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LANGUAGE AND SOCIETY IN CINEMATIC DISCOURSE

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ABSTRACT

The 20th century saw a significant evolution and expansion of the discourse in film and cinema industry. With the rise of mass media and increased access to literature, cinema became more widely popular and diverse. In this article the great connection between language and society in the cinematic discourse are examined with several examples of sociolinguistic research. This study examines language use in its social context, incorporating both quantitative and qualitative methods. Research in the area ranges from the diverse use of languages to variation in linguistic choices at a more micro level.

KEYWORDS

Context, interconnection, dimensions of film, cinematography, narrative structure, multimodality, prosodic, analytical, methodology.

INTRODUCTION

Film discourse refers to the discussion and analysis of films within a cultural, historical, and critical context. It encompasses a wide array of interconnected disciplines, including film theory, film history, film criticism, and the cultural and societal impact of cinema. One of the primary components of film discourse is film theory, which involves the exploration and examination of the formal and narrative aspects of cinema. Film theorists draw upon various

methodologies and approaches to dissect the aesthetic, emotional, and intellectual dimensions of films, seeking to understand how different formal elements—such as cinematography, editing, sound, and narrative structure—contribute to the overall meaning and impact of a film.

Another key element in film discourse is film history, encompassing the study of the evolution of cinema as

an art form and as a cultural, technological, and economic phenomenon. This includes the examination of different film movements, the influence of technological advancements, the impact of social and political events on film production, and the changing societal attitudes reflected in films over time.

Cinematic discourse refers to the language of cinema, which integrates all the multimodal features of the fictional narrative: verbal, non-verbal, audio and visual (Piazza et al., 2011). This term encompasses all the modalities of cinematic representation, signification and communication, of which spoken dialogue comprises one component. Furthermore, there is also a double plane of multimodality in film: the multimodality in the film performance (e.g. language, posture, movements) and the multimodality in the film product (e.g. camera position and angle, editing, cinematography, sound, etc.) (Bednarek, 2010). This means that cinematic discourse operates on two planes: diegetic and extra-diegetic (Dynel, 2011a, Dynel, 2011b, Piazza et al., 2011). The former refers to the story-world of films, their narratives and characters, i.e. the fictional world. The latter, on the other hand, looks at films as artistic products that are made by a crew of professionals (directors, producers, actors, screenplay writers, camera workers, etc.) for the benefit of viewers, who also engage in and contribute to the final product. The research in this paper focuses solely on the former plane of cinematic discourse, the diegetic one, i.e. on the speech in the film dialogues more specifically, which consists of both verbal and non-verbal elements of spoken interaction, including prosodic features such as intonation, volume and use of pauses. The term 'cinematic' conceals the fact that two of the seven papers in this issue (by Bednarek and Tsiplakou & Ioannidou) examine television data, and

therefore strictly speaking telecinematic discourse (Piazza et al. 2011). However, 'cinematic' and 'telecinematic' primarily define a medium-related distinction. Film criticism also plays a significant role in film discourse, involving the evaluation and interpretation of films from a subjective and analytical perspective. Film critics assess movies based on their artistic merits, thematic depth, narrative coherence, as well as their cultural, social, and political significance. They contribute to the ongoing dialogue about the value, impact, and meaning of individual films, as well as their broader implications within the film industry and society. Moreover, film discourse explores the ways in which films intersect with and reflect broader societal issues, including representation, gender, race, class, and cultural identity. It delves into how films engage with and influence the prevailing social, cultural, and political attitudes, and how they contribute to shaping the collective consciousness of the audiences.

Additionally, film discourse also considers the industrial and economic aspects of the film industry, examining the role of production and distribution companies, the influence of marketing, and the impact of technology, global markets, and digital platforms on the creation and consumption of films. In essence, film discourse provides a multifaceted and comprehensive framework for understanding and analyzing the complex, multifaceted nature of films and the film industry. It offers a rich, diverse, and critical approach to exploring cinema as a cultural, artistic, and societal force—one that shapes and reflects the world we live in. Through film discourse, we gain a deeper understanding of the influence, power, and significance of cinema as a medium of artistic expression and cultural reflection. The cinema industry

is a dynamic and ever-evolving landscape that is the subject of much discourse and debate. From discussions about the art and craft of filmmaking to debates about representation and diversity in cinema, there are a wide range of topics that are hotly debated within the industry. The benefit from engaging with film studies, then, will probably be less in what it has to say on language and more in its insights into other aspects of cinematic discourse that may have an impact on how film producers and performers deal with sociolinguistic differentiation. Character and characterisation is one such aspect (discussed in detail below), which could well provide an interdisciplinary interface at which linguists could demonstrate beyond their own discipline the importance of linguistic differentiation in audio-visual narrative. cinema discourse involves a multifaceted and interdisciplinary approach to the study of films and the film industry. It offers a rich and complex framework for understanding the artistic, cultural, and social significance of cinema, and for engaging in critical and reflective discussions about the power and potential of this influential art form, borate world-building, rich mythology, and epic storytelling set a new standard for fantasy literature and inspired countless authors and works. The cinema industry has had a significant impact on society and culture, both in the past and present. From its humble beginnings in the late 19th century to the large-scale multi-billion-dollar industry it has become today, the cinema industry has evolved and grown rapidly. Film discourse can also be described in terms of the functions that it performs. These functions include sharing relevant information with the audience, passing over past experience, participation in the production of new knowledge, regulatory function, emotive function, aesthetic function and, to a lesser extent, metalinguistic and phatic functions

(Mechkovskaya, 2017). Its aesthetic function might be the most tremendous, and it is related to the eye to the message for the sake of the message itself. In other phrases, the form of the message is more essential than the which means it conveys. The aesthetic second is manifested within the emotional and sensual assessment of the message from the point of view of its beauty. In written language, this is manifested in the reality that we notice the feel of the text: a unmarried phrase, a collocation or a word appeal to our attention and we start to recognize its accuracy, penetration into the essence of factors or its beauty. The cultured characteristic of a language is most substantive in literary works while a phrase is utilized in a new surprising manner or appears in an unusual surrounding. However, we get hold of more complex aesthetic reports not from single signs and units, but whilst we understand complicated symptoms and signal mixtures in works consisting of movies or artwork.

The cinema industry has not only provided countless hours of entertainment to people around the world, but has also served as a platform for storytelling, creativity, and artistic expression. It has the power to influence and shape public opinion, provoke emotions, and bring about social change.

The discourse in film and cinema making is a complex and multifaceted process that encompasses the scriptwriting, visual storytelling, social and cultural implications, and collaborative nature of filmmaking. It involves the exploration, analysis, and critique of various elements that contribute to the creation and interpretation of movies, shaping the way films are made and understood. The cinema industry has played a vital role in shaping our world and will continue to do so in the years to come. From its impact on culture and

society to its economic influence, the cinema industry remains a powerful force that will continue to captivate and inspire audiences for generations to come.

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