

FILM DISCOURSE AS AN OBJECT OF LINGUISTIC RESEARCH

In the modern world, cinematography has taken a leading position in terms of the degree of influence on the audience. Thus, the products of film production become the object of study of various sciences, including linguistics.

The term “discourse” has broad interpretation and is used to denote various forms of communication from the perspective of structuring, presentation and interpretation. A film discourse is “a coherent, integral and complete message expressed using verbal and non-verbal signs, organized in accordance with the idea of a collective functionally differentiated author using cinematic codes, fixed on a material medium and intended for reproduction on the screen and audiovisual perception by viewers” [1, p. 37]. Regardless of the terminology used, the authors put forward one of two formations as the object of research: either the entire movie (film text) as “a coherent, integral and complete message expressed with the help of verbal (linguistic) and non-verbal (iconic and/or index) signs, organized in accordance with the idea of a collective functionally differentiated author using cinematic codes, fixed on a material medium and intended for reproduction on the screen and audiovisual perception by viewers” [1, p. 4], or only a film dialogue as “a verbal component of a heterogeneous semiotic system - a film whose semantic completeness is provided by its audiovisual series” [2, p. 13].

The artistic film discourse can be characterized in three directions: genre, mode and tonality. The characterization of the film discourse by mode presupposes the definition of a method of communication. The movie uses two communication channels at the same time: acoustic and visual. The linguistic component of audiovisual works is transmitted through two channels, which

makes it possible to distinguish elements that have an oral mode, that is, oral speech and songs, and a written mode, that is, written speech and inscriptions.

The next important parameter of the film discourse is the genre. The genre is viewed as a paradigm of works united on the basis of general rules of compositional construction and lexical and grammatical means used [3, p. 84]. On the basis of semiotic and stylistic parameters, three genres of film discourse are distinguished: artistic (staged), non-fiction (chronicle-documentary) and animated (animated).

Last but not least is the tonality, which is determined by the relationship of two persons: the author, who generates the discourse and determines its form, and the recipient, who perceives the discourse and interprets its content.

The film discourse also reflects ethnic and cultural specific features, coupled with the socio-cultural environment of artistic works.

Finally, the film course contains concepts on the basis of which a distinct value component of the message of the director, cameraman and screenwriter is formed - masters of image and word in one person. Their formation is also facilitated by the imaginative worldview of the artists of the film.

Thus, for modern linguistics, it is more productive to study film discourse as a linguistic education that has an expanded structure and is characterized by a number of such features such as coherence, integrity, genre, intertextuality, modality, and so on and providing a wide field of activity for modern researchers.

References

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