Cultural Aesthetics in Language Use: Examining Expressive Elements in Novel, Short Story, and Movie Communication

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Abstract: This study aims to explore the engaging interplay between language and cultural aesthetics, specifically within the domains of novels, short stories and media. The research analyses their role in shaping cultural identities by examining expressive elements such as idioms, analogies, figures of speeches, and dialogues from movies. This study emphasizes the symbolic nature of language in preserving cultural heritage and facilitating intercultural exchanges. This research conducts a comprehensive analysis of expressive elements in novel, short story, and movies by employing qualitative methodology and a socio-cultural linguistic perspective. The investigation includes the analysis of a short story "The Little Match Girl". Furthermore, excerpts from "The Joy Luck Club," a novel, "Get Out," "Crazy Rich Asians," and "The Farewell" movies are analyzed to identify cultural signifiers and their contributions to representing cultural aesthetics. The findings of this study are significant as they contribute to understanding the complex relationship between language and culture. This study recommends future research to be conducted on a global scale, incorporating diverse cultural contexts and media formats, emphasizing comparative analyses, interdisciplinary collaborations, and exploring technology's role in shaping cultural aesthetics. Overall, this research enhances scholarly comprehension by revealing the profound significance of language in preserving cultural legacies and shaping aesthetic experiences in novel, short story, and movies.
Keywords: Cultural Aesthetics, Novel, Short Story, Movie Communication

1. INTRODUCTION

Language serves as a dynamic and multifaceted tool of communication, extending beyond a mere conveyance of information to encapsulate the

cultural subtleties and aesthetic sensibilities of a society (Hall, 1959). The complex interplay between language and culture is critical, and interpreting how cultural aesthetics are reflected in language use, particularly in media and films, is crucial to understanding the complexities of human communication (Gumperz & Cook-Gumperz, 2008). This research paper intends to undertake an extensive exploration of the expressive elements interwoven in language usage, exploring the complexity of cultural aesthetics portrayed in the domains of print media and film communication. The research intends to contribute to a subtle comprehension of how language intricately interlaces cultural values, norms, and expressions into the fabric of communication, shaping our shared communicative landscapes.
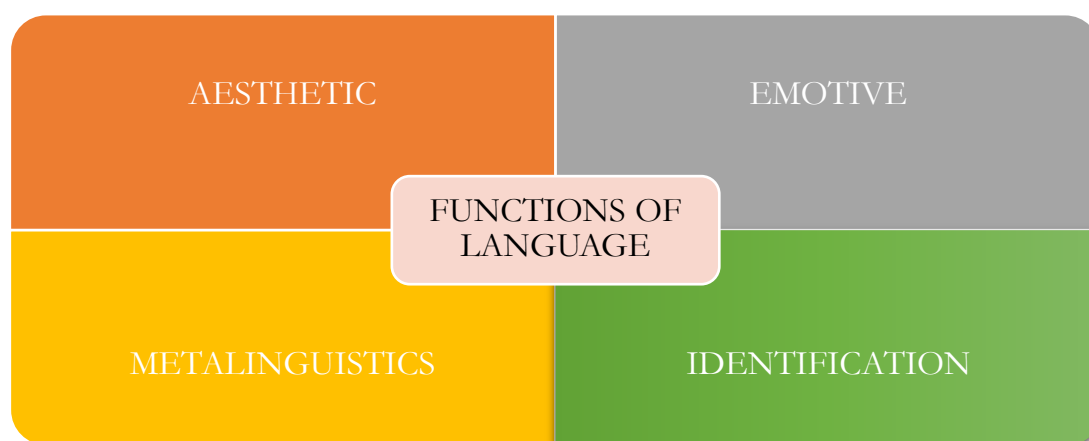
Figure 1: Functions of Language

1.1 The Inherent Significance of Cultural Aesthetics in Language

It is imperative to recognize that language is fundamentally a cultural creation that serves as a reflection of a society's shared identity, values, and norms (Sapir, 1921) (Figure 1). As Edward Sapir rightly noted, "Language is the symbolic guide to culture," highlighting the inseparable link between language and the cultural milieu in which it develops (Sapir, 1921). The artistic elements of language, evident through various forms such as idioms, analogies, and figures of speech, play a significant role in shaping and defining a unique cultural identity. The interplay between language and culture not only mirrors the historical development of a community but also influences how individuals within that community perceive and comprehend the world around them (Jones, 2018). As a result, studying language goes beyond mere linguistic analysis; it opens a gateway to comprehending the complex idea of cultural heritage and societal subtilties Essentially, language serves as a dynamic repository, preserving and

transmitting the essence of a community's cultural heritage (Zunshine, 2010). Comprehending the cultural beauty in language utilization is crucial in crossing the varied linguistic environments that typify our interconnected world. Every linguistic articulation is a consequence of its cultural environment, and interpreting these articulations discloses the fundamental aesthetic preferences of a society. Therefore, an all-encompassing analysis of cultural aesthetics in language becomes necessary for nurturing significant intercultural exchanges and unraveling the variations entrenched in communication.

1.2 Media as a Catalyst for Cultural Aesthetics in Language

In the modern era, media plays a crucial role as a powerful force in both shaping and reflecting cultural narratives. The words used, the stories created, and the manner of expression utilized within media settings have a vital role in influencing the aesthetic aspects of language. As posited by McLuhan, "The medium is the message," highlighting the profound impact of the medium on the perception and interpretation of information (McLuhan, 1994). Within the domain of media, this assertion extends to the language choices that not only convey information but also reflect and perpetuate cultural subtleties (Fairclough, 1995; Hall, 1980). Examining news coverage provides a microcosm where the cultural aesthetics in language are particularly evident. Different societies employ distinct rhetorical techniques, metaphors, and linguistic styles to convey information, shaping how opinions are expressed, perspectives are formed, and cultural variations are communicated (McLuhan, 1994; Van Dijk, 1998). A comparative study of print media like novels and movies across a range of cultural contexts can provide an insightful exploration of the complex interplay between language and culture within the media landscape.

1.3 Movies: A Linguistic Canvas for Cultural Aesthetics

Movies, as a conglomeration of visual, auditory, and linguistic components, provide a unique platform to explore cultural aesthetics in language. The conversations, screenplay, and linguistic choices entrenched in movies abridge and convey cultural values in a dynamic and immersive form, presenting a multifaceted representation of cultural complexities. The linguistic dimensions of movie communication reveal how cultural aesthetics are complexly interconnected into the cinematic expression (Plantinga, 2009). Through the lens of movies, there is a fusion of language

and visual imagery, creating a richness that reflects the cultural ethos. The dialogue, thoroughly selected words, and linguistic creativity within movies provide a minute exploration of cultural aesthetics, serving as a reflection of societal norms and values (Turner & Duckham, 2006). Scrutinizing movies as linguistic artifacts can offer profound insights into how language contributes to the construction of cultural identity and shapes the overall aesthetic experience of a cinematic narrative (Plantinga, 2009; Turner & Duckham, 2006) (Figure 2).
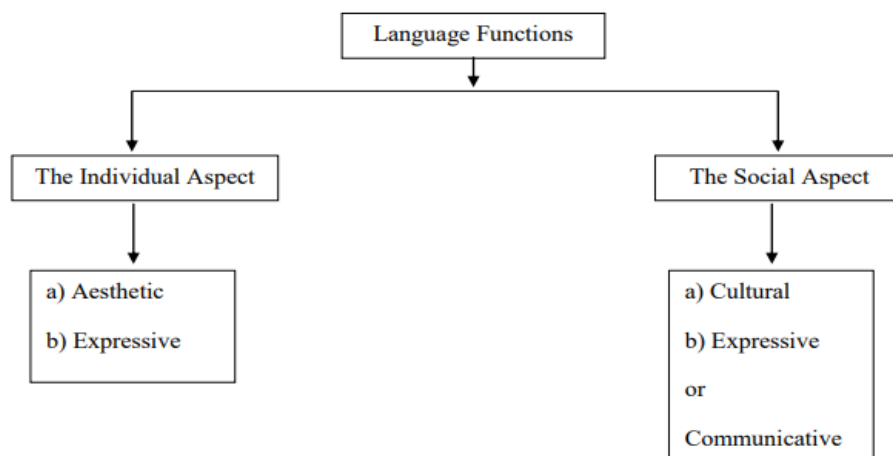
Figure 2: Language Functions

1.4 Significance of the Study

   This research carries significant importance as it conducts a thorough examination of cultural aesthetics rooted in language usage across novels, short stories and cinema domains. Language, being a dynamic tool of communication, not only functions as an informational conduit but also explore the complex cultural variations and aesthetic sensibilities prevalent in a society. The study focuses on print media like novels, short stories endeavor to analyze the bidirectional influence between cultural aesthetics and language choices. Similarly, the research explores the cinematic world as a distinct linguistic canvas, scrutinizing the convergence of visual, auditory, and linguistic elements in the portrayal of cultural values. By examining short story, novel and cinematic discourse, this study contributes to the understanding of the complex interplay between language and culture in contemporary contexts. In a globalized environment, such insights are of paramount importance in promoting meaningful intercultural discourse and decoding the delicate details inherent in communication, thereby enriching our scholarly comprehension of language as a dynamic repository preserving and transmitting the essence of cultural legacies.

1.5 Research Objectives

This research paper aims to achieve two primary objectives. Firstly, it aims to conduct a comprehensive analysis of the expressive elements that are rooted in the language used in print media (short story and novel), while considering how cultural aesthetics shape and are shaped by media communication. Secondly, the research endeavors to explore the linguistic dimensions of movie communication, with a particular emphasis on how cultural aesthetics manifest in dialogue, narrative construction, and audio-visual elements. By accomplishing these objectives, the research paper aims to contribute significantly to the understanding of the interplay between culture and media communication.

1.6 Structure of the Paper

The following segments of this research paper explores an extensive review of literature, methodological approaches, and in-depth analyses of short story, novel and film communication. With an interdisciplinary approach that incorporates linguistics, cultural studies, and media analysis, this study aims to contribute to comprehension of the complex association between language, culture, and aesthetics. Through this exploration, the researchers aim to separate the diverse cultural aesthetics in language use within print media and film communication, providing insights into the complexities of expressive elements that shape our communicative landscapes.

2. LITERATURE REVIEW

The scholars conducted a comprehensive examination of the existing literature, reviewing a variety of academic resources, including articles, theses, books, and other pertinent materials, to investigate the intricate connection between language and culture. The analysis is centered on novel and films, with the goal of identifying the expressive elements embedded in language use, revealing the complex network of cultural aesthetics. By critically evaluating the works of experts such as Gumperz & Cook-Gumperz and Sapir, the examination enhances our comprehension of how language shapes communication by infusing it with cultural values. It emphasizes the importance of cultural aesthetics in language, portraying it as a reflection of shared identity, values, and norms (Gumperz & Cook-Gumperz, 2008; Sapir, 1921). In the paper authored by Burch, the examination of the victory of Indian soap operas in Nepal and the Hindu

diaspora is based on the convergence of media knowledge, cultural proximity, and television aesthetics (Burch, 2002). The writer argues that the appeal of these soap operas stems from their ability to resonate with the cultural sensitivities of the targeted audience. For instance, the narrative structures, storytelling techniques, and character portrayals in Indian soap operas may closely correspond to the cultural principles and standards of viewers in Nepal and the Hindu diaspora. The attractiveness of the content is closely related to its cultural significance, creating a sense of familiarity and connection among the audience. Additionally, Burch proposes that viewers' media knowledge, their capacity to interpret and engage with media messages, is crucial in enhancing the appeal of these television shows. By examining these aspects, Burch provides a comprehensive analysis of the factors contributing to the success of Indian soap operas in specific cultural contexts and the use of language. Hoogland 2004 conducts a thorough analysis of the link between language and beauty, with a primary focus on poetry. She emphasizes poetry as the most elevated use of literary verbal structures, highlighting its dependence on immediacy, multiplicity of meaning, sensory engagement, and emotional impact. She puts metaphor at the center of literary language, portraying it as a dynamic tool for displaying patterns of meaning and creating a distinct form of understanding. She embeds her investigation within the broader field of aesthetics, advocating for the recognition of imaginative, sensory, and emotional experiences in academic discussions. The study criticizes the inclination to ignore the aesthetic aspects of literary texts and calls for a more comprehensive examination of literary language within narrative inquiry. As an artist and educator, she navigates the interdisciplinary nature of her position, urging scholars to redefine what constitutes scholarly discourse within the diverse linguistic landscapes of education. She highlights the importance of considering poetic forms and literary conventions in narrative research, lamenting the overlooked structural elements in critical narratives. The research concludes with Hoogland presenting her work, "Cuba Journal," as a model of narrative and poetic inquiry, aiming to clarify her field and articulate the details of her aesthetic practice, ultimately contributing to a deeper understanding of alternative ways of thinking and the importance of aesthetic attention in everyday experiences. Silverstein takes a critical look at the connection between language and culture, with a specific focus on the idea of "cultural" concepts and what they mean for the language-culture relationship (Silverstein, 2004). The writer examines the complicated interplay between linguistic structures and cultural meanings, challenging conventional binary

oppositions that separate language and culture. By exploring the problematic dynamics of semiotic processes, the author clarifies how cultural concepts are encoded and performed through the use of language. The research highlights the necessity of going beyond simplistic associations between language and culture, advocating for more comprehension of the complex ways in which linguistic and cultural phenomena intersect. Through a perceptive analysis, the researcher adds to the ongoing conversation on the symbiotic relationship between language and culture, bringing to light the multi-layered nature of "cultural" concepts within the anthropological domain. Zagal and Tomuro investigate the exploration of the attractiveness of digital gaming experiences. The investigation implements a lexical approach to scrutinize and classify the subtle aspects of player experiences (Zagal & Tomuro, 2010). By utilizing a diverse vocabulary, the authors separate the complex sentiments and perceptions evoked during gaming, providing valuable insights into the subjective aspects of gaming aesthetics. The research systematically analyzes player language, offering a unique perspective to comprehend the interaction between player experiences and the inherent aesthetics of digital games. The study improves our understanding of gameplay aesthetics and language and lays the groundwork for future research in the evolving field of game studies by identifying and grouping key aesthetic elements. "The Aesthetics of Gameplay" is a stimulating and fundamental contribution to the discussion on the aesthetic dimensions of interactive media. In their investigation of aphorisms in the Southern region of Nigeria, Omoera and Inegbeboh utilize Dell Hymes' 'SPEAKING' model for speech analysis (Omoera & Inegbeboh, 2013). The study, concentrating on twelve aphorisms selected purposefully, employs content analysis to demonstrate the persistent cultural and artistic functions these aphorisms play in the communities of Southern Nigeria. Serving both informative and recreational purposes, the aphorisms guide individuals to abide by societal mores and customs. The investigation recommends additional explorations into aphorisms from Southern Nigeria, pleads for university subsidies to promote the documentation of these aphorisms, particularly from the South, and proposes studying aphorisms from the south-south area for possible insights into addressing issues in the Niger Delta. Besides, the study suggests integrating aphorisms into school curricula as a way of instructing and engaging younger generations. This study provides valuable insights into the cultural aesthetics and educational significance of aphorisms in Southern Nigeria, highlighting their continued relevance and potential for addressing contemporary issues. Gladkova and Romero-

Trillo's research provides an in-depth investigation of the linguistic conceptualization of "beautiful" and "ugly," which are crucial concepts in aesthetic appreciation that go beyond linguistic and cultural boundaries (Gladkova & Romero-Trillo, 2021). The collection includes original research articles which explores these concepts across seven languages: English, Spanish, Japanese, Russian, Danish, Persian, and Mandarin Chinese. The studies, primarily corpus-based, complexly explore words and concepts, revealing culture-specific subtlities in aesthetic appreciation. The research findings, based on substantial linguistic data, significantly contribute to our comprehension of the interconnectivity between language and culture in shaping perceptions of beauty and ugliness. By concentrating on linguistic variation and the representation of aesthetic values, this research not only enriches the field of folk aesthetics but also encourages insightful reflections on the complex connections between language, culture, and the subjective experience of beauty and ugliness through expressive elements in language. Meyerhoff and Mendoza-Denton have conducted research on the role of aesthetics in language variation and change, an area that has been largely unexplored in sociolinguistics (Meyerhoff & Mendoza-Denton, 2022). Their investigation emphasizes the essential part of concealed aesthetic evaluations in shaping language variation, drawing on non-Western concepts such as rasa and "everyday aesthetics." Through two convincing case studies, one on Nkep, an Oceanic language spoken in Vanuatu, and another on Spanish in California, the authors demonstrate how beauty factors can both hinder and promote language change. They stress the significance of comprehending aesthetics in language variation and challenge the reluctance of linguistics to engage with beauty forces. The study also examines the role of aesthetics in different philosophical traditions, emphasizing the necessity of a social and interpersonal language model that includes non-Western perspectives. This study represents a significant contribution to the field and offers an innovative perspective on linguistic inquiry by shedding light on the frequently ignored dimension of beauty in language variation. Lomas presents a critical analysis of the limitations of Western-focused approaches in the study of art and aesthetics (Lomas, 2023). The author highlights the importance of cross-cultural engagement to achieve a more comprehensive understanding of aesthetics. The research explores "untranslatable" words from 24 languages and provides a detailed conceptual framework that enhances our understanding of cultural aesthetics. The study indicates that when expressive elements from one culture are translated into another language, their aesthetic impact may not

be as pronounced or resonate to the same extent as observed in the original cultural context. The study further identifies four main themes: stimuli, qualities, dynamics, and modes, each with multiple sub-themes. This work expands our perspective on the complex aspects of aesthetics, revealing its role in human well-being and flourishing. Despite its importance, the author acknowledges that further research is necessary to advance this evolving field.

3. RESEARCH METHODOLOGY

This qualitative research uses a thorough methodology to examine the complex correlation between linguistic usage and cultural aesthetics in the fields of literary works like short stories novel, additionally, in film communication. Commencing with a wide-ranging literature survey, the study critically assesses the works of distinguished scholars, establishing a theoretical framework grounded in Vygotsky's sociocultural linguistic perspective. Data collection entails scrutinizing expressive features in handpicked literary and cinematic works, including the analysis of "The Little Match Girl", excerpts from books like "The Joy Luck Club" and movie dialogues from films such as "Get Out," "Crazy Rich Asians," and "The Farewell." By means of detailed textual and rich analysis, the research identifies similes, sayings, multilingual exchanges, and other cultural signifiers to find how these facets contribute to the representation of cultural aesthetics. A comparative analysis across various media forms and cultural contexts aims to discern patterns and variations in linguistic usage. Moral considerations ensure proper citation and tactfulness in interpreting cultural expressions. The research, guided by a potent theoretical framework, seeks to provide insights into the expressive elements shaping cultural aesthetics in language within the domains of media and film communication.

3.1 Theoretical Framework: Socio-Cultural Linguistic Perspective
The theoretical framework of the research paper has its origins in a socio-cultural linguistic point of view, which acknowledges language as more than just a tool for communication. Rather, it is a crucial socio-cultural phenomenon closely connected with society. Lev Vygotsky's socio-cultural theory is a basis for understanding the intricate dynamics of cultural aesthetics in language use. This viewpoint emphasizes the interaction between language and society, highlighting the fact that

language is both shaped by culture and used as a means of cultural expression. The socio-cultural perspective acknowledges that language is not only a medium of communication but also a representation of cultural norms and values. This perspective offers a more comprehensive understanding of language use and its function in society, providing a foundation for further research in areas such as language acquisition, sociolinguistics, and language teaching.

4. DATA ANALYSIS

4.1 Analysis of "The Little Match Girl" By Hans Christian Andersen (1845):
   The expressive components in "The Little Match Girl" function as cultural aesthetics in language by saturating the story with layers of significance, heartfelt intensity, and cultural repercussion. The abundant use of imagery, like the sharp contrast between the frigid gloom of the last evening of the old year and the cozy glow of festive homes, crafts a visual complexion that reflects cultural traditions and the common theme of merrymaking during the holiday season. Metaphors, such as the falling snow representing life's obstacles, infuse cultural values and collective experiences into the story (Andersen, 1845). The similes and personification employed throughout the story portray the little girl's struggles, rendering her hardships relatable and eliciting empathy, thereby connecting readers to more extensive societal issues of impoverishment and neglect. The use of alliteration and repetition not only adds a poetic quality to the language but also reinforces fundamental cultural motifs, amplifying the emotional impact of the narrative. Irony, an effective cultural instrument, highlights societal disparities by contrasting the luxury seen through windows with the little match girl's destitution. Foreshadowing creates a cultural resonance by weaving expectation into the story, reflecting a collective consciousness of life's uncertainties. Finally, pathos, the appeal to emotions, is a cultural bridge that fosters empathy, encouraging readers to relate to the universal human experience of pain and perseverance and shows the aesthetics of language in language use. The following are expressive elements which show cultural aesthetics in language use:

4.1.1 Imagery
   Cold and Darkness: "It was terribly cold and nearly dark on the last evening of the old year, and the snow was falling fast."

Description of the Little Girl: "A poor little girl, with bare head and naked feet, roamed through the streets."

Size of Slippers: "They were very large, so large, indeed, that they had belonged to her mother."

Loss of Slippers: "The poor little creature had lost them in running across the street to avoid two carriages that were rolling along at a terrible rate."

Color and State of Feet: "So, the little girl went on with her little naked feet, which were quite red and blue with the cold."

Description of Snowflakes: "The snowflakes fell on her long, fair hair, which hung in curls on her shoulders, but she regarded them not."

Sensory Description of the Scene: "Lights were shining from every window, and there was a savory smell of roast goose."

Desperation and Helplessness: "In a corner, between two houses, one of which projected beyond the other, she sank down and huddled herself together."

Description of Stove's Disappearance: "How the fire burned! and seemed so beautifully warm that the child stretched out her feet as if to warm them, when, lo! the flame of the match went out, the stove vanished, and she had only the remains of the half-burnt match in her hand."

Description of Christmas Tree: "She found herself sitting under a beautiful Christmas tree. It was larger and more beautifully decorated than the one which she had seen through the glass door at the rich merchant's."

Visualizing the Scene: "Thousands of tapers were burning upon the green branches, and colored pictures, like those she had seen in the show-windows, looked down upon it all."

Symbolic Imagery of Falling Star: "Then she saw a star fall, leaving behind it a bright streak of fire. 'Someone is dying,' thought the little girl, for her old grandmother, the only one who had ever loved her, and who was now dead, had told her that when a star falls, a soul was going up to God."

4.1.2 Metaphor

Metaphors add depth and imagery to the language, allowing readers to connect with the emotions and experiences described in the story.

- "The snow was falling fast" - metaphor for the difficulties or challenges in life.

- "Lights were shining from every window" - metaphor for the warmth and joy of the homes.

- "She sank down and huddled herself together" - metaphor for the girl's vulnerability and desperation.
- "Her little hands were almost frozen with the cold" - metaphor for the extreme cold and harsh conditions.
- "Perhaps a burning match might be some good" - metaphor for the hope or warmth that a small act could bring.
- "It gave a warm, bright light, like a little candle" - metaphor for the comfort and hope the match provides.
- "She was sitting by a large iron stove, with polished brass feet and a brass ornament" - metaphor for the warmth and comfort that the girl imagines.
- "The flame of the match went out, the stove vanished" - metaphor for the fleeting nature of the girl's imagined comfort.

4.1.3 Simile
- "It gave a warm, bright light, like a little candle."
- "The Christmas lights rose higher and higher, till they looked to her like the stars in the sky."
- "Thousands of tapers were burning upon the green branches, and colored pictures, like those she had seen in the show-windows, looked down upon it all".
- "You will vanish like the warm stove, the roast goose, and the large, glorious Christmas tree."
- "It was almost as cold at home as her."

4.1.4 Personification
In "The Little Match Girl," there are instances of personification, where human characteristics are attributed to non-human entities or objects. Here are some examples:
- "Snowflakes fell on her long, fair hair, which hung in curls on her shoulders, but she regarded them not." Giving human-like qualities (the ability to be regarded or ignored) to snowflakes.
- "The table was covered with a snowy white table-cloth," Describing the tablecloth as snowy white, attributing a human-like quality to it.
- "Thousands of tapers were burning upon the green branches, and colored pictures, like those she had seen in the show-windows, looked down upon it all." Ascribing the ability to look down upon something to colored pictures.

4.1.5 Alliteration

*   "It was terribly cold and nearly dark on the last evening of the old year..." The repetition of the "t" sound in "terribly" and "last," and the "d" sound in "cold" and "old."
*   "...roamed through the streets." The repetition of the "r" and "s" sounds in "roamed" and "streets."
*   "...slippers when she left home, but they were not of much use." The repetition of the "s" sound in "slippers," "streets," and "use."
*   "...snowflakes fell on her long, fair hair..." The repetition of the "f" sound in "fell" and "fair."
*   "She drew one out—"scratch!" how it sputtered as it burnt!" The repetition of the "s" sound in "scratch" and "sputtered," and the "b" sound in "burnt."
*   "...snowy white table-cloth, on which stood a splendid dinner service..." The repetition of the "s" sound in "snowy," "stood," and "splendid."
*   "Then she saw a star fall, leaving behind it a bright streak of fire." The repetition of the "s" sound in "saw," "star," and "streak,".

4.1.6 Irony

*   The irony lies in the stark contrast between the festive atmosphere of New Year's Eve, with lights shining, the smell of roast goose in the air, and the warmth inside houses, and the harsh reality faced by the little match girl—barefoot, cold, hungry, and neglected.
*   Another ironic element is the fact that while the little girl is surrounded by the warmth and light of the Christmas festivities, she is left out in the cold and darkness, struggling to survive.
*   The description of the splendid dinner service, the steaming roast goose, and the beautiful Christmas tree, all seen by the little match girl through the window, contrasts sharply with her own desperate and dire situation.
*   The apparent warmth and comfort associated with the images she sees, like the iron stove, vanish as each match burns out, leaving her in the cold reality of her circumstances.
*   The final irony is in the contrast between the beautiful vision of the grandmother and the joyful ascent into brightness and warmth, and the tragic reality of the little girl's frozen death in the cold.
    The pervasive irony in the story highlights the themes of poverty,

neglect, and the stark contrast between the festive celebrations and the harshness of the little match girl's life through the use of rich language.

4.1.7 Foreshadowing

Foreshadowing is a literary device that hints at or indicates events that will occur later in a story. Here are examples of foreshadowing in "The Little Match Girl":

- The description of the cold and darkness on the last evening of the old year foreshadows the harsh conditions the little girl will face throughout the story.

- The mention of the poor little girl with bare head and naked feet roaming through the streets establishes the vulnerable state she is in, foreshadowing the challenges she will encounter.

- The loss of the slippers, which belonged to her mother and were too large, foreshadows the girl's poor state and the absence of proper protection and care.

- The fact that no one bought anything from her and she received no money foreshadows the girl's continued struggle and the lack of support or compassion from others.

- The girl's hesitation to return home because she had sold no matches and feared her father's anger foreshadows the difficult and abusive conditions she faces at home.

- The repeated emphasis on the cold, the girl's almost frozen hands, and her attempt to warm herself with a match foreshadow the tragic outcome of her freezing to death.

- The images seen through the matches, such as the warm stove and the splendid dinner service, foreshadow the girl's longing for warmth and nourishment, contrasting with her cold and hungry reality.

- The Christmas tree with burning tapers and colored pictures foreshadows the girl's desire for comfort and joy, hinting at the stark contrast with her grim surroundings.

- The sight of a falling star and the belief that it signals someone's death foreshadows the girl's own fate, creating a poignant moment of anticipation for the reader.

- The final scene, where the little girl joins her grandmother in brightness and joy far above the earth, foreshadows the transcendent and peaceful resolution to her suffering.

- These instances of foreshadowing contribute to the overall

emotional impact and thematic depth of the story.

4.1.8 Pathos (appeal to emotions)

Descriptions of the little girl's suffering, such as "Shivering with cold and hunger, she crept along; poor little child, she looked the picture of misery."

- The image of the poor little girl, with bare head and naked feet, wandering through the cold and dark streets on the last evening of the old year creates a poignant sense of vulnerability and elicits sympathy from the reader.

- The loss of the slippers, once belonging to her mother and now too large for her, highlights the girl's destitution and lack of proper care, evoking a sense of pity for her difficult circumstances.

- The girl's struggle to sell matches, coupled with the absence of support or compassion from others who did not buy anything from her or give her money, elicits a feeling of sympathy for her plight and isolation.

- The girl's fear of returning home due to having sold no matches and anticipating her father's anger underscores the harsh conditions she faces, evoking a sense of sorrow and concern for her well-being.

- The repeated emphasis on the cold, the girl's nearly frozen hands, and her attempt to warm herself with a match create a vivid and emotional image, foreshadowing the tragic outcome of her freezing to death.

- The girl's longing for warmth and nourishment, as seen through the images in the matches, contrasts sharply with her cold and hungry reality, invoking a strong emotional response from the reader.

These occurrences of emotional appeal, in combination with hints of what's to come, add to the overall sentimental impact and thematic profundity of "The Little Match Girl."
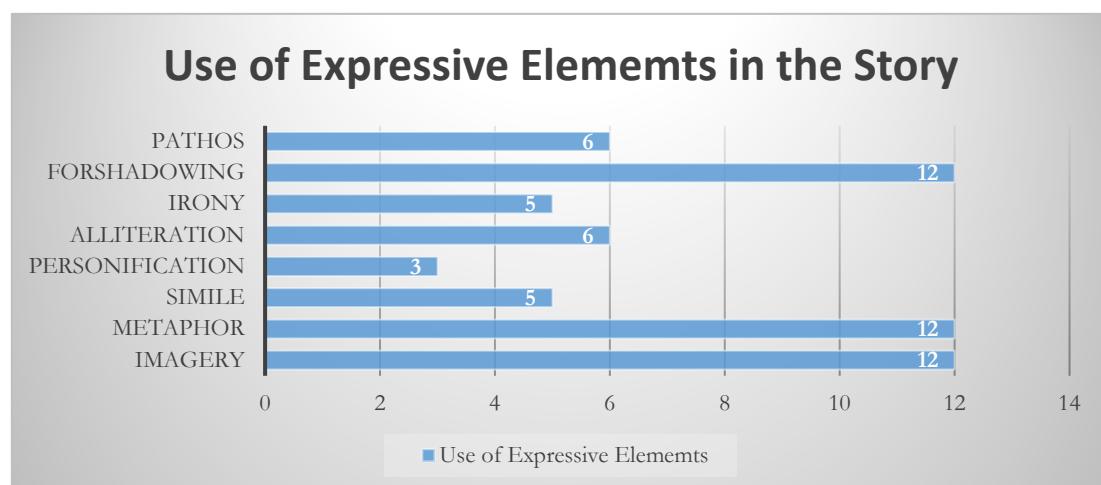

Figure 3: Use of Expressive Elememts in the Story

Fundamentally, these expressive components in language function as cultural aesthetic by not only recounting a touching story, but by also incorporating cultural principles, shared occurrences, and societal insights that resound with diverse audiences and eras (Figure 3).

4.2 Example from "The Joy Luck Club" by Amy Tan (Tan, 1989)

In the book "The Joy Luck Club" by Amy Tan, there is a complex interweaving of cultural aesthetics into the language spoken by the characters. The story explores the lives of Chinese-American families who have immigrated, with a particular focus on the connection between mothers and daughters. The text is enhanced by language that showcases Chinese customs and aesthetics. In a poignant scene from Amy Tan's novel, the character Lindo Jong imparts her wisdom to her daughter Waverly, using a metaphor steeped in Chinese cultural aesthetics. Lindo says, "I wanted my children to have the best combination: American circumstances and Chinese character. How could I know these two things do not mix?" (Tan, 1989). In this passage, the application of figurative language - emphasizing the longing for a fusion of American circumstances and Chinese characters - grasps the complex ambitions and difficulties confronted by migrant households. The metaphor exemplifies the artistic principles of managing two identities, signifying the conflict between conforming to American culture and upholding Chinese cultural principles (Figure 4).
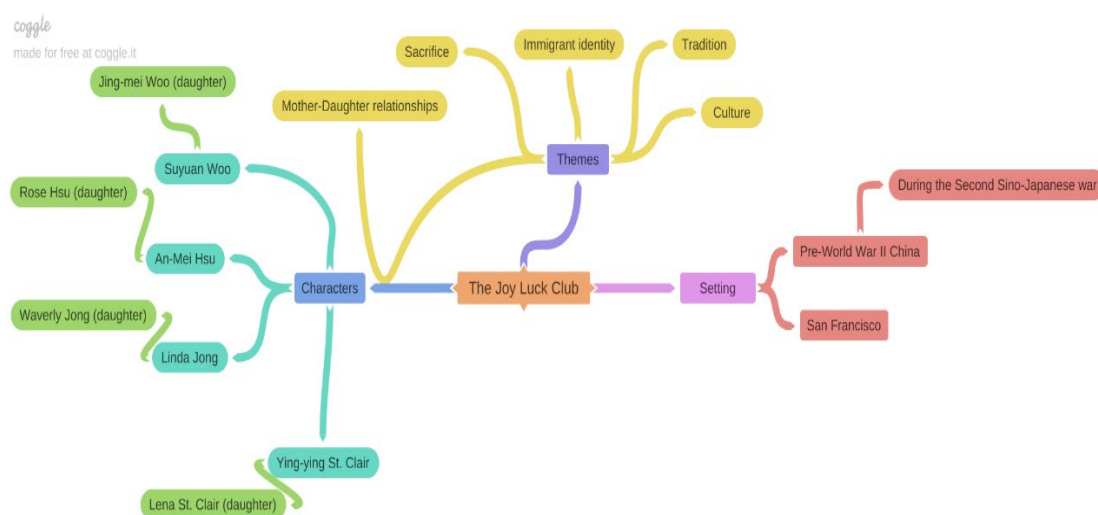
Figure 4: The Joy Luck Club

Additionally, throughout the novel, the incorporation of Chinese proverbs, symbolic language, and idioms adds layers of meaning to the characters' interactions. For example, when discussing life's challenges, one character might use a well-known Chinese proverb, infusing the dialogue

with cultural wisdom and depth. These expressive elements contribute to the authenticity and richness of the narrative, providing readers with insights into the characters' cultural identities and the complexities of their experiences as Chinese-Americans.

4.3 Example from the Movie "Get Out" (2017):

In "Get Out" by Jordan Peele, the movie expertly incorporates cultural elements into the conversations to convey its social message about race relations. The main character, Chris Washington, skillfully navigates discussions that accurately depict the unease and implicit tensions surrounding racial matters. A notable instance of this happens when Chris inquires of his girlfriend, Rose, whether her family is aware of his ethnicity. Rose dismissively replies, "I don't want you to worry about it. Okay? They're not racist. I would have told you" (Peele, 2017). In the dialogue between Chris and Rose in "Get Out," several expressive elements contribute to the portrayal of cultural aesthetics and highlight the film's exploration of race relations: Microaggressions: The dismissive response from Rose to Chris can be interpreted as an example of a microaggression, which is a subtle and often unintentional form of discrimination. The assumption that Chris need not be concerned about racism subtly perpetuates racial stereotypes, highlighting the widespread challenges experienced by individuals in interracial relationships. This microaggression serves as an illustration of cultural dynamics, revealing the complexities surrounding racial understanding and misunderstanding. Coded Language: The utilization of encoded terminology in Rose's assurance that "They're not racist" adds an additional level of exquisiteness to the discussion. While seemingly calming, this expression proposes an implicit comprehension of racial dynamics within Rose's family. The encoded language becomes a distinctive expressive component, insinuating at the unspoken complexities of navigating racial identity, particularly within the framework of interracial relationships. It showcases how language itself can be a cultural indicator, conveying layers of significance beyond its literal interpretation. Layered Meaning: The dialogue adds depth to the interactions, contributing to the movie's wider investigation of the African-American encounter. It highlights the discomfort and obstacles Chris encounters in a mostly Caucasian setting, demonstrating how seemingly harmless chats can carry significant racial connotations. This detailed meaning in the conversation becomes a communicative aspect that mirrors the elaboratenesses of cultural identity, demonstrating how language serves as a means of conveying the subtle experiences of the

characters.

4.4 Example from "Crazy Rich Asians" 2018

In the movie "Crazy Rich Asians" directed by Jon M. Chu, language serves as a potent means of expressing cultural aesthetics. The characters seamlessly transition between the English and Mandarin languages, highlighting their bilingual and diverse identities (Chu, 2018). The implementation of language in the film enhances the depiction of Asian culture and the intricacies of balancing between traditional and contemporary lifestyles. Description of Language Dynamics: The story places great emphasis on the ease with which characters transition between English and Mandarin, highlighting the bilingual and multicultural aspects of their identities. The discussion highlights how language can be used to present a finer portrayal of Asian culture, showcasing the diverse linguistic landscape within the Asian community. For instance, "The use of language in the film enriches the portrayal of Asian culture and captures the aesthetics of navigating between tradition and modernity."

4.4.1 Example Dialogue

Character A (in English): "Hey, have you met my family? They're hosting a traditional Chinese tea ceremony this weekend." Character B (in Mandarin): "是的，我很期待。家庭对我来说很重要 (Yes, I'm looking forward to it.

Family is important to me)." The story depicts how the conversation demonstrates cultural aesthetics. In this instance, the bilingual discussion showcases the characters smoothly moving between languages while talking about a traditional tea ceremony of China, accentuating cultural beliefs and the significance of familial ties. This multilingual discussion not just displays the characters' facile shift between languages but also emphasizes the cultural importance of a traditional Chinese tea ceremony, emphasizing the film's examination of the difficulties in balancing customs and modernity.

4.5 Example from "The Farewell" 2019

In a touching scene from "The Farewell" (Wang, 2019), the main character, Billi, finds herself navigating the challenging balance between two linguistic worlds. During a conversation with her family in English, she straightforwardly expresses her concern for her grandmother's health, adhering to the directness typical of Western communication norms.

However, when the dialogue switches to Chinese, a transformation occurs. Billi's tone becomes more subtle, and her choice of words incorporates cultural variation and references that go beyond mere translation. She might use expressions deeply rooted in Chinese traditions, infusing the conversation with layers of meaning that surpass the literal. This interplay of languages serves as a compelling illustration of how cultural aesthetics are intricately woven into the fabric of communication, emphasizing the richness and complexity of the Chinese-American experience portrayed in the film (Wang, 2019). English: "I'm really worried about Nai Nai's health. We need to make sure she's getting the best medical care possible" (Wang, 2019). When communicating in Chinese, the translation may not fully convey the intricacies of the language and culture. It could involve more delicate and indirect expressions that incorporate aspects of Chinese cultural communication methods, such as subtle nuances.

Chinese (translated): "奶奶的身体真的让我担心。我们要确保她能够得到最好的医疗照顾. " (Nǎinai de shēntǐ zhēn de ràng wǒ dānxīn. Wǒmen yào quèbǎo tā nénggòu dédào zuì hǎo de yīliáo zhàogù (Wang, 2019).

5. CONCLUSION

The investigation into cultural aesthetics in language use spans diverse works, elucidating the difficult patterns language contributes to cultural aesthetics. The analysis of "The Little Match Girl" showcases how expressive elements, like vivid imagery and metaphors, serve as cultural aesthetics in language. Similes and alliteration add a poetic quality, deepening emotional impact and fostering empathy. Through irony, the story emphasizes societal contrasts between festive luxuries and the girl's hardship. This linguistic interplay not only enhances aesthetic appeal but also embeds cultural reflections, making the work an emotional representation of universal themes and shared human experiences. Secondly, Amy Tan's "The Joy Luck Club" engages readers in Chinese-American immigrant experiences, employing metaphorical language and expressive elements such as Chinese proverbs to untwist the complexities of dual identities. Furthermore, in the cinematic domain, Jordan Peele's "Get Out" explores the African-American experience, skillfully incorporating microaggressions and coded language to depict the challenges of interracial relationships. Additionally, Jon M. Chu's "Crazy

Rich Asians" employs language as a potent tool, seamlessly transitioning between English and Mandarin to capture the bilingual and multicultural nature of characters, enriching the portrayal of Asian culture. Finally, Lulu Wang's "The Farewell" explores the Chinese-American experience through language use, exemplified in the interconnectedness between English and Chinese, revealing cultural subtleties and complexities. In conclusion, the research emphasizes how expressive elements in language, including metaphors, proverbs, and bilingual exchanges, contribute to the broader theme of cultural aesthetics. These examples collectively reveal that language serves as a powerful medium for conveying the cultural identity, tradition, and the immigrant experience. Moreover, the exploration extends beyond the confines of literature to encompass film, emphasizing the pervasive role of language in shaping cultural aesthetics across diverse mediums. This research contributes valuable insights into how language functions as a dynamic and multifaceted tool, enriching the thematic resonance of literary and cinematic works while resonating profoundly with diverse audiences. By exploring these expressive elements, the study illuminates the significance of language in fostering a deeper understanding of cultural aesthetics and its impact on the reception and interpretation of novel and movie communication.

6. RECOMMENDATIONS

Future research has the potential to expand its reach on a global scale, incorporating a variety of cultural contexts and media formats. Conducting comparative analyses across literature, film, television, and digital platforms, and explores areas such as audience reception, cultural evolution, and the effects of translation, could provide valuable and thorough insights. Promising directions for exploration include interdisciplinary collaborations and further examination of technology's role in shaping and transmitting cultural aesthetics. An investigation into how expressive elements influence both individual and collective identities, societal discussions on diversity, and the implications for cultural representation policies may offer fruitful avenues for future exploration.

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