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Mixed Emotions in Cross-Cultural Communication

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ABSTRACT

Nonverbal facial expressions and verbal language are critical for communicating emotions during social interactions. While observers often agree on the primary emotion expressed, the recognition and interpretation of mixed (co-occurring) emotions remain underexplored, particularly across cultural contexts. Recent research indicates that culture profoundly influences the production and perception of mixed emotions. While Eastern cultures tend to express and perceive richer blends of emotions, Western cultures typically prioritize the communication of a dominant emotion. These differences may stem from cultural dimensions such as interdependent versus independent self-construals, holistic versus analytical cognitive styles, dialectical versus nondialectical thinking, and the historical homogeneity versus heterogeneity of societies. However, empirical evidence linking these cultural dimensions to patterns of mixed emotional communication remains limited due to methodological challenges and disparities in the level of analysis. We recommend that future researchers pursue large-scale collaborative projects with diverse participant samples and leverage big data and computational methods to better understand mechanisms underlying cultural variations in mixed emotional communication.

1 | Mixed Emotions in Cross-Cultural Communication

Facial expressions, along with other communication channels such as verbal language, vocal bursts, and body language, are essential for communicating emotions during social interactions. They convey critical information about a person's appraisal of a situation, as well as their goals, desires, and social intentions (Frijda and Mesquita 1994; Manstead and Fischer 2001; Van Kleef 2016). Recognizing the underlying emotions in someone's expression is thus vital for effective communication. Although perceivers often agree on the primary emotion conveyed by a particular expression (Elfenbein and Ambady 2002, 2003; Scherer and Wallbott 1994), they may detect additional emotions that further influence their interpretation of the expression and the situation. However, our understanding of how mixed emotions are perceived and interpreted remains limited. Moreover, the extent to which more than one emotion is perceived in an expression may differ across cultures (Hess et al. 2016; Yrizarry et al. 1998).

In the current review, we aim to provide an overview of recent research on how culture shapes the production and perception of mixed emotions, particularly through facial expressions. We also outline cultural dimensions potentially driving these processes. Finally, we discuss the limitations of existing research and propose future directions to increase our understanding of cultural variations in the communication of mixed emotions. Before beginning, it is important to note that this review is narrative rather than systematic. Our primary goal is to highlight key studies and emerging trends rather than provide an exhaustive summary. To this end, we focus on seminal works and influential recent studies identified through major databases (e.g., PubMed, Web of Science, and PsycINFO), reference

lists of key articles, and our familiarity with the field. The aim of this approach is to capture the most relevant theoretical developments and empirical findings in the field.

2 | Cultural Differences in Mixed Emotions

Cultural differences in mixed emotions were first identified in studies of subjective emotional experiences. In this line of research, mixed emotions are also referred to as complex emotions and typically defined as the simultaneous occurrence of positive and negative feelings (Grossmann et al. 2016; Grossmann and Ellsworth 2017; Larsen and McGraw 2014; Miyamoto et al. 2010). The first empirical evidence of cultural differences came from Bagozzi et al. (1999) who studied participants from the United States, China, and Korea. Participants rated their emotional experiences across 72 positive and negative emotion categories on 5-point scales measuring emotional intensity and general frequency. The results indicated that individuals from independent cultures (e.g., the United States) typically experienced positive and negative emotions as strongly opposing, while individuals from interdependent cultures (e.g., China and Korea) experienced theses emotions in a less oppositional manner.

Subsequent studies have repeatedly demonstrated greater emotional complexity among East Asian and Asian-American populations compared to Western populations (e.g., Grossmann et al. 2016; Miyamoto et al. 2010; Schimmack et al. 2002; Shiota et al. 2010; Williams and Aaker 2002). Even subtle manipulations, such as language use, can reveal these cultural differences. For instance, East-Asian Canadian participants perceived positive and negative emotions as opposites more frequently when speaking English compared to speaking Mandarin (Elaine Perunovic et al. 2007). Although most research in this domain has primarily focused on mixed emotional experiences involving positive-negative emotion combinations, findings suggest similar patterns extend to combinations of exclusively positive (e.g., happiness and pride) or negative (e.g., anger and disgust) emotions (Grossmann et al. 2016). Overall, these studies suggest that while East Asians tend to experience multiple different emotions concurrently, Westerners are more likely to experience a specific single emotion.

2.1 | The Perception of Facial Expressions

Beyond subjective emotional experience, East Asians and Westerners also differ in their perception of emotional facial expressions. East Asians are more likely than Westerners to include unintended emotions when interpreting facial expressions (Beaupré and Hess 2005). Recent research further suggests that East Asians frequently perceive multiple concurrent emotions within a single facial expression (Fang et al. 2018, 2024). For instance, Fang et al. (2019) compared Chinese and Dutch observers' ratings of facial expressions based on Western prototypes from the Facial Action Coding System (FACS; Ekman et al. 2002). These expressions were posed by both Chinese and Dutch actors and presented in static and dynamic formats. Notably, while both cultural groups consistently rated intended emotions higher than non-intended emotions, the difference between these two types of ratings was smaller for Chinese than Dutch observers.

To further investigate this difference, an unsupervised machine learning technique was applied to participants' ratings to simulate a forced-choice categorization task. This analysis revealed higher categorization accuracy for Dutch observers compared to Chinese observers. In addition, logistic regression analyses demonstrated that algorithmic categorization accuracy was positively predicted by larger differences in participants' emotion ratings. These results suggest that Chinese observers' lower accuracy in forced-choice tasks may stem from their tendency to perceive a richer blend of emotions in facial expressions. To address concerns that prototypical Western facial expression might be inherently more ambiguous for Chinese observers, leading them to perceive multiple emotions, the researchers replicated the study using culturally specific expressions. Specifically, Chinese and Dutch individuals were instructed to pose expressions that their friends could easily understand. Notably, this study produced a similar pattern of results and indicate that Chinese participants' lower accuracy in forced-choice emotion recognition tasks may be driven by their tendency to perceive multiple concurrent emotions in facial expressions rather than from cultural biases in stimulus materials.

Extending this insight into the temporal domain, Fang et al. (2021, 2024) demonstrated that Eastern participants exhibit heightened sensitivity to dynamic emotion shifts, which may yield richer mixed-emotion impressions. In their 2021 studies, Chinese and Canadian observers rated the valence of low-intensity smiles that followed either negative (e.g., angry or fearful), positive (e.g., high-intensity smiles), or neutral emotions, see Figure 1. Across samples for both China and Canada and samples from China and the Netherlands, low-intensity smiles when preceded by negative emotions were judged more positively than when preceded by positive or neutral emotions. This contrast effect for current expressions was found to be significantly stronger among Chinese than Western participants. Conversely, in 2024 experiments, participants evaluated initial expressions after viewing transitions from low- or high -intensity smiles (or anger) to subsequent positive or negative emotional displays. In these studies, past expressions were rated more positively when followed by positive rather than negative emotions. Importantly, this assimilation effect was more pronounced among Chinese than Western participants. Together, with earlier work showing that Japanese participants weighted expressions of background faces more heavily than Americans when judging a central face (Masuda et al. 2008, 2012; Stanley et al. 2013), these findings indicate that Easterners more readily integrate temporal and concurrent emotional contexts when perceiving facial expressions. This culturally rooted propensity for contextualized, mixed-emotion perceptions underscores the fluidity of the interpretation of emotions in East Asian cultures.

2.2 | The Production of Facial Expressions

Cultural differences in mixed emotions also extend to the production of facial expressions. Research suggests that individuals from historically heterogeneous cultures (e.g., the United States

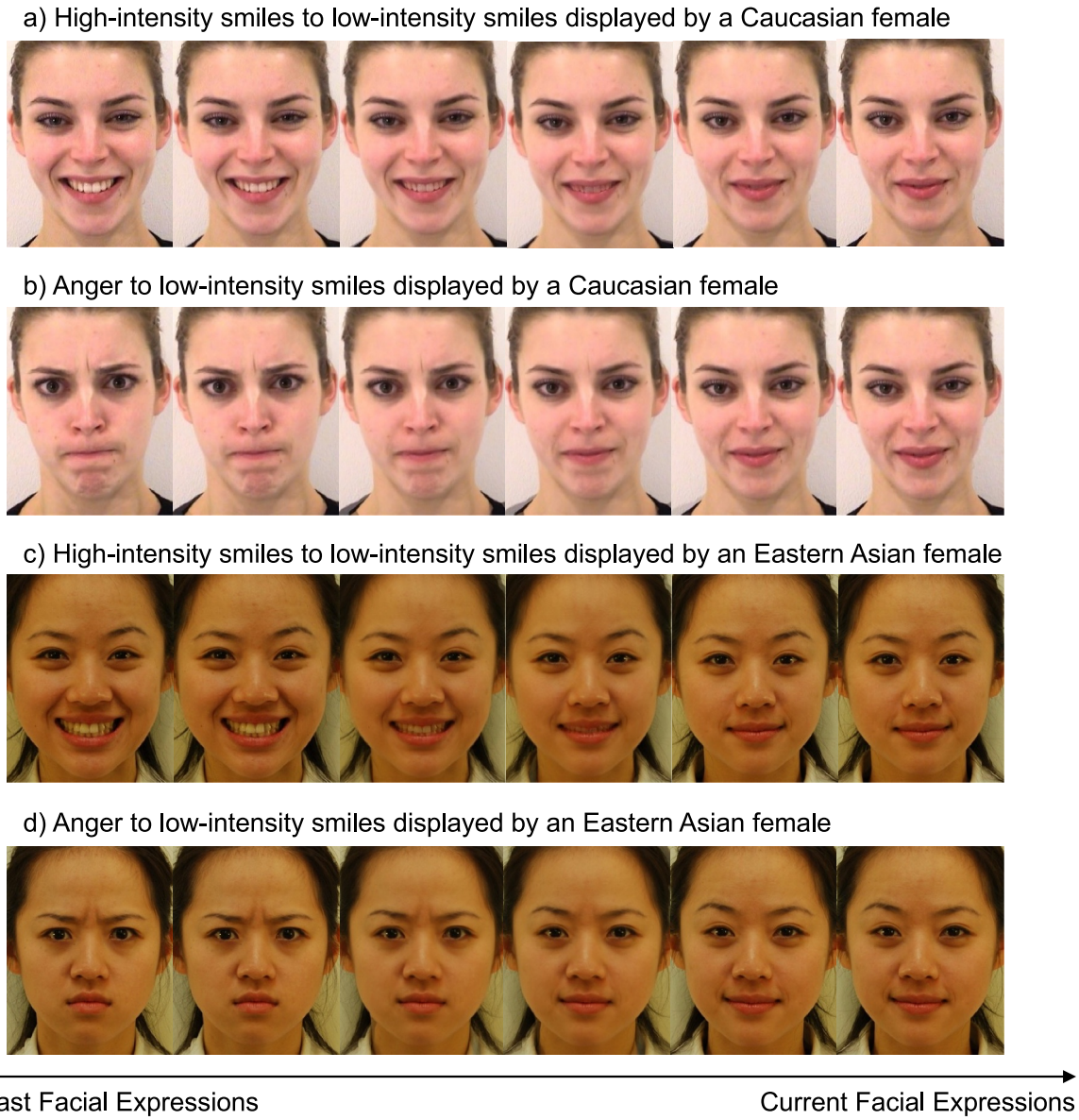

FIGURE 1 | Examples of facial expressions changing from high-intensity smiles to low-intensity smiles and from anger to low-intensity smiles. Although each clip included 26 frames of expressions morphing from past to current expressions, only four midrange expressions are presented in this figure for demonstration purposes.

and the Netherlands) produce facial expressions that are more distinct compared to those from historically homogeneous cultures (e.g., China and Japan). In a reanalysis of 92 studies, Wood et al. (2016) found that expressions from heterogeneous cultures were generally more recognizable than those from homogeneous cultures. Historically heterogeneous societies, characterized by fewer shared values and less stable interpersonal relationships, may encourage greater expressivity and clarity in emotional expressions than historically homogeneous cultures, which feature more shared values and more stable interpersonal connections (Niedenthal et al. 2019; Rychlowska et al. 2015).

Recent work by Fang et al. (2022) provides further support for these cultural differences in emotion production by examining facial muscle movements in expressions of anger and disgust. Specifically, Chinese and Dutch participants were asked to either pose these facial expressions or to share autobiographical events that elicited these expressions spontaneously. Both types of expressions were coded for action units (AUs) using FACS. The results revealed that Chinese participants expressions of anger and disgust shared more AUs and differed in fewer AUs compared to Dutch participants' expressions. Moreover, a supervised machine learning approach was used to classify the expressions based on the coded AUs. The results showed that the expressions of Dutch participants were categorized more accurately than those of Chinese participants, regardless of whether the expressions were posed or spontaneous.

Further analyses examining differences between posed and spontaneous expressions revealed distinct patterns. For posed emotions, Chinese participants exhibited greater within-emotion variability compared to Dutch participants, meaning they produced a broader range of facial variants for anger and disgust. In contrast, spontaneous expressions from Chinese

participants showed greater cross-emotion similarity, with anger and disgust sharing more overlapping facial movements. These different underlying mechanisms contributed to Chinese participants' emotional expressions appearing more mixed than those of Dutch participants, resulting in lower categorization accuracy of Chinese participants' facial expressions.

3 | Beyond Facial Expressions

The influence of culture on mixed emotional communication is not limited to facial expressions; it also extends to verbal language and artistic representation. For example, in a study by Jack et al. (2016), native Chinese and English speakers evaluated comprehensive lists of emotion words sourced from established corpora and literature. The findings revealed that 30 English emotion words and 53 Chinese emotion words were rated as both highly familiar and typical of emotion (i.e., ≥ 6 on a 7-point scale by at least 85% of respondents), suggesting that Chinese speakers have a larger core set of frequently used emotion words. Furthermore, when participants rated the semantic similarity of these words, the analysis produced eight clusters for English and twelve clusters for Chinese, with the Chinese network featuring larger clusters of negative emotions (e.g., sadness). These findings suggest that Chinese speakers may use a broader array of semantically similar emotion terms. To rule out language differences as the sole explanation for these findings, Grossmann et al. (2016) analyzed English-language internet blogs from 10 culturally diverse countries using the Corpus of Global Web-Based English (Davies 2013). The results demonstrated that blogs from the nonWestern countries were more likely to include both positive and negative utterances in the same sentence compared to those from the Western countries. Together, these results suggest that culture shapes the verbal communication of mixed emotions.

Cultural variations in mixed emotions are also evident in artistic expressions. In a study by Fang et al. (under review), for example, participants from Canada and China were asked to depict six basic emotions (anger, disgust, fear, sadness, surprise, happiness) plus a neutral state in drawings. Canadian participants typically used direct physical cues, such as facial expressions and body postures, to convey specific emotions (e.g., drawing a smiling face to express happiness), while Chinese participants relied more on situational cues (e.g., depicting a family having dinner to express happiness), see Figure 2. Because situational cues include multiple elements and perspectives, they may promote mixed emotions by highlighting how the same situation can evoke diverse emotional responses in different people (Barrett 2017; Lazarus 1991; Masuda et al. 2008). In a subsequent recognition task, separate groups of Canadian and Chinese observers rated the intensity of the six emotions and the neutral expression in the drawings. A drawing was considered accurately recognized if the intended emotion's intensity was equal to or exceeded that of nonintended emotions. The results showed that drawings that employed more situational cues were associated with lower recognition accuracy, reflecting a greater degree of mixed emotions. Danner-Weinberger et al. (2019) observed similar patterns when examining emotional expression in paintings in art therapy workshops. Specifically, they found that Vietnamese participants more frequently used situational contexts to convey emotions, while German participants favored gestures and direct expressions. Together these findings suggest that cultural background influences the use of situational cues, which may in turn shape the expression of mixed emotions in art.

Overall, both the production and perception of mixed emotions are shaped by culture. Compared to individuals from Western cultures, individuals from Eastern cultures tend to perceive a greater coexistence of multiple emotions in facial expressions and their emotional expressions often display more overlap among different emotions. These cultural differences extend beyond facial expressions to verbal language and artistic forms. One goal for future research is to explore whether these variations occur in other channels of emotional communication, such as body language (e.g., postures and gestures), vocal tone and speech prosody, digital communication styles (e.g., emoji usage), musical composition, and dance. By examining how culture influences mixed-emotion display and interpretation

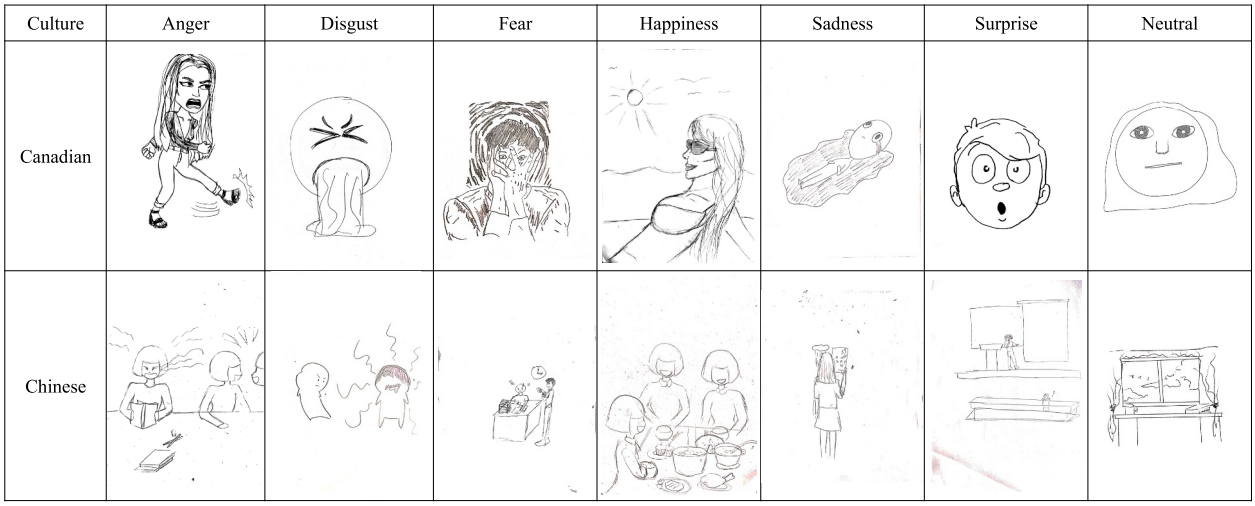

FIGURE 2 | Example drawings of seven emotions by Canadian (upper panel) and Chinese (lower panel) participants.

across these diverse modalities, we can gain a richer, more integrative understanding of how people everywhere navigate and communicate complex emotions.

4 | Underlying Cultural Dimensions for Mixed Emotions

Given the finding that individuals from Eastern compared to Western cultures exhibit greater mixedness in emotional communication in various channels, the next question becomes why? Previous research has proposed four primary cultural dimensions to explain these differences, see Figure 3. These dimensions include interdependent versus independent self-construals, holistic versus analytical cognitive styles, dialectical versus nondialectical thinking, and homogeneous versus heterogeneous societies. Notably, the first two dimensions, self-construal and cognitive style, are closely related and frequently discussed together when investigating the impact of culture on mixed emotions. Below, we discuss these dimensions in detail.

4.1 | Self-Construal and Cognitive Style

Self-construal refers to how people conceive of the self in relation to others. Eastern cultures typically foster an interdependent view of the self, viewing the self as interconnected and embedded within social relationships (Markus and Kitayama 1991; Nisbett et al. 2001). Western cultures, alternatively, foster an independent self-construal, emphasizing personal autonomy and unique individual attributes. These divergent self-construals engender distinct cognitive styles (Markus and Kitayama 1991; Varnum et al. 2010). Interdependent orientations encourage holistic cognitions, characterized by broad attention to contexts and less reliance on strict categorical distinctions. In contrast, independent orientations encourage analytic cognitions, defined by focused attention to focal objects and greater categorization tendencies (Ji et al. 2000; Nisbett et al. 2001; Nisbett and Miyamoto 2005).

These cognitive styles shape emotional experience and expression. Individuals from Eastern cultures tend to focus on others' emotions and perceive their own feelings as emerging from social interactions, while Westerners typically view emotions as expressions of autonomous internal states (Mesquita 2001; Uchida et al. 2009). This distinction may account for the greater prevalence of mixed emotions among Easterners compared to Westerners. For example, Grossmann et al. (2016) examined interdependence across six countries using established collectivism indices and found that participants from more interdependent societies reported experiencing more simultaneous positive and negative emotions. This pattern extended to verbal expression, with online writing from interdependent cultures demonstrating greater emotional complexity.

Cross-cultural differences also appear in nonverbal emotion communication. For example, Western observers tend to identify a single dominant emotion in facial displays and are relatively insensitive to concurrent or temporal emotional contexts, whereas Eastern observers more frequently report perceiving multiple emotions at varying intensities and incorporate both concurrent and sequential contextual cues into their judgments (Beaupré and Hess 2005; Fang et al. 2019, 2021, 2024; Masuda et al. 2008, 2012; Stanley et al. 2013). Specifically, holistic attention in interdependent cultures encourages sensitivity to broader emotional contexts, facilitating the perception of mixed emotions, whereas analytic attention in independent cultures directs focus to a primary emotional cue, reinforcing the perception of a single emotion. Parallel differences emerge in visual art: Eastern artworks often include richer contextual detail, while Western pieces emphasize direct body cues (Danner-Weinberger et al. 2019; Fang et al., under review). While these patterns align with predictions based on self-construal and cognitive style differences, research has not yet established direct causal relationships between these factors and cultural differences in emotional expression or perception. Understanding these connections may ultimately help explain the observed cross-cultural variations in mixed emotional communication patterns.

4.2 | Thinking Styles

The second dimension involves differences in thinking style, specifically dialectical versus nondialectical thinking. Dialectical thinking, characterized by principles of change (the view that reality is in constant flux), contradiction (the belief that reality is imprecise and full of inconsistencies), and holism

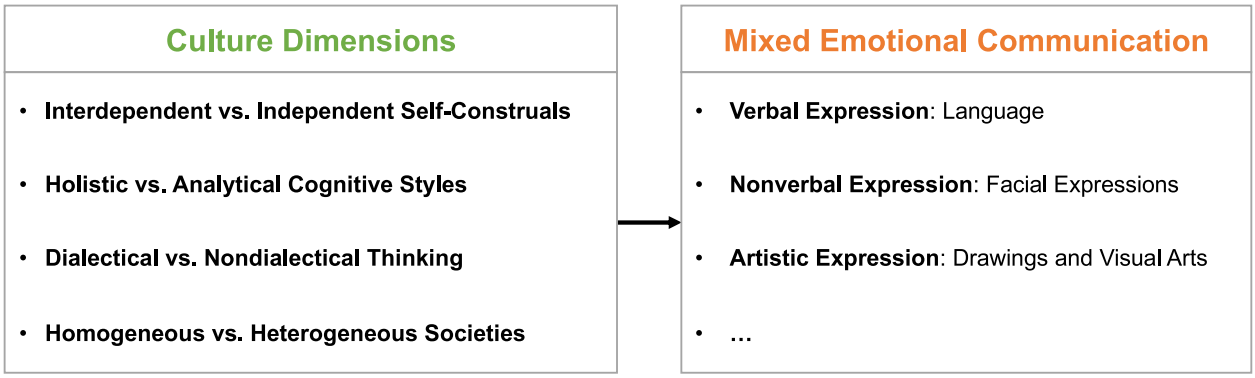

FIGURE 3 | Cultural dimensions underlying mixed emotional communication. The use of ellipses ("...") indicates that mixed emotions may also occur in other forms of emotional communication not depicted here.

(the idea that nothing exists in isolation), dominates Eastern cultures (Nisbett et al. 2001; Peng et al. 2006; Peng and Nisbett 1999). As dialectical thinkers, Easterners are generally more accepting of apparent contradictions in their thoughts, emotions, and behaviors (Hideg et al. 2017). Westerners, by contrast, tend to adopt a nondialectical approach, striving to reconcile inconsistencies and feeling more disturbed by discrepancies (Spencer-Rodgers et al. 2004).

This dialectical framework has been empirically linked to experiencing mixed emotions (Grossmann et al. 2016; Hui et al. 2009; Zheng et al. 2021). For example, in a 15-week longitudinal study examining emotional responses to life events, Hui et al. (2009) found that individuals scoring higher on dialectical thinking (measured by the dialectical self-scale) reported more mixed emotions during positive events. Zheng et al. (2021) further investigated this relationship by asking American and Chinese participants to view advertisements, imagine themselves in those situations, and rate their emotional responses. Their results revealed that dialectical thinking mediated the impact of cultural differences on mixed emotions and associated discomfort in predominantly positive situations.

Dialectical thinking also shapes emotional communication. For example, Grossmann et al. (2016) demonstrated that societies with stronger dialectical thinking tendencies (assessed through the prevalence of belief systems like Buddhism and Hinduism) exhibited greater expression of mixed emotions in online writing. Although direct empirical evidence linking dialectical thinking to nonverbal emotional expressions remains scarce, theoretical considerations suggest similar effects. Given that specific emotions are linked to distinct combinations of appraisals and action tendencies (Ellsworth and Smith 1988; Frijda et al. 1989; Scherer 1984), Westerners may perceive conflicting emotions in a single facial expression as more contradictory than Easterners. In accordance with this theorizing, Fang et al. (2018, 2019) consistently demonstrated that Easterners are more likely than Westerners to recognize multiple emotions in a single facial expression.

4.3 | Historical Heterogeneity and Communication Styles

The third dimension concerns differences in communication styles shaped by historical heterogeneity. In historically homogeneous societies (exemplified by many Eastern countries such as China and Japan), populations originate from one or a few source cultures, resulting in shared values and stable interpersonal relationships (Mesquita and Frijda 1992; Niedenthal et al. 2019). Communication in these cultures is typically indirect and ambiguous, with much of the message conveyed through physical contexts and mutual understanding (Gudykunst et al. 1996; Gudykunst and Ting-Toomey 1988; Hall 1976). In contrast, historically heterogeneous societies (represented by many Western countries such as the United States, Canada, and the Netherlands) consist of populations drawn from diverse cultural backgrounds, necessitating communication that is direct, explicit, and precise.

This need to for greater specificity in communication in specific cultures extends to emotional expressions. Individuals in homogeneous cultures often produce facial expressions with less distinctive signals, relying more on contextual cues to convey meaning (Niedenthal et al. 2019; Rychlowska et al. 2015). Wood et al. (2016) analyzed cross-cultural emotion recognition data from 92 papers spanning 82 cultures. The historical heterogeneity of these cultures was assessed through the total number of source countries contributing to a country's population over the last 500 years. They found that emotional expressions from heterogeneous cultures were more easily recognized by observers from other cultures than expressions produced in homogeneous cultures, suggesting that emotional expressions in homogeneous cultures are more mixed. In accordance with this view, Fang et al. (2019) reported higher facial similarity across different emotions among Chinese participants than among Dutch participants, implying that Eastern (typically homogeneous) cultures display more blended emotional signals than Western (typically heterogeneous) cultures.

5 | Limitations and Future Directions

Despite broadening the cultural scope beyond the typical WEIRD (Western, Educated, Industrialized, Rich, Democratic) populations, the current understanding of mixed emotional communication still faces several important limitations (Henrich et al. 2010). One notable concern is that even when East–West comparisons are made, many samples continue to come from relatively educated, urban populations, essentially retaining WEIRD or at least "EIRD" characteristics. Moreover, the cultural comparisons in much of this literature remains largely an East–West binary, leaving many world regions (e.g., African, South Asian, Indigenous communities) underrepresented (Anjum and Aziz 2024; Kitayama and Salvador 2024). As a result, empirical evidence remains skewed toward certain societies and not fully representative of the world's cultural diversity. We, therefore, advocate that future researchers move beyond the East–West dichotomy to include a broader spectrum of cultural contexts, as well as more diverse participant groups (for instance, non-university and rural populations or diverse racial groups within a culture).

A second limitation lies in the dominance of Western-derived theories and materials, which may inadvertently bias cross-cultural comparisons. The scientific study of facial expressions has its roots in Western scholarship, dating back to Darwin (1872/1965) and exemplified by Ekman's work (1972). Consequently, many foundational theories and stimuli (e.g., photographs of standardized facial expression) were developed within Western cultural contexts. Even today, many studies default to Western emotion frameworks and categories as their interpretive lens, treating Western constructs as the implicit benchmark. For example, "basic" emotion models and facial prototypes, originally developed using Western participants, are often assumed to be universal standards (Quesque et al. 2022; but see Jack et al. 2012, 2016). This reliance on Western-centric constructs raises the question of whether the same cross-cultural differences in mixed emotional communication would emerge

if researchers used emotion concepts and expressive cues indigenous to each culture, rather than Western-defined categories. To foster a more globally inclusive understanding of mixed emotion communication, future work should strive to incorporate theories and terminologies native to different cultures, perhaps by collaborating with researchers from diverse cultural backgrounds and using more ecologically valid stimuli and scenarios drawn from each culture.

Another challenge to this research domain is the scarcity of direct evidence linking cultural dimensions to variations in mixed emotional communication. While the cultural dimensions discussed provide compelling explanations for differences in mixed emotions, empirical evidence directly linking them to patterns of mixed emotional communication remains limited, due in part to several methodological and conceptual challenges. First, measurement equivalence across cultures is difficult to ensure. Self-report questionnaires, though commonly used, face issues of measurement equivalence across languages and cultures (Byrne and Van de Vijver 2010; Gerlach and Eriksson 2021; Van de Vijver and Tanzer 2004). The interpretation of scale items often varies between cultural contexts, undermining the validity of direct comparisons. Second, response biases differ systematically across cultures. Eastern respondents typically show stronger central tendencies and modesty biases, while Western participants exhibit more acquiescence and extreme response biases (Hamamura et al. 2008; Harzing 2006; Johnson et al. 2005). These variations can artificially inflate or deflate observed differences in emotional experiences, confounding genuine cultural effects. Finally, the level of analysis presents a critical challenge. Differences observed between nations do not always mirror those between individuals within nations. Cultural effects pronounced at the collective level may not translate to individual-level correlations, akin to Simpson's paradox (Na et al. 2010). For example, even if people from countries with higher levels of "interdependent self-construal" display more mixed emotions on average, an individual's endorsement of "interdependent self-construal" might not predict their tendency to communicate mixed emotions. This disconnect complicates the identification of mechanisms underlying cultural differences, as individual-level cultural measures often fail to reveal associations with emotional behaviors, despite meaningful group-level differences.

To address these challenges, cross-national studies involving multiple countries that systematically differ on cultural dimensions of interest could provide clearer tests of proposed mechanisms. However, such large-scale projects require extensive resources, international collaboration networks, and sophisticated analytical approaches to address the challenges outlined above. Beyond traditional psychological experiments, researchers can leverage real-world data and computational methods to examine cultural patterns in mixed emotion expressions. For example, analyses of online communications have been used to compare how frequently people in different societies spontaneously express mixed emotions on social media platforms (Grossmann et al. 2016). Similarly, cultural products offer a rich but underutilized source of evidence. For example, by examining literature (e.g., themes in novels or children's storybooks) and popular or traditional music lyrics across cultures, we can develop a better understanding of how different societies convey or value mixed emotional experiences in their narratives and art. Coupling such content analyses with existing cultural indices (e.g., measures of individualism–collectivism or historical heterogeneity) allows researchers to explore links between societies and emotional communication on a broad scale, without the need to collect new data from every culture. These "big data" and text-analytic approaches, used alongside conventional experiments, can help overcome some logistical constraints and bring a more ecologically valid perspective to the study of emotion. Inexpensive and far-reaching in scope, these strategies enable the inclusion of many cultures that might otherwise be difficult to reach, thereby shedding light on cultural influences from novel angles.

6 | Conclusion

Emotions are inherently complex and rarely experienced as isolated states. People often report simultaneous feelings. For example, a diagnosis of a serious illness may evoke fear, sadness, and possibly even relief. This complexity is reflected not only in self-reported experiences but also in the multifaceted ways emotions are communicated, whether through facial expressions, verbal language, or artistic mediums. Research to date indicates that cultural factors significantly shape these mixed emotional communications, with evidence that Easterners tend to express and perceive a richer blend of emotions than Westerners. However, empirical support linking these differences in mixed emotional communication to cultural dimensions and mechanisms remains limited due to methodological challenges and disparities in the level of analysis. To develop a globally inclusive understanding of how mixed emotions are experienced and communicated, we propose that future researchers employ more diverse sampling, culturally sensitive measures, and innovative methodological approaches.

Author Contributions

X. Fang drafted the manuscript, and K. Kawakami provided critical revisions. Both authors approved the final version of the manuscript for submission.

Conflicts of Interest

The authors declare no conflicts of interest.

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