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## COGNITIVE-DISCURSIVE APPROACH TO THE ANALYSIS OF FILM DISCOURSE

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### ABSTRACT

This article analyses the cognitive-discursive sides of film discourse and its importance in modern linguistics. Cinematography is one of the most effective forms of public communication. This singular cultural phenomena is distinguished by its quick emergence, widespread appeal, and global viewership. Cinematographers utilize a new language in which numerous expressive means have become intimately entwined after synthesizing the works of literature, painting, music, theater, and photography. The purpose of this study is to make a brief review of how researchers attempt to analyse the cognitive –discursive nature of film discourse and an overall description of the cognitive characteristics of film discourse will help to understand why films are such a powerful tool of media communication.

### KEYWORDS

Discourse, cinematography, cognitive approach, multi-semiotic aspect, sign, multimodal text analysis, extra linguistic components, sociolinguistics, pragmatic aspect.

### INTRODUCTION

The study of film discourse has been approached from a variety of linguistic perspectives, including linguo-semiotic, linguo-cognitive, linguo-cultural, and others. Film discourse is a sophisticated multi-semiotic construction made up of hierarchical sign systems. Different researchers have various ideas about what the fundamental unit of film discourse ought to be, the

sign systems involved, how they interact and enrich one another, and how the multi-semiotic aspect of film discourse affects the audience. A sign system known as "film discourse" that appears to be the outcome of interactions between texts in the semiosphere and numerous discourses in the discourse sphere. As texts and discourses constantly interact and have an impact

on one another, the boundaries between various texts and discourses are not strict but rather flexible. It is a vivid example of synthesis of different types of signs in a common semantic, functional and structural sphere. Critically analyzing words, phrases, and visuals is the foundation of film discourse analysis. The study of film discourse integrates narratology, philosophy, cultural studies, and other disciplines into a multimodal text analysis. Film discourse is not to be mistaken for cinematic discourse, conflates an array of cinematographic techniques, which are studied primarily outside linguistics. Thus, montage, sound design, cinematography, and camera work are examples of cinematic discourse. Film discourse, including its linguistic and extra linguistic components, is the main topic of this study.

## LITERATURE REVIEW

Film discourse, its nature and coordination of verbal-visual components in ensuring integrity issues have been widely studied in European and Russian linguistics. In particular, M. Dynel, J. Chothia, K. Richardson, M. Emmison, R. Stem, S. Hees and in the studies of other scientists methodological, sociolinguistic, conceptual aspects of film discourse essence, discursive features of film dialogue, translational itself properties have been thoroughly studied.

## DISCUSSION

It is common knowledge that the film has got the ability of grabbing millions of audience at one time and showing the real condition of the society including the prospective of the outlook of the people, their religion, traditions, culture, language and daily life. In recent years, film studies have received a lot of attention and

amusement among the society. Art historians, cinema critics, philosophers, literary critics, cultural scientists, sociologists, and other experts from a variety of subjects are interested in the film business due to its considerable social impact. Linguists pay particular attention to the facets of film studies that deal with film discourse. It contains the opportunity of illustrating the life from every corner. That's why, according to the sociolinguistics it is clarified as the main means of real understanding of the cycle of life. Film discourse is the result of the expansion of the film text concept. While both film text and film discourse include linguistic characteristics, film discourse additionally focuses on extralinguistic factors, such as cultural and historical background, knowledge of the target audience, the setting of the film, as well as non-verbal means like images, gestures, facial expressions, etc. In order to understand and analyze the objectives of film discourse, we will clarify the conceptual point of this issue. A cognitive-discursive approach to the analysis of film discourse requires a detailed consideration of its following parameters:

- dialogue participants (general characteristics of characters or a minimum set of socio-situational indicators);
- communication goals (e.g. emotional connection, information sharing, influencing the recipient, etc.);
- communication conditions (environment, time, place and communication participants actions);
- communication method (dialogue and tone of communication);
- communicative environment (speech activity, communication participants, transmitted/ received data, etc.);

– visual components.

By illustrating thoroughly this points the cognitive - discursive approach of the film discourse can be created. P. Kovanek calls film discourse as imaginary, unreal, written speech refers to and indicates that it, in turn, is manifested in the communication of textual images like "written", "created" or "pre prepared" descriptors such as dialog or polylog. Film discourse studies are in many cases based on authentic materials coming from the film's country of origin. Since films are also released outside their country of origin, film discourse translation and linguistic and cultural aspects of film discourse present interest for research. When released outside its country of origin, a film needs to be localized, and its elements are to be translated and adapted to the culture of the target audience. Foreign versions of film related narrative, their structural, semantic, and pragmatic features can be used as representative materials in studying film discourse adaptation and translation. From that point, the above-mentioned ideas also apply to the description of the film discourse may be appropriate, because the

text of the film discourse will be created to some extent the "image" of the film, based on that, also predetermines "picture" of the main character.

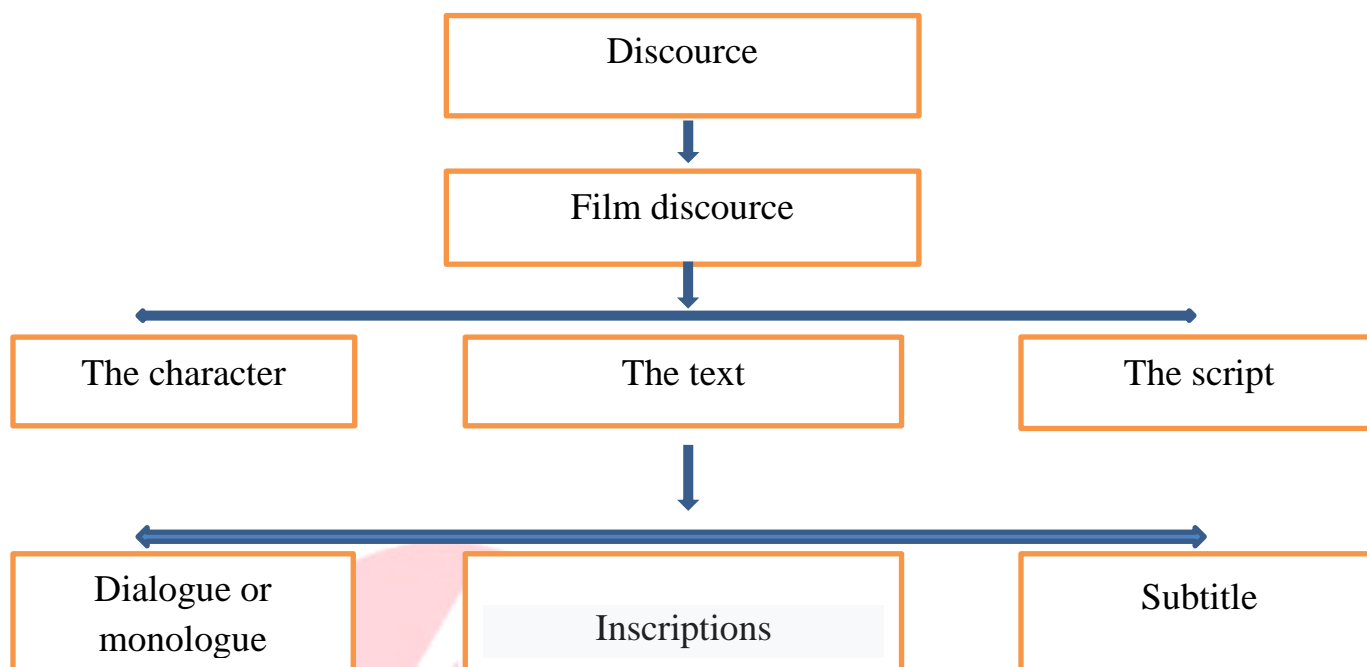
## RESULTS

Analysis of the literature devoted to the film discourse features of the film language and "film discourse" of linguists in the process we witnessed the growing interest in defining the concept.

Thus, it was found that the cinema discourse is related to:

- cultural event;
- film text and its creation and its use in cinema process;
- interaction between the author and the audience;
- the process of watching the film and its perception;
- excerpt from the film, motion picture;
- audiovisual discourse;
- verbal and non-verbal components of the film;
- verbal and non-verbal communication of actors;
- communication of film experts.

**Table 1. Significance of the film script concept in a film discourse structure**



In this diagram, the importance of film script concept and its key features are illustrated. According to this illustrations, film discourse is used to serve for the audience to give artistic-aesthetic pleasure and communicative-pragmatic effect. The main difference between daily spoken discourse and film discourse is that the first one is verbal, on the other hand, the next one is fully visual or mostly verbal and contains visual components as well. The main absolute reason for the lack of similarity between film discourse and daily spoken one is that the fictional dialogue in the film should be open, clear and precise for the audience. The recipient of any information in the film discourse is the viewer who absorbed and processed information. In this case the receivers are numerous and distant, and the transmitters of the information consists of a team of authors. Thus, there are many dichotomies between everyday spoken discourse and film discourse. For example: speech in a ready state and random nature of speech; permanence and temporality; the

communicative purpose of the speaker and the mere utterance of the word by the actor who makes it happen.

### CONCLUSION

This research contributes to the understanding of how content and structure of different types of film can be used to present films and attract their target audiences. The introduction of the term film discourse into linguistics is caused to expand our ideas about the concept discourse. Also, in this research the strong connection between language and film on discourse can be highlighted. The study of the film discourse enable to the audience to learn its verbal and non-verbal components and allows you to refer to it again and again. Film discourse is characterized by cognitive-communicative formation, integrity, consistency, completeness and purposefulness. It is appropriate to understand it as a set of semiotic units.



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