coordination of the structural collocation of the animation pictures objects (the choice of colors, foregrounding and backgrounding positions bright, shade of the film tone etc.) can be integrated to form an orderly indicating concepts. Color, shape, space and movement are crucial communicative means for making suitable expressions in certain context. They are recognizable and symbolic in visual language. As animation is based on motion, "the change of motion is an important symbol of the form of animation ontology (Zhao 2021, p. 3). The narrative style and the artistic language of animation have great progress as a result of applying digital technology.

1.6. Emotional Expressive Body Language

Emotive expressive body language and its purpose in animation is the main concern of this study. As mentioned in the introduction, discerning emotions through movements in the *Anti Bullying Digital Animated Short Film* is the core of the message intended in the film. "Body language is a large part of emotional expression, and it is hard to avoid even if the animator knows little about it" (Larson, 2014, p. 28). Researchers such as Beck et al. 2012; Aviezer et al. 2012 state that 93%

of human communication is made up of body language. Thomas and Johnston (1995) argue that in animation, a character is alive because the animator makes it presents a thought process and changes expression. Facial expressions, the placement of head and shoulders, and what someone's hands are doing are all examples of expressive bodily cues. The aim of this study is to decode emotions attributed to bullying actions and reactions through body language. Thus, body language can be a strong tool for the output of emotion. Ekman's (1994) study suggests that face has a number of expressions, six emotions are existed across cultures: **angry, surprise, joy, sorrow, disgust and fear.**

Larson (2014) illustrates that “body language is sectioned into three bodily attributes, the face, the body and the tone of voice” (p.7). Tone of voice is not included in the data of this study. In the animated film, the characters have basic sets of emotion, they are **sad, angry, frightened and happy** at the end of the film Thomas and Johnson (1995) argue that expressions are hard to read and they can be confused, unless they are reflected in the form of tears or shaking knees. When portraying and interpreting body language, there are basic guidelines key features as illustrated by Larson (2014). Larson starts by the motion of shoulders in connection to the desired emotion; she states that “the placing of the shoulders is vital to the body posture” (p.15). They are the critical center of tension in the body, which is important to read a person.

High amounts of tension might mean **pain, anger, stress or irritation.** Often tension in the body is indicative of negative feelings, low tension means relaxed shoulders. There is a difference between very tension and no tension; the body has a natural level of tension; when the body is tensed; it is shown to stand upright and is appeared to be in a relaxed state. In cases of no tension, the shoulders are slack and low hanging; they indicate tire feelings of **sadness, or depression.**

The placement of head has a crucial importance in expressing emotions as many things can be said by the orientation of the head. The angle of the head is important, as well as its steepness. If the head is turned towards the speaker, this means showing **interest**, a slight lean to the side might mean **emphasizing this interest.** **Lack of interest** occurs when looking anywhere away and not at the speaker. A sign of distancing and indication that the individual does not want to talk to others is by not looking at persons while with them (Larson, 2014).

She gives more illustration of the head orientation, “a slightly bowed head might indicate **submissiveness**, that a person is trying to indicate that you are more important than them. A strong bow forward indicates

pain or sorrow in the person, and a head held high indicates **confidence or superiority**” (p. 16).

The placement of hands; indicates how a person feels. Hands are another point of tension in the body. Larson states that:

The scale of tension. between relaxed, where they are often relaxed

hanging down the sides, or if sitting down, placed in the lap. Tension can

build and create twitchy fingers under stress or if the person is worried.

Hands can display tension with how they are used as well.

If a person is hiding his hands, he is often trying to hide his feelings (p. 16).

How the arms are positioned and moved is another crucial feature of the body; arms' motion can be indicative of feelings. If a person is angry, arms tend to puff out and appear large, and the elbows stick out. When feeling aggression, movements of arms are stiff. A wide posture can indicate that the person is confident.

Feet also can tell how a person is feeling; three stages of angle are attached to the role of feet in perceiving emotion: the outward, which shows **confidence and openness**, the straight forward which indicates **purpose**, and the inward; it closes off the expression, indicating lack of **confidence or worry**. Pace is also important as indicative of emotions; how quick a person's feet is moving reflects emotion. Posture is attained by all the above, it is how persons hold themselves when they walk as it includes all the above features and it is the most important in reflecting emotions. Larson (2014) postulates that the first sign of posture is the spine; it also includes the movement of shoulders backward and forward. A positive body posture is straight backed with the shoulders indicating that the character is open and welcoming to the world, and the straight back is a sign of confidence. A negative body posture is tensed or slumped; a sorrowful posture would be slumped, and closed in an attempt to appear smaller.

There is a weight to each movement and a weight to the body as if the individual does not have the energy to lift himself” (p. 17). She explains also that an aggressive body posture strives to be taller, it leans forward to appear looming. Regarding the intensity of anger, the posture pushes the shoulder forward as a sign of “indignant anger; the Shoulders might be pushed backward if the person feels more intensely aggressive and ready to fight” (P. 17). open or closed are two words used in reference to body language; they include all of the body from hip to toe. positive attitude

matches open body language, while closed matches negative attitudes. Open body language is a way of saying I am confident and I am opening myself to the world. Most of closed body language shows that a person says I do not want to talk and prefer to be left alone. In Larson's model, emotions (**feeling of anger, Sorrow, happy** etc. are retrieved through these key features). This is elaborated in the next section of the theoretical framework of this study.

1.7. Bullying

Bullying is an intended aggressive act which is directed towards a victim (bullied) who cannot defend himself. Individuals who experience bullying suffer from many psychological effects; it occurs in a context of power imbalance. Educational campaigns aim to develop the citizens' concern and awareness by tackling topics which contribute to the refinement of social relations. Animation genre can be suitable resource to encourage prevention of bullying in an appealing way. El-Maghawry and EL shafer (2021) defines bullying as “a form of violence that endangers well- being of children, youth and adults” (p.117). Bullying in schools gains a considerable concern all over the world as a form of aggression intended to hurt its victims.

Monks, et al. (2009) state that bullying can occur in many contexts, from childhood to adult life. Abuse in families, or elder abuse can be considered bullying behavior. It is unethical or immoral behavior which causes harmful psychological impacts on the people who experience it. Research, especially “on school bullying has increased massively, fueled by the rise of cyberbullying” (smith, 2016, P. 519).

1.7.1. Antibullying campaigns

Antibullying campaigns spread in many countries around the world. In Egypt, for example, one of the campaigns known as "Be Beautiful with Morals or Adorn with Morals- Bullying is not a joke- Say no to bullying” لا للتنمر مش هزار: لا للتنمر- تجمل بالأخلاق has been launched by the United Media Services company to deliver message against bullying in September, 2022. This video depicts multiple themes concerning bullying which are expressed in the uttered statements at its end: I'm joking أنا بهزر, Yo jackass يا حمار, Yo chocolate ولا يا شوكلاته, Roy, catch him كاتش ياروي etc.

In France, No to Bullying Day is a campaign which is similar to the UK to Anti-Bullying Week in 2018 with a title "Choose Respect". In the USA, Germany, and Brazil etc. There are many campaigns in other places in the world to highlight the importance of raising the awareness that bullying is never acceptable and it should be stopped.

2. Theoretical Framework

As mentioned above, the model of analysis is an interdisciplinary qualitative one: concepts from multiple theories are selected to form a new model for analyzing animation genre. Most of studies which tackle animation apply Kress and Van Leeuwen's model of the grammar of visual design; none of those studies (to the knowledge of the researcher) apply Larson's (2014) model for discerning emotion in digital animation. Her model is made for animators to make the animation comes alive; it is emotive expressive body language model. It aims to create a set of key features as tools to guide fresh animators to understand and translate emotions in animation films.

In this study, Larson's model is followed to comprehend or decode emotions (feelings) experienced by the bullying act in the visual narrative tale of *Antibullying Animation Short Film*. Though the film is short, it has a lot about bullying and its harmful effects for both the bully and the bullied (victim). Larsen's features (shoulders, head, arms, feet, hands, posture, close and open body movements), as tools to encode and decode emotions are adopted to analyze the visual movements that reveal expressions of bullying in the data selected for this study.

Integrated with body features, eye's gaze following Pelachaud, et al.'s (2021) model for socially interactive agents is adopted as a window to character's emotions. They discuss the role of nonverbal communication in humans and how these behaviors are achieved in Social Interactive Agents (SIAs); they argue that SIAs can mimic the nonverbal human acts.

The Theory of Affective Pragmatics (TAP) as a new approach of doing things with emotions contains two parts as Scarantino (2017) illustrates: the first "includes the distinction between three things we do when we express emotions that replicate mutatis mutandis in Austin's (1962) distinction between locutionary, illocutionary and perlocutionary act" (P. 175). It equals the affective type of meaning in Leech's (1981) classification (Conceptual Meaning, Connotative Meaning, Social Meaning, Affective Meaning, Reflected Meaning, Collocative Meaning, and Thematic Meaning). Table (1) shows this distinction.

Table 1: Distinction between Scarantino's (2017) and Austin's (1962) models of pragmatics

Scarantino (2017)	Austin (1962)
1- Emotional expression: The nonverbal behavior of expressing emotion.	Locutionary act

Scarantino (2017)	Austin (1962)
2- Communicative moves: What one does in expressing emotion.	Illocutionary act
3- Communicative Effect: what one does by expressing emotion	Perlocutionary act

Scarantino illustrates the notion of TAP in comparison to pragmatics' principles in 1960's that pay attention to what sentences do in their context. The core of TAP is that expressing emotions is a means for engaging persons in a variety of communicative moves. The same as uttering sentences is a means for the engagement in a variety of illocutionary acts. The second part of TAP analyzes three dimensions of emotional communication; the first illustrates the nature and function of emotional expressions; the second explores the nature and function of communicative moves; the third analyzes the nature and function of communicative effects.

Scarantino's TAP is based on Ekman's (1992, 1997, 1999a, 1999b, 2003 and 2011) emotional taxonomy. He states that "from a communicative point of view, much of what we can do with language, we can also do with nonverbal emotional expressions" (P. 165). She adds that emotional expressions express what is inside, and direct other's behavior of representing and committing to future actions. She classifies emotional expressions into four types of communicative moves: they are represented in table 2.

Table 2: Classification of Emotional Expressions according to Scarantino (2017)

Communicative moves of Emotional expressions	Their definition
1- Expressive emotional expressions	Having the communicative point of expressing the signaler's emotions.
2- Imperatives emotional expressions	Having the communicative point of trying to get the recipient to do something.
3-Declaratives emotional expressions	Having the communicative point of representing how things are in the world.
4-Commissives emotional expressions	Having the communicating point of committing the do sender to a future course of action.

In applying TAP on the presented data, emotions are seen as engaging various communicative moves. In other words, what the acts committed by the agents (characters) in the film emotionally indicate, or how the feelings of (**anger, disgust, sadness, happiness, fear, sympathy** etc.) are represented in the film scenes and panels.

Music, as the audio mode of communication in the film, color, and typography are tackled in the analysis; analyzing sound and typography according to Machin's (2010) framework, and color in the taxonomy of Biggam (2012), highlight the theme of emotional impact of bullying; they are affective tools to illustrate the message of the film.

3. Related studies

Zhao (2021) studies visual language analyzing its properties in the performance of digital animation. It integrates texts, sounds, graphics to transform the abstract digit into perceivable interactive information form. The study illustrates that aesthetics, stimulation and virtualization are the main characteristics of digital animation. To analyze digital animation, visual language elements such as color, shape, space and movement are applied to promote the development of events.

Zhang (2023) adopts a multi-modal discourse analysis based on Kress and Van Leeuwen's theory of visual grammar (2006) to analyze six posters of Nezha conquers the Dragon King. The study expounds representational, interactive, and compositional meaning of the posters of animation about Nezha. The posters give importance to narrative representation to tell a new story. It is concluded that in the interactive meaning, the posters utilize long shot, oblique angle to alienate viewers from the image to the plots and visual techniques. The compositional meaning is achieved through rearranging information and reordering salience features.

Sabri and Adiprabowo (2022) tackle visual story telling of the animated film leaving home. They investigate how nonverbal animation can be universally an educational tool. It adopts a qualitative method to nonverbal communication as a form of visual storytelling. Results explore that nonverbal communication is "omnipresent, including nonverbal aspects of each communicative action" (P.181). They conclude that visual storytelling can be a literacy technique in animation to convey information and enhance awareness.

Rady (2021) draws upon a multimodal discourse analysis to examine the American Animated Feature Film, *Pocahonhas*. Her model is based on Halliday's Systemic Functional Grammar (1994) and Kress

and Van Leeuwen's (1996) *The Grammar of Visual Design*. She explores how different modes of communication such as camera angle, body language, colors, facial expressions, gestures and words are deployed in the film. Representational meta-function depicts the female protagonist's portrayal and the types of relationships between her and the other characters in the film. Gaze, social distance, and attitude are analyzed to attain interactive meta-function. Compositional meta-function analysis illustrates how the representational and interactive modes work to make a meaningful narrative.

Wang (2023) applies visual grammar analysis to transmit interactive meaning in the film *Frozen*. The study serves as expansion of dynamic discourse analysis that develops considerable changes of interpersonal communication in multimedia technology. The study finds that visual mode and other modes such as music, gestures and touch express the meanings in the film; It concentrates on transmitting interactive meaning in the specific scenes of *Frozen*.

Fonseca, et al (2023) present a socio-interactional semiotic analysis of the animation *Purl*. They adopt the socio-discursive, and the grammar of visual design's framework as the model of analysis. They conclude that animation can be used as a tool for language practices in classrooms. They can be effective in developing social critical subjects.

Thus, the above review of related studies applies the grammar of visual design in analyzing the data selected for their topics. None of them applies affective pragmatics, body language, features, eye's gaze in discerning emotional expressions as communicative moves. This paper tries to introduce a new model of analysis of digital animation which is based on visual narrative process following (Cohn 2013), Larsons's (2014) body language's features, Pelachaud et al (2021) and Scarantino (2017) affective pragmatics. The model contributes to the analysis of the *Antibullying Short Film Project* as doing things with emotions.

4. Model of Analysis

As mentioned in the theoretical framework, the following figure illustrates the interdisciplinary model of analyzing data for this study as shown in figure 2 below

Doing Things with Emotions: A Multimodal Visual Narrative Affective Pragmatics Approach to the Anti Bullying Digital Animated Short Film

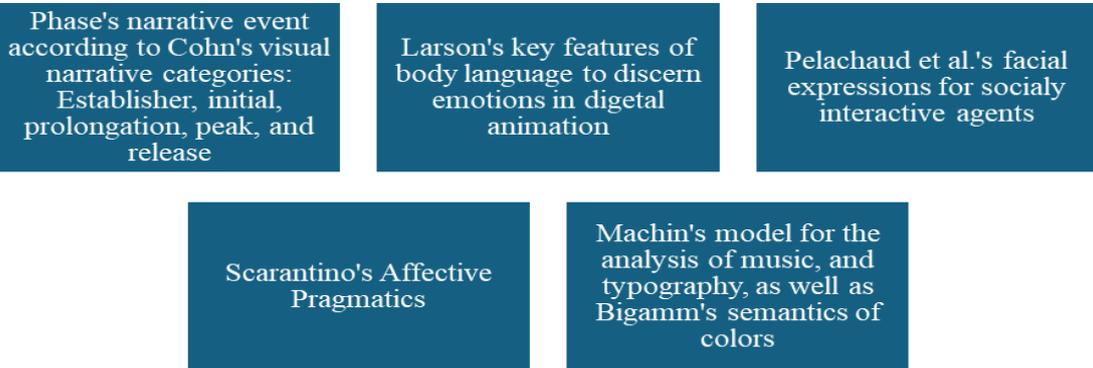


Figure 2 model of the analysis

5. Analysis

The film is divided into four phases; each phase includes a number of panels to cover certain event in the consequence of the theme of bullying.

5.1. Phase one

Visual Narrative

The analysis starts by narrating the event of the phase according to Chon's (2013) categories. **As shown in figure 3**, phase one contains nine panels or frames, it depicts the first event in the film.



Panel 1



panel 2



panel 3



Panel 4



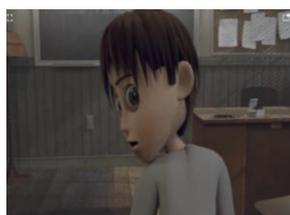
panel 5



panel 6



Panel 7



panel 8



panel 9

The setting of the event is at the classroom, major characters of the film are introduced in this phase: the boy who is bullied (protagonist) and the boy who bullies (antagonist) him. Other characters are the boy and girl who are the bullied boy's friends, and the boy and girl in the bully's team. *Teasing* is the act of bullying in this phase which sets the sequence of events in the nine panels. The boy opens the door and greets his friends with joy in panels 1 and 2, they greet him with joy in panel 3; the three panels form the establisher of the phase. Panel 4 is the initial of this event, as the boy stumbles and falls down, then tries to regain his body posture and stand up. The bullies (the three classmates) who show hatred and sarcasm laugh at him. Panels 5 and 6 are prolongations as they show the bully boy and his team teasing the protagonist; they act as the medial state of the event; they depict the trajectory between the fall of the boy and the peak which is panel 7. Panels 8 and 9 show the release of this phase; the boy is depicted showing surprise and anger and his friend calming him down in panel 9.

Body Language and Eye's Gaze

Concerning key features of body language and eye's gaze; they are as tools to convey the communicative act of teasing as a form of bullying in this phase. It is clear that the act is done by emotions, expressed in body posture, shoulders, orientation of head, arms and hands, as well as gaze to reveal feelings attached to *teasing*. According to Larson (2014), posture of the body is attained by the placement of head, shoulders, hands, arms feet; in phase one, all the panels reflect **positive open body language** in concern with the bullied boy and his two friends. The boy still says, **I am confident and opening myself to the world** in panels 1,2,3 and 9. The boy and his friends show positive body postures, straight backed, neutral pushed back shoulders; his arm is raised with his hand too when he greets his classmates. There is no tension of body movements in these four panels; the boy's confidence, joy and interest to talk to his friends are indicated by the body language. His head's orientation and the steepness of its angle reveals **intimacy** because his head is turned towards them indicating interest and desire to communicate with them. Panels 5 and 6 reveals different emotions, in panel 5 the bully boy is in the middle

between his two classmates who seem to be afraid of him, his head, shoulders, arms and hands are up showing his power and hostility towards the bullied boy; his head and arms are held high to show his superiority and confidence too.

Eye's gaze according to Pelachaud et al. (2021) is the window to the character's emotions and thought. The eyes contact between the bullied boy and his friends shows **intimacy, respect and trust**. Eyebrows are exploited by the animator to enhance emotions; the bully boy's rising eyebrows indicate his **evil** character. In panel 4, 7 and 8, the bullied boy's gaze reveals surprise and anger as a reaction of the bully boy act of teasing, which is depicted strongly by the wide opened eye. Emotions of **joy and confidence** are encoded in the bullied boy's warm affective eye's gaze in panels 1,2, and three, while **hatred** is reflected in the wide opened eye's gaze and his peers in panels 6 and 7.

Affective Pragmatics

In phase 1, emotions of **confidence, joy, love, surprise, astonishment, and anger** engage the participants in a variety of communicative acts. The communicative moves are integrated with the first part of the theory which illustrates that emotional expressive acts can be done nonverbally; in expressing these emotional expressions, characters do actions or communicative moves which are affective to the viewers. Panel 1 engages the boy to the communicative act of opening the door, and stumbling in the garbage and falling down. This act brings about another communicative move, that is laughing and ridiculing in the part of the bullies. In panel 2 and 3 greeting act is the communicative move, panel 4 indicates the act of embarrassment. Panels 7 and 8 engage the boy to the act of astonishment and anger because of the bully's ridiculing and making faces acts.

This phase ends with a typography saying: A prominent sign of teasing turning into bullying when it is done repeatedly. This is a warning for the viewers as educators, parents and everyone who is responsible for this act. Typography, color and music are analyzed at the end of the analysis section in separate parts.

5.2. Phase Two

Visual Narrative

phase two depicts the repeated act of teasing and making fun of the bullied boy (victim) by the three bully boys who are led by the most aggressive boy of them. This phase narrates ***the repeated act of teasing*** in the playground at their school, as shown in the panels from 10-18 in

figure 4 as follows:



Panel 10



panel 11



Panel 12



panel 13



Panel 14



panel 15



panel 16



Panel 17



Panel 18

The panels show actions and reactions of the two groups (bullied and bully), which are acted by body features, facial expressions (the eye's gaze). Panels 10, 12, 13, 17, and 18 depict the reactions of the bullied boy and his friends. Panels 11-14, 15, and 16 are devoted to the act of teasing by the bully boy and his team as sequenced in the video film. Panel 10 establishes the event of this phase; the victim and his friends are sitting, smiling, talking, then, the bully and his peers in panel 11 starts to scorn

the victim and tease him, which sets the initial of the event. In panels 12 and 13 the bullied and his friends show their reaction to the act which makes the prolongation of the phase. Panels 14,15,16 complete the prolongation of the scorning and teasing act, as well as initiating the peak of the phase. Panels 17 and 18 release the phase as they show the harmful impact of the act of bullying that appears on the bullied and his friend's faces.

Body language and gaze

Emotional acts are expressed via body language features and gazes of the characters. Panel 10 reads the bullied boy and his friends' emotional expressions of **love, respect and trust** showing their **intimate** relation towards each other. These emotions are represented by their body posture, which reveals relaxed shoulders as a sign of no tension, their head are turned to each other emphasizing their interest, their arms are open showing a positive body posture. Panels 12, 13, and 17 give a mixture or a bulk of different emotions which are drawn in the participants' body Language; they depict the tension which indicates negative feelings (**stress anger, pain and irritation, disgust, depression**); shoulders are slack and Low hanging to indicate feelings of **sadness**. The strong bow forward of the bullied boy indicates **pain and sorrow** as a reaction to the *scorning* and teasing of the bollies. Panel 17 is affective; it employs **sad, sorrow and pain** emotions for both the victim and his friends. The victim's posture is closed and smaller, with a leaned spine; viewers construe closed body language **triggering sadness, sorrowfulness, pain and empathy**. In contrast panels 11, 14, 15, and 16, though they depict the **evil and furious** emotion of the bully boy, they show open body language as a sign of superiority and power imbalance; their heads and shoulders are held high as a sign of superiority. As it is clear in these four panels the most important expressive key features to window emotions are head, shoulders, and eye's gaze.

Pelachaud and Poggi (2022) states that "it is true that eye is the mirror of soul" (p. 7); it is the window to the characters' thoughts and emotions. In the panels that gather the boy and his friends, the eye contacts between them show **love, respect, trust and intimacy**. Unlike the eye contacts of the bully and his friends; their gazes show **evil and hostility**. The animator exploits eyebrows to enhance emotions; the bully boy is depicted raising his eyebrows to reflect his **evil character and hostility** against the protagonist. Lowering eyebrows in the victim and his friends' depiction show **anger, pain and sadness**.

Affective pragmatics

The above body language and eye's gaze to create and encode emotions in the characters' actions and reactions is an approval to the tenet of Scarantino's (2017) affective pragmatics. This theory illustrates how emotional expressions convey social motives. When expressing emotions, things are done with emotional expressions in the panels (**anger, sad, love, trust, hostility**) this equals the utterance in verbal communication. Viewers can imagine utterances in the communicative moves or acts to express these emotions and their communicative effects on both the victims and viewers. Viewers feel what the victim and his friends feel; in panel 10 for instance, a communicative act of **joy** is expressed in the positive body language and gazes of the victim and his friend, while in 12,13, and 17 communicative acts of **anger, sadness, pain and empathy** are declared and expressed in the closed body posture and affective eye's gaze. Panels 11, 14, 15, and 16, engage the antagonist and his peers' body language and furious wide opened eyes to the evil communicative act of bullying. Thus, body language's key features and gazes express the intended emotions, communicative moves, and communicative effect.

5.3. Phase Three

This phase is seen as the plot of the film; it is the most critical event in the film. It narrates the event of *physical pain*, experienced by the protagonist as a result of furious hitting which he receives by the antagonist. This Phase starts from panel 19 to 36; this time the bullying event is **experienced physically**. The victim **suffers** at the hands of the bully's abuse; emotions of **cruelty, hate, pain, anger, disgust** as a result of the aggressiveness of the act are expressed through body language and facial expression. **Figure 5 contains the panels of this phase as follows:**



Panel 19



panel 20



panel 21

Doing Things with Emotions: A Multimodal Visual Narrative Affective Pragmatics Approach to the Anti Bullying Digital Animated Short Film



Panel 22



panel 23



panel 24



Panel 25



panel 26



panel 27



Panel 28



panel 29



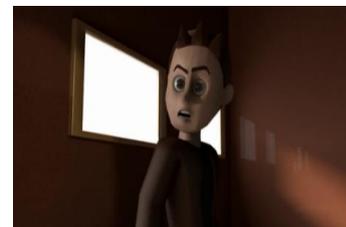
panel 30



Panel 31



panel 32



panel 33



Panel 34



Panel 35



panel 36

Visual Narrative

The event starts with the bullied boy, putting or taking something from the locker in panel 19 finding himself physically bullied due to the **evil and hatred** of the bully boy, this is the establisher of the event. Panels 20 and 21 are the initials of the event, panel 22, 23, 24, and 25 can be considered initials too because the bullied boy tries to defend himself.

He runs after the bully boy and starts to hit him as a reaction of hitting him back. Panels 26, 27, 28 and 29 depict the bully boy's physical power which imbalances the victim's power. This is the turning point in the film for two reasons; the first is the boy and girl in the bully's team begin to **feel pity** for the bullied boy; the second is the feeling of **disgust which resulted from the feeling of shame** inside the bullied boy and his decision to commit suicide. Thus, panels 20-25 are initials and prolongation to the event of hitting and punching as a physical bullying. Panels 31, 32 and 33 represents the peak of the event; the bully's evil comes to its utmost level leading to the release of the event. This phase followed by a typography saying: "A sign of physical bullying is the victim taking strange routes to and from schools. This is clear in panels 37, 38 and 39 at the beginning of phase four; the bullied boy starts the preference to be alone, flashing back the bullying experiences that take him away from school and from life.

Body language and Graze

Body movements in this phase pictures the event clearly; it brings it to reality through movements of shoulders with their placements in relation to head's orientation, arms, hands and feet are also considered in this phase, because the act of hitting and punching includes the whole body from tip to toe. Panel 19 shows no intensity in the bullied boy's shoulders or body posture; he has no intention of fighting; he is standing upright opening the locker with a head turned to the locker, arms and legs are straight forward showing or indicating **purpose**. In sum, he has a positive body posture. Panel 20 highlights the bully boy; he has a straight-backed **aggressive posture** showing his strive to be taller. He leans forward; his body posture indicates **aggressiveness**; the placement of the hand in his lap shows power imbalance; he **punches** the victim with one hand.

In panel 21, the bullied boy's hands are placed on his head and face to give the meaning of pain; the leaning in his body posture indicates how he feels. Panels 22 and 23 are expressive of the victim's **furious anger**; his head, shoulders are pushed forward to show the intensity of his anger. Panel 22 is the initial to a revenge action, and from 23-25 prolongation of revenge and self-defense. Panels 24 and 25 depicts tension in body posture, body's key features enable the viewers to watch a real fight. From panel 26- 30, the animator succeeds in making viewers feel enmity towards the bully boy. His body posture retrieves aggressiveness; his head, shoulders, arms and hands are employed carefully; viewers can imagine this power imbalance through body movements. Panels 31, 32

and 33 shows body posture of **confidence and arrogance** of the bully boy; his hanging up of head, shoulders, and using thumb and index fingers give the act of *threatening*.

Panels 34, 35 and 36 are devoted to the bully's friends whose emotions are turned against him; they **feel sorrow** for the victim and **disgust** for the bully. This is clear in panel 34 as the boy and girl's body postures indicate empathy for the bullied; their shoulders are slack and low hanging to indicate feeling of sadness and sorrow. In panel 35, body language expresses these feelings in the girl's tied hands and leaning forward with all her body, and in the boy's arm and hand on his head with his other hand slacked, relaxed and hanged down aside. They are shocked because of this high level of **aggressiveness**.

Eye's gaze plays a crucial role in the analysis of this phase. Panels 22 and 23 indicate emotions and feelings of **anger caused by hatred**; the two panels convey emotional expressions displayed in different gaze patterns. In the two panels, the victim's gaze is directed towards the bully; his eye's gaze indicates anger and nervousness. The intensity and increase of anger in these two panels are depicted in the opened wide eyes and lowering eyebrows. Panel 22 indicates *concentration and determination to revenge*. In 23, his decision to react is completed by raising his eyebrows. All the bully's gazes show **evil and aggressiveness**; In. Panels 25, his wide opened eye reveals his anger, panels, 29, 31, 32 and 34 depict his **confidence** and his evil too. The boy and the girl's gazes reveal **sadness and empathy** for the bully boy. These emotions are depicted clearly in panel 36; the girl's face is expressing sadness and regret to follow the bully boy.

Affective Pragmatics

The visual narrative structure of this phase and the body language features, as well as facial expressions concentrating on eye's gaze as the most expressive feature in the face are emotionally employed to commit the communicative moves devoted to the act of physical bullying. The animator creates a communicative interaction among the characters in the film together and another communicative interaction between the characters and viewers. Affective pragmatics is based on the assumption that emotions talk; viewers can hear and comprehend utterances in the visual emotional acts; it is the how to do things with emotions. Acts of **terrorizing, aggression, anger, empathy, disgust and regret** can be comprehended in the emotional expressions in this phase The bully and the victim's communicative moves are delineated carefully. In conveying

anger, fear, sadness, aggression, empathy and regret, the characters do things by the emotional expressions from the communicative point of view, illustrated by scarantino (2017); they do things and get others to do things.

Communicative moves of expressive and declarative emotional expressions are achieved by eye's gaze, for example, in panels 22 and 23 the victim's eyes act the emotional expression of **anger and determination to do the revenge act**. In panel 28, the girl and the boy's gazes give a declarative expressive move. Their gazes declare the emotional expression of **sadness and empathy**; this is declared in panels 34 and 36.

In panel 25 the bully's gaze gives a commissive emotional expression of aggressiveness; this is shown in panel 29 too; he commits the aggressive act of bullying. In panels 31 and 32, by using his thumb and index fingers, accompanied with the opening wide gaze indicate communicative move of imperative emotional expression. He tries to get the victim to react again, defending himself.

5.4. Phase Four

Visual Narrative

This phase pictures and represents the interaction between the protagonist and his friends, it depicts the harmful effects of bullying on him (thinking to commit suicide), **sadness and empathy** of his friends and of the bully boy's friends (Feeling his pain, as if they say: we love you and feel your pain.). It includes 17 panels (from 37- 54) as shown in figure 5 below



Panel 37



Panel 38



Panel 39



Panel 40



Panel 41



Panel 42

Doing Things with Emotions: A Multimodal Visual Narrative Affective Pragmatics Approach to the Anti Bullying Digital Animated Short Film



Panel 43



Panel 44



Panel 45



Panel 46



Panel 47



Panel 48



Panel 49



panel 50



panel 51



Panel 52



Panel 53

Panels 37, 38, and 39 depict the protagonist's **worried and depressed state of mind**. He starts to convey to the viewers that “I do not want more disturbance; I want to be alone”. These panels are considered the establishers of the phase’s event. He does not go to school for weeks; Panels 40 and 41 depicts the boy at his home, writing his final goodbye note before committing suicide. These are the initials of the event; his girl-friend comes to ask about him in panels 43 and 44 which are initials too. Then, she enters his room; she finds the note and reads it to set the

event's peak. She informs their friend; In panels 46, 47 and 48, his friend comes and talks to him. They rescue the boy preventing him of committing suicide. Panel 48 and 50 completes the sequence of events; they reveal the intimate relationship of the victim and his friends which extends to the end of the film. Panel 52 depicts the boy's **horror** when he sees the bully girl and boy suddenly, then he feels security and comfortability, when they inform him of excluding the evil bully boy and let him out of the group; now, all of them belong to one intimate group against bullying. The film ends with the last typography that all types of bullying should be ceased and prevented.

Body language and gazes

As mentioned above, Body language and eye's gaze are the tools of encoding and decoding emotional acts in the film's events. This phase contributes to the release of the bullying tale; from panel 37-41, negative closed body language is exploited to depict emotional expression of desperation and depression. The body posture reflected in shoulders and head shows high amount of tension that gives emotional meanings of **pain, cruelty, stress, desperate** etc.; shoulders are slack, low hanging indicating depression. When the boy raises his head in panel 41, **sadness and surrender** to the concept of *suicide* are expressed. Panels 43 and 44 show the girl-friend's positive body posture, reflected in her head's orientation turning towards the victim, head position in panel 44 reveals her interest and worry. The boy turns his head away in panel 43 to indicate the feeling of shame; he does not want to talk. The girl's open body language displays her open mind as if she says, talk to me and I am honest to you, she wants to help her friend. Panel 45 presents the girl's body language, while she is reading her friend's note; the animator gives a real image of a life's situation: her head is leaning forward; her body posture shows her feeling of sadness and sorrow. Panels 46, 47 and 48 depicts the protagonist and his boy-friend; Panel 46 shows the bullied boy's shoulders and arms slack and low hanging showing depression. His friends hold him with their arms around him as if they protect their friend through positive body posture. Interest and empathy are depicted carefully in the movements of head, shoulders, arms and hands of the characters; his friend holds him tightly with his two arms in panels 47 and 48 to increase empathy. In panels 48 and 50, his friends are feeling pity for him, reflected in their knees on the floor, holding their friend and crying. Panel 51 shows open body movements, positivity is portrayed, the two friends restore their friend back; open body postures are clear in the movements of their head, shoulders and hands. Finally, Panels 53 and 54 portray the bullied boy with the boy and girl in the bully team, as well as

his two friends; they all show positive open body postures, their arms and hands are folded together as one group in panel 54, their heads are up of confidence and hope, love of life and openness to the world. Their heads are forward to look at the world of new positive social values to prevent and cease bullying.

Eye's gaze is crucial in this phase as a tool of discerning emotive expressions; they reflect what each one of the characters feel towards each other. Pelachaud and Poggi (2022) call this type of gaze (affective eyes), they show social emotions and individual emotions. Panels 38, 39, and 40 have affective eyes, concerning the feelings of cruelty and pain; in 39, the boy's wide opened gaze, while he is memorizing and flashing back these cruel moments of bullying, he has a tense painful feeling of **shame and disgust** that leads him to think of suicide. He has the same feeling of pain in panel 40 when he is writing his note of final goodbye. The girl-friend's gazes express love and intimacy which are clear in panels 43,45 and 50. In 50, the girl's closed eyes of crying reflect empathy which involves feelings of love and pain as if she says: I feel your pain. Panels 47 and 48 reveals the same feelings of **love and pity** between the bullied boy and his boy-friend. Panel 53 decodes the bully girl's affective gaze of regret and apology. In Panel 52, the bullied boy acts a gaze of fear and horror; he is scared on watching the bully boy and girl; he thinks of bullying again, but he released when the girl and boy hold him expressing their love towards him.

Affective pragmatics

Viewers can suggest utterances expressing emotions of **love, empathy, cruelty, shame, disgust, regret and apology** in this phase. The visual narrative sequence of this phase is acquired by the integration of body language and gaze which depicts the communicative moves. Gazes communicate different acts starting by the act of greeting to the end act of regret and apology. The emotional acts are the result of the information in the world and the information of the animator's mind to convey the emotional meanings to the addressees (viewers). This is the core of affective pragmatics "emotions talk" as mentioned in panels 38, 39, 40 and 41; the protagonist's appraisal of the situation gives expressive acts of **sadness, shame, disgust, sorrow and surrender**. These feelings lead him to have a mental act of thought to commit suicide.

In panel 43, the open body language of his girl friend, shown in her wide gaze, smiling face, and raised hand show **worry and love** accompanied with the act of greeting. In 45, the girl's facial expression gives the emotional expressive act of sorrow and empathy. Panels 46, 47,

48, 49 and 50 depict communicative expressive acts of **sorrow, love, empathy, sadness and worry**. Panel 52 gives expressive act of **fear and horror** on seeing the bully girl and boy. In panel 53 the bully girl and boy's gaze give the emotional act of regret and apology. The bullied boy's gaze shows forgiveness and love. Panel 54 emotionally expresses **love and hope** of a world without bullying.

5.5. Typography as a mode of communication

Six typographies are presented in the film between scenes to illustrate the message and themes employed by the animator, **as shown in figure 6. Below:**



They are integrated with the scenes to enhance the awareness against bullying as a destructive behavior.’ “Typefaces have meanings” (Machin, 2010, P.96). Features of typography are “weight, color, expansion, slope, orientation, curvature and regularity” as illustrated by Serfani (2012, P. 8). Weight and color are expressive topographical elements, they are connected to particular emotions.

Machin (2010) illustrates that “expansion means if letters are expanded or narrowed, if they occupy a large space or small space. Slope refers to the difference between cursive, loping- script, like typefaces and upright

typefaces” (P.72). Curvature shows the difference between straight and curved letters. Orientation refers to the horizontal or vertical dimension of the typefaces. Regularity reveals the difference between regular and irregular letters. Thus, typography can communicate the indicated meanings mechanized with bullying.

Figure (6) above presents the typographies of the film. They are written in white color with a black background to be salient for viewers in comprehending the content of each theme concerning bullying. They are connected to the events in the film. Typography 1, 2, 3, 4 and 5 are written in regular letters, they are in a wide, bold, upright heavy form. They take a horizontal dimension to explore the intended emotional meaning of bullying. The animator emphasizes the ideational, interpersonal and compositional meanings of each typography by writing them in bold capital letters to increase their weight and clarify salience of the message. For instance, typography 3: A SIGN OF PHYSICAL BULLYING IS THE VICTIM TAKING STRANGE ROUTES TO AND FROM SCHOOL. The statement is written in white color against the dark black background color to make it clear and attract the attention of the viewers. The horizontal distance and wide dimension give thickness to enable viewers to connect it to panel 37 and 38 when the boy takes a strange route to and from school.

Viewers connect statements 1 and 2 to events in phases one and two. Statement 4 tackles the percentage of suicide in the UK which is 50% because of bullying, it is connected to phase four. Statement 5 contributes to phase four and to the purpose of the film as a project of the awareness campaign against bullying. The last note or statement in typography 6 is written in a different style. It is not in capital letters, but in bold, white, narrow big font size to attract the viewers’ thoughts and emotions. It gives the core of the film; all types of bullying: physical, verbal or cyber should be ceased. It is one sentence, but it is written in three lines, the first: “whether Physical, Verbal or Cyber” the beginning of each word’s initial letter is capitalized to increase salience. Then in the second line: “Bullying can and”, only (bullying) starts with a capital letter as it is main proposition of the film. In the last line, “must cease” the modal “must”, recommends the meaning of responsibility of every social institute to cease and prevent it. The final goodbye’s note of the bullied boy is not clear, but it is crucial as a typography in the most important event in the film. “My Final Goodbyes” the title is clear indicates suicide because of bullying. Thus, the animator in producing these typographies goes beyond the activity of expressing thoughts to taking a position on what is said.

There is an interaction among the animator as the producer of the events, the text and viewers as readers of the visual text.

5.6. Music as emotional expression

Music in the Short Antibullying Animated Film indicates the three types of meanings (ideational, interpersonal and textual) concerned with bullying. The tempo in all phases and topography is slow tone to suit emotional feelings of **sadness, pain, sorrow, empathy**, etc. Music is the only source of audio mode in the film. The background music combines themes of emotional meanings in the events of the film to enhance the viewer's awareness against bullying. Machin (2010) states that "music is an effective mode of communication that can bring the most effective aspect of multimodal texts together" (P.11)

Van Leeuwen (1999) states that music can express different emotions. It can express joy by lively tempo when "the melody rises, then falls sharply" (P.55). Tenderness can be expressed by the medium tempo in which melody descends slightly. Anguish can be recognized by breathy, tense sound, and surprise is achieved by a suddenly gliding up or down voice to "high pitch level then falls" (P.100).

Machin (2011) illustrates that "high pitch shows bright, light, good and optimistic aspect of life, and low pitch is associated with darkness and sadness; and low energy" (P.100). Music in the film is by Mattia Cupelli; three melodies are used in the film, the first is "Meraviglia". It means wonder or surprise, it is the background of phase one and two. The second is "In That Smile", it is the background of phase three. The third "Attino" which means "moment", it suits the moment of thinking to commit suicide and the moment of his rescue too. It is the background of phase four to the end.

The violin and piano as two musical instruments carry the locutionary or the ideational meaning of the animated film. Piano serves the emotional effect of **sadness, pain and sorrow**. The low pitch is associated with these feelings showing low energy; this is clear in the first melody tempo. The second melody conveys **tenderness**, the sound of the piano is heard as a medium tempo; the melody descends slightly; it suits events in phase three. The third melody suits phase four; it is a mix between high, low and medium as it has momentary events the change the bullied boy thought and gives **hope** at the end. Thus, music plays a significant role in conveying the themes and attracting the viewer's intention and emotions. It engages the viewers to conceptualize the malignant effects of bullying acts. Presenting the film without voice-over except music enables viewers to be immersed in the scenes to interpret what they watch.

5.7. Color as a conveyance of emotions

Color is used to convey emotion in each shot, the animator exploits colors that match the tone, theme or the message of the film. The animator establishes and controls the feelings he wants to convey by choosing the right hue, saturation, tone and value to the scenes in the film. Biggam (2012) explores four constituent parts of color which are significant in linguistic studies. These are hue, saturation, tone and brightness. Saturation refers to the purity of color. Tone “refers to the admixture of white or black with a hue, creating a range which runs from pale at one end to dark at the other” (P.4).

There is a tone range for achromatic colors; these are colors without hue; they refer to white, grey and black. Most of the colors in the film are achromatic, they run from white to black. Blue appears in the last panels as a light background expressing love and hope. As Biggam illustrates, they start “from white through very pale greys to pale greys to palish greys to darkish greys to very dark greys and finally black” (P.4). This is clear in most of the panels, e.g., panels 37, 38, 39, 40 and 41. Achromatic colors suit anguish, sadness, sorrow etc., which are emotions mechanizing bullying.

As for brightness, it appears in the last panels also to encode feelings of love and hope in a new world without bullying. “it ranges from a blinding level of light (dazzling) through a strong but comfortable light level (shining), to a low light level glowing” (P.199). This is clear in phases, one, two, three and four. Thus, saturation ranges from vivid to mid to dull conveys the emotions discerned in the events of the film. It ranges from “a fully-saturated hue (vivid), through a saturation level which is neither vivid nor noticeably dull (mid saturation), to a distinctly greyish hue (dull)” as illustrated by Biggam (P.199). Thus, color as a mode of communication integrates with music, typography, participant, landscape and all elements of the panels to enhance the awareness against bullying.

6. Discussion

As stated by Wilce (2009, P.3) “nearly every dimension of every language at least potentially encodes emotion.” The animator as the sender of the message-bullying should be stopped and prevented sends viewers his emotions of hatred and disgust of bullying. The animator as the creator of the events in the analyzed film of bullying gives viewers a virtual reality. This is achieved by the coordination between the structural elements of the visual language (body language’s key features) and their emotional expressions. Shape of the panels in concern with the head and

shoulders of the characters are seen in close shot panels to mean involvement between them and viewers. Color, music, eye's gaze are integrated to do things with emotions which is the core of affective pragmatics. All the elements in the panels create communicative moves concerning emotions mechanize bullying.

Shame is one of the emotions that mechanizes bullying. It is about one's relationship with oneself and a self-recognition which is a tense and painful feeling. It is expressed in panels 38, 39, 40 and 41 with bullied boy. It is also depicted in the regret and apology in panel 53 accompanying the bully girl and boy; they feel shame and disgust because they follow the antagonist's evil actions of bullying. Disgust accompanies bullying as the victim faces disgust as a result of shame which is turned to suicide. Hate is correlated with bullying; cruelty causes hate; the bully boy (in this study) represents hate. Pity as a reaction to the bullied boy's feeling results empathy that involves love and pain. Finally, gaze can show emotions, what one can feel towards another (love, hatred, anger etc.); they are triggered by natural events (fear, terror, joy, sadness, surprise, anxiety, worry, etc). Affective eye's contact plays crucial role in connecting the participants with each other, as well as connecting viewers to the participants. Thus, as Darwin (1872) put it, emotions have a communicative function in humans and animals. Some words and phrases that highlights emotional communicative moves are bolded and italicized.

7. Conclusion

In conclusion, digital animated films can be attractive to viewers; they can be effective to enhance moral social values. The animator adopts different modes to transfer his thoughts to viewers. It is concluded from the analysis of the scenes that the deployment of the multi-modes of communication can be affective to shape people's awareness of bullying as an aggressive act. The video which is six minutes and nine seconds long applies a specific frame, that the issue of bullying is addressed as an unethical act to be feared of, because it is growing broadly and needs to be prevented. It is explored as a complex social phenomenon. This type of dynamic genre is effective as a vital tool against bullying.

Body language's key features and eye's gaze are employed to target the emotions discerned in the film's events. They are crucial in expressing the emotions of **anger, sadness, empathy, shame, disgust, regret and joy** at the end of the film. This answers the first research question. Digital animation as a dynamic visual discourse is effective in engaging the viewers to interpret the motions of the agents to narrate the story of the video and show that things can be done with emotions; this answers the second research question. Concerning the third research

Doing Things with Emotions: A Multimodal Visual Narrative Affective Pragmatics Approach to the Anti Bullying Digital Animated Short Film

question, Affective pragmatics provides a new perspective in doing things with emotions integrated with body language, eye's gaze, typography, music and color in digital animation to be used as an educational tool.

Though the data is limited to the *Anti Bullying Short Animated Film Project*, it is sufficient to say a lot about the sufferings resulted from this evil phenomenon. The film can be understood by many viewers to prevent this behavior. Finally, multi-modal analysis of dynamic discourse as digital animation contributes to social phenomenon such as bullying, and further researches on this particular problem needs to be carried out to arouse people's knowledge and awareness to prevent it. It can be tackled experimentally at schools as a tool of teaching visual narrative writing. Animated films concerning different ethical issues can influence behavior and improve learning outcomes, so they are suitable learning media, because viewers are emotionally involved and concentrate in the events.

Results support the need for studying moral emotional topics of victims and aggressors in digital animation using both verbal and non-verbal communication. Speech can make the analysis easier and supportive. Future studies might concentrate on eye's gaze in relation to utterances spoken by virtual agents. Eye's gaze's classification of meanings can be fruitful. There are meanings in: metacognitive eyes-the gaze of thought, performative eyes, topic comment eyes, meta discursive eyes and affective eyes.

References

- Austin, J. L. (1962). *How to do things with words*. Cambridge, MA: Harvard University Press.
- Abbot, H.P. (2009). *The Cambridge introduction to narrative*. Cambridge University Press.[9]
- Alba-Juez, L. (2018) "Emotion and Appraisal Processes in Language: How Are They Related?" *The Construction of Discourse as Verbal Interaction* (pp.227-250) John Benjamins Publishing Company.
- Aviezer, H., Trope, Y., & Todorov, A. (2012). Body cues, not facial expressions, discriminate between intense positive and negative emotions. *Science*, 338 (6111), 1225–1229.
- Beck A., Cañamero, L. Stevens, B. & Bard, K. "Emotional Body Language Displayed by Artificial Agents," *ACM Transactions on Interactive Intelligent Systems*, vol. 2, pp. 2:1, 2012.
- Biggam, c. p. (2012) *The Semantics of Colour: A Historical Approach*. Cambridge Cohn, Neil. 2013. *Visual Narrative Structure. Cognitive Science*, 37 (3): 413-452.
- Darwin, Charles. 1872. *The Expression of Emotions in Man and Animals*. London: John Murray.
- Ekman, P. (1992). An argument for basic emotions. *Cognition and Emotion*, 6, 169–200.
- Ekman, p "Strong Evidence for Universals in Facial Expression: A Reply to Russell's Mistaken Critique," *Psychological Bulletin*, vol. 115, pp. 268, 1994.
- Ekman, P. (1997). Expression or communication about emotion. In N. Segal, G. E. Weisfeld, & C. C. Weisfeld (Eds.), *Uniting biology and psychology: Integrated perspectives on human development* (pp. 315–338). Washington, DC: APA Press.
- Ekman, P. (1999a). Basic emotions. In T. Dalgleish, & M. J. Power (Eds.), *Handbook of Cognition and Emotion* (pp. 45–60). Chichester, UK: Wiley and Sons.
- Ekman, P. (1999b). Facial expressions. In T. Dalgleish, & M. J. Power (Eds.), *Handbook of Cognition and Emotion* (pp. 301–320). Chichester, UK: Wiley and Sons.
- Ekman, P. (2003). *Emotions revealed: Understanding faces and feelings*. London, UK: Weidenfeld & Nicolson.
- Ekman, P., & Cordaro, D. (2011). What is meant by calling emotions basic. *Emotion Review*, 3(4), 364–370.
- El- Maghawry, HA & El- Shafei, D. (2021). Bullying Among Primary School Students: Parental Involvement and Teacher's Perceptions. *Egyptian Journal of Occupational Medicine*. 45 (2), pp. 117- 132.
- Fonesca, J., Ferreira, H., & Silva, M. (2023). The Animation "Purl": An Analysis from the Perspective of Socio-interactive Semiotics. *Texto Livre*, 16, pp. 1-12

Doing Things with Emotions: A Multimodal Visual Narrative Affective Pragmatics Approach to the Anti Bullying Digital Animated Short Film

- Halliday, M. (1994). *An Introduction to Functional Grammar* (2nd ed.). London: Arnold.
- Herman, D. (2009a). *Basic Elements of Narrative*. West Sussex, UK: Wiley-Blackwell. Hewitt (Eds.), *Deixis in Narrative: A Cognitive Science Perspective*: Lawrence Erlbaum Associates, Inc.
- Kress, G., & Van Leeuwen, T. (1996). *Reading Images: The Grammar of Visual Design*. New York: Routledge.
- Kress, G., & Van Leeuwen, T. (2006). *Reading Images: The Grammar of Visual Design*. London/ New York:Routledge.
- Larson, P. (2014) *Discerning Emotion Through Movement: A study of body language in portraying emotion in animation*. Faculty of Engineering and Sustainable Development University of Gävle
- Leech, Geoffrey. 1981. *Semantics. The Study of Meaning*. Second edition – revised and updated. Harmondsworth: Penguin Books.
- Machin, D. (2010). *Analyzing popular music: Image, sound, text*. London: SAGE Publications LTD
- Machin, D. (2011). The meaning of pitch and melody. From *Lectures by David Machine "sound and music as communication"*. WWW. Semiotician. Com/sio/ courses/ sound and music as communication.
- Monks, C. P., Smith, P. K., Naylor, P., Barter, C., Ireland, J. L. & Coyne, I. (2009). Bullying in different contexts: Commonalities, differences and the role of theory. *Aggression and Violent Behavior*, **14**, 146– 156.
- Murray, M. (2003). Narrative psychology and narrative analysis. In P. M. Camic, J. E. Rhodes, & L. Yardley (Eds.), *Qualitative research in psychology: Expanding perspectives in methodology and design* (pp. 95–112). American Psychological Association. <https://doi.org/10.1037/10595006>
- Pelachaud, C., Busso, C., and Heylen, D. (2021). Multimodal Behavior Modeling for Socially Interactive Agents: In B. Lugrin, C. Pelachaud, D. Traum (Eds.), *Handbook on Socially Interactive Agents*. Methods, Behavior, Cognition, 1 (pp. 259-310). ACM.
- Poovalah, R. & Pimenta, S., (2010). On defining visual narratives. *Design Thoughts*, **3**, 25–46.
- Pélachaud, C. & Poggi, I., (2002). Signals and meanings of gaze in animated faces. In *Advances in consciousness research* (pp. 133–144). <https://doi.org/10.1075/aicr.35.13pog>
- Rady, H. (2023). A Multimodal Discourse Analysis of the American Animated Feature Film (Pocahontas) by Walt Disney Production. *Journal of the Faculty of Arts and Humanities, Suez Canal University*, **6**(44), pp. 1-29

- Sabri, S., & Adiprabowo, V.D. (2022). Nonverbal Communication Storytelling of Leaving Home Animated Film. *Research Gate*, 2(1). <https://doi.org/10.29303/iccsproceeding.v2i1>
- Saffanah, G. A. (2021). The Online Media Representation of bullying issue: A case of Audrey. *Passage*, 9(2). <https://doi.org/10.17509/psg.v9i2.37247>
- Scarantino, A. (2017) How to Do Things with Emotional Expressions: The Theory of Affective Pragmatics, *Psychological Inquiry*, 28:2-3, 165-185, DOI:10.1080/1047840X.2017.1328951
- Serfani, F. (2012). Typography as semiotic resource. *Journal of Visual Literacy*, 13 (2), pp. 5-25.
- Smith, P. K. (2016). Bullying: Definition, types, causes, consequences and intervention. *Social and Personality Psychology Compass*, 10(9), 519–532. <https://doi.org/10.1111/spc3.12266>
- Talmy, L. (1995). Narrative Structure in a Cognitive Framework. In G. Bruder, J. Duchan & L.
- Talmy, L. (2000). *Toward a cognitive semantics, Vol. II: Typology and process in concept structuring*. The MIT Press.
- Thomas, F. and Johnston, O. *The Illusion of Life, Disney Animation*. USA, New York: Hyperion, 1995.
- Van Leeuwen, T. (1999). *Speech, music, sound*. Macmillan Press:LTD.
- Wang, Q. (2023). Interactive meaning in the film Frozen: A Visual Grammar analysis. *OAlib*, 10(08), 1–12. <https://doi.org/10.4236/oalib.1110515>
- Wilce, James M. 2009. *Language and Emotion*. Cambridge: Cambridge University Press.
- Zhang, P. (2023). Visual Grammar in multimodal Discourse: A case study of Nezha's poster images. *Athena Publishing*. <https://doi.org/10.55060/s.atssh.230322.010>
- Zhao, C. (2021). Brief analysis of the visual language of digital animation. *E3S Web of Conferences*, 236, 05015. <https://doi.org/10.1051/e3sconf/202123605015>
- Zhong, D. and Lei, J. (2012) *Documentary: The meaning System of Images*. Beijing: Beijing Normal University Press. Pp. 17- 23
- The video used in the analysis' link:Mission CIRD. (2016, August 19). *Anti Bullying Animated Short film project* [Video]. YouTube. <https://www.youtube.com/watch?v=YyDJafzuUK4>**