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## THE IMAGE OF BASIC EMOTION "DISGUST" IN THE CARTOON "INSIDE OUT" (CASE STUDY OF ENGLISH AND GERMAN VERSIONS)

*Emotions, particularly the basic emotion of disgust, are universal components of the human mind with biological origins and protective functions. This characteristic ensures the recurrence and relevance of this emotion in cross-cultural contexts, undergoing only minor modifications in cultures that share related languages within the same branch of language family – such as English and German. However, the ways in which emotions are verbalized vary significantly depending on cultural and linguistic settings. The relevance of this study lies in its focus on identifying linguistic means of expressing the emotion of disgust in English and German to enhance intercultural communication. The research material consisted of the English and German versions of the cartoon “Inside Out”. The study employed qualitative content analysis, semantic analysis, and comparative linguistic analysis. Special attention was given to syntactic and lexical constructions, as well as non-verbal manifestations of disgust in the character’s utterances. The character’s speech is marked by a high concentration of negative vocabulary and exclamatory sentences, and is grammatically complex: it displays both a prospective aspect (highlighting potential threats) and a retrospective aspect (emphasizing criticism). Syntactically, prospective discourse is dominated by short exclamatory sentences, while retrospective discourse frequently involves modal constructions. Lexically, interjections denoting aversion are predominant. In the English version, the character of Disgust exhibits a high degree of sarcasm and emotional intensity, whereas in the German version, the expression is more restrained, reflecting cultural norms. The comparative analysis confirms that while disgust, as a biological response, is universal, its linguistic encoding is culturally conditioned. In the German adaptation, sarcastic expressions are minimized, intonational patterns are altered, and certain utterances are simplified to better align with the expectations of a German-speaking audience. Thus, the verbalization of emotions reveals the intricate interplay between language, culture, and emotional cognition.*

**Key words:** basic emotion, cultural adaptation, cultural norm, disgust, syntactic constructions, verbal behaviour.

**Statement of the problem.** Emotions represent strong feelings such as love, anger, sadness etc. They are the part and parcel of every individual’s character, which, in its turn, is comprised of and formed by means of perception of external stimuli. Once defined by Paul Ekman, emotional states (happiness, sadness, fear, disgust, anger, and surprise) are universal feelings that are innate to any individual. Emotions are rooted as an integral part of human character due to their biological nature, namely, the function of preserving and maintaining a full life. This universality is explained by the typical functions of the human body

to produce the necessary hormones. However, the expression of emotions may differ due to a number of cultural and social factors that have been formed under the influence of historical events. Thus, it can be assumed that each culture has developed its own verbal code for expressing emotions; negative emotions being the most expressive, yet the most shared between cultures.

**Analysis of recent research and publications.** In psychological research, the basic emotion of disgust is primarily associated with the body’s biological function of self-defense against possible diseases and

pests. For example, according to G.C. Davey, disgust is “a peculiar and universal facial expression that includes wrinkling of the nose and lowering of the edges of the mouth, a feeling of disgust is associated with nausea, and fear of infection” [5, p. 3453]. However, manifestation of disgust is not limited to physiological markers, but may also include proxemic factors, namely an attempt to distance oneself from an undesirable object, as well as a verbal reaction, which may include both direct verbalization of disgust and an attempt to distance oneself through mockery of an object that causes a negative emotion [6, p. 66-68].

Tolchinsky A. et al. argue that “the ability of the basic emotion of disgust to flexibly trigger anticipatory defensive actions, involves the use of memory systems capable of recording more context and a wider set of choices than those involved in a simple reflex” [12, p. 2]. Thus, the study of the linguistic manifestation of disgust allows us to trace a person’s ability to mark his or her place in society. In addition, the ability to express disgust is associated with the acquisition of previous experience.

In linguistics, the study of the expression of the emotion of disgust is related to its verbalization as a concept in fiction (considered by linguistics as a concept whose meaning forms a system of logical connections and is attributed to various forms [3, p. 103-105]), as gender dependent entity [4], as a semantic field covering various lexical expressions of negative emotion in the Ukrainian language [1]. Ukrainian researchers also combine the investigation of disgust expression with non-verbal communication, namely, the psycho-physiological manifestation of emotion [2]. A separate branch reveals the ways of expressing disgust in a cross-cultural context, which makes it possible to avoid mistakes in both oral and written communication [11].

The research of the expression of the basic emotion “disgust” is linked to its complex affective response with distinct psychological and linguistic manifestations. While facial expressions and physiological responses have been widely studied, verbalization of disgust remain an essential yet underexplored aspect of emotional communication. Language serves not only as a vehicle for expressing internal states but also as a tool for shaping emotional experience across cultural contexts.

**Task statement.** Thus, the purpose of our work is to reveal the way the basic emotion of disgust is verbalized in English and German languages, as well as to compare those means. While the object of this study is represented by the basic emotion of disgust, the subject is embodied by language means of

its verbalization in English and German languages. As a material, we have utilized the script of cartoon “Inside out” in its English and German versions.

**Outline of the main material of the study.** To highlight the representation of disgust in English and German, the corresponding scripts of cartoon “Inside out” were studied to identify the characteristic features of verbal behaviour of the character that embodies the basic feeling of disgust. During the analysis, special attention was paid to verbal signals of the emotion in question, as well as to non-verbal signs indicating disgust.

The image of disgust in the cartoon is contradictory, from its visualization to its verbal behaviour. In the cartoon, the character is represented by a green girl (see Figure 1). Her facial expression corresponds to the features typical of disgust (wrinkled nose, pursed lips). The colour of the character, which, on the one hand, is associated in psychology with calmness, success and money, on the other hand, is also responsible to show individual’s negative thoughts [8]. Besides, green is most often used to describe objects that evoke negative emotions, for example, J.M.B. Fugate, conducting a survey among 104 respondents whose native language was English, found that green is most often associated with disgust, (see Figure 2).

The character’s verbal behaviour corresponds to the functions of emotion, namely, to protect a person from physical and social danger. Her speech is characterised by an excess of such grammatical constructions as:

1. Imperative mood, for example:

(1). *Okay, caution! There is a dangerous smell, people. Hold on, what is that?*, where the imperative mood is used to warn of danger and to restrain the actions of other characters.

2. Exclamatory sentences that make her speech more emphatic:

(2). *I got it! Make her feel scared! That’ll make her change her mind!* In the above sentence, the character almost abuses exclamatory sentences, combining them with the imperative mood, which corresponds to the criticism of the situation where the main character finds herself.

3. Interrogative sentences that allow you to criticize the appropriateness of the behaviour chosen by other characters, for instance:

(3). *Mom and Dad? With us in public? No, thank you!*

4. Negations that form the idea of permissibility and impermissibility in the behaviour of the main character Riley:



Fig. 1. The character of Disgust in the animated film "Inside Out" (10)

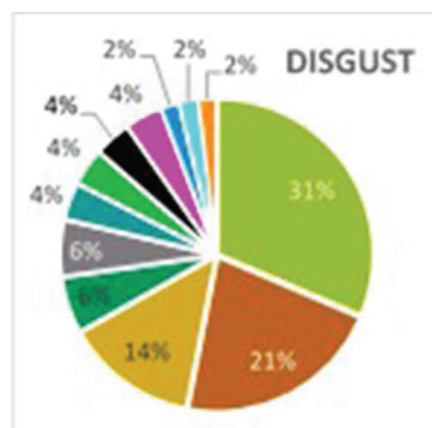


Fig. 2. Results of surveys on the association of disgust with colour [7, p. 8]

(4). *We have no clean clothes. I mean, no one should see us.*

Apart from the syntactic features of the character's speech, intonational peculiarities often act as an emphasis of significant phenomena and interactions in the protagonist's life:

(5): *Are you kidding?? We're not TALKING to them, we want them to like us.*

When describing past events, the character of disgust highlights the negative consequences in two ways: 1. by exaggeration:

(6): *On a scale of one to ten, I give this day an F.* The example shows the effect of surprise by combining the ten-point scale scoring constructs and suddenly switching to the school scale, choosing the worst score;

and 2. sarcasm, for example,

(7) *Good going, Sadness. Now when Riley thinks of that moment with Dad, she's gonna feel sad. Bravo.* According to the text, Disgust expresses praise to Sadness, using lexical items with a positive meaning (Good going. Bravo), but in combination with a fall in the tone of her voice, she achieves the opposite effect – criticism for a spoiled memory.

The lexical means of expressing disgust are based on the semantic field of "bad smell" and are reduced to the use of the lexemes *smelly car*:

(8) *... it smells like something died in here, I'm gonna be sick, etc.*

To sum up the above mentioned, Disgust's verbal behaviour intending to preserve the protagonist's physical and psychological health, appears to be prospective; it is expressed with syntactic constrictions of imperative mood, exclamations, negations and interrogative sentences, whereas criticizing other characters-emotions can be described as retrospective, being verbalized by means of hyperbola and sarcasm.

The cultural adaptation of language means that are used to describe and verbalize the feeling of disgust in English and German versions of the cartoon is mostly dependent on the awareness of the importance of the emotion in the survival of an individual. Being a universal feeling, disgust would become a reaction to a possible danger of poisoning or being infected, thus, the subject of disgust should hardly differ in languages belonging to the same family. However, it is supposed that means of expressing it may differ in related cultures, as their cultural integrity has been formed under different historic conditions. For instance, the original English title "*Inside Out*" elaborates the concept of exploring one's inner emotions. The German title "*Alles steht Kopf*" literally translates to "Everything is upside down," capturing the film's theme of emotional upheaval and confusion. This idiomatic expression effectively conveys the sense of chaos experienced by the protagonist.

The verbalization of disgust as a cartoon character in a German version presupposes both direct translation and cultural adaptation of language means. The results of the comparison are presents in Table 1.

When compared, language means used in English and German versions of the cartoon appear to be similar, which is explained by the fact that animation studio had a careful approach as to the translation of the script. However, the effect that the cartoon has on English- and German-speaking audience is similar due to the professional adaptation controlled by the film director [9]. It allows the audience of different origin perceive and understand the message in the movie in the same way.

Though English and German interjections differ in pronunciation and spelling, they act with the same purpose – manifestation of aversion. It testifies to the

Table 1

## The comparison of English and German variants of character of disgust

English Variant	German Variant	Comment
<b>a. Name Translation</b>		
Disgust	Ekel	Direct translation which at the same time excludes the use of definite or indefinite articles, even when the character's name is conjugated, maintains the character's core identity.
<b>b. Dialogue and Expression</b>		
"This is Disgust. She basically keeps Riley from being poisoned – physically and socially".	„Das ist Ekel. Sie schützt Riley davor, sich zu vergiften – körperlich und gesellschaftlich“.	The literal meaning is similar, but the phrasing in German is more formal and less slangy. German avoids too much sarcasm here, giving it a more direct tone.
<b>c. Interjections</b>		
"Ew!" - "Yuck!" "Gross!"	"Pfui!" "Igitt!" "Ihh!"	"Ew!" and "Pfui!" are analogues in English and German respectively that express strong disgust. "Yuck!" and its German variant "Igitt!" are onomatopoeic interjections imitating the sound of vomiting. "Gross!" and "Ihh!", respectively, verbalize aversion
<b>d. Character Voice Style</b>		
Mindy Kaling, the actress voicing Disgust, uses a lot of sarcasm and a Valley Girl-style tone, which is very specific to American pop culture.	Tanya Kahana gives Disgust a slightly more polished, less "teen-drama" feel. It's still sassy, but with a tone that's a bit more aligned with German humor – more dry wit, less overt sarcasm.	Essentially, Disgust is the same character in both versions – stylish, opinionated, and a bit snobby – but how that's communicated shifts slightly depending on language, cultural references, and the voice actress's delivery style.

fact that despite cultural and verbal differences, basic emotions show a universal reflection in the language.

Voicing of characters is contradictory. While English version imitates the tone of a stereotypical high-class girl with a high rising terminal, which is usually described as repelling, the German chose an actress whose voice is lower, giving its owner the features of a mentor, which, in its turn, corresponds to a typical German context where order and discipline are of a high value.

While the core characteristics of Disgust remain consistent across both the English and German versions of *Inside Out*, cultural and linguistic adaptations ensure that the character resonates with respective audiences.

**Conclusions.** Thus, the verbal behaviour of disgust aimed at preserving Riley's physical and psychological health is prospective; it is expressed with the syntactic imperative constructions, exclamation, negation and question, while the criticism of the

actions of other emotional characters is retrospective and expressed by means of the vocabulary underpinning exaggeration and sarcasm.

In particular, examining how disgust is linguistically encoded in English and German offers valuable insights into the interplay between language, emotion, and culture. English and German, both Germanic languages, exhibit similarities in emotion vocabulary, but diverge significantly in terms of idiomatic expressions, pragmatic use, and cultural nuances. Disgust's character was carefully adapted in the German version to align with cultural norms and linguistic nuances, ensuring that her role remained impactful and relatable to the audience. A comparative analysis of how disgust is verbalized in both languages contributes to the broader field of emotion linguistics, enhances the effectiveness of intercultural communication, and informs applications such as emotion recognition technologies, translation, and language education.

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**Холмогорцева І. С., Говоруха Н. В., Понікарьова А. Ю. ОБРАЗ БАЗОВОЇ ЕМОЦІЇ «ОГИДА» У АНІМАЦІЙНОМУ ФІЛЬМІ «ДУМКАМИ НАВИВОРІТ» (НА МАТЕРІАЛІ АНГЛОМОВНОЇ ТА НІМЕЦЬКОМОВНОЇ ВЕРСІЙ)**

Емоції, зокрема базова емоція огиди, є універсальними складовими людської психіки, які мають біологічне походження та виконують захисну функцію. Ця риса забезпечує повторюваність і релевантність зазначеної емоції у крос-культурному контексті, зазнаючи незначних змін у культурах, що пов'язані спорідненими мовами, які належать до однієї гілки мовної родини – англійською та німецькою. Проте способи вербалізації емоцій варіюються залежно від культурних та мовних контекстів. Актуальність дослідження полягає у вивченні лінгвістичних засобів вираження емоції огиди в англійській та німецькій мовах для покращення міжкультурної комунікації. Матеріалом дослідження слугували сценарії мультфільму «Думками навиворіт» («Inside Out») у його англійській та німецькій версіях. Для аналізу використовувалися методи якісного контент-аналізу, семантичного аналізу та порівняльного лінгвістичного аналізу. Особлива увага приділялась синтаксичним і лексичним конструкціям, а також невербальним проявам емоції огиди у репліках персонажа. Мовлення персонажа насичене негативною лексикою та окличними реченнями, є складним у граматичному плані: має як проспективний характер (змістовний компонент, що актуалізує потенційну небезпеку), так і ретроспективний (змістовний компонент, що актуалізує критику). Синтаксично мовлення огиди характеризується короткими окличними реченнями у проспекції, модальними конструкціями – у ретроспекції. З боку лексики помітне переважання вигуків, що позначають відразу. В англійській версії характер огиди демонструє яскраво виражену саркастичність і емоційну насиченість, тоді як у німецькій – спостерігається більш стримана подача емоції, що відповідає культурним нормам. Порівняльний аналіз доводить, що хоча емоція огиди як біологічна реакція є універсальною, її мовне вираження відображає культурні особливості. У німецькій адаптації зменшено частку саркастичних висловів, змінено інтонаційні акценти, а також спрощено структуру деяких реплік для кращої відповідності очікуванням німецькомовної аудиторії. Таким чином, вербалізація емоцій виявляє складний взаємозв'язок між мовою, культурою та емоційною когніцією.

**Ключові слова:** базова емоція, вербальна поведінка, культурна адаптація, культурні норми, огида, синтаксичні конструкції.