

ARTICLE

Values Visualisation in Cinematic Discourse

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ABSTRACT

The article explores the representation of values within English feature cinematic discourse through the lens of the theory of values-based sociodiscourse. The research underscores the complexity of values transmission through various communicative channels within the cinematic medium of the film “Fly Me to the Moon (2024)”, which represents the USA culture. The core human values such as *hope for the better*, *persistence*, *adaptability*, *professional dedication*, *teamwork*, and *repentance* are visualised within the multisemioticity of cinematic discourse, as revealed through comprehensive analysis using methodological instruments including linguopragmatic approach and socio-semiotic dimensions of meaning-making. The research findings suggest that the amount of screen time allocated to each value significantly influences the employment of various communicative elements. Values like *adaptability* and *determination*, which receive more screen time, benefit from a rich interplay of semiotic components, allowing for deeper audience engagement. In contrast, values like *teamwork* and *trust*, with less screen time, rely on concentrated uses of non-verbal and cinematic semiotic resources to convey their emotional significance. The results highlight the pivotal role of the verbal communicative component in articulating values such as *hope for the better*, employing rhetorical devices that resonate with the audience’s aspirations. Conversely, non-verbal components effectively convey emotional depth, particularly for values like *repentance* and *persistence*.

Keywords: Cinematic Semiotic Resource; Verbal; Non-verbal; Supra-verbal Communicative Component

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1. Introduction

The article examines the representation of values in English feature cinematic discourse from a perspective of the theory of values-based sociodiscourse. It introduces an integrative methodological framework that blends linguopragmatic analysis with socio-semiotic dimensions of meaning construction. The study defines values in cinematic discourse as discursive constructs, shaped through the interplay of verbal, non-verbal, supra-verbal, and cinematic semiotic resources.

The multisemiotic nature of cinematic discourse refers to the integration of verbal, non-verbal, supra-verbal and cinematic semiotic systems in constructing meanings of values. The multimodal aspect focuses on how visual and acoustic modes collaborate in creating these meanings. Cinematic semiotic resources, such as filming plan, camera angles, sound and lighting effects, play key roles in visualising values within the film.

The depiction of such values as *hope for the better*, *persistence*, *adaptability*, *professional dedication*, *teamwork*, *repentance* within the film of 2024 “Fly Me to the Moon”, which represents American culture, is grounded in their psycholinguistic context. This approach highlights the contribution of different layers of communication to the complex visualisation of these values. The relevance of this research stems from its exploration of the contribution of complex communicative layers to the nuanced portrayal of values, offering insights into their psycholinguistic foundations.

The object of the study is presented by core human values within cinematic discourse. The subject lies in analyzing verbal, non-verbal, supra-verbal means of their visualisation, including cinematic semiotic resources which contribute to constructing the meaning of values in cinematic discourse.

The aim of the article lies in the analysis of the ways of portraying values in the cinematic discourse. The analysis is conducted within an integrative methodological framework combining linguopragmatic approach with socio-semiotic dimensions of meaning-making. The purpose of this research is to analyze the representation of values in cinematic discourse by examining the distribution and emphasis of communicative components—verbal, non-verbal, supra-verbal, and cinematic—through a heatmap model.

2. Materials and Methods

In contemporary media and film studies, values are increasingly recognized as foundational to cinematic narratives, shaping not only character development but also viewer perception and cultural resonance. As Wagner^[1] argues, films act as cultural artifacts that convey and inter-rogate social norms and values, embedding them within visual, verbal, and narrative elements. This notion is further developed by Havran and Botvyn^[2], who emphasize that visual cues in films highlight societal values, drawing attention to the way viewers interpret these embedded messages through a culturally contextual lens. Moreover, Carvalho^[3] explores the influence of films on societal values through emotional contagion, where audience members internalize values presented on screen as part of an emotional experience. Values-based storytelling creates an immersive experience that has the power to reinforce or challenge personal beliefs. This concept aligns with Weaving, Pelzer and Adam^[4], who emphasize the role of the director’s and actors’ interpretative choices in steering viewers toward a particular understanding of values.

Cinematic discourse’s multisemioticity reflects its multimodal approach, combining verbal^[5], non-verbal^[6], supra-verbal^[7] and cinematic^[8, 9] components to convey complex layers of meaning. According to Kress and Leeuwen^[10], each semiotic mode functions as an information channel that contributes to the film’s overall narrative and emotional landscape. This multimodal approach is what allows cinema to communicate values not only through spoken language but also through visual metaphors, spatial arrangements, and soundscapes, creating a rich tapestry of meaning-making mechanisms. Further exploring this concept, Aitken^[11] and Ristić^[12] argue that the integration of various semiotic systems enhances the storytelling process by engaging multiple sensory channels. The coordination of visual elements, sound design, and dialogue facilitates a deepened emotional engagement, as these elements work synergistically to present values. O’Halloran, Pal and Jin^[13] discuss the idea of semiotic interplay in film, wherein the alignment of color schemes, camera angles, and character gestures visually emphasizes values that are simultaneously hinted at in dialogue. Krysanova^[14] emphasizes that multisemiotic elements like filming plan, perspective, sound and light effects are not merely decorative but are integral to the thematic and emotional coherence of films.

Thus, cinematic multisemioticity is essential for the effective visualisation of abstract values, enabling audiences to perceive values as experiential phenomena rather than abstract ideals. This multi-channel approach contributes to the viewer's overall interpretative process, allowing a deeper and more nuanced understanding of the film's value system.

Cinematic discourse is a socially and culturally influenced mental and communicative phenomenon that leverages multiple semiotic systems to create meaning and convey values ^[15]. This understanding of cinematic discourse aligns with the foundational work of Metz ^[16], who explored the semiotics of cinema and the ways in which film combines visual, auditory, and linguistic signs to communicate meaning. Similarly, Monaco ^[17] underscores the significance of visual and auditory codes in cinematic discourse, emphasizing that these multimodal systems generate layered meanings in film.

This multisemiotic dimension encompasses various semiotic resources, including verbal, non-verbal, supra-verbal and cinematic components, each of which serves as an information channel contributing to the overall meaning-making process within the film. Van Leeuwen ^[18] and Bezerra ^[19] further support this perspective by explaining that multimodal discourse analysis demonstrates the interaction of different semiotic modes, resulting in complex meanings, particularly in visual media like film.

In this research we rely on Shevchenko's ^[20] definition of cinematic discourse as a polycode cognitive-communicative formation, combination of various semiotic units in their inseparable unity, which is characterized by coherence, wholeness, completeness, addressability. The theory of values-based sociodiscourse in this study examines the ways in which language reflects, supports, questions, and negotiates social values in cinematic discourse through verbal, non-verbal, supra-verbal communicative components, and cinematic semiotic resources.

The linguopragmatic approach to studying values in cinematic discourse is built upon the works of Austin ^[21], Searle ^[22], and Wierzbicka ^[23], who explore the pragmatic construction of meaning in social interactions. Specifically, meaning-making in cinematic discourse involves an on-line cognitive process in which viewers assign values to both lingual and non-lingual signs based on the diegetic context. This aligns with Wilson and Sperber's ^[24] relevance theory, where communication relies on mutual cog-

nitive environments and shared assumptions between the addresser (filmmakers) and addressee (audience). The deferred intersubjectivity in cinematic discourse suggests that value-laden messages are co-constructed by the filmmaker and the audience, requiring viewers to reconstruct the joint value through symbolic, visual, and auditory cues.

The material for the study is drawn from the script of 2024 feature film "Fly Me to the Moon", serving as a case study for understanding the multisemiotic representation of key values in cinematic discourse. The film functions with-in textual and semiotic richness, adding a distinctive interpretive lens to the values explored. For instance, *hope* and *persistence* resonate with the idealistic undertones often found in American space-race narratives, while *repentance* and *teamwork* reflect evolving cultural ideals around collective responsibility and ethical accountability in professional settings. By situating these values within the culturally specific framework of 1960s America—as reimaged in a contemporary cinematic context—the study underscores how genre conventions and national mythologies shape the articulation of social and moral ideals. Thus, this research not only investigates the psycholinguistic mechanisms behind value transmission but also illustrates how genre and cultural identity mediate their representation and reception in film.

The selection of "Fly Me to the Moon" (2024) as the primary corpus for this study is grounded in several inter-related factors: thematic relevance, representational diversity, and cultural popularity, all of which contribute to the film's analytical richness for exploring value visualization in cinematic discourse. "Fly Me to the Moon" has garnered substantial popular and critical attention as a major 2024 release featuring high-profile actors and blending historical fiction with romantic comedy. Its mass appeal and narrative accessibility enhance its relevance for discourse analysis, as the values portrayed are likely to resonate with diverse audiences and reflect contemporary cultural ideologies.

This study adopts a mixed-method approach that integrates quantitative content analysis with qualitative multimodal discourse analysis. The core of the analysis involves a systematic identification and categorization of values across verbal, non-verbal, supra-verbal, and cinematic components of the film "Fly Me to the Moon". The selection of values—*hope for the better*, *persistence*,

adaptability, professional dedication, teamwork, and repentance—was guided by an initial thematic screening of the film’s narrative and paralinguistic cues. Each instance of a value was annotated in the transcript and corresponding audiovisual segments using a coding protocol developed for this study. This protocol included:

1. **Verbal indicators** (explicit value lexemes, implications, stylistic devices, grammar constructions, etc.);
2. **Non-verbal indicators** (facial expressions, gestures, intonation, proxemics, etc.);
3. **Supra-verbal cues** (clothes, accessories, make up, etc.);
4. **Cinematic devices** (angle, perspective, lighting, sound, etc.).

To quantitatively analyze the visualisation of values in cinematic discourse, screen time analysis is employed to measure both the absolute and relative frequency of values throughout the film’s narrative. This approach is grounded in Krippendorff’s ^[25] content analysis methodology. Screen time analysis is critical for understanding how different communicative modes contribute to the emotional and thematic structure of a film ^[26, 27].

A heatmap ^[28], as a tool for visual data representation ^[29, 30], offers an intuitive way to visualise the intensity or frequency of different communicative components in cinematic discourse. Heatmaps are particularly useful in quantitative film analysis, as they allow researchers to track the prominence of specific values across various semiotic systems.

The **integration of the coding protocol with interpretative analysis** enables a robust understanding of how values are visually and cognitively constructed through multimodal interplay. Thus, the study contributes to a more granular and replicable framework for analyzing values in cinematic discourse, affirming their psycholinguistic grounding and semiotic embodiment.

3. Results

The feature film “Fly Me to the Moon” (2024), directed by Greg Berlanti, highlights key values such as *hope for the better, persistence, adaptability, professional dedication, teamwork, and repentance*. The storyline revolves around the mission of flying to the moon, blending

themes of space exploration and adventure. Through the interactions between the main characters, Kelly (Scarlett Johansson) and Cole (Channing Tatum), the value of *persistence* is emphasized. Kelly is portrayed as adaptive and determined, while Cole’s restraint and sense of duty reflect his professional dedication. Additionally, the film touches on *teamwork and trust* as characters must work together despite their differences. Themes of personal redemption also surface as the characters confront personal challenges, contributing to their growth. Although humor and lightness drive the plot, “Fly Me to the Moon” underscores the significance of human connections, overcoming obstacles, and the power of collaboration.

In cinematic discourse, values reveal their specific verbal, non-verbal, supra-verbal and cinematic profiles which comprise a set of components of each semiotic system unique for each value.

3.1. Hope for the better as a value

The multisemiotic approach enables the audience to observe the characters’ choices and emotions and to experience the deeper ideological and emotional resonance of the film’s messages. One of the most compelling illustrations of this can be seen in the visualization of *hope for the better*—a value that serves as both a historical anchor and a motivational force within the narrative. The notable scene uses a combination of iconic elements from the 1960s to visualise the value of *hope for the better* as John F. Kennedy delivers his famous “We choose to go to the moon” speech:

(1) ♪ *The best, best things in life* ♪ ♪ *They are free* ♪ John F. Kennedy: *We choose to go to the moon in this decade and do the other things, not because they are easy, but because they are hard. Because that challenge is one that we are willing to accept, one we are unwilling to postpone, and one we intend to win* ^[31].

In this example, verbal communication plays a crucial role in framing hope. John F. Kennedy’s iconic phrase (*We choose to go to the moon...not because they are easy, but because they are hard*) encapsulates the essence of hope as a driving force behind the pursuit of significant and challenging goals. The lingual choice emphasizes determination and collective willpower, underscoring hope as

not just an individual value but one that involves societal collaboration. The use of the personal pronoun *we* further reinforces the idea of collective responsibility in achieving dreams, positioning hope as a unifying value.

Non-verbal communicative components enhance this verbal message. Kennedy's serious facial expression mirrors the gravity of the moment and the ambitious task being undertaken. His tone of voice is elevated, projecting confidence and a sense of resolute purpose. Subtle hand gestures, like light finger movements, act as additional cues to support the speech's message, adding emphasis to his key points without overpowering them. His confident carriage portrays him as a figure of authority.

Kennedy's formal attire (a business suit), as a supra-verbal component, signifies professionalism and determination—qualities that are essential for embodying *hope for the better*.

The cinematic semiotic system provides a rich visual context that deepens the portrayal of the value of hope. Kennedy is shown through an authentic 1960s black-and-white television (**Figure 1, 2**), which reflects the era's me-

dia technology and lends an aura of historical significance to the speech. The use of black-and-white imagery evokes nostalgia and connects the viewer to the cultural backdrop of the space race—a pivotal moment in history that exemplified hope on a national scale. Camera angles also play a key role in reinforcing the theme of hope. Direct (objective) angle (**Figure 1**) presents Kennedy within a broader environmental context, while a side angle (**Figure 2**), shown at a sharp perspective, highlights his confidence and determination. This sharp angle adds emphasis to his emotional and psychological state, focusing the audience's attention on his ambitious resolve. Lighting and sound further enhance the cinematic presentation: the black-and-white imagery, alongside dim lighting associated with early color films, creates an authentic visual atmosphere that transports viewers back to the era of early space exploration. The use of jazz music, a popular genre in the 1960s, provides a relaxed yet purposeful background, complementing the speech's message of striving for greatness in the context of space exploration and the broader "American Dream".



Figure 1. *Hope for the better* as a value.



Figure 2. *Hope for the better* as a value.

3.2. Persistence as a value

The film further visualizes the value of *persistence* through a contrasting yet complementary scene that highlights personal tenacity in the face of perceived adversity. This value is showcased through Cole's determination to avoid bad luck caused by a black cat. The dialogue between Henry and Cole illustrates the tension, with Cole's serious tone, tense facial expressions and aggressive gestures emphasizing his persistence:

(2) Henry: What? Cole: There's a cat. Henry: So what? Cole: It's a black cat, Henry. It's bad luck [grunts, sighs] [runs to catch it]. Henry: Okay, it's gone. Cole: All right. Thank God. Henry: Okay. Let's go. [breathes shakily] Cole: Call security. Henry: I won't. I will not. It... Cole: Yes, you will. The last thing that we need around here is a black cat. Henry: They don't deal with things like this. Cole: Yes, they do. They do now. Henry: Y-You're overreacting. Cole: No, you're not overreacting enough. Call'em right now [points with his index finger]. Right now^[31].

The verbal interaction between Cole and Henry serves as the primary framework through which *persistence* is communicated. Cole's dialogue is assertive and insistent, underscoring his unwillingness to compromise. His repeated commands (*Call security*; *Call'em right now*) reflect his firm resolution to handle the situation, despite Henry's hesitation. The repetition of imperative phrases, especially when Cole counters Henry's reluctance (*You're not overreacting enough*), further strengthens the verbal

manifestation of *persistence*, showing that Cole is determined to solve the problem, regardless of opposition or doubt.

Non-verbal communicative components utilized by Cole are equally significant in visualising his *persistence*. His facial expressions are tense and serious, with furrowed brows that indicate his focused determination. The aggressive tone of his voice, accompanied by expressive gestures such as pointing directly at Henry and the cat, physically reinforces his words. Cole's physical attempts to catch the cat, along with his urgent and hurried movements—running after the cat and driving quickly—are symbolic of his relentless pursuit of a solution.

In addition to verbal and non-verbal cues, Cole's supra-verbal features such as the leather jacket, and the cabriolet complement the character's value of persistence.

The cinematic semiotic system, including the side-angle shots (**Figures 3–5**) of Cole, emphasizes his psychological state, capturing him from an acute angle that highlights his focus and determination. This choice of camera perspective serves to intensify the naturalness of his emotional expression, creating a sense of immediacy and immersion for the audience through the objective perspective (**Figure 3**) and subjective perspective (**Figure 4 and 5**). Dim lighting reflects the ominous nature of the situation, paralleling Cole's persistence in confronting the perceived threat—a black cat. Meanwhile, the background sound—spy-like music that plays as Cole chases the cat—adds an additional layer of tension, underscoring the intensity of his pursuit.

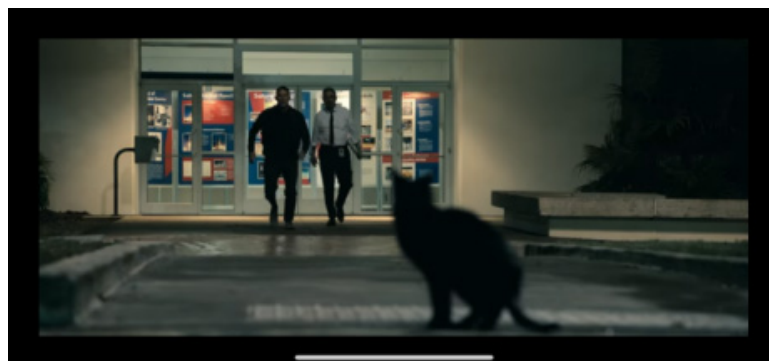


Figure 3. Persistence as a value.



Figure 4. Persistence as a value.



Figure 5. Persistence as a value.

3.3. Adaptability and determination as values

This intense portrayal of persistence in Cole's behavior finds a compelling counterpart in the character of Kelly, whose personal values, though expressed differently, are no less impactful. While Cole's persistence manifests in his urgent and overt actions, Kelly's values of adaptability and determination are revealed through a more strategic, controlled performance. The film shifts focus from a scene driven by impulsive resolution to one characterized by calculated persuasion, allowing viewers to observe how different personality types visualize similar inner strength when confronted with professional or social challenges. Kelly, as a character, personifies the values of *adaptability and determination*, particularly in a scene where she convinces her clients to purchase a specific car model. Through the combination of verbal dexterity, strategic non-verbal and supra-verbal cues, deliberate cinematic choices, Kelly's adaptability and determination are vividly illustrated, making her both a persuasive and dominant figure in the interaction:

(3) Kelly: *Let's play a game. Now I'm gonna guess what kind of car each one of you gentlemen drives. Zack, Ford Mustang '66 convertible. It's poppy red. Oh, no Mustangs for you husbands though.*

A Lincoln Continental for Neil. A station wagon for poor Phil. Oh, Phil. You know what the best part of my day is? When my husband Charlie comes home at night. I can't even imagine what it would be like if-if one night he... he didn't [sighs]. Now imagine the conversation if someone told your wife that this car, its 355 horses and 105 top speed, this car is what brings her husband home safe to her family every night. Now she wants you to have it. She says the words every married man dreams of hearing... "I'd feel so much better if you bought yourself that Mustang, sweetheart" ^[31].

The scene presents the value of *adaptability and determination* through a carefully orchestrated blend of verbal, non-verbal, supra-verbal communicative components, and the cinematic semiotic system. Kelly uses persuasive language (*When my husband Charlie comes home at night. I can't even imagine what it would be like if-if one night he... he didn't [sighs]*), tailored specifically for her male audience, to align her desires with theirs, showcasing her adaptability to social and communicative contexts.

The playful yet assertive tone in her dialogue, such as when she describes the Mustang (*its 355 horses and 105 top speed; this car is what brings her husband home safe*

to her family every night), demonstrates her verbal adaptability by understanding what appeals to the men in the room. The specific car model becomes a metaphor for security and reliability, which she cleverly connects to their personal lives, particularly their relationships with their wives (*Now imagine the conversation if someone told your wife that this car; Now she wants you to have it. She says the words every married man dreams of hearing... "I'd feel so much better if you bought yourself that Mustang, sweetheart"*).

The non-verbal components further reinforce this *adaptability and determination*. Kelly maintains a relaxed, confident demeanor, with a calm yet seductive voice, consistent eye contact, and a reduced physical distance from her interlocutors, creating a persuasive and engaging atmosphere. Her gestures are subtle, supporting her verbal strategy without appearing overly forceful, reflecting a controlled and determined approach.

In terms of supra-verbal communication, her attire plays a significant role in embodying the values of *determination*. The business-like pink outfit, accented with white elements, alongside her striking makeup and polished hairstyle, all work together to create an image of pro-

fessionalism and appeal (**Figures 6–8**). The pseudo-pregnancy, indicated by the fake belly, serves as a visual symbol of her adaptability, as she modifies her appearance to align with the expectations and biases of her audience (**Figure 6**). This aspect of her persona adds an element of surprise and intrigue, keeping her male audience attentive and receptive.

Cinematically, the use of a distant side-angle shot (**Figure 6**) initially introduces the audience to Kelly's adaptability—showcasing the pseudo—pregnancy and womanish business attire. This gradually shifts to a close-up (**Figure 7 and 8**), emphasizing her determination as she directly engages her clients in a convincing monologue. The over-the-shoulder shot (**Figure 8**) demonstrates the character's desire to dominate in communication. The bright light emphasizes Kelly's confidence and determined nature. The soundtrack shifts to soft, suspenseful music as she delivers her pitch, creating a contrast that emphasizes the scene's emotional impact. This calculated blend of elements visualises the values of *adaptability and determination*, as Kelly skillfully manipulates both her image and her words to achieve the professional goals.

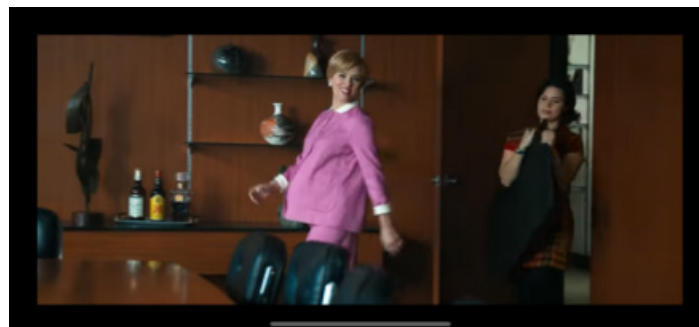


Figure 6. *Adaptability and determination as values.*

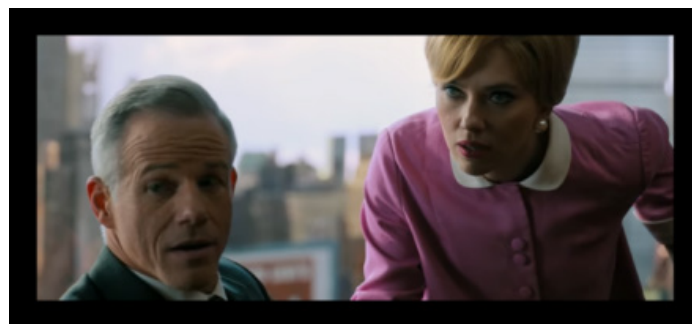


Figure 7. *Adaptability and determination as values.*

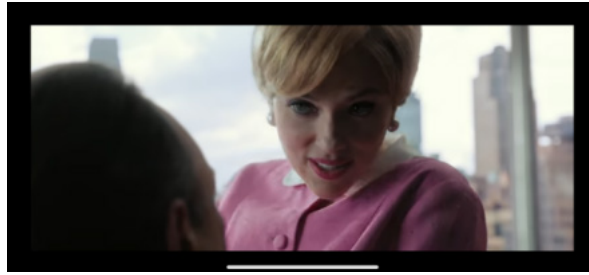


Figure 8. Adaptability and determination as values.

3.4. Professional dedication as a value

Building on Kelly's portrayal, the film further deepens the audience's understanding of her character by highlighting another closely related value—*professional dedication*. If the car sales scene captures her adaptive and emotionally intelligent communication style, the further sequence—in which she confidently pitches advertising slogans over the phone—showcases her unwavering commitment to professional excellence. The focus shifts from face-to-face persuasion to multitasking within a high-stakes corporate environment, allowing the viewer to witness how her verbal agility and composed demeanor extend into the fast-paced world of advertising:

(4) Kelly [on the phone]: "Peter Pan Peanut Butter. Peanut butter that's out-of-this-world smooth." [on the phone] "Hasselblad. See the world the way they do." [on the phone] Larry, this is Omega's big chance. On the back of every Speedmaster till the end of time, "The first watch worn on the moon." Right? ^[31]

Kelly's verbal communicative components exemplify her commitment to her work, as she seamlessly juggles multiple phone conversations while delivering polished advertising slogans for different products (*Peter Pan Peanut Butter. Peanut butter that's out-of-this-world smooth; Hasselblad. See the world the way they do; Larry, this is Omega's big chance. On the back of every Speedmaster till the end of time*). Her persuasive tone and ability to pitch ideas effortlessly reflect her confidence and dedication as a professional marketer, focused on achieving success for her clients. Each of her interactions is precise and targeted (*The first watch worn on the moon*), demonstrating her expertise and unwavering commitment to her role.

In terms of non-verbal communication, Kelly's fa-

cial expressions, confident posture and gestures further reinforce her professional confidence. The way she rocks in her chair with the phone in hand (Figure 9) is another indication of her comfort and competence, symbolizing her mastery in managing high-pressure work environments.

The supra-verbal elements include the professional attire (Figure 9), which contributes to Kelly's authoritative image. The bright red lipstick (Figure 10 and 11), a focal point of her makeup, symbolizes eloquence and the power of persuasion, highlighting her role as a marketing expert. She wears elegant gold earrings (Figure 11), signifying her refined taste, while her understated business attire emphasizes her professionalism (Figure 9). Her workspace, cluttered with documents, stationery, and a typewriter, reflects the intensity of her workload and her meticulous attention to detail. Feminine touches, such as a light-colored handbag and plants in the office, also point to her ability to balance professional dedication with personal expression (Figure 9).

The cinematic semiotic system enhances this portrayal of *professional dedication* through its visual and auditory elements. The use of film collage (Figure 10 and 11)—showing Kelly transitioning from conceptualizing ideas to their eventual realization in advertising—symbolizes the process of turning creative thoughts into successful campaigns. Wide shots capture the busy atmosphere of her workspace, emphasizing the active nature of her profession, while mid-range shots focus on the moment of transformation from idea to execution. Close-ups of her lips (Figure 10 and 11), accentuated with red lipstick, visually reinforce the persuasive power of her words and her ability to sell products through clever marketing strategies. Soft lighting highlights the triumphant mood when Kelly pitches Omega watches, using the image of astronauts to convey the product's connection to

history and achievement. The visual reference to astronauts and the historical significance of Omega watches in space travel, displayed in black-and-white newspapers (Figure 12), underlines her success in linking brand im-

age to monumental moments. The scene is further underscored by energetic 1960s American music, setting a tone of ambition and drive that complements Kelly's professional determination.



Figure 9. Professional dedication as a value.

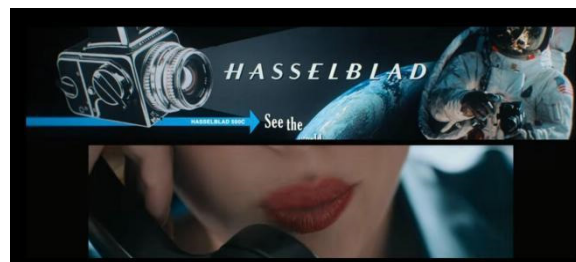


Figure 10. Professional dedication as a value.



Figure 11. Professional dedication as a value.



Figure 12. Professional dedication as a value.

3.5. Teamwork and trust as values

This dynamic portrayal of Kelly's professional dedication not only underscores her personal values but also sets the stage for a broader reflection on the collective ethos within the film's workplace setting. As the narrative

progresses, the focus shifts from individual excellence to shared success, highlighting the importance of collaboration in achieving monumental goals. The transition from Kelly's personal workspace to the collective environment of NASA's control room marks a thematic evolution—from solitary mastery to collective triumph. This shift is

poignantly captured in a sequence celebrating the Apollo 11 moon landing, where the values of *teamwork and trust* emerge as central pillars of the film's message:

(5)[Richard Nixon on TV] *And thank you very much and I look forward, all of us look forward, to seeing you on the Hornet on Thursday.* [Neil Armstrong on TV] *I look forward to that very much, sir.* Kelly: *Those are your guys, Cole.* Cole: *Yes! Those are our guys!* [sighs] *Yes. I know you know that. Just reminding everybody what we're doing here today. Those are our guys. Carry on* ^[31].

Kelly's calm composed voice as she states (*Those are your guys, Cole*) is a subtle reminder of the collective effort behind the astronauts' success. Her words express a deep sense of pride and shared accomplishment. Cole's response, an enthusiastic and joyful exclamation (*Yes! Those are our guys!*) followed by a victorious sigh, reflects not only his pride in the astronauts but also his appreciation for the entire NASA team's effort. His verbal affirmation reinforces the bond of trust and shared responsibility within the group, highlighting how every team member contributed to the mission's success.

The non-verbal expressions play a crucial role in reinforcing the values of *teamwork and trust*. Kelly's sincere smile and uplifted expression (**Figure 13**) signal genuine happiness for the team's achievement, while Cole's jubilant cry (**Figure 14**) and raised hands convey excitement and relief. These gestures are echoed in the high-fives shared among younger NASA employees, symbolizing collective joy and celebration. The reduction of physical distance between the team members as they come together for gestures of solidarity, like high-fives, embodies the closeness and trust that have been built through their collaboration. The confident and proud posture of the characters under-

scores the formal recognition of their achievement. The supra-verbal communicative components, such as the interior of the NASA control room and the team workers' equipment, bring to life the spirit of collaboration that lies at the heart of NASA's mission and the broader narrative of human achievement.

The cinematography adds another layer of meaning to this visualisation of *teamwork and trust*. The scene begins with a shot of the astronauts landing on the moon, viewed through a black-and-white television screen (**Figure 15**), adding historical authenticity and reinforcing the magnitude of the event. The distance between the characters is minimized in the wide shots (**Figure 16**), visually representing the unified effort of NASA's team. These shots emphasize the collective nature of the mission, capturing the entire NASA team in moments of jubilation. Mid-range shots shift the focus to individual workers within the team (**Figure 17**), highlighting their personal contributions to the larger success. The use of a direct camera angle, or objective shot, allows the audience to witness the raw emotions of the characters, such as Cole's joyous outburst (**Figure 14**). The soft, authentic lighting in the scene conveys the joy and emotional resonance of the team's success, amplifying the feelings of satisfaction and pride. The historical significance of the astronauts landing on the moon is highlighted by the contrast between the bright scenes in the NASA control room (**Figures 14, 16 and 17**) and the black-and-white footage on the television (**Figure 15**). The lighting acts as a metaphor for how the mission's success shines a light on the collective efforts of the team. Sound effects, like the voices of the astronauts from the television, anchor the audience in this historical moment, evoking emotions of trust in the mission and pride in its completion.



Figure 13. *Teamwork and trust as values.*



Figure 14. *Teamwork and trust as values.*

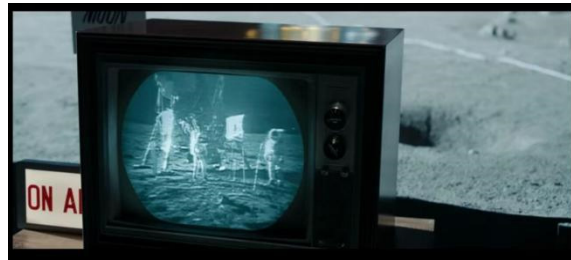


Figure 15. *Teamwork and trust as values.*



Figure 16. *Teamwork and trust as values.*



Figure 17. *Teamwork and trust as values.*

3.6. *Repentance as a value*

This celebratory moment of shared success, underscored by the values of teamwork and trust, offers a powerful reminder of the collective effort required to achieve historic milestones. Yet, even amidst this triumph, the film does not shy away from acknowledging the emotional complexities and moral weight that accompany such accomplishments. As the narrative deepens, it pivots from the euphoria of achievement to the introspection of accountability, setting the stage for a contrasting yet equally compelling value—*repentance*. The visual and emotional shift

from the vibrant energy of the control room to the quiet solitude of a memorial garden highlights the emotional spectrum of NASA's journey—one that includes both glory and grief, celebration and contemplation:

(6) *Kelly: Hey, I keep seeing Cole drive out there every night. What's he doing? Henry: Gardening [sighs]* ^[31].

Kelly's interrogation (*What's he doing?*) and Henry's resigned response (*Gardening*) emphasize the understated way in which Cole's repentance is revealed. This exchange

suggests that Cole's actions are not just about physical gardening but present a symbolic act of mourning and atonement. His gardening becomes a ritual of reconciliation, especially as it takes place at the memorial of the Apollo 1 astronauts, emphasizing the weight of his personal connection to the tragedy.

Cole's facial expressions embody the depth of his remorse. The furrowed brow, downcast eyes, and general sorrow in his expression reflect his internal conflict (**Figure 18**). His movements are slow and deliberate, indicating that he is reflecting deeply on the consequences of his past actions. The solemnity in his gestures suggests an emotional burden, as he tends to the flowers on the memorial with care. His posture, slightly hunched (**Figure 19 and 20**), conveys his sense of guilt and his emotional withdrawal from others, as he grapples with feelings of responsibility for the tragedy. The absence of interaction with others during these moments emphasizes the isolation that repentance fosters, intensifying the emotional depth of the scene.

Cole's attention to the flowers at the memorial adds a symbolic layer to the scene, where the flowers, as a supra-verbal communicative component, present both a tribute to the fallen astronauts and a manifestation of Cole's personal need to seek forgiveness.

The cinematic choices further reinforce the theme of *repentance*. The use of medium shots allows the audience to witness Cole's actions—tending the flowers (**Figure 19**). Close-up shots of Cole's face (**Figure 18 and 19**) highlight the sadness in his eyes and the lines of regret etched on his face, symbolizing the depth of his emotional struggle. A wide shot of Cole at the memorial (**Figure 21**) provides the larger context of the tragedy, connecting his personal regret to the collective loss experienced by the entire space community. The lighting in the scene is subdued and soft, with muted tones that enhance the solemnity of the moment. The dim light mirrors Cole's inner emotional landscape, where regret and sorrow dominate. The sound design complements this visual mood with a slow, melancholic score that plays softly in the background.



Figure 18. *Repentance as a value.*

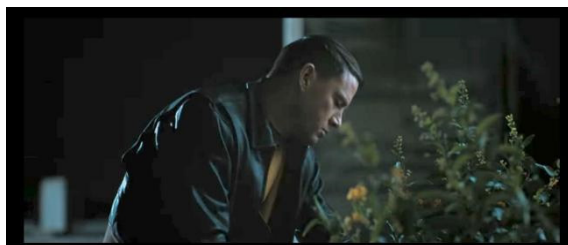


Figure 19. *Repentance as a value.*



Figure 20. *Repentance as a value.*



Figure 21. *Repentance* as a value.

4. Discussion

The analyzed visualisation of core values in the film “Fly Me to the Moon (2024)” is summarized in **Table 1**.

The values’ absolute and relative frequencies are counted according to the formulae^[32] and summarized in **Table 2**.

The presented data in **Tables 1, 2** can be visualised using a heatmap^[33, 34] (**Figure 22**) which is a graphical representation of data where individual values are represented by colors. It provides a visual way to show variations in the data across different variables. **Figure 22** visually indicates how strongly each value is expressed within the four components:

Table 1. Value visualisation in the film “Fly Me to the Moon (2024)”.

Value	Verbal component	Non-verbal component	Supra-verbal component	Cinematic component
<i>hope for the better</i>	antithesis (<i>easy - hard</i>), parallelism (<i>not because... but because</i>), anaphora (repetition of <i>because</i>), rhetorical appeal	serious facial expression; elevated tone of voice; subtle hand gestures (light finger movements); confident carriage	formal attire (the choice of a business suit conveys confidence in a brighter future, reinforcing the idea that effort, discipline, and professionalism are pathways to personal and professional growth)	black-and-white imagery; direct (objective) angle; side angle; sharp perspective; dim lighting; jazz music
<i>perseverance</i>	repeated commands, imperative phrases (<i>Call security; Call'em right now</i>)	tense and serious facial expressions; furrowed brows; aggressive tone of voice; expressive gestures (pointing at the addressee); urgent and hurried movements (physical attempts to catch the cat, running after the cat); fast driving	leather jacket (often associated with strength, defiance, and independence, visually conveys an unwavering spirit), cabriolet (representing freedom and assertiveness, further amplifies the idea of perseverance in the face of challenges)	side-angle shots; acute angle; direct angle; subjective perspective; dim lighting; background spy-like music
<i>adaptability and determination</i>	hypothetical phrasing (<i>if-one night he... he didn't</i>); repetition (<i>if-if</i>); rhetorical appeal (<i>Now imagine the conversation if someone told your wife that this car is what brings her husband home safe to her family every night</i>); parataxis (<i>its 355 horses and 105 top speed</i>); colloquial language (<i>she wants you to have it; sweetheart</i>); personal pronouns	playful assertive tone; consistent eye contact; controlled determined gestures; reduced physical distance between interlocutors	business-like pink outfit, accented with white elements (blends professionalism with approachability, signaling a balance between confidence and warmth); striking makeup and polished hairstyle (reinforce a sense of control, readiness, and meticulous self-presentation—essential traits of a determined individual navigating complex social and professional landscapes); fake belly (pseudo-pregnancy symbolizes the individual's ability to strategically adapt to circumstances, manipulate perceptions, or challenge societal expectations)	distant side-angle shot; close-up shots; over-the-shoulder shot; bright light; soft suspenseful music

Table 1. Cont.

Value	Verbal component	Non-verbal component	Supra-verbal component	Cinematic component
<i>professional dedication</i>	alliteration (<i>Peter Pan Peanut Butter</i>); hyperbole (<i>out-of-this-world smooth</i>); imperative mood (<i>see the world the way they do</i>)	determined facial expression; confident posture and body movements (rocking in her chair while talking on the phone)	professional attire (reflects a commitment to competence and credibility); elegant gold earrings (add a subtle yet confident touch, reinforcing the image of refinement and attention to detail); light-colored handbag (suggests practicality and organization, essential traits in a dedicated professional); bright red lipstick (acts as a bold statement, conveying confidence, determination, and a strong presence in professional settings); interior design (workspace, cluttered with documents, stationery, plants visually represents an engaged and industrious individual, where the accumulation of work materials signals dedication, while the presence of plants introduces a balance between productivity and a sense of well-being)	film collage; black-and-white newspapers; wide shots; close-ups; soft lighting; energetic 1960s music
<i>teamwork and trust</i>	colloquial language (<i>guys</i>); pronoun shifts (<i>your - our</i>); exclamations (<i>Yes!</i>)	sincere smile; uplifted facial expression; jubilant cry; victoriously raised hands; high-fives; confident proud posture; reduced physical distance between the speakers	interior of the NASA control room; equipment (foundation of coordinated efforts that drive collective achievement and groundbreaking discoveries)	shots of black-and-white television screen; wide shots; mid-range shots; direct camera angle; objective shot; soft authentic lighting
<i>repentance</i>	silence	furrowed brow; downcast eyes; sorrowful facial expression; slow deliberate body movements; solemn gestures; hunched posture	flowers, memorial (convey a silent yet profound expression of remorse, reflection, and a desire for atonement, symbolizing the acknowledgment of past actions and the emotional weight of regret)	medium shots; close-up shots; wide shot; subdued lighting; muted tones; slow melancholic score

Table 2. Frequency of the usage of values in the film “Fly Me to the Moon (2024)”.

Value	Absolute frequency of the usage of values	Relative frequency of the usage of values	Proportion of each value in the film
<i>hope for the better</i>	28	0,35%	8%
<i>persistence</i>	33	0,42%	10%
<i>adaptability and determination</i>	140	1,76%	40%
<i>professional dedication</i>	34	0,43%	10%
<i>teamwork and trust</i>	31	0,39%	9%
<i>repentance</i>	81	1,02%	23%

Note: Absolute frequency= Value's screen time (in seconds) / Total film duration (in seconds)

Relative frequency= (Value's screen time (in seconds) / Total film duration (in seconds))×100

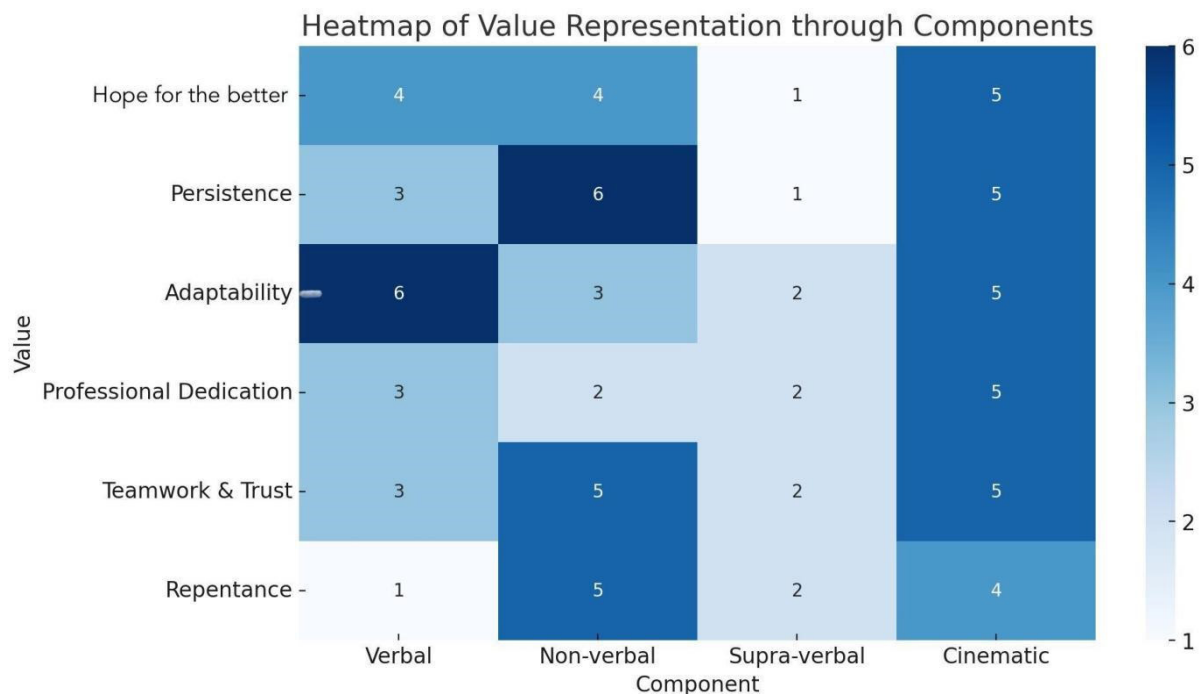


Figure 22. Value visualisation in the film “Fly Me to the Moon (2024)”.

Each row in the **Figure 22** presents a different value (*hope for the better*, *persistence*, etc.), while each column corresponds to one of the four communicative components (verbal, non-verbal, supra-verbal, and cinematic). The intensity of the color for each cell represents the degree of focus or emphasis on that particular component for conveying the associated value. Darker or more intense colors present a stronger emphasis, while lighter colors indicate a lesser emphasis or absence of that component. For example, if the cell corresponding to “*hope for the better*” and “verbal component” is a dark shade, it suggests that hope is strongly conveyed through the verbal communicative component in the scene; “*teamwork and trust*” relies more heavily on non-verbal and cinematic components, whereas “*professional dedication*” is more evenly distributed across all components.

5. Conclusions

The blend of verbal, non-verbal and supra-verbal communicative components with a carefully crafted cinematic semiotic system in the film “Fly Me to the Moon (2024)” creates a multisemiotic discourse that visualises core human values such as *hope for the better*, *persistence*,

adaptability, *professional dedication*, *teamwork*, and *repentance*. The comprehensive analysis of the multisemiotic mechanism of meaning-making of values in cinematic discourse, the applied methodology and the obtained results pioneer a new field of linguistic research – theory of values-based sociodiscourse of a film aimed at determining mechanisms of values visualisation in cinematic discourse.

The amount of screen time a value receives determines how extensively each communicative component is employed. Values with more screen time (*adaptability and determination* (1,76%)) benefit from a richer interplay of verbal, non-verbal, supra-verbal, and cinematic elements, allowing for deeper exploration and connection with the audience. Conversely, values with less screen time (*teamwork and trust* (0,39%)) rely more on concentrated, impactful uses of non-verbal and cinematic techniques to convey their emotional and thematic significance within the narrative.

The verbal component assumes a pivotal role in articulating values like *hope for the better* and *adaptability*, where the strategic deployment of language functions as a motivational or persuasive force. The precision and intentionality of language thus become instrumental in framing the characters’ journeys and objectives, effectively resonat-

ing with the audience's own aspirations and experiences.

Conversely, non-verbal components are paramount in the visualisation of values such as *repentance* (with the screen time 1,02%), *persistence* (with the screen time 0,42%), as they serve to convey emotional depth and enhance the visual storytelling inherent in cinematic discourse. The values of *hope for the better* (with the screen time 0,35%) and *professional dedication* (with the screen time 0,43%) benefit from the cinematic semiotic system—including lighting, camera angles, and sound design—further amplifying the emotional and thematic undercurrents associated with each value. The orchestration of these cinematic techniques creates a multisensory experience that immerses the audience in the narrative, fostering a deeper emotional connection to the characters and their journeys. Consequently, the interplay between verbal, non-verbal, supra-verbal and cinematic components emerges as a complex and dynamic framework for conveying values in cinematic discourse, ultimately enriching the viewer's engagement with the narrative and its underlying themes.

The current research presents numerous **perspectives** for further exploration of values in linguistics, particularly in understanding the operation of multisemiotic systems within cinematic discourse to convey complex human values. Examining the influence of different cultural or genre-specific cinematic contexts on the interpretation and visualisation of values offers valuable insights into the cross-cultural applicability of the theory of values-based sociodiscourse. Additionally, interdisciplinary approaches that integrate cognitive linguistics, psycholinguistics, and media studies could offer deeper insights into the audience's reception of value-driven narratives. By examining the ways viewers process and internalize various semiotic components—verbal, non-verbal, supra-verbal, and cinematic—researchers gain a more comprehensive understanding of the influence which films have on the perception of societal values, both individually and collectively. This could eventually inform broader discussions on the social impact of cinema as a tool for reinforcing or challenging prototypical value systems.

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Conflicts of Interest

The author declares no conflict of interest.

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