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FILM LANGUAGE AND SEMANTIC STRUCTURE OF THE TEXT

Abstract. The article is devoted to the cinematic language and the semantic structure of the text. Here, in particular, it discusses in detail how the text of the screenplay is based on the words of a living spoken language, and the links between cinema and reality are in the center of attention. But the fact is that the display of typical objects and phenomena of reality is not a mechanical fixation on the tape. In other words, the screen reveals the truth to the truth and opens the seemingly invisible, unheard of aspects of reality and events in the real world and creates a new model of reality. The article presents the deformations of the facts of reality and their new meaning.

It speaks of such artistic possibilities of cinema as a perspective, plan, chiaroscuro, contrast, color variety, optical changes and changes in the pace of movement. It is indicated that the display language of the screen, thanks to these possibilities, acquires a peculiar ability to turn them into a real aesthetic condition of a new reality.

Key words: text, semantic structure, spoken language, directorial work, meeting.

Introduction. Making a film based on a poem or verse novel does not mean that its structure becomes a poetic structure. Or, on the contrary, a highly poetic film can be made based on any prose work. Therefore, the relationship between poetry and cinema should be seen as only one aspect of the problem of the relationship between poetry and cinema. Moreover,

language elements of poetic thinking can be found in films with a non-poetic structure, and cinema needs to talk about these elements that pass through the language of poetry.

There are few films in Azerbaijani cinema where speech norms play a determining and dominant role in the narration structure. However, in some films, the means of speech, such as film metaphors and film symbols played an important role in the effective, figurative expression of thought.

The interpretation of the main material. The prominent French scientist R. Barthes wrote in 1971 that a new object was needed, on the contrary to the concept of “work”, which was explained by Newton’s categories for a long time. This object is the text [1, p. 59]. According to Barthes, if a work is a physical object, for example, a book, then it is not correct to understand the text as any object. It appears as a “methodological field”. Text cannot be taken by hand, it reaches us only by the language. Text can be felt only in action, in the process of its creation.

Let’s analyze several episodes from the movie “Sherikli chorek” (“Shared bread”) to justify our opinion:

The film contains shots where German prisoners walking through the central streets of Baku: prisoners are walking, Baku residents gather on the sidewalks and watch them. The director presents the prisoners’ gloomy faces, and sometimes the inhabitants’ eyes expressing surprise, curiosity and hatred by using the montage method. Here, perhaps, a mother who lost her son in the war has a thousand expressions in her eyes and hugs her young daughter to her chest as if protecting her from danger. These are impressive moments, but the “soul” of the episode is not in these moments, but in the young children, for example, the boy who does not understand what war means, does not consciously experience it, so he greets the prisoners with the gesture “heil Hitler”, or it is in the scenes related to the behavior of the children who walk like soldiers next to the prisoners. Undoubtedly, these children’s behaviors have additional meanings, which are an illustration of the fate of fascism born from the collision of child psychology, child consciousness, child naivety and fascist horrors.

Sh. Mahmudbeyov was one of the directors who used metaphorical language means in Azerbaijani cinema. There is an impressive scene in his film “Sherikli chorek” (“Shared Bread”). The little girl wants to have fun and play, but she does not have a doll. She ties her scarf to the “head” of the water tap in the yard, then draws eyes and eyebrows on it with charcoal. The nose of

the “doll” is too long, so it does not satisfy the girl’s interests. She is looking for a new fun, this time she folds her leg, draws the eyes and eyebrows of the new “doll” with charcoal on her knee, ties her scarf on its head and swings her leg and plays a lullaby to her “doll”.

The episode has a very effective emotional impact. Without a doubt, it does not mean as a whim of a pampered girl, it rises to the level of the screen character of the time.

One of the final scenes of the film is also interesting. A man in military uniform washes the words “all for the front” written on the wall with powerful water stream, and children dance under the water droplets that return from the wall.

I consider this scene to be one of the most successful on-screen expressions of ending the war, not only in Azerbaijan, but in general, world cinema. It is possible to get the opposite effect due to the direct meaning of water by referring directly to the image of mobilization for war, water becomes the sinner of the lost childhood of an entire generation – the last chord of the judgment of war and serves the idea of the return and restoration of the lost.

The rain that falls at the beginning of the film “Gun kechdi” (“The Day Passed”) not only cleans the streets, but also the memories and emotions, and prepares a kind of psychological ground for the spiritual confessions of two young people – Ogtay and Asmar, who will soon be alone with their memories.

Rain rises to the level of a symbolic character in the films “Ad gunu” (“Birthday”), “Papag” (“Hat”).

The rain becomes a symbol of a decisive turn in both Mustafa and Alik’s lives in the first film: it makes the paths of these two people meet, who are not understood by those around them, and it turns out that these people have been coming to this meeting all their lives, but a rain had to fall for this meeting to take place. The poetic function of rain in this film is so vivid that you almost want to divide the life of the heroes into two stages – before and after the rain.

Shamil, the hero of the film “Papag” (“Hat”), wakes up from drunkenness after getting wet under the pouring rain. He promises his beloved Gulsuma that he will not drink wine again. The rain becomes a symbol of the character’s inner cleansing process.

The style of performing the idea in both these verses resonates with the principles of the “poetic realism” style that emerged in France in the 1930s.

Ogtay recites a poem twice in “Gun kechdi” (“The day passed”). He speaks with the feeling of a poet about the old streets, jagged stones of the Old City, as well as the danger that awaits him. And, Asmar’s speech also has a lot of poetic nuances.

The moment when the heroes of the movie “Ad gunu” (“Birthday”) – Ali and Mustafa are happy as human beings – is the moment when they sing.

Ali, like Asmar, is looking for the past, the place he lost, and wants to reunite with it. However, unlike Asmar, he strives to restore that place with the warmth, virginity, beauty and poetry of the relationships there. Bayram and Ali’s reunion with the poetry of the past does not happen. It is true that, unlike “Gun kechdi” (“The Day Gone”), “Ad gunu” (“Birthday”) does not have a retrospective dimension of time, it only works forward. Maybe that’s why we do not see the real expression of Ali’s inner world – poetic space. However, the unseen world is created by both Ali and the audience.

A watch is one of the objects that often become the subject of images from various screen works. Most of the time, the clock is used for its practical function, i.e. to indicate the time. However, depending on the structure of the episode, this ancient object can also perform in symbolic content that serves to express different shades of meaning. We meet different layers of meaning created by it in 3 contexts in the film “Ganun namine” (“For the law”). The watch that Galosh gave to Zuleykha serves the function of fulfilling a person’s ordinary needs. At the same time, the watch is a means of protection for Galosh, but a symbol of shame for Mehman. An interesting point that visualizes the nature of the connection between that object and the fate of the characters is Zuleykha’s dream. The gradual acceleration of the sound rhythm of the clock, Zuleykha’s fainting because she could not stand the tension of this rhythm and voice can be understood in two ways: the rhythm and voice expound the regret of the owner of the dream (Zuleykha), the psychological tension, the fate of Zuleykha, who could not escape the pointer’s blow, and the decree on her misfortune it this watch.

A. Babayev was one of the directors who greedily used elements of poetic language in Azerbaijani cinema. We touched on some aspects of his film “Gun kechdi” (“The Day Passed”) above.

We also meet symbolic content plans of certain objects in the film “Yaramaz” (“Good-for-nothing”) directed by V. Mustafayev. One such item related to the fate of the film’s hero is a copper board with a forging image.

He stuck one of these boards, which depicted a little boy, on the door of the bathroom in his house. That item is the most active cinematographic means that expresses the paradoxes in Hatam's character. Hatam likes to look at this picture, because even though he is older in body and age, his spirituality is like a child. The copper board is also a symbolic detail that connects Hatam to his childhood and past.

In general, the world of objects in the film "Yaramaz" ("Good-for-nothing") acts more associatively, it comes to the fore in the sense of completing the changes in the life and outlook of the characters, and creates new shades of meaning. The director referred entirely to the possibilities of poetic thinking and resorted to poetic means for the expression of the idea in the two episodes of the film. It is about the dialogue between Hatam and Mashallah's father's corpse and Hatam's, who tried to hang himself, going and seeing "that world".

For example, the film based on the motifs of "Dada Gorgud" epics, which has a unique grammatical structure, does not have a complete effect in terms of the poetic richness of the language. Undoubtedly, the answers to the following questions had to be found before the shooting of the film: "In what dimensions is the world of "Dada Gorgud" displayed on the screen?"; "What motifs and characters of the epic will the film be created on?"; "In what style will the narration be set?"

Let's say for the sake of justice that the writer Anar created an interesting screen interpretation of "Dade Gorgud" as a screenwriter. Let's say without going into the details that this interpretation had a clear idea-artistic direction and a corresponding, complementary artistic solution concept. However, later in the work process, the scope of the script was reduced to the limits of a two-series film due to some reasons, i.e. the previously modeled structure was disordered and the idea-content plan of the creative work was also changed.

One of the films in Azerbaijani cinematography that distinguish due to the closeness of the language to the poetic language is the film "Torpag, deniz, od, sema" ("Land, Sea, Fire, Sky") directed by Sh. Mahmudbeyov based on Anar's script. Even the name of the film can be perceived as a code of the poetic beginning in its structure. The four most important attributes of the existence of the world – the four elements are really taken as objects of poetic research in this screenplay. The author expresses his views on life, the meaning of life, human happiness and literary values in human destiny at the level of attitude to these four elements, strives to turn each of them into a character

that passes through a person's life and leaves a mark on his life, to achieve this wish, he chooses four representatives of a genealogy and turns each of these elements into one of the main concepts of their worldview. Accordingly, the plot of the film is based on 4 novellas dedicated to the themes of land, sea, fire, and sky. But unfortunately, except for the first novella, the elements of existence mentioned in the other novellas could not rise to the level of semantic research.

The events in the film "Elage" ("Relation") based on Anar's script take place in a space that is subjective in the perception of one of the main characters – a student. However, what appears before the eyes of the student in the film is manifested as attributes of the reality that surrounds him. In other words, the borders of reality and unreality have disappeared in the film, as a result, determining what is real and what is not real in this film has caused certain problems, especially for an unprepared audience. The point is that the student moves through two spatial boundaries in the film: the objective space beyond his perception, his subjective feelings and the subjective space visible to his eyes.

It is not so easy to explain the plot of the movie "Yarasa" ("Bat") with the logic of traditional cause-and-effect relationships, to hear and appreciate the connections between the motifs and themes immediately that preoccupy the author. "Yarasa" ("Bat") is a real author's film: every sequence of this work, every episode, every word of the characters and the speech heard from behind the sequence are valued as elements of the author's monologue, who is well-versed in the history and theory of cinematography and who, in principle, talks about the complex nature of the relationship between art, culture and life in the example of cinema. That's why every real audible word, noise reflected on the screen rises to the level of a sign that has an aesthetic function as well as the attributes of reality. "The director uses symbolic elements throughout the film skillfully, which increases the effectiveness of the film, its aesthetic energy" [2, p. 68].

As a result of the film made in a purely poetic style and in the form of a proverb, the identity of the characters as a social character gives way to the aesthetic character of the idea they carry, living people are perceived more as a symbol of an idea, a concept: the identity of the personages as a social character gives way to the aesthetic character of the idea, living people are perceived more as a symbol of some idea, concept: most of the characters, some of whom do not even have names, appear in certain episodes, give their

speeches and then disappear. In this sense, the function performed by words and speech in the film is of great importance, the importance of its ability to reunite with the image and complete it comes to the fore. It can be boldly said that “Yarasa” (“The Bat”) is an aesthetic film of which language is highly coded, where the sequence of sound works as well as the sequence of images. Here, even the smallest cue plays an important role in hearing the author’s position and understanding the situation in which the cue is uttered. There are even moments when the word assumes completely the function of the thought in the plan of expression. It is enough to recall the hotel owner’s monologue, whose face we do not even see clearly, and what Nuru’s brother-in-law said at the tea table.

A. Salayev said the following about the plot, theme and idea of the film in one of his interviews: “The repetition of two words with different conjunctions three times characterizes my film precisely: as a plot – death in cinema, as a subject – death from cinema, as an idea – death of cinema” [3, p. 123].

Conclusion. The heroes of the mentioned films live one of the ordinary days of the world, and when we watch from the outside, their lives also seem ordinary to a person. But in each of these heroes there is a yearning for a holiday, the space and time languor of the lost days left behind, and most importantly, a desire to perceive and understand the world in a unique way. Therefore, the world becomes poetic through the prism of their emotions. The speech of the personage acquires a lyrical tone and approaches the language of poetry at this level.

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KİNO DİLİ VƏ MƏTNİN SEMANTİK QURULUŞU

Məqalə kino dili və mətnin semantik quruluşuna həsr olunub. Burada, əsasən, kinossenari mətninin canlı danışığı dilinin lüğət fonduna daxil olan sözlər üzərində qurulması barədə ətraflı söhbət gedir və kino dili ilə

gerçəkliyin bağlantıları diqqət mərkəzinə çevrilir. Lakin məsələ burasındadır ki, gerçəkliyin tipik cisim və hadisələrinin ekrana gətirilməsi onların lent üzərində protokol qaydası ilə mexaniki fiksasiyası deyil. Başqa sözlə desək, ekran mətni gerçəkliyə istinad edərək gerçəklikdəki cisim və hadisələrin arxasında dayanan, zahirən hiss olunmayan, duyulmayan tərəflərini açır, gerçəkliyin yeni modelini yaradır. Məqalədə gerçəklik faktlarının deformasiyası, onların yeni məna çalarları kəsb etməsi ön planda təqdim olunur.

Məqalədə öz əksini tapmış məsələlərdən biri də kino sənətinin ixtiyarında rakurs, plan, işıq-kölgə, kontrast, rəng müxtəlifliyi, optik dəyişmələr və hərəkətin tempinin dəyişməsidir. Bildirilir ki, ekran dili məhz onların sayəsində özünəməxsus keyfiyyətlər qazanır, gerçəkliyin yeni – gerçəklikdən fərqlənən təqdiminin estetik şərtinə çevrilir.

Açar sözlər: mətn, semantik quruluş, danışq dili, rejissor işi, montaj.

Мустафаев Физули (Азербайджан)

ЯЗЫК ФИЛЬМА И СЕМАНТИЧЕСКАЯ СТРУКТУРА ТЕКСТА

Статья посвящена кинематографическому языку и семантической структуре текста. Здесь, в частности, подробно обсуждается, как текст киносценария основан на словах живого разговорного языка, а связи между кино и реальностью находятся в центре внимания. Но дело в том, что отображение типичных предметов и явлений реальности не является механической фиксацией на ленте. Другими словами, экран открывает правду правде и открывает, казалось бы, невидимые, неслышанные аспекты реальности и событий в реальном мире и создает новую модель реальности. В статье представлены деформации фактов реальности и их новый смысл.

Здесь говорится о таких художественных возможностях кино как ракурс, план, светотень, контраст, цветовое разнообразие, оптические изменения и изменение темпе движения. Указано, что язык дисплея экрана, благодаря этим возможностям, обретает своеобразные способности превращать их в настоящее эстетическое условия новой реальности.

Ключевые слова: текст, семантическая структура, разговорный язык, режиссерская работа, монтаж.