

Chromatic Patterns and Emotional Response: A Cinematographic Case of Study

Ionel Simioana

National University of Theatre and Film I. L. Caragiale

Abstract

The present paper proposes to elaborate an analysis regarding chromatic patterns used in cinematography and their potential role in triggering emotional responses. Until the present moment, professional literature has approached arts and emotional life on rather rare occasions, and has mostly referred to theorizing painting, music and literature. Cinema seems to be most often approached on its most explicit level, as authors focus on character portraits, spectacular or original storyline outcomes, and latest cinematography techniques which are most often approached in a mechanical manner. On the other hand, the most subtle elements, the ones that actually make the viewer meditate upon the spectacle he has witness, seem to be minimized. This is why we have chosen to purpose an extensive and multidisciplinary approach to chromatic patterns in cinematography, including an applied example of discussing elements of the 2004 film “Eternal Sunshine of the Spotless Mind”.

Keywords: *chromatic patterns, emotions, cinematography*

Corresponding author: Ionel Simioana

Phone number: -

E-mail address: simioana@gmail.com

I. INTRODUCTION

1. Basic and complex emotions: psychological conceptualization

Emotions are known as psychological entities and parts of them are considered to be universal to the human species (Stein, Oatley, 1992).

Clark (2009) is one of the authors who support the idea according to which emotions can be categorized as whether basic or cognitively supported (complex) and that the two categories need to still be profoundly analyzed and included in individualized theories. Although basic and complex emotions are generated by similar context and have similar functions (Ben-Ze'ev & Oatley, 1996), establishing the difference between the two plays an important operational role. Primary emotions are described by simplicity, as modular answers who find their correspondent among the emotions met not only among humans but also to other species while the complex emotions, cognitively supported as complex responses, involve the thinking process in their construction (Clark, 2009). The latter are specific to the human beings and do find an equivalent among other species.

Usually, among the basic emotions, anger, joy, sadness, fear and disgust are mentioned, while emotions such as guilt, shame, jealousy and envy are considered to be complex emotions which do not imply the reactivity of the first category of emotions (Clark, 2009). According to Ekman (quoted by Solomon, 2002), no matter the sets of emotions proposed by different authors and their research studies, anger and fear are the two invariably discussed, even if under different names.

The author mentions an important aspect in defining the two types of emotions, namely the fact that some of the basic emotions own a correspondent under the complex version – the given example consists in differentiating anger triggered by an attack situations compared to anger trigger by social injustice, being accompanied by cognitive evaluations of the situation.

The two categories of emotions are mostly discussed from two main perspectives: the cognitive one (Stein, Oatley, 1992) and the evolutionary perspective (Clark, 2009; Stein, Oatley, 1992; Ben-Ze'ev, Oatley, 1996; Solomon, 2002). Stein and Oatley (1992) also mention the contribution of cross-cultural research and developmental psychology in understanding the emergence and emotional functioning.

The concept of basic emotions implies the idea of elementary entity which cannot be subdivided, according to Hinrichs & Machleidt (1992); Stein & Outley (1992) support the idea of basic emotion as a psychological element impossible to divide in further components. The primary emotions, according to the way they are conceptualized within the professional literature, are also met as fundamental emotions (Hinrichs, Wachleidt, 1992), discrete emotions (in the sense that they manifest independently from each other: Zelenski, Larsen, 2000). Ben-

Ze'ev and Oatley (1996) mention the basic/non-basic emotions classification as being the most commonly used by theoreticians, despite the multitude of criteria chosen to define and distinguish basic emotions.

From an evolutionary point of view, basic emotions include sets of mechanisms which detect stimuli and physiological and behavioral patterns which find their source in neuronal circuits, disposing by a genetic basis which has evolved according to constant encountered challenge which we share with other species of mammals; the mentioned responses may be triggered by unconditioned stimuli and are usually reflex, have a short effect but they may be accompanied by prolonged physiological effects.

We also take into account the neuroscience contribution in describing basic emotions, which, from this point of view, dispose of predetermined neuronal networks (Panksepp, quoted by Solomon, 2002). Such conclusion comes to add the evolutionary ones (Ekman, Izard, quoted by Solomon, 2002) according to which basic emotions are independent, universal from the point of view of facial expressions who accompany them, but also pre-cognitive (not being identified by managing specific information).

Both the evolutionary perspective and the developmental one mark the emergency of basic emotions during the first year of a child's life (Clark, 2009; Ben-Ze'ev, Oatley, 1996). The results of basic emotions have a reflex character, are stereotypical and from a physiological point of view, they are both expressive and behavioral (Clark, 2009).

As we have already mentioned, several sets of criteria of defining basic emotions have been proposed by professional literature. From Ekman's (1992, quoted Zelenski & Larsen, 2000) point of view, basic emotions should be identified based on a set of nine criteria, namely: the universal facial expression, identification of the emotion among other species of primates, the specific physiology, the distinctive previous events, the coherent response pattern, rapid activation, short emergence, the distinct pattern of evaluation and unexpected occurrence.

Other characteristics of the basic emotions consist of the fact that their responses are extremely difficult to modify, sometimes even impossible – fact which may also explain the persistence of universal phobia (Clark, 2009). Zelenski and Larsen (2002) also present other aspects considered to define basic emotions such as their influence on perception (as cited in, Izard, 1992, 1993) and subsequent behavioral tendencies (as cited in, Fridja, 1993).

Clark (2009) also described complex emotions as “high cognitive emotions” (referring to them as emotions of self-consciousness), considering the fact that, in order to be considered as complex, these emotions must necessarily involve cognitive inputs resulting from learning processes, advanced cognitive processes or cultural influence. This is why, according to the same author, complex emotions and respectively, their reactivity might modify along the life span through permanent learning and cognitive regulation.

Another aspect related to the characteristics of complex emotions, noticed not only by Clark (2009) but also by other authors such as Ben-Ze'ev and Oatley (1996) consists in their social component. In other words, the results correlated to complex emotions are especially learned or expected by the general social environment, from the context which triggers them but are also directed towards social processes – also supported by superior cognitive abilities.

The authors emphasize the intentional content of complex emotions, content which, as we already mentioned, is based on social comparison but also on a model of the self.

2. Chromatic patterns and emotion in the cinematographic spectacle

There has always been a great interest towards the study of color. Goethe considered that color had an overwhelming influence on the man through dimensions such as visual perceptions which it generates. Maurice Dérivé (1964) cites Plato (and his work “About Nature” or “Timeos”) which viewed colors as “a sort of sensitive impressions, including numerous varieties...a certain fame which is born from shapes and whose particles, symmetrically uniting with sight, produce the sensation”. Mihai Golu and Dicu (1974) consider color as a sensation, as it exists only through the presence of a subject who perceives the environmental world, as color is a gift specific to mankind, while other forms of life perceive the world differently. Pierre Courthion (1942) quotes Henri Matisse who stated that colors had their own beauty which had to be kept, just like in creating music the author tries to conserve the timbre (also called color), the whole being only an issue of organizing, construction in order to keep the color's freshness.

Kandinsky (1974) analyzes the effects of the color as a perception by identifying two levels: the purely physical one of color perception, a short – term effect which only leaves a superficial impression and the psychological effect in which the color intensity generates an inner reaction. He treats colors as intimate signs of certain emotions. For instance, he considers that white triggers silence filled with latency. Black is seen as an unemotional fading, a color lacking sonority which have make any other color vibrate in its company. Red is a warm color generating a strong sensation of force. Related to violet, Kandinsky considers that it itself has elements of melancholy, faddiness and has an ailing character while gray is considered to lack sound and to be hopeless, motionless.

The two levels of chromatic perception, the physical and psychological one, permanently communicate, creating associations, customs, correlations, easily making possible the elaboration of a colorist symbolism.

The effect of emotion generation of emotion has been set not only in the individual's memory but also in the memory of the species. Same colors, along with other aspects, even less similar might trigger, by association, approximately the same emotional states. In the context of

completely different compositions and under certain lighting conditions, the given colors will change their emotional target.

The cinematographic image represents though a fundamental element of communication as its own creator might use it to operate with the affective memory and the viewer's culture, can introduce him to a credible reality.

The presented reality, treated in a metaphorical manner, becomes a pretext of plastic interpretations and also of psychological introspection. The director, both artist and story teller, brings the subject on screen in a manner as visual as possible while the director of photography uses his technique and artistic abilities to add an as dramatically expressive shape as possible. Dramaturgy is the one that always brings novelty to the style of cinematography, making it reinvent itself.

The psychological climate we often find in movies, through the created atmosphere, is based on elements extracted from the concrete reality. The relationship between characters, for instance can be specifically drawn through a certain type of illumination, a certain type of elements composing a frame, a given chromatic approach.

Petre Petrescu (2004) considers that, in the absence of the color film the viewer had become extremely motivated in finding representations of reality, in capturing the monotony of life and emotional drama through the black and white image. Aspects such as nature, adventure, fantasy needed to become concrete through the spectacular side of the color movie. There was a time in the history of cinema in which the black and white image, although lacking realism, left the impression that it reflected reality while the color image, despite its natural aspect, was correlated to non-realistic representations of the everyday life, mostly equivalent to the theater, musical, or comedy spectacle. One of the explanations could consist of the fact that, in the case of human perception, one's own values may be expected to play a part above the color, as especially differences of illumination are assimilated of the same whole and the variations of chromatic tonalities are postponed. Therefore, the black and white image, in the absence of color, had a more intense psychological impact.

Passing to the color movie actually represented a stylistic revolution. Although reproducing life in natural colors was an approach initially condemned to failure, movies characterized by a superficial landscaping in which chromatic was used in a figurative manner and generally lacking expression, the highest change has intervened in the moment when the film – makers have arrived to a simple realism, which enforced the color to be as natural as possible. At this occasion a defining element for the future of the color cinematography had emerged, namely the dramatic and psychological function of color, with its entire capture to the narrative. The cinematographer has a chromatic approach mostly directed to the affective and symbolic view he has on the spectacle regarding the creation of expressiveness by tone definition.

The chromatic naturalism is rather difficult to obtain, as realism can be induced a certain elaborate falsity of the color, of course, in the extent in which it is imposed by the dramaturgy. It may therefore create a strange universe, in which the characters are marked by unusual emotional experiences. It is the case of movies such as “Il deserto rosso” (1964, by Michelangelo Antonioni, cinematography by Carlo Di Palma, *Giulietta degli spiriti* (1965) directed by Federico Fellini, cinematography by Gianni Di Venanzo, the “Three Colors” trilogy, directed by Krzysztof Kieslowski – „Rouge” (1994) – cinematography by Piotr Sobocinski, „Bleu” (1993) – cinematography by Slawomir Idziak, „White” (1994) – Edward Klosinski.

As for creating the color cinematographic image, the director of photography can chose a differential selection of the chromatic components, leading the viewer's interest and attention to wherever he desires. There are situations in which the color, although it is presented in an aggressive manner, must be perceived as veritable. Such way of expression does not only add nothing to the film's cinematography but it can even add a key of artificiality.

By using a certain violent intensity of color, a perceptual fixation can be experienced by the viewer, leading him to search for given chromatic schemas and patterns. The audience, for example, may easily be impressed by watching a scene representing a common sunset in which the sun is emphasized and enlarged on the entire screen. Also, the viewer might especially enjoy the night scenes in which the blue is the predominant color as a background. A reflex of perception has been noticed regarding the effect of different color filter which change the tonality of scene according to common-sense defined symbolism: sepia – for past, pink – for good mood, etc (Balasz, 1957).

Many of the directors of photography are tempted to add to the color image certain natural color effects similar to the ones they were once mastering in the black and white film. They give up strictly copying reality in favor of psychological aesthetics, using color as a form of artistic conceptualization. The director of photography studies the chromatic effects settles a symbolism which finds its correspondent in the plastic arts and even in his own personal experience. In the conception of the director of photography, any color has a dramatic correspondent and influence the viewer's perception.

Compared to other genres of art, in cinema, the perception of color is more accurate, as the viewing conditions are the ones that put in action such assimilation manner; the first elements which are perceived in chromatic are the absolute lightings. The perception of color is also conditioned by the psychophysiological and emotional elements, and the conditions under which the viewing takes place and the environment also influence the perception of the color. In the cinema obscurity, the screen light emphasizes color, pointing out the details.

Using color allows higher influence of perception form the matter of contrast compared to the case of black and white. Such emphasis of the detail carries the disadvantage that each

dissonant element of the color image is more visible compared to the traditional black and white. Watching a color film brings to attention, next to other details, the chromatic palette of the directing, raising the risk of creating discontinuity in the image perception. The viewer differently evaluates the on-screen chromatic reported to the one of the material reality, as the color projected is most of the times perceived as artificial.

The relative harmony of the colors and not color itself represent the psychological meaning towards the chromatic approach should be directed to. Associations such as red – anger, blue – tenderness, yellow – betrayal are part of a symbolism which we may call basic, even infantile. It is more tempting to create, as a visual artist, using chromatic harmony, a psychological direction complementary to a narrative approach instead of giving symbolic meaning to a certain chromatic schema, without a dramatic support.

Film may also benefit from the experience of painting, which may be adapted in a complex manner, as the chromatic styles are given meaning according to the film's thematic and the environment which is intended to be created.

Voiculescu (1967) quotes Eisenstein who considered that the protection screen does not have to offer image cards but it is needed that the color use should be organically merged with the image, the thematic, the idea, plot, action and music and correspond to these elements, color appearing as a new essential element of language and the cinematographic effect. Yellow, depending on the context, may symbolize both good and evil. In “Alexandr Nevski” (1938), cinematography by Eduard Tisse, white has been paradoxically used but with a strong power of suggestion in order to symbolize evil, cruelty of the chevaliers while, through darker tones, the heroism of Russian army. Therefore, the creator, based on his inner sensitivity, may put on screen, using his own chromatic symbolism, reach chromatic meanings.

From this point of view we should take into account a sequence of the movie “Schindler's List (1993), directed by Steven Spielberg, cinematography by Janusz Kaminski, in which a little girl was wondering down the streets of a ruined city, sequence filmed in black and white. Spielberg chooses to colorize the girl's coat in red, as adding color on black and white environment plays a significant role in triggering emotional reactions.

Bela Balasz (1957) considered that the resemblance and contrast of colors played, not only from formal reasons an important role in the process of film editing. The colors have a strong symbolic effect, an associative and emotional baggage. The artistic value of color is shown only when it generates certain feelings and cinematographic emotions, as from this point of view, color cannot concur to the expressive model of paintings, as it would only remain a parody of the massive art.

One of the possible traps which may affect the stylistic of the color film is the tendency of creating images with a static, picture-like effect. The illustration of color dynamics, on the

other hand, may generate emotions which can no longer be expressed by any other types of art, especially by painting. Balazs (1957) states that the painter can only paint the blush face but not the face which blushes as he can only show a pale face and not the entire dramatic phenomenon of becoming pale.

Movie making involves, besides a very precise chromatic vision, using other elements which give continuity to the narrative speech. A subtle type of intrusion towards the viewer's perception is using filming angles. According to the dramatic requests, the camera can be placed in common planes or it might record reality from atypical angles. This fact gives the cinematographic image special significance. For instance, filming the actor from under the eyesight level, gives the character certain greatness, superiority.

II. CASE STUDY - *ETERNAL SUNSHINE OF THE SPOTLESS MIND*

One of the most relevant scenes to describe the emotional complex which defines the selected movie is the opening scene, in which, on a lonely beach, Joel (Jim Carrey) meets Clementine for the first time (played by Kate Winslet). The monochromatic, impersonal space, in which Joel seems to hardly move, reveals even from the start an element of style which is to be found during the entire movie: hand – held camera, from a discrete subjective angle, as a sort of an unseen witness of the character's drama.

Charlie Kaufman (in press), the film's writer, asserted during an interview that ever since the beginning he collaborated with the director (Michel Gondry) regarding the level in which the camera might interfere with the personal reality, considering the image as being tranquil and slightly fragile.

The oppressive environment described above is the one in which Joel meets Clementine for the first time. A general frame, in which we find the two characters shaped upon the troubled sea, a baldric composition in which all main lines (of the sky, sea, sand) lead to the woman who thus becomes the main subject. A strong chromatic contrast is noticed between the orange parka (color which leads to complex emotions such as warmth and passion) she is dressed in and the blue, cold sea. Therefore, she becomes the center of attention while the background might trigger complex emotions which seem to represent the general state of the movie, namely sadness adding up to melancholy; such emotions also mark the direction in which the relationship of the characters will grow.

Joel is also characterized in contrast to Clementine. His close – up shows a sad, tired person, burdened with existential questions and the desire to meet his significant other, is also composed with the unclear silhouette of the woman, who stands in the image background. Such character presentation by contrast will be noticed through the entire movie.

The camera seems to be in a permanent search, aimed to show as many facets of the character. In an almost violent image of Joel filmed upwards, who is overlapped to a gray, anguishing sky, recalls through the background/inner voice, the memory of a lost relationship.

Michel Gondry (in press) stated during an interview that, every time the memories of a character disappear, they must be reflected through the actor's play. This idea is well supported in the coffee scene, where the two come in contact for the first time. Joel's anxiety, explicitly shown by his gestures, is put in contrast to Clementine's balance and peace. We also notice the chromatic harmony between the woman's blue hair and the orange parka she is wearing, both in complementarity. Actually, it is one of the few but relevant examples where in the film we can find such a strong, evident chromatic symbol. Otherwise, we may also notice a certain recurrence of certain colors, placed in a rather ponderous manner as discrete visual accents.

Besides the mentioned type of general chromatic patterns we have mentioned, the movie also emphasizes specific chromatic elements such as the following:

1. One of the specific colors to be found through the movie is red, which is found in Clementine's hair (as a mark of certain periods in the relationship of the two), in the drawings which Joel collects, the flowers at the Lacuna desk, Clementine's cup photo, Joel's cloak in the child/adult sequence in which he hits a dead pigeon. According to Morton (1997), red symbolizes energy, warmth, strength, impulse, dynamism, excitement, feelings of love, passion, up to dominance, aggression, violence, and sexuality and may also be a symbol to prostitution. Red plays a highly suggestive role in the movie. Except for Clementine who, as we have shown, is individualized by using this color and its derivatives, red is rather poorly used, as a counterpoint, in key – moments of the storyline. For instance, when Joel sees the doctor for the first time, we notice red and yellow flowers on the receptionist's desk. They are the only visible color elements, which subliminally, might play the role of reminding of Clementine.

2. Green is represented by Joel's clothes, his bicycle as a child, Clementine's hair in some of the movie sequences. Morton (1997) also correlates green to growth, renewal, tranquility, hope, envy and immaturity. We consider that green has not been accidentally chosen for most of Joel's clothes. The somehow poky aspect of the character that he transmits during the film opening includes the faded green shades of his sweater and hat making him appear like the “usual guy”. This, he can be considered the next door neighbor, making us easily empathize with him. Despite the quite depressive aspect he shows, Joel is still an optimist through his actions: he decides to suddenly take the day off and while writing his thoughts, he notices Clementine and rhetorically tells himself he wishes to meet somebody. Actually, the way Joel is dressed and the shades of green also play another important function, of allowing the actor to show only the element through which he can better express emotion: his face.

3. Blue can be identified in the general environment of the beach scenes, both at the beginning of the movie and during the night beach scene, at the abandoned house and also in Clementine's hair, symbolizing change, in this case. Further analysis based on Morton's attribution of symbols (1997) refers to blue as a correlate to spirituality, trust, truth, tranquility, contentment, immateriality, passivity, understanding, conservatism, security, introversion, melancholy, depression. Blue is also a non-dominant color in the movie from the point of view of quantity. It is the color which is the least present, having the quality of being subliminally perceived by the viewer. The feelings of anguish we encounter at the beginning of the movie, on the beach or during the winter scene, next to a troubled sea, under a blue dominant are scenes of an extremely high emotional charge.

The general chromatic of "Eternal Sunshine of the Spotless Mind" is discretely built, in a non-demonstrative manner. None of the scenery or lighting elements is emphasized, everything seems to support the valorifying the actors' playing. The relationship between the two characters is mostly filmed using telelens, fact which makes the perspective become smoothed, element which next to the mainly natural chromatic patterns, succeeds in letting once again the actor's play to be valorized.

Natural chromatics can also be interpreted from the point of view of reaching out the viewer with a feeling of realism; we should note that, as Stam & Raengo (2008) show, the success in making a movie seem realistic cannot be equivalent to confronting the audience to the real. On the other hand, fiction permits emotion to express itself freely, so emotions are experienced more intensively and even under unusual levels of arousal, hard to find in real life (Hjort & Laver – 1997). As we have previously shown in our present paper, complex emotions are built around a self-model and comparison to others (Ben-Ze'ev, Oatley, 1996); based on this idea, we dare to consider that natural chromatic and other elements of realism are triggers of such comparison between the viewer and the characters and that, as more familiar the character seems compared to one's own personal model, the greater the process of identification will emerge, activating complex emotions including empathy.

We should also mention the relationship between Joel and Clementine as shown in the train station, in the shop scene when Joel brings a present to Clementine and the library scene. The latter seems to be the most inspiring scenes of the movie, as Clementine's character is very well defined from a chromatic point of view. Her red hair and dress are perfectly integrated in the décor formed by book shelves and put in contrast to Joel's black clothes.

The movie has been directed in a manner similar to documentary making. We notice camera movements which seem to be chaotic, but also scenes in which unintentional and uncleanness exists (the director has filmed repetitions several times, frames which he later introduced in the movie). An example is the scene in which Clementine leaves Joel after a fight.

Although from a technical point of view this scene might be described as a failure, the film makers gave priority to triggering emotions. The resulted fussiness has double functions: on one hand, it replicates the emotional disturbance and uncertainty related to one's self which emerge during such relationship events and on the other hand, it gives room to cognitive interpretation which triggers complex emotions (such as, for example, empathy). The viewer's cognitive interpretation process is easily activated because the scene doesn't offer fix terms of reference.

Generally, two main elements of chromatic patterns are differentiated while watching “Eternal Sunshine of the Spotless Mind”: on one hand, the background chromatic is certainly neutral, therefore leaving the viewer an opportunity to interpret the general disposition of the movie in any way he or she finds suitable and even leaving elements of their own experience to be reflected by the story; on the other hand, we notice several elements of pure color which are strained along the scenery, little details regarding the characters which come to individualize them, put them into contrast, add clues related to their history together, inner intentions, personal differences and personality characteristics but they may also play the role of gentle triggers of basic emotions such as sadness or joy.

III. DISCUSSIONS

The practical stakes of determining the effects of subtle cinematography elements such as setting chromatic patterns (along with lightning, camera movement, angle setting) on triggering certain emotional responses to the viewer might be more conclude than we might think at first sight. We may consider the hypothesis that emphasizing during a movie a certain type of emotion – whether basic or complex – may conclude in reaching different types of target of population, depending on the author's interest (sending a profound message versus being highly successful, based on triggering mostly basic emotions which all of us experience according to evolutionary perspectives).

There are also several other aspects regarding analysis of chromatic met within several areas of stimuli we come in contact with on a current basis. The invasion of color in our lives, from all points of view, both in the natural environment and the artificial one, represented by cell-phones, computers, television sets and so on, have created a type of dependency towards the color, or better said a certain type of color. From this perspective, we might take into consideration, for further investigations, the hypothesis that the teenager who spends very much time in front of the computer, surrounded by a mostly cold chromatic dominance, will less be able to respond to natural, autumn – like landscape, characterized by warm colors. Further, he might reject such sights, as it no longer takes part of his chromatic, psycho-somatic baggage which triggers the emotional responses.

Also, as mentioned in the present paper, emotions may also influence perception, leading us to consider a hypothesis of circular relationships between emotion and perception of the chromatic pattern the subject is exposed to. For instance, we may consider the option that an already present emotional state might exacerbate the effects of the perceived chromatic patterns according to their pre-existing emotional symbolism.

We also suggest that further research and professional literature directions should focus not only on using cinema as an instrument of identifying and understanding psychopathology as some experts in film psychology suggest (Wedding, Boyd & Niemiec, 2005) but also in analyzing cinema which approaches every-day issues which any of us can relate to.

References

- Arnheim, R. (1979), *Arta și percepția vizuală*, Editura Meridiane, București.
- Balasz, B (1957), *Arta filmului*, Editura de Stat pentru Literatură și Artă, București.
- BEN-ZE'EV, A. and OATLEY, K. (1996), The Intentional and Social Nature of Human Emotions: Reconsideration of the Distinction Between Basic and Non-basic Emotions. *Journal for the Theory of Social Behaviour*, 26: 81–94.
- Clark, J. A. (2009). Relations of homology between higher cognitive emotions and basic emotions.
- Courthion, P. (1942). *Le visage de Matisse*, Ed. Marguerat, Lausanne.
- DÉRIBÉRÉ, M. (1964). *La Couleur—que sais-je*.
- Golu & A. Dicu (1974). *Culoare și comportament*, Editura Scrisul Românesc, Craiova.
- Hinrichs, H., & Machleidt, W. (1992). Basic emotions reflected in EEG-coherences. *International Journal of Psychophysiology*, 13(3), 225-232.
- Hjort, M., & Laver, S. (1997). Emotion and the Arts.
<http://agenda.liternet.ro/articol/1240/Distribuitoar-Prooptiki-Romania/Eternal-Sunshine-of-the-Spotless-Mind-Stralucirea-eterna-a-mintii-neprihanite.html>
- Kandinsky, W. (1974). *Spiritualul în artă*, Editura Meridiane, București.
- Leonardo da Vinci. (1971), *Tratat despre pictură (Traité de peinture)*, trad. revizuită de V. G. Paleolog & Tretie Paleolog, Editura Meridiane, București.
- Morton, J. (1997). *A guide to color symbolism*. Colorcom.
- Petrescu, P. (2004). *Modele stilistice în plastica filmului românesc din anii 60 – 70*, Editura Arvin Press, București.
- Solomon, R. C. (2002), Back to Basics: On the Very Idea of “Basic Emotions”. *Journal for the Theory of Social Behaviour*, 32: 115–144. doi: 10.1111/1468-5914.00180
- Stam, R., & Raengo, A. (Eds.). (2008). *A companion to literature and film*. John Wiley & Sons.
- Stein, N. L., & Oatley, K. (1992). Basic emotions: Theory and measurement. *Cognition & Emotion*, 6(3-

4), 161-168.

Voiculescu, E. (1997). *A șaptea artă* (Scrieri despre arta filmului, antologie îngrijită de Ervin Voiculescu), vol. II, Editura Meridiane, București.

Wedding, D., Boyd, M. A., & Niemiec, R. M. (2005). *Movies and mental illness: Using films to understand psychopathology*. Gottingen, Germany: Hogrefe & Huber.

Zelenski, J. M., & Larsen, R. J. (2000). The distribution of basic emotions in everyday life: A state and trait perspective from experience sampling data. *Journal of Research in Personality*, 34(2), 178-197.