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This special issue presents findings of researchers from Ukraine, Estonia, and Spain who reveal mechanisms of the transmedial and multimodal meaning-making in human transactions in discourse of theatre and film. They use a broad semiotic approach to meaning-making process, and to communicative impact of different modes of expression. The articles are based on English and Spanish as the material for their research.

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№ 19

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2019

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FOREWORD

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Dando por sentado que toda forma o expresión literaria comporta una significación polifónica, el teatro (lenguaje dramático), a diferencia de los otros géneros literarios – poesía, novela – en los que el proceso comunicativo surge de un poeta o de un novelista y concluye en la lectura más o menos solitaria del receptor, se caracteriza por tratarse de un signo susceptible de una pluralidad significativa que depende de múltiples factores. Está, por una parte, el hecho de ser una «escritura», es decir, un signo literario, pero también, por otra, un «espectáculo» que está concebido y exige necesariamente un receptor colectivo, unos espectadores, en definitiva, un «público». Esta singularidad es la que a destacados críticos (Gaétan Picon, por ejemplo) y a directores teatrales contemporáneos (por ejemplo, a Antonin Artaud) les ha llevado a plantearse la cuestión de si realmente el teatro pertenece al territorio de la literatura.

En efecto, el teatro solo alcanza vida sobre un escenario y ante unos espectadores, y esta exigencia lo convierte en un producto artístico de especial singularidad, en el que a la significación de la «palabra» (lo dicho y lo escrito) se suman otros significantes de vario tipo que, más allá incluso de los concebidos por el autor, introduce su «puesta en escena» por el director o los actores: paraverbales (la gestualidad, el movimiento) y espectaculares en general, como la decoración, la disposición del espacio, la utilería escénica, etc. Y a todo ello habría que sumar lo que podemos llamar el *feedback* entre el tiempo de la acción y el de la representación, esto es, la reacción de los espectadores, cambiantes en el transcurso del tiempo. En este sentido, no hay que olvidar el origen del teatro, en los siglos XVI-XVII, como un producto más de la «cultura de masas», puesto a disposición a lo largo de la historia unas veces al servicio del poder y otras como cauce de contestación a la propaganda ideológica, de instrumento de educación o revulsivo social. Por otra parte, el teatro, ya sea como materia (clásica) de adaptación o de creación contemporánea, guarda relaciones evidentes con el cine, el potente medio de comunicación de la cultura de masas, tanto desde el punto de vista de los objetivos e intencionalidades de la creación como el de su realización y recepción.

Todo ello es lo que hace del teatro un objeto de principal interés para estudiosos de las dos artes hermanas. Dicho interés hacia el amplio estudio multimodal del cine y del teatro expresado por filólogos y lingüistas ha ido creciendo durante estos años junto con la intensificación del papel desempeñado por los medios de comunicación en la sociedad. Además, han sido realizados varios estudios interdisciplinarios que aplican y desarrollan tales enfoques (discursivo, cognitivo, intersubjetivo e intersemiótico) al estudio del sentido en el teatro y en el cine. Según las afirmaciones de Bateman y Schmidt (2012), «entre todas las suposiciones, las más fundamentales son las que afirman que la secuencia de las imágenes que están moviéndose puede hacer señales de los sentidos que no se limitan a la revisión de lo que las imágenes están mostrando, que pueden ser descritos independientemente de cualquier intención supuesta de la parte del autor, y que entran en negociaciones activas sobre las interpretaciones más abstractas con los receptores que actúan en calidad de interlocutores.

Los artículos de esta edición pretenden atraer la atención hacia la sinergia del análisis del discurso, del estudio cognitivo, semiótico, literario, lingüístico, teatral y cinematográfico, basándose en el material de la literatura, del cine y del teatro inglés. Entre sus temas principales se destacan los cognitivos, comunicativos, discursivos y semióticos de la multimodalidad y de la intersemiosis en el discurso del cine y del teatro. El trabajo de Tetiana Krysanova («Multimodalidad y mecanismos

(no)verbales de la creación del sentido emocional en una película» se centra en las propiedades cognitivo-pragmáticas de construir emociones negativas en inglés en el discurso cinematográfico, donde llega a distinguir hasta ocho patrones de combinación de recursos semióticos multimodales según un conjunto de criterios: patrones de configuración cuantitativos versus cualitativos o síncronos versus secuenciales. El artículo de Olena Marina («Sentido en el drama: perspectiva social-cognitiva») indaga en el concepto de «libertinismo», a partir de las ideas de Descartes y Hobbes, como elemento generativo del discurso en la Restauración inglesa y sus manifestaciones en el drama del siglo XVII. Otra nueva aportación, la de Zoia Ihina («Organización narrativa del discurso original y adaptación de una película en los términos de la retransmisión auténtica») explora la organización narrativa del evento en la historia literaria del *Nunc dimittis* de T. Lee y su versión cinematográfica del mismo nombre, analizando, entre otros detalles, las diferencias entre el original y su versión, la carga simbólica en los nombres de los personajes y sus acciones, que amplifican el mensaje original de la historia. Por su parte, Anna Stepanova («Simbolismo en el discurso original y adaptación cinematográfica: el caso de las transformaciones de géneros») estudia el tema de la locura, basándose en las ideas de Michel Foucault, como un fenómeno cultural en su interpretación cinematográfica, desde su consideración romántica como un estado de conciencia humana que determina el pensamiento y la conducta (Edgar Poe) hasta la modernidad de Chabrol y el surrealismo (locura del mundo) de Buñuel. Finalmente, Tetiana Lukianova y Alona Ilchenko («Traducción intersemiótica: literatura, música y cine») abordan, desde una inusual y doble competencia crítica, y partiendo de las ideas de Jakobson, Ingarden y Hardy, la interesante cuestión de las relaciones entre la adaptación cinematográfica y su banda sonora.

Todas estas aportaciones analíticas y críticas convierten este nuevo número de la revista en una aportación a la crítica general en el campo de estudio de la intersección entre las artes y en particular de las relaciones entre literatura, teatro y cine.

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INTRODUCTION

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ENACTIVE MEANING-MAKING IN THE DISCOURSE OF THEATRE AND FILM

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1. Approaches to meaning-making in multimodal discourse

Interest in the broad multimodal issues of theatre and film by philologists and language scholars has increased over the years with the growing role of media in society. There have also been multidisciplinary studies that apply and develop discourse, cognitive, intersubjective and intersemiotic approaches to the analysis of meaning-making in theatre and film. All of them are rooted in theories of semiosis, underpinned by the Peirce model comprising a sign, an object, and an interpretant, providing a translation of the sign. Lately, the growing interest to interpretation has stipulated a “meaning-making turn” in numerous studies of literature, theatre and film.

In cinematic and theatre discourse studies, there is a broad variety of approaches to meaning-making, which share the ideas of ‘added’ information in a screen version or play as compared to the original literary text, on the one hand, and of meaning ‘negotiated’ in theatre or film with the help of various semiotic resources, on the other. As Bateman and Schmidt (2012, p. 4) put it,

the most fundamental assumptions of all are that it is possible for a sequence of moving images to signal meanings that are not limited to are description of what the images show, that are describable independently of any putative authorial intent, and which enter into active negotiations of more abstract interpretations with recipients as more than equal partners (i.e., ‘pre-arrange’ and ‘pre-figure’).

The recent researchers’ focus on the role of communicants’ interaction in meaning-making has revealed the unstable and ever-changing character of meaning constructed in multimodal discourse of theatre and film. This perspective is underpinned by the understanding of embodied cognition of interlocutors as participatory sharers of the information (Freeman, 2017) and a cognitive-pragmatic approach to the construal of meaning-in-context. Starting with Gricean cooperation principles and Sperber and Wilson’s relevance theory, pragmatics has always been cognitive in treating speech act interpretation and other issues as resulting from cognitive processes carried out in human minds. In Carston’s (2002) parlance, a cognitive conception of pragmatics as a mental processing system responsible for interpreting communicative stimuli (specifically, utterances) has transformed pragmatics from a philosophic to a cognitive science.

In its classic form, cognitive pragmatics highlighted the mental edge in communication studies:

Cognitive pragmatics “focuses on mental operations associated with the meanings conveyed in discursive situations: its subject emphasizes the construction and interpretation of meanings as mental / cognitive phenomena in human speech activity. At the same time, two pragmatics, traditional and cognitive, can only be talked about in terms of the researcher preference; they

form two promising research vectors – the communicative and the cognitive, corresponding to two aspects of linguistic pragmatics (Shevchenko, Susov, & Bezuglaya, 2008, p. 6).

The more recent developments in cognitive pragmatics tend to integrate speaker and hearer perspectives in a ‘participatory’ sense-making, or ‘intersubjective co-creation’ of meaning (Foolen, 2019; Di Paolo et al., 2018). Proceeding from the dynamic character of the interaction, this approach is a synthesis of cognitive pragmatics, intersubjectivity (Zlatev et al., 2008), and joint attention theory (Tomasello, 1999/2008; Turner, 2017). As Foolen claims (2019, p. 44), participatory sense-making is connected with modern enactive philosophy:

Enactive philosophy is a philosophy of mind that is characterized by a spirit of recontextualization. In this approach, the mind is not seen as something isolated from the rest of the world, as in Cartesian dualism, but as connected to body, the environment, and other minds; or, in a popular phrasing in this approach, it is embodied, embedded, extended, and enactive (the 4 E's, or 6, if one adds ‘emotional’ and ‘evolutionary’, as Johnson (2016, p. 120) proposes).

What is common to cognitive semiotics and participatory approach in cognitive pragmatics is their emphasis on dynamic, enactive, ‘on-line’ character of meaning-making. The advent of new framework in the analysis of multimodal discourse of theatre and film matches the need to explain meaning-making ‘on-line’: determine its mechanisms, find out semiotic resources, and interpret underlying intentions.

In multimodal discourse studies, researchers in semiology and linguistics can benefit from enactive, interaction related, and dynamics-oriented methodology. In linguistic perspective, modes are visual and auditory variable ‘information channels’ within a play or a film, such as sound, lighting, dialogue, music, and mise-en-scène, i.e., everything that appears in the shot or on the stage. Modes are inherently dynamic, which makes the study of multimodality increasingly attractive. Building on semiotic and cognitive research from recent decades, the relatively new field of cognitive semiotics appeared. As Konderak (2018) claims, cognitive semiotics is a transdisciplinary approach to meaning and meaning-making, and unlike traditional semiotics it focuses on the meaning dynamism:

It means that meaning is seen not as a static phenomenon (e.g. a fixed result of the process of interpretation), but as a process (e.g. of constant reinterpretation). “Dynamic” means that researchers are interested in change of meaning rather than in some “snapshot,” particular meaning at particular time. Language, for instance, is not seen as ready-to-analyze complete phenomenon, but rather as a process, where semantics, pragmatics as well as grammatical structures change due to various individual, social and environmental factors. <...> One of the leading ideas of cognitive semiotics is to describe and explain this dynamicity. <...>. In this view, meaning-making subject cannot be considered a passive information-receiver, but an active information-seeker (Konderak, 2018, p. 22).

These few references signal that both linguistic and semiotic theories become more and more transdisciplinary, and their developments move in social, cultural, cognitive, and pragmatic direction forming an approach capable of enhancing our understanding of language, thought, and semiosis in multimodal discourse.

2. Meaning-making in theatre and film: transmedial and multimodal issues

The papers in this thematic issue of *Cognition, communication, discourse* address the language – literature – art interface from a socio-cognitive pragmatic perspective with an emphasis on dynamic interactive nature of meaning-making in theatre and film. Linguists and literary theorists tackle the problems of meaning-making in theatre and film aiming to study multimodal and transmedial matters of human transaction with the world in its socio-cultural manifestations. Importantly, transmediality as one of today's most innovative communicative practices (Ojamaa & Torop 2015) draws attention to how meanings are made in verbal, audiovisual, and other sign systems and transformed by the given media, be it in filming processes or in the practices of theatre (Matito 2019).

The contributors of this issue use a broad range of both traditional semiotic and interaction- and dynamics-oriented approaches to meaning-making process, as well as to communicative impact of different modes of expression in theatre and film. Their articles draw attention to the synergy between discourse analysis, cognitive, semiotic, literature, linguistic, theatre, and cinematographic studies. They mainly concentrate on aspects of multimodality, transmediality, and intersemiosis in the discourse of English theatre and film.

The language – art interface has been in the focus of research on the material of cinematic discourse. Both multisemiosis and intersemiosis as ways of sense-making arouse great interest for the study of multimodal emotional meaning-making (Tetiana Krysanova's analysis) and for the intersemiotic translation analysis (the paper by Tetiana Lukianova and Alona Ilchenko).

Tetiana Krysanova's work suggests a valuable methodological explanation of constructing emotions in cinematic discourse. In her paper, she adapts an interactional-dynamic perspective on emotive meaning making in film underpinned by a more complex cognitive-pragmatic approach and uses theories of intersubjectivity, conceptual integration, and joint attention to speak about the multisemiosis of negative emotive meanings by verbal, non-verbal, and cinematographic semiotic resources. Her paper stresses the polycoded and multimodal nature of feature cinematic discourse, where a combination of visual and acoustic modes changes dynamically in the film time and space. As a result of the analysis of a broad material of cinematic discourse Krysanova claims, that negative emotions in cinematic discourse are emergent multimodal dynamic constructs resulting from the online interaction of verbal, non-verbal, and cinematic resources at the two stages of film making. The primary semiosis occurs in the screenplay, which presents a film cognitive model, and the secondary semiosis takes place in the film diegesis through a combination of different semiotic resources. This paper also distinguishes the main models of intersemiosis and combination patterns of multimodal semiotic resources of constructing negative emotions in film.

In their experimental research work, **Tetiana Lukianova** and **Alona Ilchenko** situate themselves within the intersemiotic translation approach to meaning-making in film and musical art. The data of their associative experiment, provided by the groups of amateur Ukrainian and professional English music reviewers, reveal the mechanisms of interpreting the multimodal texts (film adaptations and film-related soundtracks). In these two groups, the authors compare and describe means and procedures of intersemiotic translation: visual (light including), audial (music and sound) verbal, and non-verbal semiotic resources of cinematic discourse, as well as symbolism in film, etc. The film adaptation brings about changes in the verbal mode, adds or omits information, but the audiovisual mode compensates for the loss, and cinematic semiotic resources (music, light, shot) contribute to the adequate meaning reconstruction. Lukianova and Ilchenko prove, that in the course of an intersemiotic translation of a verbal text (film scenario) into a soundtrack, meaning-making reveals its intersubjective spontaneous nonlinear dynamic nature. This may suggest that for sense-making in film, intuition and sensations are more powerful than linear rational reasoning.

This special issue of *Cognition, communication, discourse* also pays homage to an ever-important problem of a literary story and its screen version. **Zoia Ihina** in her paper focuses on

Miseen scène in the original and adaptation. She offers a new dynamic-based approach to the narrative organisation of the event in its internal symbolism. Zoia Ihina makes use of her post-doctoral experience in studying English Gothic narrative (Ihina, 2018) and explores narrative organisation of the event in the literary story “Nunc dimittis” by T. Lee and its screen version. The event is treated as a dynamic change of states with the known and the unknown confronting each other throughout the whole narrative. The literary story and its screen version (the filmic narrative) are brought to comparison in terms of the authentic retranslation that reproduces the original event in the cinematic medium in detail, but with minor fluctuations. In the article, the mode of retranslation is shown according to the pattern the original – a transponent, where the original is the initial, primary work, and transponents are the products of intermedial, or extra compositional reinterpretation. Both literary and filmic episodes of “Nunc dimittis” resolve into three types of miseen scène: (1) the enclosed mise en scène keeping all the participants inside up to its end; (2) the pass-through mise en scène that adheres to one of the characters who is in and out; and (3) the open miseen scène where the characters take turns in coming and going.

Anna Stepanova offers a style-centered approach to the study of the literature – art interface. She chose the theme of madness in a Edgar Allan Poe’s short story “The System of Doctor Tarr and Professor Fether” and Claude Chabrol’s film for her analysis. In her paper, Stepanova treats madness as a cultural phenomenon and proves that it has different meaning in its romantic (Edgar Poe) and postmodern (Claude Chabrol) film interpretation. Embodied in literary (verbal) and visual plastic (cinematographic) forms, the romantic image of madness in Edgar Allan Poe’s story differs from a surrealist form in Claude Chabrol’s film. In Poe’s story, madness is a local phenomenon, a state of human consciousness determining their behavior. In Chabrol’s film, on the contrary, madness is embedded in a cosmic experience, which corresponds to the postmodernist aesthetics of the film. This cross-cultural and intersemiotic analysis demonstrates how Chabrol uses surrealist Buñuel’s intertext to play with the audience and change the interpretations of the end. As a result the film transforms Poe’s romantic-ironic interpretation of madness into a surrealist image of the “tragic madness of the world”.

Following the topic of the theatre, doctor **Olena V. Marina** turns to the conceptual facet of the society—literature—art interface and studies the concept of LIBERTINISM in the English Restoration drama in a social-cognitive and pragmatic perspective adopting the theories of cultural linguistics. She claims that in the 17th century, LIBERTINISM is a discourse-generative concept of the Restoration and aims to find out its manifestations in drama. In the focus of her attention, there is both the dramatic discourse of the seventeenth century and social, cultural, and historical conditions that explicated the rise of libertinism in the Restoration drama. During the Interregnum, LIBERTINISM thrived along with the concepts of EMPIRE, HONOUR, LOVE, MODE, SCIENCE, TRADE, and WIT. Libertinism takes its ideas from extreme hedonism and rejection of all moral and religious dogmas. The royal court itself set an example which made libertine modes of behaviour attractive for the aristocracy and general public. Marked by the libertine ideals, seventeenth century playhouses disseminated the libertine ethos and gave rise to a new type of English identity, i.e., the English Restoration libertine-aristocrat.

To conclude, enactive, dynamics-oriented, interactive, and transdisciplinary methodologies become a meeting ground between linguistic and semiotic studies of meaning-making in theatre and film. Hopefully, the articles of this theme issue of *Cognition, communication, discourse* will have useful applications to investigate multimodal discourse patterns of meaning-making and the potential to situate the study of multimodal interaction within a broader interface of language, art, and cognition.

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**THE TEXTUAL ISSUES OF MEANING-MAKING
IN THEATRE AND FILM:
A SEMIOTIC INTRODUCTION**

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In the semiotics of culture, text is a complex notion. Text as a whole emerges at the touchpoint of inner- and extratextual relations. Thus, text is a ternary whole made of signs (e.g., language is the 'material' for literature), specifically used (due to its artistic structure), and constructed in a certain cultural-historical context (including the author's worldview, their life experience, etc.). As a result, textual meanings vary on the subtextual, textual, and functional levels depending on the semiotic resource ('word'), text, and work of art.

Scholars use a range of criteria to analyze the structure of the text as a hierarchical phenomenon. On the one hand, to interpret the text structure is to compare it with the structure of the sign system (a semiotic approach) and the structure of the work of art (a functional approach). On the other hand, the structure of the text can be analytically described as compositional (from the point of view of exposition, rising action, climax, falling action, resolution, etc.), architectural (title, epigraph, prologue, chapters, epilogue etc), or narrative (plot, story). The poetics of text, or the conceptual artistic whole, comprises the next level of analysis. Poetics is based on textual and intertextual characteristics, and proceeds from the conceptual value of the structural features of text.

From the viewpoint of contemporary multimodal culture, the same text may exist in different discursive formats, especially on the web, thus becoming an interdiscursive phenomenon (cf. Wildfeuer, 2014). Long before the Internet era, the issues of discourse in text, and text in discourses were partly described by Bakhtin. Meaning-making and text mentality depend upon the medium. In different media, meanings of the same text diverge (a) due to a particular purpose- or target-oriented activity (resulting in crossmediality, which is characteristic of marketing, education, and so on); (b) motivated by the necessity of creating secondary texts (pictures, music, film and theater adaptations, translations, comic books, parodies, etc.) corresponding to transmediality. In both cases, text proves to be a result of convergence (cf. Pearson & Smith, 2015; Jenkins, 2006); in collective memory, the image of text is stored as a mental whole.

Textual meanings, the structure, and poetics of text are its internal characteristics. The interdiscursivity of text may be either internal or external. Internal interdiscursivity, for example, is an upspring of the writers' own illustrations as a part of their text as in Vonnegut's *Breakfast of Champions* (1973). External interdiscursivity is a variation of the same text in different discourses for different target groups such as Homer's *Iliad* in prose for adults and in adaptations or simplifications for children. Eco concluded:

Neither story nor plot is a question of language. Both are structures that can be translated into another semiotic system, and in fact I can tell the same story of the "Odyssey", with the same plot, by means of a linguistic paraphrase, in English instead of Greek, through a film or a comic book. In other cases, I can tell the same story of the "Odyssey" even though I partially change the plot, for instance, by starting with the events that Ulysses (in Homer's

poem) tells the Ph[ae]cians about only later. However, in the original “Odyssey” there is not only story and plot but also the level of the discourse, that is, the so-called textual linear manifestation, or the Greek words with which Homer tells the story (Eco, 2001, p. 30).

Trans- and crossmediality indicate variations of the same text in different media such as film adaptations, theater performances, comic books, scientific publications, and oral presentations of the same novel. Concerning the media, the main questions under analysis are how this multimodal text is preserved in cultural memory, and which of its meanings dominates. On this level, text is not just a message, but a process of perception (consumption); and meaning-making depends on the order in which text variants constructed through different communication channels (verbal, visual, audiovisual, auditory) are received. Figure 1 illustrates the levels of textual meaning.

TEXT			
LEVELS	INTRATEXTUAL RELATIONS (semiotic resources)	EXTRATEXTUAL RELATIONS (work of art)	
MEANINGS	SUBTEXTUAL (linguistic or formal) MEANINGS	TEXTUAL MEANINGS	FUNCTIONAL MEANINGS
STRUCTURE	STRUCTURE OF SEMIOTIC RESOURCES	STRUCTURE OF TEXT	STRUCTURE OF A WORK OF ART
TEXT	TEXTUAL FEATURES	POETICS OF TEXT	INTER- TEXTUALITY
DISCOURSE	DISCURSIVE FEATURES	INTERDISCURSIVITY OF TEXT	INTER- DISCURSIVITY
MEDIA	MEDIA FEATURES	TRANS- AND CROSS- MEDIALITY OF TEXT	INTER- MEDIALITY

Figure 1. Levels of textual meaning

Cultural experience is directly related to how languages of culture are cultivated in a given society at a given historical period. The richness of languages of culture correlates with the richness of multimodality and culture self-descriptive processes. Cultural experience exists in a cultural environment. As Lotman claims,

Genetically speaking, culture is built upon two primary languages. One of these is the natural language used by humans in everyday communication. [...] The nature of the second primary language is not so obvious. What is under discussion is the structural model of space (Lotman, 1992, p. 142).

The above-mentioned structural model of space can be reconstructed on the basis of Bakhtin's notion of chronotope (cf. Torop, 2019). Every text is either a space or a hierarchy of spaces. Together with time, space constitutes a leading space-time synthetical parameter of cultural research, an integral part of chronotope. Introduced in Bakhtin's works, the chronotope enriches both textual and cultural studies. Today, chronotopical analysis acquires great importance in the recent intersemiotic analysis (cf. Keunen, 2010).

Within the text, the chronotopical approach distinguishes three levels:

- the topographical chronotope is related to the story, it is the reality (an event or a succession of events, etc.) depicted in the text;
- the psychological chronotope lies in (un)marked viewpoints of the characters;
- the metaphysical chronotope determines the conceptions of text through the interrelations between different chronotopical levels.

Since these levels are not related to the 'material' of text, chronotopical analysis is particularly rewarding in comparing texts of different semiotic systems.

For a deeper understanding of poetics and artistic thinking of the author, it is important to treat text not only as an organised space, but also as a system of realities, or worlds, which it contains. In Bakhtin's parlance, the viewpoint is understood as chronotopical (it embraces space and time), emotional, and axiological (it comprises attitudes). On the assumption of the chronotopicality of thinking, Bakhtin worked out a methodological framework for chronotopical analysis, which provides a comprehensive understanding of the meaning-making mechanism in text. In this framework, the chronotope serves as a tool of holistic analysis for both text and culture since it specifies both characters' environment and author's horizon (Bakhtin, 2012, p. 506) in terms of 'the chronotope of a depicted event', 'the chronotope of the narrator', and 'the chronotope of the author' (Bakhtin, 2002, p. 393) cf. (Morson & Emerson, 1990; Holquist, 1994).

Bakhtin also points out the role of the chronotope in the analysis of the extratextual aspect:

The work of art and the world represented in it enter the real world and enrich it; and the real world enters the work of art and its world as part of the process of its creation, as well as part of its subsequent life, in a continual renewing of the work of art through the creative perception of listeners and readers. Of course this process of exchange is itself chronotopic [...]. We might even speak of a special creative chronotope, inside which this exchange between the work of art and life occurs, and which constitutes the distinctive life of the work of art (Bakhtin, 1981, p. 254).

Within every text, there is an implicit or explicit coexistence of the 'word' and the 'picture', or of the narrative and performance. The basic semiotic binarity in defining the montage mechanisms lies in the discreteness and continuity on the level of language, textuality and processuality on the level of text, and narrativity and performativity on the level of semiosphere. On each chronotopical level, textual meanings differ due to the differences between the topographical storyworld as a reality; individual worlds, or subjectivity of the world perception by events participants; and the conceptual

world, or authorial synthesis of all aspects of text. In figure 2 below, the unity of vertical and horizontal levels forms the sphere of semiotization (Figure 2).

SPHERE OF SEMIOTIZATION			
LEVELS	NARRATIVITY (semiotic resource)	PERFORMATIVITY (picture)	
TOPOGRAPHICAL CHRONOTOPE	STORY	STORYWORLD, INTERTEXTUALITY, MODEL OF REALITY	EVENTS
PSYCHOLOGICAL CHRONOTOPE	NARRATION	SELF AND OTHER, INNERWORLDS, MULTIMODALITY	PERFORMING, SHOWING
METAPHYSICAL CHRONOTOPE	VERBAL DESCRIPTION	CONCEPTUAL WORLD, PRINCIPLES OF COHESION	PICTORIAL DEPICTION

Figure 2. Chronotopical levels of text and the sphere of semiotization

Semiotization (and semantization) suggests that, on the topographical level of chronotope, the storyworld is both the world of signs – things, names, situations, – and behaviors. On the psychological level, the innerworld is the world of semiotic states, thoughts, and words of personages. Finally, on the metaphysical level of the chronotope, the conceptual world is the world of the author's hypertheme.

Following Bakhtin's approach to 'creative chronotope' as an extratextual tool to analyze the readability of text in various situations, Lotman wrote:

...the sociocommunicative function of text becomes considerably more complicated. It may be reduced to the following processes: 1. Communication between the addresser and the addressee. The text functions as a message from the information bearer to the audience. 2. Communication between the audience and the cultural tradition. The text functions as a collective cultural memory. In this capacity it reveals its potential of continual replenishment and retrieving certain aspects of the information stored in it as well as forgetting others, temporarily or totally. 3. The reader's auto-communication. It is especially important for traditional, ancient texts [...], playing the role of a mediator, helping to reorganize the personality of the reader and change its structural self-orientation and the extent of its links with metacultural constructions. 4. Communication of the reader with the text. Manifesting its intellectual properties, a highly organized text ceases to be merely a mediator in the act of communication. It becomes a full-fledged interlocutor, possessing a high degree of autonomy.

For both the author (addresser) and the reader (addressee), it may serve as an independent intellectual structure, playing an active and independent role in the dialogue. In this respect, the ancient metaphor of “conversing with a book” turns out to be fraught with profound meaning. 5. Communication between text and its cultural context. In this case, the text is not an agent of a communicative act, but a full-fledged participant in it, as a source, or a receiver of information (Lotman, 1988, pp. 55-56).

Before Lotman, Jakobson transformed his own system of functions of language into a semiotic model of communication:

The question of presence and hierarchy of those basic functions, which we observe in language – fixation upon the referent, code, addresser, addressee, their contact or, finally, upon the message itself – must also be applied to the other semiotic systems. In particular, a comparative analysis of structures determined by a predominant fixation upon the message (artistic function) or, in other words, a parallel investigation of verbal, musical, pictorial, choreographic, theatrical, and filmic arts belongs to the most imperative and fruitful duties of the semiotic science (Jakobson, 1971, pp. 661-662).

In theories of literature, the semiotic model of communication is based on the ideas of theatricality or pictoriality of artistic texts and authorial styles. For Eisenstein, cinematographic montage was first used in literary texts (Tolstoy, Zola, and others). While this montage was understood mostly as narrative and temporal, Bakhtin’s notion of chronotope suggested a new approach. At the beginning of the 21st century, it was conceptualized by Manovich:

Twentieth-century film practice has elaborated complex techniques of montage with different images replacing each other in time, but the possibility of what can be called a ‘spatial montage’ of simultaneously coexisting images has not been explored systematically (Manovich, 2001, p. 323).

Complementarity is the core property of temporal, spatial, and chronotopical montage, as well as of narrative (on the level of story) and pictorial montage (on the level of a screen in case of film). At the same time, there are other possibilities for using chronotope in film studies (Alexander, 2007; Keunen, 2010).

For example, the 2012 British adaptation of Tolstoy’s *Anna Karenina* is both a story and performance (cf. Hven, 2017; Pethö, 2010). The film has original artistic conditionality in describing the world of aristocracy (from space to body language). Contrary to this world is the world of the countryside and of manual work. Duality of these worlds forms a basic contrast on the level of topographic chronotope.

On the level of psychological chronotope, Anna, the protagonist, is described as a dynamic character in a static community. To show her loneliness in pursuit of love and meaning of life, the film uses Anna’s movement between still images of people. On this level, there is a contrast between dynamic (Anna, Levin) and static personages.

The metaphysical chronotope, or the level of film conceptualization, represents the contrast and conflict between Anna and the society, urban and rural, artificial and genuine lives. Their dialogue yields a compromise; the influence of genuine life on artificial world is represented with a meadow on the stage in the final episode of the film. Different tools of artistic conditionality (stage, distorted proportions of things, artificial scenes, etc.) create this film conception. Figure 3 below illustrates the chronotopical structure of the film *Anna Karenina*.

SPHERE OF SEMIOTIZATION: THE FILM ANNA KARENINA			
LEVELS	NARRATIVITY (semiotic resource)	PERFORMATIVITY (picture)	
TOPOGRAPHICAL CHRONOTOPE	STORY	WORLD OF SIGNS (THINGS, NAMES, SITUATIONS, BEHAVIOUR) Historical costumes, conditional theatrical space, urban vs. rural life, artificial proportions of things	STAGE
PSYCHOLOGICAL CHRONOTOPE	CHARACTERS OF NOVEL	WORLD OF SEMIOTIC STATES, THOUGHTS, WORDS Natural and artificial behaviour, still images and moving images as conflict	DANCE-LIKE MOVEMENT
METAPHYSICAL CHRONOTOPE	VERBAL CONCEPTION OF THE NOVEL	WORLD OF HYPERTHEME Dance as symbol of artificial life, meadow on the stage as compromise	THEATRICAL CONCEPTION OF THE NOVEL

Figure 3. Chronotopical structure of the film *Anna Karenina*

Semiotically, *Anna Karenina* (2012) is a filmic text, or a filmic adaptation of the literary text transformed into musical performance (by means of computer animation and spatial montage). From the point of view of ‘material’, it is a filmic adaptation, from the point of view of text, it is a transformation of a verbal story into a musical performance (using the ‘stage’ on the screen), and from the point of view of context, it is a modernistic work of art, an experimental interpretation of Tolstoy’s classical novel. As a result, there is a difference between the three meanings: subtextual, textual and functional ones.

As Fischer-Lichte (2008) accentuated:

(A)n interplay of the semiotic and the performative dimensions has consequences for the processes of perception and meaning generation, which the spectators perform. To perceive the body, the things, and the space in their specific presence does not mean to perceive them as meaningless. Instead, all of these phenomena are perceived as something. We are not dealing with a non-specific stimulus here, mere sensorial data, but with a perception of something as something. [...] Their self-referentiality, accordingly, is not to be described as the mediation of a given meaning, or as a desemantization of a sign, but as a process of a very particular kind of production of meaning. This process is performed as the perception of

a phenomenon in its particular materiality, in its phenomenal being. Perceiving and the generation of meaning, in this case, are performed in and by the very same act. Meaning is brought forth by and in the act of perceiving. In other words, in this case we do not perceive something first and then—in an act of interpretation—attribute the meaning of something else to it. Rather, the act of perceiving something as something is performed at the same time as the process of producing its meaning as this particular phenomenal being. I call this kind of perception the order of presence. From this, I distinguish quite another kind of perception and production of meaning, namely, the order of representation. To perceive the actor's physicality in its bodily being-in-the-world lays the foundation for the order of presence. To perceive it as a sign for a dramatic figure or another symbolic order establishes the order of representation (Fischer-Lichte, 2008, p. 77).

Analytically, it can be very productive to have some general tools for understanding meaning-making on the elementary, denotational level in both theatre and film. Esslin suggests a 'tabulation':

Sign systems common to all dramatic media. 1. Framing systems outside the drama proper: a. Architectural framework and ambiance surrounding the performance; b. Title, generic description, pre-publicity; c. Prologue, title sequence, epilogue, etc. 2. Sign systems at the actor's disposal: a. Personality, balance of 'casting'; b. Delivery of the text; c. Facial expression; d. Gesture, body language; e. Movement in space; f. Make-up, hairstyle; g. Costume. 3. Visual sign systems: a. Basic spatial configuration; b. Visual representation of locale; c. Colour scheme; d. Properties; e. Lighting. 4. The text: a. Basic lexical, syntactic, referential meaning of the words; b. Style – high/low, prose/verse etc.; c. Individualization of characters; d. Overall structure – rhythm – timing; e. Text as action – subtext. 5. Aural sign systems: a. Music; b. Non-musical sounds.

Sign Systems confined to Cinema and Television. 1. Sign systems derived from camera work: a. Static shots: long-shot, medium and full-close-up; b. Panning shots; c. Travelling shots; d. Slow motion, and accelerated motion shots. 2. Sign systems derived from the linking of shots: a. Dissolve; b. Crossfade; c. Split screen; d. Sharp cut. 3. The sign system of editing: a. Montage; b. Use of the rhythmic flow of images (Esslin, 1987, p. 103-105).

Esslin concludes: "Once the actual, factual, *denotational* level has been established, other levels of meaning intervene" (Esslin, 1987, p. 105) (italics in the original – P. T.).

Understanding higher levels of meaning-making is possible in the context of text (literary, filmic, or theatrical). Textuality, intertextuality, interdiscursivity, and intermediality emphasize the intersemiotic nature of meaning-making, text generation, and reception, i.e., different semiotic resources simultaneously construct different textual meanings. I argue, that an intersemiotic aspect of culture arises from a partial overlap of linguistic signs and sign systems of various arts on three text levels. First, it takes place on the level of independent existence of sign systems and texts created in them (e.g., film and theatre). Second, the whole text exists on the level of mental inference as an array of simultaneous texts (e.g., novel, film, performance, picture). Third, the semiotic overlap takes place on the level of projection to the propositional textual / intertextual background.

For an intersemiotic description of culture, both the recognizability of signs and the individual reception of texts is of great importance. In the intersemiosis of culture, sense-making and signs hierarchization does not solely depend on texts, since the same signs can belong to different texts or sign systems, and produce different meanings in different systems (Torop, 2000). Rather, the mechanisms of cultural perception are a basis for the explication of intertextuality, interdiscursivity, intermediality, and cross-linguistic issues; thus intersemiosis determines the semiotic ontology of texts of different cultures.

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MISE EN SCÈNE IN THE ORIGINAL AND ADAPTATION: NARRATIVE ORGANISATION OF THE EVENT IN ITS INTERNAL SYMBOLISM

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Zoia Ihina. *Mise en scène in the original and adaptation: Narrative organisation of the event in its internal symbolism.* This article explores narrative organisation of the event in the literary story *Nunc dimittis* by T. Lee and the screen version of the same name. The event in its entirety of concrete episodes is a change of states with *the known* and *the unknown* confronting each other throughout the whole narrative. The character of the known side is a young criminal, while a female vampire and her servant stand for the unknown. The literary story and its screen version (the filmic narrative) are brought to comparison in terms of *the authentic retranslation* that reproduces the original event in another (cinematic) medium in detail, but with minor fluctuations seen in each episode separately. In the article, the mode of retranslation is shown according to the pattern *the original—a transponent*, where the original is the initial, primary work, and transponents are the products of intermedial, or extracompositional reinterpretation (in this article the only existing screen version is at issue). All adaptations, notwithstanding their number, make up the matrix of a certain narrative together with the original. The literary as well as the filmic episodes of *Nunc dimittis* resolve into three types of *mise en scène* where the latter term is defined as the elements that make up the event. The types suggested include the enclosed *mise en scène* keeping all the participants inside up to its end; the pass-through *mise en scène* that adheres to one of the characters who is in and out; the open *mise en scène* where the characters take turns in coming and going. Minor differences between the original and its transponent concern the symbolic load on the names of characters and their actions, which do not change, but rather amplify the original message of the story.

Keywords: adaptation, *mise en scène*, original, retranslation, transponent.

З. О. Ігіна. Мізансцена в оригіналі й адаптації: нарративна організація події в її внутрішньому символізмі. Статтю присвячено вивченню мізансцени як способу нарративної організації події в оповіданні Т. Лі *Nunc dimittis* та його однойменній екранізації. Подія у сукупності конкретних інцидентів тлумачиться як зміна станів, що пронизує весь нарратив у втіленні конфронтації *реального з незвіданим*. Представник з боку реального в аналізованому нарративі – молодий злочинець, незвідане репрезентоване жінкою-вампіром та її слугою. Літературне першоджерело співставлене з екранізацією з позиції *автентичної ретрансляції*, що передбачає відтворення оригінальної події в деталях, але з деякими незначними відступами у кожному інциденті. У статті продемонстровано ретрансляцію за патерном *оригінал – транспонент*, де оригінал – це літературне першоджерело, підґрунтя для створення транспонентів шляхом утілення екстракомпозиційної реінтерпретації. Аналіз здійснено на підставі співставлення оригіналу з єдиним на сьогодні транспонентом. Усі адаптації, незалежно від кількості, складають разом з оригіналом єдину матрицю. І літературні, і кіно-інциденти, що складають подію нарративу *Nunc dimittis*, організовані через три мізансцени. Мізансцена при цьому тлумачиться як усі елементи, необхідні для втілення події. Запропоновані типи мізансцен налічують закритий, наскрізний та відкритий. Персонажі не покидають закритої мізансцени протягом її тривання, у наскрізній мізансцені дія розгортається навколо одного з персонажів, який з'являється на початку й зникає в кінці, відкрита мізансцена, відповідно, відкрита як ззовні (він може прийти), так і зсередини (може піти) для будь-якого залученого персонажа. Незначні відмінності між оригіналом і транспонентом стосуються символічного наповнення їхніх імен та дій, котрі не змінюють, проте розвивають ідею нарративу.

Ключові слова: адаптація, мізансцена, оригінал, ретрансляція, транспонент.

З. А. Игина. Мизансцена в оригинале и адаптации: нарративная организация события в его внутреннем символизме. Статья посвящена изучению мизансцены как способа нарративной организации события в

рассказе *Nunc dimittis* и его одноименной экранизации. Событие в совокупности конкретных инцидентов интерпретируется как динамичная и пронизывающая весь нарратив конфронтация *реального* и *неизвестного*. Реальная сторона представлена фигурой молодого преступника, неизвестное воплощено женщиной-вампиром и ее смертным слугой. Литературный первоисточник сопоставлен с экранизацией с точки зрения интермедиального паттерна *аутентичной ретрансляции*. Паттерн предполагает детальное воспроизведение оригинального события с некоторыми незначительными отступлениями в инцидентах. В статье продемонстрирована ретрансляция по типу *оригинал* (литературный первоисточник) – *транспонент* (экранизация), где последний является результатом экстракомпозиционной реинтерпретации. Адаптации, независимо от количества, вместе с оригиналом представляют собой единую матрицу. И литературные, и киноинциденты в составе события нарратива *Nunc dimittis* разрешаются тремя мизансценами. Мизансцена определяется как совокупность элементов, необходимых для реализации события. Мизансцены обозначены как закрытая (с неизменным набором персонажей), сквозная (с центрированием одного персонажа, который приходит и уходит) и открытая для проходящих и уходящих персонажей. Незначительные различия между оригиналом и транспонентом касаются символического наполнения их имен и действий, не меняющих, но обогащающих идею нарратива.

Ключевые слова: адаптация, мизансцена, оригинал, ретрансляция, транспонент.

1. Introduction

The aim of the article is to explore different types of *mise en scène* in their chronological sequence making up a coherent narrative organisation of the main event in the literary story *Nunc dimittis* (Lee, 1986, pp. 309-329) and its screen version of the same name (Mulcahy & Wexler, 1999).

The tasks concern explicating the event from the narrative stance with reference to both literary and filmic (cinematic) realms of narratology as well as to the theory of intermediality. The types of *mise en scène* are to be analysed according to their structure in the original and adaptation. Furthermore, separate linguistic units (related to *mystery factors* suggested in the article) distilling and generalising the messages of all *mise en scène* types are to be retrieved from the original and the screen version and studied in their symbolic contextual interpretation. To complete the latter task, the method of allegoresis is resorted to in terms of scrutinising the characters' names and the major symbols underlying their images. The object of the article is *mise en scène* in the original and adaptation; the subject relates to literary (verbal, linguistic) and cinematic (verbal and other than verbal) ways of representing the inner symbolism of the event (and the episodes) within each *mise en scène*.

The aim and scope of the paper lie within the previous studies of the author that develop the ideas of extracompositional intermediality (Wolf, 2002, pp. 18-21) in terms of *authentic* and *modified retranslation* as well as the original and *transponents* (Ihina, 2018a, pp. 86-87, 104).

Theoretically, the current work relies upon the scholarly sources within the theory of intermediality and film studies, especially in the sphere of organising the cinematic frame space (see Section 2 below).

The structure of the article has six parts that introduce the problem (Section 1); give its theoretical fundamentals (2); suggest and explain data and methods (3); formulate the results that may ground further research (4); provide an approach to possible discussion with previous theoretical research (5), and sum up the results (6). Section 5, to be more precise, correlates the theory of *mise en scène* as organisation of space in film with literary narrative organisation.

2. Theoretical fundamentals

The term *mise en scène* (from French – ‘putting on stage, or in the scene’), also known as *pro-filmic event* (Barbash & Taylor, 1997, p. 8) refers to the elements of setting perceived by the audience and constituting the event per se. *Mise en scène* involves all that might be noteworthy for the action (Gibbs, 2002, pp. 5, 10, 12; Wead & Lellis, 1981, p. 75). The event is a state of contradistinction that transpierces the whole narrative, a story about the event (Hoffmann, 2010, p. 5; Parker, 2008, p. 251; Porter Abbot, 2002, p. 12; Kearney, 2002, p. 130; Watts, 1981, p. 49), and sets *something / somebody* against another *something / somebody*. This opposition reveals the *Hegelian*

particular purpose (Hegel, 1975, p. 1088) founding and affecting the action in a certain narrative together with all elements that relate to it.

The event gets its expression in actual episodes (incidents) that represent the above-mentioned counterposition and its temporal stages (Danto, 1962, p. 146; Danto, 1991, p. 202). Besides, all elements of the event (for example, characters) are to be organised spatially in their interaction and coordination, alias put in the scene. The *scene* figuratively alludes to the internal set-up of the event with all its episodes. *Mise en scène*, in its turn, exposes the internal cause-effect logic and control of the event (including the reasons for the characters' comportment) (Buckland, 2015, pp. 32-34) in the original narrative as well as in its adaptations, or else in literary and profilmic reality (Buckland, 2003, p. 47).

Adapting the original may result in screen versions (films or TV shows), works of music (operas or musicals, musical ekphrasis, program music), graphical novels, and computer games (Ryan & Thon, 2014, p. 10). Works of literary fiction may adapt other works of literary fiction; original motion pictures (feature films) – other motion pictures (Genette, 1997, pp. 239, 355-356, 573). Adaptation lies in “taking possession of another’s story and filtering it” through another medium (Hutcheon, 2006, p. 18), i. e. remediating it (Bolter & Grusin, 1999, pp. 44-45). In such a way, the novel *Pride and prejudice and zombies* (Grahame-Smith, 2015) takes possession of the well-known *Pride and prejudice* by Austen; the feature film *The wolf man* (Wagner & Siodmak, 1941) filters *The wolfman* (Stuber et al., 2010).

Medium stands for “a kind of representation” (Wolf, 2007, p. 36) of some meaning that concentrates around the event and is important for a narrative as well as the reasons for its telling (Ryan, 2014, p. 25). Ways, functions, and outcomes of transgressing the borders of different media are explored by the theory of intermediality (Arvidson et al., 2007, p. 14-15; Clüver, 2007, p. 32; Rajewski, 2005, pp. 46-47).

If a primary medium gives way to another one, the shift between these media (medial territories) is an intermedial, or intersemiotic transposition (Englund, 2010, p. 70; Rajewski, 2005, p. 51; Clüver, 2007, p. 33), also known as extracompositional intermediality (Wolf, 2002, pp. 18-21), or else transmodalisation (Genette, 1997, pp. 237, 395). A novel may be transmodalised as a film, a film – as a novel, a drama – as an opera, and the event is free to go through whatever alterations at that (Clüver, 2007, p. 33).

Extracompositional intermediality presupposes the original (where a story first got its literary or another representation) and transponents – the story’s interpretations in other media. All adaptations make up the matrix of a certain narrative (Ihina, 2018a, p. 87). Besides, extracompositional intermediality differs from the intracompositional one, the latter being a part of a certain composition, i.e.; a feature film or an opera are multimedial complexes, or intermedial fusions (Rajewsky, 2005, p. 51; Wolf, 2002, pp. 22-23, 28-29) that include text, visual effects, and music. A variant of intracompositional intermediality – *explicit and implicit intermedial reference* – refers, as the term suggests, to other media or intermedial works of art, literature, cinema, etc. by systemic or individual allusions. The systemic one presupposes some complex, such as a literary genre, the individual one mentions a certain work (Rajewsky, 2005, p. 53).

The implicit reference is also known as *evocation* that presupposes rendering the effects of one medium by the effects of another one (as in the case of ekphrasis), and *formal imitation* that emulates the form of the original (the case of program music). The explicit reference (or intermedial thematization) includes a well-known allusion or names the work it cites directly (Wolf, 2002, pp. 23-26). In the feature film *Only lovers left alive* (Thomas et al., 2013), the portraits of men of letters (Poe, Wilde, Baudelaire, Twain, etc.) are regularly on camera. In *Addiction* (Holmes et al., 1995), the main female character is keen on quoting Santayana, Nietzsche, Kierkegaard. In *Byzantium* (Englehardt et al., 2012), the principal male personages are named after Polidori’s and Byron’s characters.

To retranslate a literary narrative into a filmic one, interpreters (such as film directors or writers) separate texts on paper or other data medium from filmic frames – time-fixed moveable images on screen accompanied by sound (Verstraten, 2009, pp. 12-13). Besides these interpreters, there is also the viewer who correlates with the reader and is a reconstructor (Chatman, 1999, pp. 127-129; Horstkotte, 2009, pp. 171, 186) of a retranslated narrative.

Transitions among frames reproduce narration in film. Time, space, and causality (shifting frames in succession) make up the basic triad of filmic narrative (Verstraten, 2009, pp. 15-16) and hence show a direct relationship with classical Aristotelian poetics (Aristotle, 2006, pp. 29-32). In contrast to the literary narrator who tells a story, the filmic one shows images (Chatman, 1990, p. 134; Verstraten, 2009, pp. 51-53).

Sometimes the time in filmic narratives stops to embody the *temps mort* technique: nothing seems to happen, but the absence of action is meaningful for the event's message (Verstraten, 2009, p. 17-18). In the feature film *Week woman* (Grou & Fox, 1999), the main character's personality changes every new week (a *week—weak* pun). A quiet romantic housewife may turn into a maniac on Monday. As a final point, another character murders her to wait until the end of the week when she is supposed to be reborn. The *temps mort* frames show him sitting over the dead body. Overall, they may contribute not only to the message, but also to the general frame organization of space (a part of the film structure) including objects, characters, and locations (Chatman, 1999, p. 51; Verstraten, 2009, pp. 59-70).

Besides the frame space, the structure involves (Verstraten, 2009, pp. 73-74, 84, 115-118, 179-180):

- 1) characters' positioning (up, down, in the foreground, etc.) judging by their significance;
- 2) props indicating the image and typecast of a character, e.g. a femme fatale wears red;
- 3) location;
- 4) the general colour (bright, soft, dark).
- 5) the point of view identified by the camera work: *iris-in* (with the camera moving from the sides of a frame to the central object); *plot directed* (moving toward the object); *varied* (showing different characters); *focalised* (watching with the eyes of a certain character).

All these structural elements are taken into account while retranslating a certain narrative into the cinematic medium. Still, in the emerging transponents, some of them may be either left intact or modified (intensified, reduced, or even totally reconsidered) (Ihina, 2018a, pp. 104-105).

1. An authentic retranslation reproduces the original event in another medium with no or minor changes and may be detailed and reduced. The former one preserves the plot and keeps all the original characters and objects as, for example, in the feature film *The Limehouse Golem* (Karlsen et al., 2017) based on Ackroyd's *Dan Leno and the Limehouse Golem* (1994). The reduced one may drop selected plotlines, characters or other details that make the original recognisable, e.g., *Hannibal* (De Laurentiis et al., 2001), the screen version of the novel by Harris (1999), eliminates the plotline with Margot Verger whose part in the story is played by another character.

2. A modified retranslation reconsiders the original in terms of *transformation* (i.e. affecting the outer form) or *transmutation* (affecting the content). In transformed retranslations, the changes concern locales, characters' names, etc. Thus, in *Pact with the devil* (Carvalho et al., 2004), reenacting the famous novel *The picture of Dorian Gray*, the event unfolds in modern times. In transmuted retranslations, the changes affect the content and the general message. In *The hunger* (Shepherd et al., 1983), the screen version of Strieber's book of the same name (Strieber, 2001), the main character Sarah stays alive instead of dying a sacrificial death.

Therefore, the term *mise en scène* denotes the elements' complex constituting the narrative event, the latter being a sequential change of states based on the internal logic of a given story and its evolution. Adaptation takes place while transferring the original (a narrative in its initial – literary or other – form) into another medium, thus making it a retranslated transponent. The medium is a kind of representing the event by the effects pertaining to that particular kind, such as

visualisation and music in film and text in literature. The original and all its transponents make up the matrix of a certain narrative. Transference into another medium is studied in terms of intermediality that may be either extra- or intracompositional.

The structure of filmic narratives is different from their literary originals. It presumes, inter alia, not only characters' relations and a specific point of view, but also the frame space, props, and the general colour that may suggest either some mood adopted for representing a scene or a hidden message.

The event transferred from another medium may undergo an authentic or modified retranslation.

3. Methods and data

The author suggests the term *decryption* – *dē-* is a prefix denoting separation and absence, *crypticus* is ‘hidden, secret, covert, concealed’ (Klein, 1966, pp. 379, 404) – to designate the method employed to achieve the aim of the article. It is based on detecting and categorising implicit information in those fragments of the analysed narrative that need commentary and interpretation to expose the message of the whole story. An operational term to denote these fragments is *loci suspensi* – ‘the places of suspense’.

Suspense here stands for a feeling of something “alarming but oddly consoling” (Ackroyd, 2011, p. 4) that accompanies the event and endows it with the adventurous air of a mysterious conundrum having a tragic or perilous supernatural tint. Categorising refers to, for example, the names of characters treated independently of their actions, but complementing them symbolically.

The method of decryption combines hermeneutics with allegorese.

Philosophical Hermeneutics presumes that “a text yields understanding only when what is said in the text begins to find expression in the interpreter's own language” (Gadamer, 2008, pp. 57, 209), i. e., the emergent meaning is co-created by the source of information and the interpreter. Allegorese is a medieval exegetical method used to deal with clarifying unclear loci – obscure passages (Augustin, 2009, p. 41; Jones, 1995, p. 79; Reuling, 2006, p. 82; Thiselton, 1992, p. 159) in sacred texts. It consisted in discovering their (the texts’) “inner voices via which individual linguistic parts found their totality” (Strauch, 2001, pp. 92-93) and “the thought was formed by the intellect as an image of reality” (Minor, 2006, p. 9). Therefore, decryption facilitates eliciting the message by explaining hidden information in a narrative.

The methodology of the article also relies upon the theory of intermediality and specifies it in the extracompositional aspect (see Section 2 above), for the material the author works with is the narrative *Nunc dimittis* realised within the original—transponent matrix, the original being the literary story, and the transponent is its screen version of the same name.

The analysis of *mise en scène* with reference to the chosen narrative is also suggested in the article and sustained by the works in narrative as well as cinema studies (see Section 2 above).

4. Results

Being the fulcrum of a certain episode, *mise en scène* is a mode of arranging a number of images that serve to imitate, model some informative, emotional, and aesthetic integrity that translates the idea to the addressee (Bellour, 2000, p. 25; Burch, 2011, pp. 48, 52). Therefore, the episode is made of all participants, their purposes, confronting statuses (weaker, stronger, etc.), mutual assessment, and environment at issue.

In a literary narrative (in fiction), all these elements get some linguistic expression, either detailed or not depending upon their significance; in a cinematic (film) narrative the elements are realised verbally (via the characters' speech or the narrator's voice) as well as visually.

All narrative types of *mise en scène* may split up into three categories:

1. The enclosed *mise en scène* keeps the participants inside up to its end, *ab ovo ad finem*, with them moving up to the next *mise en scène*.

2. The pass-through *mise en scène* links to one of the characters ushered into a *mise en scène* by other characters or appearing there by himself to disappear at the end of the *mise en scène*.

3. In the open *mise en scène*, the characters take turns in coming and going; they may either stay (but not all of them at the same time) or leave at the end of the scene.

The gothic story *Nunc dimittis* (Lee, 1986, pp. 309-329) belongs to a literary tradition associated with the supernatural and conditioned by the presence of some metaphysical evil (Snodgrass, 2005, p. 306). Together with its screen version of the same name (Mulcahy & Wexler, 1999), the story sets the main event (“confronting death” in one form or another) within the system of four episodes and three characters. All three are highly enigmatic and symbolic in names and nature.

Interpretations of their names contribute to understanding the event beyond the superficial content of each *mise en scène*. Besides, there are various explanations of death, even up to its treatment as some kind of life. For example, death may be discussed in a dialogue revealing that one of the characters knows about his near death (underlined below in both illustrative examples), the other asks whether he rejoices at it (boldfaced in both examples), and the former (in the screen version) even answers positively (*I am very glad. Yes, very glad*):

(1) **The original**

“You say you are tired. I know how it is. To be so tired, and unable to rest. It is a terrible thing.”

“But, Princess,” said the old man quietly, “it is more than this. I am dying.” (...)

“Dying? Can this be? You are sure?” (...)

“Yes, Princess.”

*“Oh (...) **are you glad?**”*

He seemed a little embarrassed. Finally he said:

“Forgive me, Princess, but I am very glad. Yes, very glad.” (Lee, 1986, p. 309).

The screen version

“You move so slowly tonight. You must be tired. I know how it is to be weary and unable to rest. Just a terrible thing.”

“It is more than that. I am dying.”

*“Oh, **are you glad?**” (Mulcahy & Wexler, 1999, 00:03:24 – 00:03:54).*

The measures of life and death are so obscure and fuzzy that fall within the principle of narrative antinomy typical of gothic narratives. It allows treating the same phenomenon or character as something else and different, while identifying something different – as the same in one context (Ihina, 2018b, pp. 289-290). Simultaneously, death is a physical end of being, gaining new qualities, casting off the old skin in imitating the amphibia, and getting several decades younger by taking somebody’s death upon one’s self.

In *Nunc dimittis* the event is based on specific circumstances that enable the encounter of two opposing forces – the known and the unknown, the latter mostly concerning the supernatural (Ihina, 2018a, p. 82). The character of the known side is a thief, murderer, and gigolo named Snake. The female vampire Darejan Draculas and her ranfield Vasyelu Gorin (Vassu) represent the unknown. Ranfield is a common noun, an eponym that originates from Stoker’s *Dracula* to denote a vampire’s mortal servant.

Ranfields possess inhuman physical strength, long lifespan (of several hundred years), and the power over insects and animals (see, for example, Sweeney & Almercyda, 1994).

All characters in *Nunc dimittis* cooperate to implement the initiation ritual that lies in initiating the new ranfield chosen by the present one and accepted subsequently by the vampire.

Darejan is not a typical vampire. She belongs to a vampiric clan whose representatives can live for centuries, wither away, and get all visual markers of the old age, but are capable of

rejuvenating if a mortal drinks their blood. Such a vampire is like a doctor who recuperates by healing. Besides, the mortal does not transmute into a vampire, but acquires useful superhuman abilities. By the beginning of the described event, Vassu has been serving Darejan for several centuries, but is already tired of life, ill, and has to find a substitute.

Death manifests itself in four episodes that constitute the event.

In the first one, Vassu meets Snake – the herald of his death, for if the vampire approves of a new ranfield, the old one is to die. For Snake, death in this episode is Vassu who can easily kill with his bare hands. In the second episode, Snake skates on thin ice in Darejan's house while being tested for service. In the third one, all characters have to make sure they are ready to face imminent changes: Vassu is to die, Snake – to be the indirect reason for it, Darejan – to accept Vassu's death and save Snake. In the fourth one, the ultimate physical death is in store for Vassu, a fatal wound and regeneration – for Snake, rejuvenation – for Darejan.

Thus, the *mise en scène* system organises characters in their interaction to translate the message of the main event into its episodes. Organisation and interaction depend upon the types of *mise en scène* (enclosed, pass-through, and open) where the characters act. The environment surrounding the characters inside each *mise en scène* also works for the message.

4.1. The enclosed *mise en scène*

Episode 1. Vassu meets Snake in the street.

Vassu figures as *the old man*, Snake – as *the old man's attacker*.

- (2) *The old man (...) stepped on and into an alleyway that ran between the high buildings. The steps followed him (...) Water trickled along the brickwork beside him, and the noise of the city was lost. Abruptly, a hand was on the back of his neck, a capable hand, warm, sure and vital, not harming him yet, almost the touch of a lover. "That's right, old man. (...) Let me have you wallet." – "Yes," he faltered (...) and slipped from the sure and merciless grip like water (...) flinging away – there was a whirl of movement. The old man's **attacker slammed against the wet grey wall and rolled down it. He lay on the rainy debris of the alley floor, and stared up, too surprised to look surprised.** (...) Even now, even dying, he was terrible in his strength (Lee, 1986, p. 312).*

The characters of the first episode are Snake (on the side of the known) and Vassu (on the unknown side). They stay up to the end of the scene and move on to the next one. Their confrontation is literal: Snake tries to rob Vassu (to take his wallet), and Vassu answers in the ranfield's manner of a stronger being. Snake's intention unveils by the description of his hand (underlined above).

The adjectives *capable*, *warm*, *sure*, and *vital* show that Snake is sure of himself (it must be not the first time he robs people), and his first remark addressed to Vassu (*That's right, old man. Let me have you wallet*) is expressed in a polite request. Vassu prefers to answer back by such an unexpected crushing blow that Snake cannot even be surprised. The pun *too surprised to look surprised* (boldfaced above) expresses the principle of narrative antinomy. The young man never thought of anything like that with reference to elderly people.

The power of the blow shows through its consequences (boldfaced above): Snake was *slammed against the wall and rolled down it into the rainy debris of the alley floor*. The verbs *slammed* and *rolled* may denote a sudden noise made by Vassu's stroke, still more out of place after Snake's quiet and polite quasi-request. However, it is not accidental that Snake *rolled down into the rainy debris of the alley floor*: the noun *floor* does not specify the floor per se (pavestone, asphalt, etc.), but identifies the position (see Section 2). Snake finds himself lower than Vassu, i.e., inferior to him. The noun *debris* and the verb *lie* in the past tense (*lay on the rainy debris*) show how much lower that position is. Besides, the debris is *rainy*, wet, and thus sticks better to Snake as debris of another kind. In contrast to him, Vassu looks like Saint George, the Dragon's Victor.

The names of both characters intensify the contrast.

1. *Snake* is, actually, a serpent. It crawls on / along the ground. The noun *snake* originates from the word *snaca* and denotes a creeping animal (Klein, 1966, p. 1464). In Modern English, *snake* may refer to ‘a malicious person’, ‘a secret enemy’, ‘a traitor’ (Thompson, 1993, p. 863).

The cultural symbolism of *snake* is diverse and multipolar, positive and negative. It is a symbol of immortality, regeneration, wisdom, blind passion, remedy, poison, protection, destruction, and the Tempter himself (Battistini, 2005, p. 156; Cooper, 1987, pp. 146-147). The snake’s qualities are mysteriousness, intuition, unexpectedness, perfidy, exquisiteness, guile, power, initiation source, rejuvenation, material and spiritual potential (Cooper, 1987, p. 147). The examples below demonstrate that Snake's internal power impressed and attracted Vassu. Finally, it determined his choice.

Vassu’s attitude to Snake makes the serpent's ambivalence evident and yet again exposes the principle of narrative antinomy at work. On the one hand, the old ranfield sees and accepts the internal power (some spiritual potential) of Snake; on the other hand, he shows his open disdain to him by expressing surprise that he can read (underlined below) and indicating that the young man cannot speak correctly (boldfaced below):

- (3) “Can you even read?” snapped Vasyelu (Lee, 1986, p. 321).
 “Her name is Darejan Draculas. (...) Another branch.” – “A vampire?” – “Do you believe in such things?” said the old man. “You should, living as you do, preying as you do.” – “I never,” said Snake, “pray.” – “**Prey,**” said the old man. “**Prey upon. You cannot even speak your own language.**” (Lee, 1986, p. 316).

In the screen version, the last example (its equivalent in the feature film) has a bit different interpretation: the ways of life lead by Snake and Darejan are recognised as similar (boldfaced below):

- (4) “Her name is Darejan Draculas. You recognise the name, I see. It is another branch of the family.” – “Is she a vampire?” – “**You lead similar lives preying on people in the night.**” (Mulcahy & Wexler, 1999, 00:12:07 – 00:12:28)

2. Vassu’s surname is *Gorin* that etymologically means “from the family of Gor”, where *Gor* is a derived name developed from *George* (Ganzhina, 2001, p. 135). *Vasyelu* must be a distorted variant of Basil, stemming from the Greek word βασιλεύς – a regal personality (Liddell & Scott, 1961, p. 309). Therefore, Vasyelu Gorin seems to be an aristocrat by spirit (boldfaced below), the noble descendant of George. Introducing himself to Snake, he gives his full name (underlined):

- (5) He had become **an aristocrat** and sounded it (...). “Get up. (...) Up. I will not hit you again.” (...). “Yes. And you could, couldn't you, granddad.”
 “My name,” said the old man, “is Vasyelu Gorin. I am the father to none.” (Lee, 1986, p. 313).

Only Darejan calls him by the short form *Vassu*. This one word turns a basileus into a servant, for this name (invented by the author of the story) may refer to the Latin form *vassus* (servant), and this form in its turn has a Celtic origin: *gwas* – a youth, servant (Welsh), *gewaz* – a servant, vassal (Breton), *fuss* (Irish) – a servant (Klein, 1966, p. 1966).

Once again, the principle of narrative antinomy allows contaminating an aristocrat and a servant, a dragon-fighter and dragon-bearer (Ophiuchus) in the same character. In the screen version, Snake has a gun and attacks Vassu aggressively by not only touching his neck from behind, but turning the latter to face him. He is more brutal than in the original and his speech is abusive (boldfaced below):

(6) “Give me your wallet”

“I have no wallet”.

“Don't lie to me, **asshole**, or I will hurt you.” (Mulcahy & Wexler, 1999, 00:08:36 – 00:08:55).

However, Vassu is not afraid. He throws the attacker on the heap of boxes, lets him get to his feet and even pick up the gun: “Get up. Is this yours? Take it” (00:09:17). Instead of the hand, the instrument of influence (the gun) in the feature film is more visible and impressive.

Vassu's plans for Snake cannot be clear to the young man at the beginning of their relations, so the old ranfield only promises to buy him food (underlined below in both examples) because he will need him (boldfaced). The pronoun *something* (in the literary original) and three simple sentences *You'll soon find out. Don't worry. You will be rewarded* (in the feature film) create a mysterious atmosphere.

(7) **The original**

“Get up. You attempted to rob me because you are poor, having no work and no wish for work. I will buy you food, now.”

“Why?” The young man continued to lie, as if at ease, on the ground.

“Because **I want something from you.**” (Lee, 1986, p. 313).

The screen version

“You look hungry. Come with me. I have a meal await.” – “A meal?” – “You do eat, don't you?” – “What do you want?” – “**You'll soon find out. Don't worry. You will be rewarded.**” (Mulcahy & Wexler, 1999, 00:08:00 – 00:10:10).

The characters in the *mise en scène* evaluate each other in view of their individual prospects, and their opinions open up in the internal monologues. The narrator, in his turn, also evaluates them (boldfaced): *Even now, even dying, he was terrible in his strength* (p. 313) – the word *terrible* shows the narrator's attitude to Vassu's powers. The old man wants to find, though intuitively, a reliable successor, and his search is based on a numinous talent for recognising potential ranfields on a hunch.

Some subjective impressions of such a hunch are described below (boldfaced):

(8) *In the small café where he had paused to sit and drink coffee, vague shapes came and went. Of no interest to him. No use to her. Throughout the morning, there had been nothing to alert him. **He would know. He would know, as he had known it of himself.** (...) He had known for a year before that he would serve her. (...) He had kneeled, and stammered something. **But she had simply looked at him quietly and said: “I know. You are welcome.”**” (Lee, 1986, p. 312).*

In the screen version, Vassu expresses his feelings in terms of *the anger in footsteps* (boldfaced) that remind him of his own story (underlined):

(9) *He followed me in the street. I thought **the anger in his footsteps** the same anger I felt when I ran down bleeding down that path those years ago* (Mulcahy & Wexler, 1999, 00:19:04 – 00:19:25).

Some unclear features ascribed to Snake as a potential worthy ranfield exemplify the contextual embodiment of another narrative principle of gothic stories – *diffused reference* – that makes a character, thing, or phenomenon ambivalent, obscure, and mysterious (Ihina, 2018b, pp. 290-292). Thus, recognising a new ranfield needs an ability to identify a phantasmal ‘aura’ around him that

signifies his near violent death (boldfaced below). The old ranfield recognises his successor by a metaphysical sign (*stigma, mark*).

The meaning of this mark is shown in the narrative through visual and olfactory “channels”, such as spotting the leopard-coloured eyes (in sparse print below), and feeling a peculiar scent (underlined).

- (10) *He had heard her name, and known he would eventually come to serve her. **The way in which he had known**, both for himself and for the young man called Snake, **had been in a presage of violent death**. All the while, searching through the city, there had been **no one with that stigma** upon him, that **mark**. Until, in the alley, the warm hand gripped his neck, until he looked into the leopard-coloured eyes. Then Vasyelu saw the mark, smelled the scent of it like singed bone (Lee, 1986, p. 326).*

Another mark concerns *something* that does not have a name but is evident at once, even while Snake is lying on the ground (underlined below).

- (11) *Swiftly, deliberately, the old man studied the young one. Something struck home instantly. Even sprawled, the adversary was **peculiarly graceful**, the **grace of enormous physical coordination**. The **touch of the hand**, also, **impervious and certain** – there was strength here, too. And now **the eyes**. Yes, **the eyes were steady, intelligent, and with a curious lambency, an innocence** (...) The young man grinned. The humour flitted through his eyes. In the dull light of the alley, **they were the colour of leopards** – not the eyes of leopards, but **their pelts** (Lee, 1986, p. 313).*

The portrait of the defeated *adversary* is made up of language units (boldfaced above) that help to see how a charming rogue transforms into a Byronic character – a witty, confident young predator having an inborn aristocratic skill to look calm and reputable in spite of the real way of life.

The adjectives *graceful, impervious, certain* (to describe Snake's behaviour), *steady, intelligent* (to describe Snake's eyes) as well as the nouns *lambency, innocence* (to describe Snake's gaze) are used to make an overall assessment. Snake's eyes compared to a leopard's skin (***the colour of leopards*** – not the eyes, but ***their pelts***) expose a predator (underlined below) that can disguise himself and, if necessary, change skins (boldfaced):

- (12) *He had learned how to be a prince, he was **a gigolo with a closet full of skins to put on**; now and then the speckled leopard eyes, searching, wary, would give him away (Lee, 1986, pp. 313-314).*

Vassu seems to read Snake's life from his face, and just a few verbs and nouns are needed to identify (boldfaced below) who and what (vampire, murderer) that cute swindler is and what he does in his life – steals and practises sexual vampirism.

- (13) *The old man looked at the young man called Snake, and knew that (...) here was one who had **stolen and whored, and stolen again** when the slack bodies slept, both male and female, exhausted by **the sexual vampirism he had practised on them**, drawing their misguided souls out through their pores as later he **would draw the notes from purse and pocket**. Yes, a **vampire**. Maybe a **murderer**, too (Lee, 1986, p. 313).*

Therefore, Vassu has found his substitute, and this choice makes it possible to extend the meaning of ranfield in gothic stories. A number of nouns and verbs used to denote it may be named as follows: *gigolo, murderer, vampire* (with the attribute *sexual*); *stolen, whored*, i.e. this is a

generalised individual with no morals. He can easily worm his way into somebody's confidence, for he has features regarded as positive in other contexts (*graceful, impervious, certain, intelligent*) but uses them for evil, rather than good purposes. Besides, a vampire's servant has a specific *stigma* felt by other ranfields and vampires.

The setting of the enclosed *mise en scène* of *Nunc dimittis* includes certain elements important for the event and getting their realisation in the narrative at the level of separate episodes.

The elements fall into three categories: phenomena (on the side of the known), noumena (on the side of the unknown), and pheno-noumena (combined elements) (Ihina, 2018b, pp. 223-232).

Phenomena:

- 1) *an alleyway that ran between the high buildings;*
- 2) *the rainy debris of the alley floor;*
- 3) *the wet grey wall;*
- 4) Snake's hand (*a hand was on the back of his neck, a capable hand, warm, sure and vital, not harming him yet, almost the touch of a lover*);

Noumena:

- 1) *a presage of violent death, stigma, mark;*
- 2) *the scent of singed bone;*
- 3) Vassu's strength (*he was terrible in his strength*).

Pheno-noumena – peculiar eyes (*they were the colour of leopards – not the eyes of leopards, but their pelts*) that have something (*something struck home instantly*) showing a ranfield's nature.

4.2. The pass-through *mise en scène*

Episode 2. Snake meets Darejan.

Vassu brings Snake to Darejan for assessment.

Snake makes the *mise en scène* a pass-through one, for it is he who comes and goes.

Vassu is a speechless observer (boldfaced below) and plays the role of a focaliser (see Section 2).

- (14) *The old man came into the room, placing his black-garbed body, **like a shadow**, by the door, which he left now standing wide; the old man watched Snake (Lee, 1986, p. 317); Seeing him from the back, Vasyelu was able to observe all the play (...) yet, not seeing the face, the eyes, was unsatisfactory; the old man shifted his position, **edged shadowlike** along the room's perimeter, until he had gained a better vantage (Ibid). The old man was only **a shadow in a corner** (Lee, 1986, p. 319).*

The name *Darejan* is of a Persian origin and alludes to the name of Rustaveli's character from *The knight in the panther's (also leopard's) skin*. The onym may be interpreted as *the soul of a pearl or a generous gift*. "The soul, living spirit" is the second part of the name (*jan*), and the first one (*gift*) means either something given, presented in great quantities (rain, milk), or denotes nacreous jewellery. Besides, the collective noun *jan* refers to mythological entities of Persian mythology: demons or representatives of preadamite races (Steingass, 2005, pp. 352, 506).

In view of the allusion to *The knight in the panther's skin*, the description of Snake's eyes – *the colour of leopards' pelts* (Lee, 1986, p. 313) – takes on a different connotation.

Interpreters rendered the original word *ვეპხო* (also known as the male name *Vepkho*) as a tiger, ounce, panther, and leopard. In search of his beloved woman Nestan-Darejan, the character named Tariel wears the skin of *vepkho*, for he thinks Darejan shares similar features with this feline animal (Stevenson, 1977, p. 27). In terms of gothic tradition, this kind of behaviour may be treated as an occult ritual practice of sympathetic magic (Ihina, 2018b, p. 234). When Snake casts off his skin at the end of the story, he comes to combine similarities: if Darejan is in person beside Tariel, so he does not need the skin anymore.

The yellow eyes are pheno-noumenal. Vassu recognised them as a sign of magical qualities – and Snake got an opportunity to find his real nature and his Darejan.

The family name *Draculas* is a direct allusion to Vlad Dracula – the ruler of Wallachia and the most famous literary vampire. The name *Dracula*, well known as the form of the Nominative case within the paradigm *Dracula – Dracul’s*, is, however, the form of Genitive. *Dracula* here means ‘of Dracul, Dracul’s’. Thus, the number of Draculs duplicates. *Dracul* stems from the nickname worn by the historical Dracula’s father and means ‘devil’ or ‘dragon’. There may be variants of the name: *Dracole, Draculya, Dracol, Draculea, Draculios, Draculia, Tracol*. In Modern Romanian, the noun *dracul* still means ‘devil’. Another interpretation is connected with “The Dragon’s Order” – a chivalric order for nobles organised in 1408 by the king of Hungary to fight the outside aggression of the Ottomans as well as to face the ruckus of unstable home affairs. In 1431, Dracul was knighted and appointed in charge to defend the borders of Transylvania. Besides this virtuous cause, the Order oppressed the powerless natives, and superstitious peasants perceived the dragon on the Order’s flags as a clear sign of the devil. As for the son of the Order’s head, he had two nicknames: *Tepes* ‘the impaler’ and *Dracula* ‘the devil’s or dragon’s son’ (Florescu & McNally, 1994, pp. 8-9; Welsh, 2007, pp. 166-167).

Darejan’s surname (*Draculas*) may be an anglicised Genitive form of *Dracula* (Dracula’s), i. e., not of the dragon-devil’s kin, but that of the Stoker’s character. The name alone makes Darejan unique. In this fiction world, though she belongs to the same family as the notorious literary vampire, the woman personifies a pearl oyster (*margaritifera*). A terrifying dragon (dracul) has a soul of a pearl and is capable of endowing anyone with a long life and inhuman powers. The ‘proselyte’ does not transform into an undead at that, but has to face enslaving, for a new ranfield is to work for a vampire until his own dying day. As soon as the old servant feels his coming death, he finds a young candidate to be further approved by the vampire. The ceremony of approval (admission) is symbolic for all involved. This is a solemn occasion and requires fine garments (boldfaced below) and jewellery (underlined).

(15) *She had been preparing herself. As she rose to her feet, he beheld **the red satin dress, the jewelled silver crucifix at her throat, the trickle of silver from her ears.** On the thin hands, the great rings throbbed their sable colours. <...> She was **magnificent**. Gaunt, elderly, her beauty lost, her heart dulled, yet **magnificent, wondrous** (Lee, 1986, p. 316).*

Vassu is stunned by his lady’s looks though she is aged and tired of life. He sees her as *magnificent* and *wondrous* (boldfaced and underlined above).

At first sight the initial meeting with a potential ranfield looks like a test that must reveal his nature. The choice (it has already been mentioned) is intuitive.

In this *mise en scène*, the dialogue between Darejan and Snake starts as a sort of business talk. Snake formulates Darejan’s plans the way he understands them – as *the bargain*.

Accordingly, he must make the client happy (boldfaced below) and get paid for it (underlined).

(16) “Good evening,” *the Vampire said to Snake. (...)*
 “There are so many valuable things here. What shall I take? What about the silver cross you’re wearing?” (...)
 “An heirloom. I am rather fond of it. I do not recommend you should try to take that.” (...)
 “**But I thought, if I did what you wanted, if I made you happy – I could have whatever I liked. Wasn’t that the bargain?**”
 “And how would you propose to make me happy?” (Lee, 1986, p. 317).

Vassu, the focaliser, is engulfed by mixed feelings of fascination and disgust (boldfaced below) as he recalls the touch of Snake’s hand in the alley. The adjectives *electric* and *sensitive* suggest his thinking of him as of a surgeon or an artist (underlined).

- (17) *Snake went close to her; he prowled about her, very slowly. **Disgusted, fascinated**, the old man watched him. Snake (...) slipped his left hand along her shoulder, sliding from the red satin to the dry skin of her throat. Vasyelu remembered the touch of the hand, electric, and so sensitive, the fingers of an artist or a surgeon (Lee, 1986, p. 318).*

In the screen version, the beginning is different. Vassu is not present while Darejan and Snake are talking, and Snake starts his part of the dialogue with commenting on Vassu in his absence (boldfaced below). Darejan tells about the conditions that made Vassu serve her – she saved his life (underlined), i. e., Vassu also had that ranfiled's mark, the aura of death. Besides, the beginning of the screen version has a direct question whether Snake wants to be a servant (in sparse print below) though Darejan and Snake treat the nouns *servant* and *service* differently in this mise en scène: Darejan – as the onus of her ranfield, Snake – as paid sex.

- (18) ***“Pretty weird old guy. Has he been with you long?”**
 “Very long. When he was your age, he was the same as you. A thief. I remember he was being chased on the village road close to death. The town's people would have torn him to pieces if they'd caught him, but I was waiting. And because I was waiting he did not die. Why do you laugh?”
 “I don't know anybody who has a servant. I didn't know they existed anymore.”
 “Could you be one? A servant.”
 “Yeah, sure. I mean tha's why I am here for, right? Service.” (Mulcahy & Wexler, 1999, 00:14:06 – 00:15:48).*

However, Darejan does not think of Snake in terms of his plans, so she remains serene (boldfaced below). These plans cannot make her happy (underlined). Still, Snake insists and even promises to let her drink his blood (boldfaced and underlined).

- (19) ***The Vampire never changed.** She said: “No. You will not make me happy, my child.”
 “Oh.” Snake said into her ear. “You can't be certain. If you like, if you really like, **I'll let you drink my blood.**” (Lee, 1986, p. 318).*

His permission is, of course, ridiculous, and Darejan decides to frighten him.

The next example demonstrates how she uses her power of voice. The focaliser (Vassu) compares it to *flame from finished coal*. The essence of this paranormal power does not have an exact name but is *something dormant yet intensely powerful*. Vassu cannot say what this something is, but he knows and feels that it is frightening (boldfaced below).

- (20) *The Vampire laughed. **It was frightening.** Something dormant yet intensely powerful seemed to come alive in her as she did so, like flame from finished coal (Lee, 1986, p. 318).*

The fear in this mise en scène expresses the opposition between the known and the unknown where the latter is the frightening part, and the former – the frightened one. The adjective *intrinsic* refers to both sides. Some kind of natural order is at issue here: Snake has to be afraid (boldfaced), Darejan has to frighten (underlined).

- (21) *The old man saw **fear** in the leopard-yellow eyes, **a fear as intrinsic to the being of Snake as to cause fear was intrinsic to the being of the Vampire** (Lee, 1986, p. 318).*

Then Darejan says what she thinks of Snake. He is a thief and murderer (underlined) with no sanity or fastidiousness (boldfaced), who thinks he will deceive *some senile hag*:

(22) “*What do you think I am,*” she said, “*some senile hag greedy to rub her scaly flesh against your smoothness; some hag you can, being without sanity or fastidiousness, (...) murder, tearing the gems from her fingers with your teeth? Am I that?* (Lee, 1986, p. 318).

In the screen version, she calls herself a perverted hag (boldfaced) and a senile witch (underlined), but demands to answer who he is (*Tell me who you are!*) if she is reduced to all these names. The effect of her voice is expressed by audio-visual means.

(23) *Who do you think I am? A **perverted hag** waiting to lick up your youth? That’s what you see – a senile witch waiting for the flesh between your thighs? What am I? Tell me who you are!* (Mulcahy & Wexler, 1999, 00:16:55 – 00:17:16).

Snake finally gets her real aim. The young man is thrown out of his impudence, for he sees with his own eyes that the world is more complicated than he thought. There are supernatural old men with iron fists (boldfaced) and women who burn, but are never burnt and are as dangerous as razor blades (underlined).

(24) *For an instant there was an air of panic about him. He was accustomed to the characteristics of the world. **Old men** creeping through rainy alleys **could not strike mighty blows with their iron hands.** Women were moths that burnt, but did not burn, tones of tinsel and pleading, not razor blades. Snake shuddered all over (...) darted about and bolted (...) The Vampire made no move. Like a marvellous waxwork she dominated the room, red and white and black (Lee, 1986, pp. 318-319).*

Darejan rules the situation. Vassu thinks she *dominates the room*.

Snake, in his turn, faces two oppositions in his mind: 1) *burnt moths* vs **women that burn**; 2) *tones of tinsel and pleading* vs **razor blades**. These oppositions shatter Snake’s world so that he shudders, panics (in sparse print above) and flees (in sparse underlined print above). He changes his opinion about the old woman. In the screen version, the fright and escape are expressed visually – by *reaction shots*, i.e. the frames demonstrating attitudes (Chatman, 1990, p. 134; Verstraten, 2009, pp. 51-53).

Thus, the participants involved in the *mise en scène* are Snake, Darejan, and Vassu. The latter is the focaliser who reveals the purposes and powers of the characters as well as their mutual assessment.

Snake’s purpose (financial profit) is clear from the very start and is verbalised as follows:

(25) “*There are so many valuable things here. What shall I take?*”
“*If I made you happy – I could have whatever I liked*” (Lee, 1986, p. 317).

Darejan sees a criminal in Snake, and her assessment shows through the act of deterrence realised as her magic voice. She knows that he will be frightened. The explanation of his fear reminds of a logical maxim: *to fear is as intrinsic to the being of Snake as to cause fear is intrinsic to the being of the Vampire*. The voice is described by expressive means and shows Snake’s change of attitude to Darejan:

- 1) *like flame from finished coal* – simile;
- 2) *women that burn* and *are razor blades* – metaphors;

3) *something dormant yet intensely powerful* – the indefinite pronoun *something* and the epithets *dormant* and *powerful* that intensify its indefiniteness and create the effect of mystery.

The mise en scène is based on the ritual of approval and demonstration of power.

After the demonstration, Snake is upset into panic (has the *air of panic*). The verbs proving his state denote the actions of a frightened person: *shuddered, darted about, bolted*.

Snake's timorous fuss (the air of panic) is opposed to Darejan's imperturbability (cool air): *The Vampire made no move. Like a marvellous waxwork she dominated the room.*

The setting of the mise en scène includes the following phenomena:

- 1) *the room*;
- 2) the focaliser's place (*by the door*);
- 3) *valuable things* in the room;
- 4) Darejan's dress and jewellery (*the red satin dress, silver from her ears, the great rings*), her skin and hair (*dry skin of her throat, black hair*);
- 5) Snake's fingers (*fingers of an artist or a surgeon*);
- 6) an allusion to blood that infuriated Darejan (*I will let you drink my blood*).

Besides, there is a thing mentioned in both versions that bears a specific symbolic importance – *the jewelled silver crucifix at Darejan's throat*. Snake sets his eye on it almost at once and is insolent enough to ask for it as for a welcome gift: *What shall I take? What about the silver cross you're wearing?* (Lee, 1986, p. 317). In the screen version, Darejan seems to tease him with the cross:

(26) ***Do you want it?*** – *Yes, sure.* – ***You can't have it*** (Mulcahy & Wexler, 1999, 00:15:55 – 00:16:00).

On the one hand, the crucifix is a phenomenon because it is made of silver (a natural metal) and is a Christian symbol (refers to human culture). On the other hand, a vampire wears it.

According to the gothic literary canon, the effect of silver on vampires is unsure, though they are not as sensitive to it as werewolves, but the Christian crucifix destroys vampires physically (Curran, 2006, pp. 42, 124). Still, Darejan wears and values it: *“An heirloom. I am rather fond of it. I do not recommend you should try to take that”* (Lee, 1986, p. 317). Therefore, it is a special crucifix with noumenal qualities, which cannot harm this particular vampire. The object called *silver crucifix* or *silver cross* is a pheno-noumenon. The reason why Darejan values her *heirloom* is left behind the scene though there is a hint in the original.

(27) *“Do you recollect,” said the Vampire, “you asked me about the crucifix.”*
“I do recollect. It seemed odd to me, then. I did not understand, of course.”
*“And you. **How would you have it, after...**” She waited, “**After you leave me.**” (Lee, 1986, p. 319).*

Vassu used to wonder about the crucifix at first (underlined above), but when he is near death, he does not wonder anymore. Darejan is curious how he would have ‘*it*’ after he ‘*leaves*’ her. The ‘*it*’ must refer to Vassu's physical death euphemistically substituted by *after you leave me*. They both do not have doubts as for ‘*having it after*’, i.e. discuss life after death like Christians, and the crucifix is a conventional sign of resurrection and immortality for them. For Darejan who regenerates and rejuvenates by saving the mortals, the cross seems to stand for her personal life goal.

4.3. The open mise en scène

Episode 3. Snake and Darejan meet for the second time (no equivalent in the screen version).

In the open mise en scène, the characters appear in order and have an opportunity to leave it. In the third episode Snake (boldfaced below) is the first to appear. Then Darejan comes in (underlined). Vassu is the focaliser again.

(28) *Next day, a little before three in the afternoon, **Snake returned**. (...) Snake sat down, leaning back relaxedly in the chair. He was not relaxed, the old man knew (...) When the Vampire entered the room, Snake, practised, a gigolo, came to his feet (Lee, 1986, p. 321).*

Darejan waited for Snake A decorative rose with a costly pearl (underlined), which is a symbol of a generous soul, and a new dress (boldfaced) make it clear that she prepared for the meeting.

(29) *She wore **a bone-white frock** that had been sent from Paris last year. **She had never worn it before**. Pinned at the neck was a black velvet rose with a single drop of dew shivering on a single petal: a pearl from the crown jewels of a czar (Ibid.).*

Vassu serves at table silently. Darejan is a vampire but it is evident from the next example that she has human habits: eats human food (boldfaced), drinks wine and coffee, smokes (underlined).

(30) *Vasyelu Gorin (...) returned later with the decanters and glasses. **The cold supper** had been laid out by people from the city who handled such things, **pâté and lobster and chicken**. (...) He decanted the wines. He arranged the silver coffee service, the boxes of different cigarettes (Ibid.).*

During the dinner, the cosy house (underlined below) is opposed to the cold night (boldfaced). It is so warm in the house that a moth wakes up.

(31) ***The winter night had settled by then against the house, the wind blew stonily, and, roused by the brilliantly lighted rooms, a moth was dashing itself between the candles and the coloured fruits. The old man caught it in a crystal goblet, took it away, let it go into the darkness** (Ibid.).*

Darejan is the first to leave the mise en scène, *in the last half hour before dawn*. Vassu notices internal transformation in her, which is indicative of psychological rejuvenation and is expressed by the nouns *sheen, glare, newness* and the verbal noun *a refinding* (boldfaced below) as well as the adjectives (underlined).

(32) *In the last half hour before dawn, she came quietly from the salon, and up the stair. The old man knew she had seen him as he waited in the shadows. That she did not look at him or call to him was her attempt to spare him this sudden **sheen** that was upon her, its direct and pitiless glare. (...) Her eyes were young, full of a primal refinding, full of utter newness (Ibid.).*

In five hours, Snake also disappears (underlined). He takes the cigarettes but does not steal anything (boldfaced), which is also a mark of some psychological change.

(33) *In the salon, Snake slept (...) Five hours later, Snake was noiselessly gone. He had taken all the cigarettes, **but nothing else** (Lee, 1986, p. 322).*

To sum up the scene, the participants are Snake, Darejan and Vassu as the focaliser. The purposes of Snake and Darejan merge into knowing each other better to consider and admit the mutual potential in the “lady—servant” relations. Darejan seems to be a liberal lady who shares a table with the future ranfield though the dinner may also be a part of the ritual started in the previous scene.

The phenomena of this *mise en scène* are:

- 1) the chair where Snake *sat, leaning back relaxedly; he was not relaxed* (Lee, 1986, p. 321);
- 2) Darejan’s outfit (*a bone-white frock, a black velvet rose with a pearl from the crown jewels*);
- 3) *the cold supper – pâté, lobster and chicken, the wines, coffee, and the boxes of cigarettes.*

The pheno-noumen is the moth. Vassu *caught it in a crystal goblet, and let it go into the darkness*. The moth is a symbol of his near death (for further details, see the analysis of the last *mise en scène*).

Episode 4. Regeneration.

In the original, the episode is based on Vassu’s internal reflection accompanying the main action that concentrates around saving Snake. The *mise en scène* is of a special interest for understanding the symbolism of the story, for Vassu perceives it via phenomena and noumena that make up a generalised picture of all the participants in the successive process of their transformation.

The characters appear in turn again. First, Vassu finds the wounded Snake. He is right about the aura of death about him: for obscure reasons (boldfaced below), he was badly wounded (underlined):

- (34) *“Knifed me,” said Snake. “Crawled all this way. (...) **I don’t know** (...) **who sent them. Plenty would like to...** How bad is it? I didn’t think it was so bad”* (Lee, 1986, p. 325).

Holding the young man (Lee, 1986, p. 325), Vassu takes Snake to the hall where Darejan meets them on the lowest stair (underlined).

- (35) *As Vasyelu entered the hall, the Vampire was already on the lowest stair* (Lee, 1986, p. 326).

He refuses to watch the rest of the ritual as it is too personal (especially if another man (boldfaced) is involved), and Darejan lets him go (underlined).

- (36) *“Wait.” she said. – “No, Princess. **This is a private thing.** Between the two of you, as once it was between us. I do not want to see it, Princess. **I do not want to see it with another.**” She looked at him, for a moment like a child, sorry to have distressed him, unwilling to give in. Then she nodded. “Go then, my dear.”” (Lee, 1986, p. 326)*

Vassu leaves the *mise en scène*, but seems to hear how the ritual goes on (boldfaced below) since he was also a part of it several centuries ago.

Her blood cured all his wounds, and the death dropped from him (underlined):

- (37) *He went away at once. So he did not witness it as she left the stair, and knelt beside Snake on the Turkish carpet newly coloured with blood. Yet, **it seemed to him he heard** (...) **the whisper of the tiny dagger parting her flesh** (...) She had given him her blood. (...) Unique elixir, it had saved him. All wounds had healed. Death had dropped from him like a torn skin, and everything he had been* (Lee, 1986, pp. 326-327).

Darejan is reborn (boldfaced below) again, and Vassu walks into the dark (underlined) *tenderly* and *without misgiving*, just the way he loves his lady.

Walking into the dark is the metaphor of his death.

- (38) *Everything had come back to her. She **was reborn**. (...) The old man (...) began to climb the stairs. (...) At the head of the stair, beyond the lamp, the dark was gentle (...) Vasyelu walked forward into the dark without misgiving, tenderly. How he had loved her (Lee, 1986, pp. 327-328).*

The functions of all the participants in the *mise en scène* reveal through the unity of phenomena and noumena. The phenomena are: *the symbol of cutting all the old things off* – the knife used to wound Snake and the small dagger used to cut Darejan's veins; the lowest stair Darejan stepped from to help Snake (*the symbol of the lady's mercy*). The noumena are: Darejan's blood (*blood, unique elixir*); the *unwanted* and unrealised Snake's *death* (metaphorised as the dead skin – *death dropped from him like a torn skin*), and the *desired death* on the part of Vassu (metaphorised as *the gentle dark*).

All three characters have the same aim to transform through death.

The name of the story – *Nunc dimittis* – also reveals the message of the last *mise en scène*, which alludes to *Sanctum Jesu Christi Evangelium secundum Lucam*, Chapter 2: 29-30: *Nunc dimittis servum tuum, Domine, secundum verbum tuum in pace, quia viderunt oculi mei salutare tuum* (p. 119). The English translation of this verse from *The Gospel according to St. Luke* (the equivalent *nunc dimittis* is underlined below) reads as follows: *Lord, now lettest Thou Thy servant depart in peace, according to Thy word; for mine eyes have seen Thine salvation* (p. 74).

Vassu's physical death is an act of generous absolution, the master's mercy on the part of Darejan who is now saved and reborn, and Vassu sees it with his own eyes (*Everything had come back to her. She **was reborn***). He lets Snake take on his (Vassu's) life and thus sets Darejan free.

The described *mise en scène* is much shorter in the screen version. The symbolism of the original is partially lost, for Vassu brings Snake to Darejan's bedroom where she kisses the old man and lets him go. Her dialogue with the wounded Snake lasts for only forty five seconds (Mulcahy & Wexler, 1999, 00:24:14 – 00:24:59), and she uses them to show the customs of the Draculas' branch (boldfaced below).

- (39) *"You are strong, Snake."
"I don't feel strong."
"No-no, you are. Vassu told you that the Draculas' name was another brunch of the family. **Our customs are different too. You shall see it**" (Mulcahy & Wexler, 1999, 00:24:14 – 00:24:42).*

The demonstration visualises *the whisper of the tiny dagger parting her flesh* described in the original. She cuts her throat, lets Snake drink her blood (boldfaced below), and comments on the future results (underlined):

- (40) ***Come, drink. Drink**, all your wounds will be healed. Death will drop from you like a toad's skin (Mulcahy & Wexler, 1999, 00:24:46 – 00:24:59).*

Death is metaphorized as taking off not the snake's skin (though it may seem logical as the name of the character is Snake), but the *toad's skin*. In the screen version, another symbolic layer is created with reference to *The toad prince; or iron Henry* by the Brothers Grimm. In this fairy tale, the prince returns into the human form from the toad's one and is accepted by the princess as a claimant

to her hand. According to the classification of folklore plots, the synopsis of the tale is as follows (Aarne & Thompson, 1961, pp. 149-150):

- A careless princess promises herself to a toad.
- The aspirant toad reminds of the promise by appearing first at the door of the house where the princess lives, then at her table, and, finally, asks to take it to bed.
- The toad turns into a lovely prince.

The conditions of transformation are:

- A. The toad must be taken to sleep in the royal bed.
- B. The princess should kiss the toad.
- C. The toad's head should be cut off.
- D. The toad must be thrown against the wall.
- E. The toad's skin is to be burnt down.

The ritual followed by Snake in his visits to Darejan's house corresponds to the above-mentioned synopsis and conditions. The initiation of a ranfield presumes that an ugly toad should become the prince. Snake comes to Darejan's door together with Vassu; Darejan has a dinner with him and converts him in her bedroom into the new ranfield. Thereupon he throws off his own death and former life of a criminal.

The toad's skin in *Nunc dimittis* symbolises the nature of Snake before meeting Vassu. He is a gigolo, thief, robber, and murderer. **The human form** enfolds the knowledge and manners that Darejan shared with Vassu and is going to share with Snake. An educated personality is described as the one who speaks five languages and reads three others (boldfaced below), has discovered music, art, and astronomy (underlined), knows and understands what *profundity* and *mercy* stand for (in sparse print).

- (41) *She had taught Vasyelu Gorin **how to speak five languages, and how to read three others.** She had allowed him to discover music, and art, history and the stars; profundity, mercy (Lee, 1986, p. 322).*

Vassu takes on himself the physical part of making the prince out of Snake, for he throws the young man against the wall in the first *mise en scène*: *the old man's attacker **slammed against the wet grey wall and rolled down it.*** The symbolic beheading (the knife-wound that could lead to death under other circumstances) is accomplished by unnamed killers. The toad's skin starts being burnt from the very first meeting with Darejan when she is categorised as a *woman that burns*.

In the screen version, two remaining conditions are visualised: the kiss and the invitation to bed.

A servant sharing bed and table with his lady seems to be the contradictory role of a ranfield.

A minute after Snake throws off the toad's skin (Mulcahy & Wexler, 1999, 00:24:59), Vassu is shown dying in the screen version (Mulcahy & Wexler, 1999, 00:25:59). His soul flies away as soon as Snake lives through all the initiation stages.

If Snake is the toad, Vassu is the servant named Henry from the same tale. The connection between the toad and the servant is metaphorised as the iron chains (Mieder, 2016, p. 386): Henry is so depressed by the miserable toad's life of his prince that he decides to enchain his heart and to suffer. As soon as the princess removes the spell, the chains break, and the servant's heart gets free.

The screen version (in contrast to the original) also shows what happens after Vassu's death. In the last *mise en scène* (missing in the original), Snake, dressed as the new ranfield, brings a silver goblet of something to Darejan, and she stands up from her clavichord to take it.

4.4. Emulating the initiation ritual in different types of *mise en scène*

Initiation is based on several **mystery factors** (factors of mystery) realised in the story as characters or objects. Even a single separate word may be a linguistic units that concentrates the meaning of the whole *mise en scène*.

The mystery factors correlate with types of *mise en scène* and depend on their features.

The dispersion-factor relates to the enclosed mise en scène. *The focus-factor* concerns the pass-through one. *The mobile factor* underlies the open mise en scène.

In the enclosed mise en scène the number of characters does not change; therefore, the meaning is distributed among all of them. In the pass-through one, there is the main mysterious character (or some related object). Like through a tunnel, this character (object) moves through the mise en scène of this type. In the open mise en scène, all characters (objects) are equal in their relation to mystery.

In the enclosed mise en scène of *Nunc dimittis* Vassu and Snake act. Some mysterious facets of their images have already been dwelt upon above, but the mystery factor expressed verbally refers to deeper symbolic layers of the analysed narrative.

Snake is a potential ranfield, for he has necessary qualities (the mark); however, he is just a criminal when he meets Vassu. Thus, his positive features are anabiotic and perceptible only to those versed in the specific matters. Snake's image in its integrity (with the superficial *serpent*-layer and the internal mystery in embryo) is a symbol of *the Orphic egg*, or the egg wrapped by a snake. In the rituals connected with worshipping Orpheus, the egg represents the soul in its preinitiated stage before the shell cracks. The snake is the spirit of creation and mystery (Hall, 2010: xxxiv, p. 131-132).

Snake's life splits into two parts – before and after meeting Vassu. The mystery of the Orphic soul in Snake's case has a linguistic expression in the pun *prey* – *pray*, first noticed by Vassu.

(42) “A vampire?” “Do you believe in such things? (...) You should, living (...) **preying** as you do.” “I never,” said Snake, “**pray**.”

“**Prey**,” said the old man (Lee, 1986, p. 316).

Prey – hunt, rob, extort, sponge on somebody, torment; *pray* – ask for mercy, beseech, appeal to God (Stevenson, 2010, p. 1408; Thompson, 1993, pp. 708, 700). The vampire's mercy is interpreted (see ut supra) according to St. Luke's, and the vampire is thus a deity, godlike being whose salvation and rebirth constitute the ranfield's life purpose. Before meeting Vassu (and Darejan), Snake preyed; after it he will worship the female idol and pray for her mercy. In the screen version, the meaning of *prey* concerns Darejan in her young years. Vassu draws Snake's attention to some sympathetic magic between the young man and Darejan, to their similar ways of living (underlined): “You lead similar lives **preying** on people in the night.” (Mulcahy & Wexler, 1999, 00:12:25).

Vassu's role in the ritual directly associates with breaking the Orphic egg and starting the main transformation. This act is his last mission – to wake up Snake's soul, make him stand up, stop crawling, and accept his destiny. The essence of this mission concentrates in “the categorical imperative” – “*Get up. Up.*” (Lee, 1986, p. 313) in the original and “*Get up.*” (Mulcahy & Wexler, 1999: 00:09:17) in the film.

In *the pass-through* mise en scène, the main character is Snake. Vassu brings him to Darejan and observes his panic escape. Snake came to prey, not pray, and the reason for his disappointed hopes made him profoundly scared. From ‘prey’ to ‘pray’ there is a way of a proselyte. To choose it means to admit that Darejan is not the one preyed for, but the one preying. She can execute as well pardon.

Snake used to identify himself with fire and thought *women were moths that burnt* and could only pray for his mercy though their entreaties were *tones of tinsel and pleading*. However, in the opposition with Darejan he found himself a moth flying to a dangerous flame. He is the rustling tinsel, and he asks for mercy in front of *the sacred initiation flame* (Hall, 2010, p. 87).

The metaphor of rustling becomes Snake's leitmotif and ascribes a percussion tone to the mise en scène. The sound suggested by rustling tinsel reminds of a moth beating its winglets against an obstacle.

The way of denoting deceived women becomes the way of denoting him personally: *a moth that is burnt, tones of tinsel and pleading*.

Darejan is opposed to Snake directly in the screen version: *What am I? Tell me who you are!* (Mulcahy & Wexler, 1999, 00:17:15 – 00:17:16), i.e. who are you compared to me?

Darejan **flames up** from finished coal and **burns** others, Snake is a **moth burnt**.

In the screen version, special effects with fire are employed: Darejan burns candles with a wave of her hand (Mulcahy & Wexler, 1999, 00:14:11) and blazes up in front of Snake (Mulcahy & Wexler, 1999, 00:17:14 – 00:17:21). These are the evident cases of formal imitation (see Section 2).

In the open *mise en scène*, the moth becomes the image (of soul) uniting Snake and Vassu. Still, the focal character is Vassu who dies at the end of the scene.

The symbol of the moth is as ancient and complicated as that of the snake. It is not visible in the dark and may refer to secret knowledge; it may also stand for a death messenger (Hall, 2010, p. 221), a human soul in search of the truth (Bettini, 1991, p. 203; Jung, 1976, p. 109; Kritsky & Cherry, 2000, p. 19), self-destruction and rebirth. On the one hand, it is a prototype of a petty creature flying to the fire through a short miserable life to burn in it, on the other hand, a purified and renewed soul that got free from vain thoughts and passions as if from a chrysalis (Bodenheimer, 1960, p. 6).

The freedom of this kind is discarnation, throwing off the outer husk. It unites the moth, the snake, and the toad as symbols of transformation (Taylor, 1998, pp. 58-60).

The mobile factor verbally concentrating Vassu's mystery reveals in two simple sentences:

1. *It would be good to rest* (Lee, 1986, p. 321) in the last but one *mise en scène*.
2. *Go then, my dear* (Lee, 1986, p. 326) in the last one.

The conditional mood – *It would be good to rest* – is used to oppose the indicative mood and the current Vassu's life; it is an alternative that has not happened yet but is to happen, for the toad is already at the table. In the next example, the boldfaced sentence differs grammatically from other sentences used in the past tense of the indicative mood. It may seem a coincidence, for representing something imagined and non-existent requires the conditional mood. However, when Vassu also *imagines* how the moth fights against the wind and falls dead (underlined below), the conditional mood is not used:

- (43) *The winter night had settled by then against the house, the wind blew stonily, and, roused by the brilliantly lighted rooms, a moth was dashing itself between the candles and the coloured fruits. The old man caught it in a crystal goblet, took it away, let it go into the darkness. For a hundred years and more, he had never killed anything (...) Vasyelu Gorin imagined the frail moth beating its wings against the huge wings of the wind, falling spent to the ground. **It would be good to rest** (Lee, 1986, p. 321).*

He thinks about the living moth in the indicative mood. This reality has happened. The old man let the moth out of the window to die in the wind. It cannot be otherwise, and the moth will not live in *the winter night*. Still, the sentence in the conditional mood expresses something else: he is thinking of himself; the fate of this moth is the same that is going to happen to him. The moth is the herald of his death and the symbol of his soul.

A strong wind also metaphorises the forces drawing the moth of a human soul to the land of the dead (Bettini, 1991, p. 206). In the screen version, the moth appears at the very beginning (Mulcahy & Wexler, 1999, 00:02:13 – 00:02:24) announcing the end at the third minute. The first frames of the feature film visualise the last sentences of the literary original:

- (44) *Vasyelu walked forward into the dark without misgiving, tenderly. How he had loved her* (Lee, 1986, p. 328).

Vassu went into the dark of death as quietly as the moth – into the dark of the cold night.

The sentence in the imperative mood (*Go then, my dear*) concerns Vassu as well and corresponds to the name of the story (*Nunc dimittis – now lettest Thou Thy servant depart in peace*).

These words pronounced by Darejan are a part of the ritual and a verbal permission to resign the ranfield's commission with the only possible end for the old ranfield – death. In the screen version, Vassu is shown dead by the temps mort technique (see Section 2) in a minute after the permission.

To sum it up, all four factors concentrate the event of the whole story and have distinct verbal expressions:

1. Snake sees his real role (*prey – pray*) when he meets Vassu (*Get up*).
2. Darejan demonstrates what Snake is (*a burnt moth, tones of tinsel and pleading*) when they meet for the first time.
3. Vassu feels his near death (*It would be good to rest*) when Darejan and Snake meet for the second time.
4. Vassu is set free by Darejan and has a permission to die (*Go then, my dear*) when Snake appears in the house for the third time.

5. Discussion

In accord with the previous theoretical research outlined in Section 2, *Nunc dimittis* (the narrative under analysis) proves to be a case of extracompositional intermediality (Wolf, 2002, pp. 18-21), remediation (Bolter & Grusin, 1999), transmodalization (Genette, 1997), or intersemiotic transposition (Englund, 2010; Rajewski; Clüver), all the terms relating to shared media, or else medial territories. The primary medium is that of the source work – the original. The word *transponent* suggests the *trans-* aspect of the emergent work (its being reinterpreted in other media), and the *-ponent* one that may stand for *exponent* (something set out), *opponent* (something adverse) and *component* (something of a larger whole) with the enclosed *ponere* ('put, place') element in the meanings (Klein, 1966, pp. 325, 564, 1088).

The work as an exponent represents the original in a new medium; the work as the opponent sets itself versus the original. As a component, it indicates that the derived work is a part of the matrix.

The event recounted in *Nunc dimittis* is preserved in both original and cinematic versions, so the story represents an instance of authentic retranslation with minor changes, insignificant for the message.

The term *retranslation* contributes to classifying ways of story-transfers among media and makes each of the transponents more individual.

The *translation* element also has a metaphoric clue *medium is a language* and thus presupposes additional semiotic load pertaining to a possible target language.

On the intracompositional level of intermediality theory, the present article adds to the study of explicit and implicit intermedial reference by employing decryption to reveal recognisable surface meanings and possible contextual depth of each systemic or individual allusion.

The study of *mise en scène* is developed by a narrative-relevant classification that organises not only the frame space, characters' positioning, props, location, or viewpoint, but also regulates the focus on characters and correlates this focus with verbal mystery factors.

6. Conclusion

In the article, narrative organization of the event is considered through the system of different types of *mise en scène* in the gothic story *Nunc dimittis*, the latter also adapted under the same name on screen.

The main event of the story lies in the known antagonising the unknown in four episodes throughout the whole narrative. A young daring criminal represents the known; a generous female vampire and her servant are on the part of the unknown. With the event in both versions being

essentially unaltered, the literary and filmic narratives make up an intermedial matrix based on the authentic retranslation. The literary one is the original, i.e. the source work, and the screen version is its transponent, i.e., the product of intermedial, or extracompositional reinterpretation.

The term *mise en scène*, borrowed from film and theatre studies, helps allowing for all elements that contribute to the main event in each episode. An episode is thus a meaningful part of the event as a system. *Mise en scène* arranges the characters in episodes and reveals the functions of significant objects (phenomena, noumena and their combinations).

The characters act in enclosed, pass-through, and open types of *mise en scène*. The enclosed *mise en scène* restricts the initial and final number of characters, the open *mise en scène*, in contrast to it, has no restriction, and the pass-through *mise en scène* focuses upon one of the characters. All these types correlate with factors of mystery actuated in the story as characters or objects. A single word that indicates such a factor may express the meaning of the whole *mise en scène*. The dispersion-factor relates to the enclosed *mise en scène*, the focus-factor concerns the pass-through one, the mobile factor refers to the open type. All factors are verbalised in accord with those characters that act in each *mise en scène*, as well as with visual images accompanying them on screen. Slight differences between the original and its transponent refer to the symbolic treatment of the names of characters and their actions, which deepen the original message.

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CONSTRUCTING NEGATIVE EMOTIONS IN CINEMATIC DISCOURSE: A COGNITIVE-PRAGMATIC PERSPECTIVE

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Tetiana Krysanova. Constructing negative emotions in cinematic discourse: a cognitive-pragmatic perspective.

This article reveals cognitive-pragmatic properties of constructing negative emotions in English feature cinematic discourse. This research is underpinned by semiotic theories, linguistic theory of emotions, discourse studies, cognitive linguistics, the theories of conceptual integration and joint attention, which stipulate an integrative approach to the multisemiosis of negative emotive meanings by verbal, non-verbal, and cinematographic semiotic resources. This research stresses the poly-coded and multimodal nature of cinematic discourse, where a combination of visual and acoustic modes changes dynamically in the film time and space. Adopting an interactional-dynamic perspective on emotive meaning making in film, I claim that negative emotions in cinematic discourse are emergent multimodal dynamic constructs resulting from the online interaction of verbal, non-verbal, and cinematic resources, which takes place at primary and secondary stages of film making. The primary semiosis of negative emotive meaning occurs in the screenplay, which is an integral part of cinematic discourse and presents a film cognitive model. The secondary semiosis takes place in the film diegesis through a combination of verbal, non-verbal and cinematographic means specific for a particular negative emotion. In feature cinematic discourse, I distinguish eight combination patterns of multimodal semiotic resources depending on a set of criteria: quantitative *vs* qualitative or synchronous *vs* sequential configuration patterns. The collective author's intention and film genres influence the choice of cinematic techniques and their configuration patterns.

Key words: cinematic discourse, cognitive-pragmatic analysis, construct, meaning, multimodality, multisemiosis, negative emotion, semiotic resource.

Т. А. Крисанова. Конструювання негативних емоцій в кінодискурсі: когнітивно-прагматичний підхід.

Стаття розкриває когнітивно-прагматичні властивості конструювання негативних емоцій в англійському художньому кінодискурсі. Це дослідження базується на семіотичних теоріях, лінгвістичній теорії емоцій, дослідженнях дискурсу, когнітивній лінгвістиці, теоріях концептуальної інтеграції та спільної уваги, що передбачають інтегративний підхід до мультисеміозису негативних емоційних значень засобами вербальних, невербальних та кінематографічних семіотичних ресурсів. Це дослідження підкреслює полікодовий та мультимодальний характер кінематографічного дискурсу, де поєднання візуального та акустичного модусів динамічно змінюється у часі та просторі фільму. Застосування інтерактивно-динамічного підходу до створення емоційного смислу у фільмі дає підстави стверджувати, що негативні емоції в кінематографічному дискурсі – це емергентні мультимодальні динамічні конструкти, що виникають внаслідок онлайн взаємодії вербальних, невербальних та кінематографічних ресурсів, що відбувається на первинному та вторинному етапах фільмування. Первинний семіозис негативних емоційних значень відбувається у кіносценарії, який є невід'ємною частиною кінематографічного дискурсу і слугує когнітивною моделлю фільму. Вторинний семіозис протікає у дієзисі фільму через поєднання вербальних, невербальних та кінематографічних засобів, специфічних для конкретних негативних емоцій. У дискурсі художнього фільму виділено вісім моделей комбінування мультимодальних семіотичних ресурсів залежно від набору критеріїв: кількісних *vs* якісних, або синхронних *vs* послідовних конфігураційних схем. На вибір семіотичних ресурсів та схем їх поєднання впливають намір колективного автора та жанрова приналежність фільму.

Ключові слова: значення, кінодискурс, когнітивно-прагматичний аналіз, конструкт, мультисеміозис, мультимодальність, негативна емоція, семіотичний ресурс.

Т. А. Крысанова. Конструирование негативных эмоций в кинодискурсе: когнитивно-прагматический подход.

Статья раскрывает когнитивно-прагматические свойства конструирования негативных эмоций в английском художественном кинодискурсе. Исследование базируется на семиотических теориях, лингвистической теории эмоций, исследованиях дискурса, когнитивной лингвистике, теориях концептуальной

интеграции и совместного внимания, предусматривающих интегративный подход к мультисемиозису негативных эмоциональных значений помощью вербальных, невербальных и кинематографических семиотических ресурсов. Исследование подчеркивает поликодовый и мультимодальный характер кинематографического дискурса, где сочетание визуального и акустического модусов динамично меняется во времени и пространстве фильма. Применение интерактивно-динамического подхода к созданию эмоционального смысла в фильме позволяет утверждать, что негативные эмоции в кинематографическом дискурсе – это эмерджентные мультимодальные динамические конструкты, возникающие вследствие онлайн взаимодействия вербальных, невербальных и кинематографических ресурсов, что происходит на первичном и вторичном этапах создания фильма. Первичный семиозис негативных эмоциональных смыслов происходит в киносценарии, который является неотъемлемой частью кинематографического дискурса и служит когнитивной моделью фильма. Вторичный семиозис имеет место в диегезисе фильма через сочетание вербальных, невербальных и кинематографических средств, специфичных для конкретных негативных эмоций. В дискурсе художественного фильма выделены восемь моделей комбинирования мультимодальных семиотических ресурсов в зависимости от набора критериев: количественных vs качественных или синхронных vs последовательных конфигурационных схем. Выбор семиотических ресурсов и схем их комбинирования определяется интенцией коллективного автора и жанровой принадлежностью фильма.

Ключевые слова: значение, кинодискурс, когнитивно-прагматичный анализ, конструкт, мультисемиозис, мультимодальность, негативна эмоция, семиотический ресурс.

1. Introduction

The issue of emotions and emotionality are increasingly drawing the researchers' attention in various fields of science in traditional and innovative perspectives: in terms of lexicology, syntax, semantics, traditional pragmatics, cognitive linguistics, psychology, psycholinguistics, culture studies, etc. (Argaman, 2010; Carrol, 1999; Damasio, 1994; Frijda, 1986; Gaut, 1999; Saarni, 2003; Tan, 1999; Mjagkova, 1990; Jekman, 2010; Shahovskij, 2010). However, the problem of emotion making in cinematic multimodal discourse requires the involvement of different approaches to explain the interaction of verbal, non-verbal, and cinematographic semiotic resources.

The neurobiological, psychological, cognitive, verbal, cultural, and social aspects of the human emotional sphere are of exclusive importance for the communication process. Scholars define emotions as complex psychological states that are “your brain’s creation of what your bodily sensations mean, in relation to what is going on around you in the world” (Barrett, 2017, p. 30); a combination of the mental evaluative process with dispositional responses to that process resulting in an emotional body state (Damasio, 1994, p. 139). Humans have an innate ability to conceptualize emotions, and in this respect cognition serves as an intermediate between language and emotion (Barret, 2017; Foolen, 2012). In this paper, emotions are understood as psycho-physiological states based on the evaluative activity. They integrate all the sensual and motivational processes associated with human experience and have situational and social character. A positive or negative orientation of emotions determines their axiological vector.

As a separate field of linguistic studies, emotive linguistics has accumulated a considerable array of knowledge about the verbal aspects of emotions, which are right in the center of our daily lives and interests (Niemeier, 1997). From the point of view of lexical semantics, the emotive meaning is an inseparable part of words' semantic structure; their specific semantic components form the emotionality of the word (Shahovskij, 2010, p. 6). In cognitive perspective, the language of emotions is an integrative format of representation of knowledge, which is the result of two main cognitive processes carried out through the language – conceptualization and categorization (Foolen, 2012). As Foolen (2012, pp. 363-364) claims,

Emotions are (a) conceptualized in languages by a variety of word forms, with “literal” and figurative meaning, (b) can be expressed in a more direct way by prosody, morphology, syntactic constructions and by the use of figurative speech, and (c) are foundational for processing language and its ontogenetic and phylogenetic genesis and development.

One of the ways to understand the concepts of emotions in language, as Dirven (1997) asserts, is to investigate how a given language community has conceptualized the causes and effects of emotions which are subsumed under the notion “emotional causality”. Dirven (*ibid.*, p. 55) shows that the conceptualization of emotional causality in English is largely determined by the way English has conceptualized space.

The discursive turn in linguistics has created necessary prerequisites for creating a holistic cognitive-pragmatic theory of emotions. In cognitive-pragmatic approach, discourse can be considered as a result of the interaction of cognitive and communicative components (Shevchenko, 2004, pp. 202-205). According to Langacker (2001, p. 143), “the conceptualization inherent in a usage event includes the interlocutors’ apprehension of their interactive circumstances and the very discourse they are engaged in”.

The latest view of recontextualized pragmatic and cognitive studies is underpinned by the interactional-dynamic perspective on human communication (Foolen, 2019, p. 44). As Foolen claims, “the notion of participatory sense-making provides a bridge to research on non-verbal interaction, where the dynamic, online view has become more and more important in recent years” (*ibid.*).

Applied in this paper, participatory analysis of meaning making in discourse emphasizes that emotions are socially embedded, enactive (in Foolen’s terms (*ibid.*), and related to a particular situation. This allows treating emotions as social constructs. The linguistic constructivist theory of emotions focuses on finding the answer to how emotions are constructed in language and why in different situations the individual construction of the same emotion is different. As Bamberg (1997) puts it, emotions are primarily discursive, and language is a means of constructing emotive meaning and exploring the world of emotions (pp. 314-317).

One of the promising vectors of the modern research is a comprehensive account of how emotions are constructed in different types of discourse, namely in multimodal discourse. In the 20th – 21st centuries, discursive studies are marked by the increasing interest in investigating the linguistic aspects of semiotically heterogeneous discourses, and film among them. Film serves as an intermediary in the communicative process between filmmakers and film viewers. The linguistic nature of film is driven by its ability to construct and transmit emotive meanings not only by linguistic means, but also by film-specific elements that become communicative in combination with verbal and non-verbal components. This explicates the topicality of the present work, aimed at revealing cognitive-pragmatic mechanisms of negative emotive meaning-making in cinematic discourse by elaborating the framework of their multimodal study.

This research addresses cognitive and communicative properties of negative cinematic emotions of anger, fear, sadness, and disgust constructed by actors and filmmakers according to the film author’s intentions indicated in the screenplay, i.e. represented by verbal, nonverbal, and cinematographic resources, as well as their multisemiosis in cinematic discourse. The material for this research is drawn from English feature films and corresponding literary film screenplays that contain negative emotive fragments.

By investigating mechanisms for constructing emotive meanings in film, I also aim at drawing some theoretical conclusions as to the models and configuration patterns of multisemiosis of verbal, nonverbal, and cinematographic means in the process of emotive meaning making. I hope this will stimulate the formation of a new cognitive-semiotic approach – *emotive linguistics of film*.

The dynamic multimodal nature of negative emotions in film determines the multi-vector character of their research and requires the use of an integrated methodological framework. This study is based on the principles of the functional paradigm and adopts an integrative cognitive-discursive, pragmatic, and semiotic approaches underpinned by integrational-dynamic and participatory model of meaning making. In the following sections, I will first offer fundamentals of negative emotion analysis in cinematic discourse and discuss the questions of its framework including operational stages of the study. Then, section 4.1 will provide a brief cognitive-semiotic

and functional explanation of negative emotive meaning making in film. In section 4.2, I will describe semiotic resources of constructing negative emotions in film and in Section 4.3 provide a cognitive framework of analysis based on the theories of joint attention and conceptual integration. Finally, in Section 4.4 I will systematize patterns of multimodal construction of negative emotions in cinematic discourse and in Conclusions will roughly summarize the results obtained and draw some tentative perspectives for further studies in this field.

2. A cognitive-pragmatic vector of studying film emotions

This section contains the analysis of the main principles adopted to study negative emotions in cinematic discourse.

One of the hallmarks of cinematic emotions is their ability to be constructed on the basis of certain models. On-screen emotions are not real; actors construct and embody them through physiological and sensory-perceptual manifestations and behavioral patterns. A model for constructing emotions is people who are experiencing them in certain real situations. “These are the emotions that the actor intends to put across, or the intended emotions” (Konijn, 2000, p. 34). Accordingly, the speech, voice, body movements, facial expressions of the actor with the combination of imitation of physiological processes, and certain behavioral patterns enable to realize the emotion on the screen; its reconstruction by the viewers is possible provided that the dramatic situation involves a reference to the components of the reality (ibid., p. 81).

The combination of social semiotic theory and cognitive theory of emotions allows to develop a framework for understanding multimodal emotions. They can be realized at all functional levels of language, taking into account the cognitive aspects of emotions related to physiological and behavioral models (Feng & O’Halloran, 2013). The effect of film emotions on viewers is twofold: firstly, the emotions in film support the viewers’ interest, causing the emotional response, secondly, they act as a ‘spotlight’, focusing on the story narrative and affecting the perceptual sphere of viewers (Carroll, 1999). The ability to influence the emotional sphere of viewers is rooted in the expressive character of film emotions.

A flexible network of film emotions allows filmmakers to create a variety of associations (sadness is associated with gray rainy day, frowning eyebrows – with anger, etc.) that signal certain emotions. Associations in film are based on the shared knowledge of filmmakers and viewers about the world and activate the viewers’ perception of a certain emotion. They are generated not only by the play of actors, but also by music, sound, light, as they are ‘tied’ to certain thoughts, memories, ideas as well as to physiological reactions.

As Tan (1999) puts it, film is an ‘emotion machine’, where emotion scenarios are the basis for film emotions, which reflect the cognitive, linguistic, and cultural knowledge of filmmakers and film viewers (p. 70). Constructing the film character’s emotional state, filmmakers relate them to the scenarios of emotions that exist in the viewers’ minds and activate them. Emotions are prototypically organized and structured according to cognitive principles of film (Smith, 1999, p. 104).

Thus, it is possible to distinguish the cognitive-pragmatic vector of film emotions study aimed at identifying ways of constructing and actualizing emotions in cinematic discourse. Meaning making process, on one hand, is the process mediated by the subject; it is the correlation of the meaning of the utterance with the parameters of the communicative situation. On the other hand, meaning profiling activated by speech units forms the referential aspect of the situation (Bondarenko et al., 2017, pp. 113-114). Emotions play a key role in film narrative and maintaining affective communication with viewers. The semiotic nature of film determines the main characteristics of cinematic emotions. Cinematic discourse serves as the medium for their actualization.

From a semiotic view, cinematic discourse is polycoded and multimodal. Its polycoded character manifests itself as a system of three heterogeneous semiotic (sign) systems (codes), the

interaction of which aims at constructing meaning. In this paper, I understand a semiotic system, or a code, as a semiotic resource of meaning representation by means of syntagmatically and paradigmatically combined signs. Three semiotic resources jointly construct the film emotive meaning:

- the verbal resource, represented by the verbal language;
- the non-verbal resource including gestures, facial expression, prosody, etc.;
- the cinematographic resource, which includes the signs of the cinematographic nature – music, sound, lighting, camera movement, etc.

In this semiotic system, the verbal text reinforces the image, the image underpins the verbal text, and cinematographic signs specify the meaning (intensify emotion or reduce its level of intensity). Although cinematic discourse contains heterogeneous semiotic resources, they make a single perceptual flow. The combination and interaction of meanings created by each semiotic resource promotes the emergence of the common meaning.

Whereas the polycoded theory focuses on the product of communication, polimodality stresses the channel used for this communication (Bondarenko, 2018). Cinematic discourse is multimodal in character, driven by its ability to realize social interaction by communicating between filmmakers and viewers. Multimodality is treated as “modus operandi for conducting research for human communication, both mediated and face to face” (Seizov & Wildfeuer, 2018). In cinematic discourse, the process of emotive meaning making involves visual and acoustic modes, which interact producing different combinations aimed at actualizing the meaning sequences. It outlines the multimodal vector of cognitive-pragmatic analysis of negative emotions in film.

Mode, as G. Kress (2001) puts it, is “a socially defined and culturally conditioned resource for the process of meaning making” (p. 27), realized through perceptual modalities. The system of modes is versatile:

- the visual mode of cinematic discourse is represented by the image;
- the acoustic mode is realized through music, sound effects, etc.;
- the verbal component is presented in both modes in writing on the visual level and orally on the acoustic one.

The combination of modes varies in time and space producing semantic sequences. Therefore, a multimodal approach to the analysis of cinematic discourse focuses specifically on attracting the modes of film meaning making for the communication between filmmakers and viewers. It leads to considering cinematic discourse as an integral multimodal phenomenon; a combination of modes and semiotic resources generates and actualizes emotive meanings. The selection of modes is based on social and cultural factors related to the author's beliefs, cultural and social characteristics. Modes interact as “several modes are always used together, in modal ensembles, designed so that each mode has a specific task and function. Such ensembles are based on designs, that is, on selections and arrangements of resources for making a specific message about a particular issue for a particular audience” (Kress, 2010, p. 28).

Thus, cinematic discourse is a complex holistic polycoded and multimodal mental and communicative phenomenon, which is expressive and metaphorical in its nature, and characterized by multisemiosis of verbal, non-verbal, and extra-linguistic semiotic resources. The combination of semiotic resources of each mode demonstrates multisemiosis in cinematic discourse. As emergent discursive constructs, negative emotions rely on multimodality and multisemioticity as ways of their actualization in cinematic discourse.

Multisemioticity and multimodality are different notions. Their distinction Fryer (2019, p. 24) explains by the difference between language as a semiotic system and the modes of its materialization. Multisemioticity emphasizes the integration of verbal, visual semiotic systems, and a semiotic system that contains signs of a different nature (Baldry & Thibault, 2006). Thus, multisemioticity of cinematic discourse refers to the integration of verbal, non-verbal, and cinematic

semiotic systems in the process of meaning-making. On the contrary, multimodality emphasizes the visual and acoustic modes of actualizing the emotive meaning.

A typical example of multisemiotic systems would be people interacting in face-to-face conversation engaging different parts of the body (vocalization, facial expression, gesture, posture) to exchange meanings. In order to understand how multisemiosis works, it is necessary to identify how such systems operate together – of how they are organized to create a unified, or at least a coordinated, flow of meaning (Matthiessen, 2009, p. 11).

Scholars define semiotic resources as “the code [...] that represents the particular subcultural angle on the social system” (Halliday, 1978, p. 123), “the actions and artefacts we use to communicate” (Leeuwen, 2006, p. 3), semiotic systems that “are used to create meaning (e.g. language, visual imagery, gesture, sound, music, three dimensional objects, and architecture) and detailed practices for analyzing the meaning arising from the integrated use of those resources in communicative artifacts (i.e. texts) and events” (O’Halloran, 2011, p. 2).

Investigating the role of each semiotic system in emotive meaning-making process reveals the meaning of the text. When different semiotic resources interact to create meaning within a multisemiotic system, they function and harmonize in a particular context. “Context is the semiotic environment, the environment of meaning, in which all semiotic systems operate” (Matthiessen, 2009, p. 12). The integration of semiotic systems in multimodal text has a dual nature: material and socio-semiotic. The meaning constructed by the integration of different modes can be represented verbally on paper, or on the screen, while the choice of modes depends on the system of social values.

Linguistic film theorists claim that cinematic discourse implicates syntagmatic and paradigmatic relations existing in language. A set of means involved in constructing emotions within one semiotic system represents paradigmatic relations, while the compatibility of means of different semiotic systems in a particular context explicates syntagmatic relations (Bateman & Schmidt, 2012, p. 79). It proves the assumption that the meaning of emotions is not equal to the sum of their meanings; and their combinatorics plays the crucial role in negative emotive meaning making.

Thus, filmmakers provide the construction of negative emotions in cinematic discourse by joint use of visual and acoustic modes. Identifying the configurational models of verbal, non-verbal and cinematographic semiotic resources (the multisemiotic aspect of negative emotive meaning making) will answer the question: how the construction of negative emotions occurs in cinematic discourse.

3. Method

A cognitive-pragmatic approach to the analysis of negative cinematic emotions in English feature films applied in this research comprises three stages of the procedure.

The *first* stage of my analysis implied identification of conceptual features of negative emotions and revealed their notional, image, and axiological features. The cognitive semantic analysis of lexemes nominating ANGER, FEAR, SADNESS, and DISGUST helped establish the names of the emotions anger (n.), fear (n.), sad (adj.), and disgust (n.) from lexicographic sources. It provides the modeling of lexico-semantic fields, which structure the semantic space of the abovementioned concept nominations at the level of words. Lexical units that belong to a certain lexico-semantic field serve as indicators of negative emotions in the screenplay and allow to identify a certain negative emotion in film. This stage also includes the analysis of cognitive metaphors and metonyms of ANGER, FEAR, SADNESS, and DISGUST in cinematic discourse.

On the *second* stage of this analysis, I define the verbal, non-verbal, and cinematographic profiles of negative emotions. As the empirical material, I use English feature films of different genres and screenplays as the means of their graphic fixation. Profile is understood as the set of typical means of each semiotic resource, characteristic for a certain emotion in cinematic discourse. Signs of cinematic discourse have primary and secondary semiosis. The primary semiosis of

emotive meaning is realized in the screenplay, where the signs of each semiotic resource gain linguistic interpretation in the scriptwriter's remarks as the intended context. The secondary semiosis takes place in the film diegetic space, where the emotion is actualized on the screen through a combination of verbal, non-verbal and cinematographic means. In film, emotions are mostly adequate to those in a screenplay, which makes the latter a means of film graphic fixation (similar to emotions in the dramatist's play and on the stage (Matito, 2005, pp. 113-132)). The availability of certain changes in film in relation to the screenplay, which do not change the intended emotive meaning, demonstrates the collective authorship, adding certain shades of emotive meaning. Therefore, the illustrated material, given in the article, contains a cinematographic commentary recorded in accordance with the TRUD system (Makarov, 2003).

The *third* stage comprises the mechanism of multisemiosis of negative emotive meanings constructed by verbal, non-verbal, and cinematographic semiotic resources through visual or acoustic modes. The cognitive and functional parameters of multimodal semiotic emotive meaning making enables to distinguish eight patterns on the basis of quantity, qualitative, sequential and semiotic-resource parity issues. These patterns represent the most typical models employed by filmmakers to construct negative emotions in cinematic discourse.

4. Results and discussion

In this section, the theoretical insight into how various semiotic resources construct emotive meaning in film, underpinned by the theories of joint attention and conceptual integration, will help to single out and systematize patterns of multimodal construction of negative emotions in cinematic discourse.

4.1. Cognitive-semiotic and functional aspects of negative emotive meaning making in cinematic discourse

The study of negative emotive meaning making in cinematic discourse demands a deep insight into the semiotic nature of film and the interaction between the sender and recipient of cinematic discourse.

Film communication reflects the modern human perception of reality through the image; it constructs the reality and affects the emotional sphere of viewers, forcing them to "plunge" into the world of diegesis and percept it as real. It is a nonlinear process with a delayed start and end. Delayed start is associated with a certain amount of time between constructing meaning and updating it in the communicative process. Delayed end occurs through the interval between the production of cinematic discourse and its interpretation, as well as the subsequent delayed reaction of the recipient.

The complex nature of cinematic discourse reflects itself through its dual structure that includes extra-film events (technical conditions for filmmaking) and film events proper (film characters' interaction). The peculiar feature of film communication is the splitting of its space and time, since there is space and time of film discourse – diegesis, as well as space and time of cinematic discourse. Film discourse involves the film characters' interaction and film events, as "the term film discourse is used in reference to fictional characters' communication in feature films" (Dynel, 2011, pp. 41-42) while "cinematic discourse conflates an array of cinematographic techniques" (Dynel, 2011, p. 42). Therefore, film discourse and cinematic discourse form an inseparable whole: film discourse is an integral part of cinematic discourse, where filmmakers construct the emotive meanings and transmit them to viewers.

Filmmakers (a screenwriter, a director, a producer, sound and light engineers, a makeup designer, actors, etc.) are the collective author of cinematic discourse; they are collective and remote in space. The process of communication between the collective author and viewers – the recipient of cinematic discourse takes place outside the filmic text; it is "external", indirect, and unidirectional – from filmmakers to viewers. This process is mediated with the "internal" communication between the film characters. It is delayed in time – the filmmakers do not receive

any direct reaction. The screenwriter embodies the intention in the screenplay, the film director implements the intention with the help of cinematographic means, constructing the emotive meaning, and the actors – construct and transmit emotive meanings through a real dialogue on the screen. All their actions are subordinated to the conjoint communicative purpose – to construct the emotive film meaning and actualize the intention. Film characters' speech bears the features of real interaction, but it is devoid of spontaneity and is a kind of imitation, characteristic of a particular communicative situation.

Collective recipients of cinematic discourse are viewers of different gender, social status, and nationality who reconstruct the emotive film meaning based on common ground, i.e. the shared background between filmmakers and viewers. The recipient of cinematic discourse is collective, remote in space and time.

Although viewers are not direct participants in the film interaction, they are involved in interpreting film texts. The active role of viewers is that the filmmakers must take into account their world knowledge, i.e. “the knowledge and all the beliefs held in the communities that the participants share membership of”, the passive ones – that they cannot influence the on-screen events (Bubel, 2006, p. 54). The role of the viewer in the process of cinematic communication is “overhearing”, that is reminiscent of listening to someone else's conversation in everyday life (Bubel, 2006, p. 52). “Utterances are designed with overhearers in mind, on the basis of an estimate of the audience's world knowledge and knowledge of the characters gleaned from already overheard and observed interactions” (Bubel, 2006, p. 55).

Emotions intended by the screenwriter in the screenplay serve as a film cognitive model, which contains information about the film characters, dramatic conflict, film events, their spatial and temporal characteristics, remarks on the characters' communicative behavior, etc. Cinematic discourse is ‘scripted’ or ‘constructed’ (Chovanec, 2011) due to its dichotomous nature. On the one hand, it is constructed according to the scenario, i.e., devoid of spontaneity; on the other hand, it implements models of everyday communicative behavior, “causing the illusion of conversations in real life and based on the so-called ‘code of reality’” (Dynel, 2011, p. 42).

In general, a screenplay is a ‘model’ or ‘scheme’ of the film in the screenwriter's mind. The script, or screenplay, as Minski claims, is a result of text interpretation. It is a typical structure for a particular action, an event extracted from the memory on the basis of stereotyped values (Minski, 1997, p. 181). The screenplay reflects the film events, determines the film time and place, outlines the communicative behavior of film characters, and contains cinematic commentary on the use of non-linguistic means. It is a film scenario, which possesses some features of a literary work. As Lakoff (1987, pp. 285-286) claims,

A scenario consists fundamentally of an initial state, a sequence of events, and a final state. In other words, the scenario is structured by a SOURCE-PATH-GOAL schema in the time domain, where the initial state = the source, the final state = the destination, the events = locations on the path and the path stretches through time. The scenario is a WHOLE and each of these elements is a PART. The scenario ontology also consists typically of people, things, properties, relations, and propositions. In addition, there are typically relations of certain kinds holding among the elements of the ontology: causal relations, identity relations, etc.

Thus, the screenplay is a cognitive model of film that structures and stereotypes human experience based on the collective filmmakers' perception of the world. It is a scenario of verbal, non-verbal, and cinematic actions that are presented in temporal and spatial terms. It takes into account social and cultural factors that are conventional for a particular narrative. The written verbal screenplay serves as the model for transforming into a different semiotic system, which determines its formal and structural features. In Saldre and Torop's parlance (2012, p. 25), this is transmediality:

Transmedia in the broadest sense constitutes the communication of information across more than one medium or sign system. The framework in which it has been studied most prominently is transmedia storytelling: communicating a story using the medium-specific devices and narrative potential of several media.

The relations of a written screenplay and an audiovisual film serve the basis for *double semiosis* of emotions in the cinematic discourse. The primary semiosis of emotive meaning occurs in the screenplay, while the secondary semiosis takes place in the film diegetic space, where the negative emotion is actualized on the screen through a combination of verbal, non-verbal, and cinematographic means.

4.2. Semiotic resources for negative emotive meaning making

In cinematic discourse, verbal, non-verbal, and cinematographic signs reveal the features of iconicity, indexicality and symbolism. Signs-icons reflect the physical properties of the referent, for instance, photographic images, sound and light effects that imitate a real life. Indexes, based on the contiguity of the signifier and the signified, are actualized by non-verbal means of communication – gestures, facial expressions, physiological manifestations, such as tears can be the index of sadness, laughter – the index of joy, etc. Symbols in film implement metaphors and are capable of replacing a particular object in film, for example, a bat is a symbol of death that causes fear. The use of cinematographic means in film is also symbolic: close-up of a person's face, point-of-view, angle shot always reveal emotive meanings. On the other hand, film signs can possess different semiotic features: music indicates an emotion, acting as an index, and at the same time symbolizing it. The gesture, being an index sign, has iconic features, since the film meaning of the gesture is influenced by its on-screen image. Verbal signs that are symbolic can become iconic: for instance, a written text and a screen image.

The signs of cinematic discourse are conventional, intentional and unmotivated. Their meanings depend upon the linguistic culture of a particular linguistic community, and it is arbitrary to its film meaning. Film signs differ in the level of convention: the highest degree of convention is of symbols, the lowest is of indexes, as index is the most related to the subject, and, therefore, it is the least conventional. The intentionality of the film sign enables it to reveal the intention of the filmmaker and is subject to certain conventions of the society.

The film signs form semiotic systems – verbal, non-verbal, and cinematographic, which contain rules of combinatorics necessary to construct negative emotive film meanings. Their interaction makes the meaning making process in cinematic discourse possible.

The verbal semiotic resource serves as a basis for constructing the mental representation of the film, setting the direction of its interpretation by the recipient and removing the multiplicity of reading. The dynamics of film determines the dynamic character of the verbal component (Esslim, 1987, p. 83), so emotions in cinematic discourse are mostly realized in the form of a film dialogue. According to S. Kozloff (2000), film dialogue only tries to imitate a natural dialogue because it is directed at the viewer and not at the on-screen interlocutor (Kozloff, 2000, p. 39). Socio-cognitive processes are at the heart of film dialogue: the filmmakers create a film dialogue based on their world knowledge that they try to share with viewers (Bubel, 2006, p. 55-60). Each word in a dramatic dialogue “carries a double charge: the factual meaning of the words, on the one hand; the information they yield about the character of the speaker on the other (Esslim, 1987, p. 82).

The verbal semiotic resource of cinematic discourse is realized mostly through the acoustic mode by linguistic (lexical, grammatical) means and speech devices. The linguistic level of actualization of negative emotions in cinematic discourse includes lexical and syntactic level of representation. The lexical level contains lexical units of different parts of speech, which 1) express emotions (exclamations, vulgarisms, emotionally-evaluative adjectives and adverbs, etc.) (*Argh, confounded*); 2) describe emotions (*angry, irate, anxious*); 3) name emotions (*fear, anger, distress*) (Shahovskij, 2010, p. 34). Lexical units that do not contain an emotive seme in their semantic

meaning realize the emotion indirectly and are context-dependent. The syntactic level of negative emotive actualization in cinematic discourse is represented by incomplete sentences, parceling, elliptical constructions, inversion, repetition, aposiopesis, etc. These means indicate the speaker's state of emotional instability.

At the speech level, emotions are realized explicitly by expressive statements that are directed at the regulation of emotional and social spheres of communicants.

The basis of cinematic discourse as a visual form of art is a human being, namely a human body. It predetermines anthropomorphism of cinematic discourse, in which all events are viewed through the movements of the human body, embodying them (Branigan, 2006, p. 36). The basis of embodiment is images that reflect the actual knowledge necessary for reasoning and decision-making. The form of these images is versatile: they can be formed by colors, motions, voice or words. These images are based on the sensory perception of the world and are therefore inextricably linked to corporality (Damasio, 2005, pp. 96-100). Thus, non-verbal means play an important role in constructing negative emotions in cinematic discourse: they are always involved in meaning making.

The text of the screenplay indicates on-verbal signs of the negative emotive meaning-making in cinematic discourse; it is in the screenplay that "non-verbal signs receive a linguistic interpretation" (Serjakova, 2012, p. 37). In the diegetic space of film, they are realized by certain means of non-verbal communication: gestures, facial expressions, body movements, changes in voice and gaze, vegetative manifestations.

The non-verbal semiotic resource is realized by visual and/or acoustic mode, and is represented by mimic, prosodic, and kinetic components. As Soloshchuk (2006) asserts, the human being has fixed the connection of some emotions, as well as illocutions, with the sound of the voice (p. 38). Prosodic manifestations of negative emotions include changes in voice volume (voice lowers / rises), its tone (complaining, unhappy, quiet, angry, etc.), and tempo (slow, pensive). Mimic means focus viewers' attention on the expression of the face and the movements of face parts – eyebrows, eyes, and lips as a person's face is "a place of symptomatic expression of emotions, inner state, and interpersonal relationships" (Krejdlin, 2002, p. 165). They embrace three face areas: the area of the eyebrows and forehead, the area of the eyes (eyes, eyelids), and the area of the lower part of the face (a nose, cheeks, a mouth, jaws, a chin). Kinetic means of actualizing negative emotions include characteristic body movements associated with a particular emotion – movements of the hands (shaking, trembling, squeezing, etc.), fingers, shoulders, head, legs, a whole body and a pose.

One more group of non-verbal manifestations of negative emotions in cinematic discourse are vegetatives (Muzychuk, 2010), which denote the vegetative manifestations of the communicant caused by the emotion. The vegetative component characteristic of negative emotive actualization is the pallor or redness of the face, sweating, physiological reactions, feeling cold or hot, etc.

As Serjakova (2012) asserts, non-verbal signs perform three instrumental functions within the structure of the communicative act: the function of supplementing the verbal sign, the function of opposing the verbal sign, and the function of substituting the verbal sign (p. 125). Non-verbal signs in cinematic discourse may form the relations of complementation, opposition and substitution with verbal signs, and relations of complementation and opposition with signs of the cinematic semiotic system.

The cinematographic semiotic resource is realized by visual and/or acoustic mode, and is represented by cinematographic technical means involved in meaning-making of the negative emotion, which includes shot types, camera (shot) angle, camera position, camera movement, and light and sound special effects.

A shot type is realized through the change in the scale of the image in the film frame. Choosing the shot type, a filmmaker interprets the scene, constructs the emotional state of the film character and lets the viewers know how the character feels. The basic shot types specific to the

construction of negative emotions are the extreme close-up shot and the close-up shot. Deleuze (1989, p. 123) argued that the close-up shot regards emotions while the medium shot – actions. That’s why the use of the medium shot is relevant in communicative situations, which demand the use of kinetic means characteristic for a certain negative emotion.

Angle shooting enhances the perception of emotive meaning embedded in the frame and enables to reveal character’s negative emotions. The most specific types of camera (shot) angle for negative emotive meaning making are: an over-the-shoulder shot when the camera is positioned behind a character and a low angle shot when the camera points upwards from below drawing attention to their emotional state. High angle shots, although used to construct negative emotions in film, are less frequent making people look weak and miserable.

Camera position is an important cinematographic sign having the potential to involve the viewer into the film events through the constructing of emotions. A frontal view, a subjective shot (POV), and a side view construct the negative emotive meaning concentrating attention on different aspects of the human body.

The camera movement in emotive meaning making includes dolly and zoom shots. They perform the function of changing perspectives and moving through diegetic space in order to make viewers feel the same emotion as the character does and feel present in the scene.

The use of light special effects is directed to realize the destructive character of negative emotions. Typical light for negative emotions is dim light – darkness or night. Sound special effects employed to construct negative emotions can be divided into 4 groups: 1) voice special effects (*off screen voice*) 2) noise 3) pauses 4) diegetic or non-diegetic music.

The signs of different semiotic resources interact that enables the constructing of the emotive meaning. Understanding ways of emotions construction in cinematic discourse and aspects of their reconstruction by viewers as a participatory and interactive process requires consideration of the ways filmmakers and viewers interact. Classic theory of joint attention and its latest developments can explain this process.

4.3. Conceptual blending in negative emotive meaning-making in cinematic discourse

This section offers the cognitive framework of negative emotive meaning-making that is based on the theories of joint attention and conceptual integration.

In the classic theory of joint attention, “people together are jointly attending to something they can perceive in the same human environment, and they are communicating about it” (Turner, 2017, p. 1), even if they are remote in time and space. Film as a mediator combines two views on a common object: the view of the filmmaker and the view of the audience. It is the ability to exchange experiences – feelings, emotions, thoughts that is understood as intersubjectivity (Zlatev, et al. 2008, p. 2). Intersubjectivity as a system of internal and external interpersonal relations that determine the identity of a person in their relationship to others is the basis for successful communication.

Joint attention theory stresses the mutual sharing of experiences which occurs when two or more agents observe something they can perceive in the same human environment. In the cinematic discourse, the collective author, constructing on-screen emotions, and the collective recipient, reconstructing them, participate in the mutual experience of on-screen events. “The gaze of the audience is tightly integrated with the viewpoint of the camera that makes the audience the participant of joint attentional scene which consists of the ego, the other and some third object they coordinate their attention” (Oakley & Tobin, 2012). Viewers reconstruct emotive meaning on the basis of conventions they share with the collective author.

Intersubjectivity gives the understanding of the prerequisites of verbal interaction and influences the mechanism of constructing a particular emotion in certain contexts. In the scene of joint attention people “ know that they are attending to it, know that they are engaging with each other by attending to it, and know that they all know all of this. People seek to gain each other’s attention in order to direct it to objects or events and they communicate about the focus of their joint

attention” (Zlatev et al., 2008). Joint attention takes place to a greater extent at the level of emotional interaction and perceptual processes.

From the point of view of intersubjectivity, social interaction includes “sharing experience”, i.e. “sharing and understanding empirical content” (Zlatev et al., 2008, p. 1). Adopting this idea one can assert that joint emotion construction in cinematic discourse follows a scenario that reflects its mechanism:

I know that it means emotion

I expect you know that it means emotion

I expect you know that I know it means emotion

On the one hand, filmmakers, based on their own world knowledge, attribute a certain emotive meaning to the film sign; on the other hand, they expect the viewers to interpret and reconstruct the emotionality of the sign. The viewers identify the sign as seen by the author, but also designate the social and cultural aspects associated with the film making.

As Turner (2017, p. 2) asserts, classic joint attention is widely active in very basic scenes of communication. A basic technique for constructing meaning across an extended mental network is to use as an input to that network some very compressed, congenial concept in order to provide familiar, compressed structure to the blend. The employment of the theory of conceptual integration helps explain the cognitive-semiotic peculiarities of constructing the emotive meaning in cinematic discourse.

By applying mental space and conceptual integration theories (Fauconnier & Turner, 2003) to cinematic discourse, every semiotic resource involved to construct the emotive meanings is viewed as a mental space. Mental spaces consist of scenarios that are active in working memory and which are structured by frames and semantic domains. “Mental spaces are small conceptual packets constructed as we think and talk, for purposes of local understanding and action” (Fauconnier & Turner, 1998, p. 134).

As multimodal film discourse unfolds, it creates various mental spaces, which are input spaces – partial structures for local understanding. This process includes the activation of the generic mental space (collective filmmakers’ – viewer’s shared world knowledge about negative emotions and possible ways of their realization). The information from each mental space is projected into a mixed space, where it is interconnected and cross-mapped creating a blended space. This emergent blended space possesses a new emotive meaning that can be different from the information in previous input spaces. Due to the dynamic character of cinematic discourse, the formation of mixed blended spaces is a variable process that provokes the appearance of situation-dependent emergent blends of emotive meaning.

In multimodal discourse, every semiotic resource can be seen as a different input space, as their meanings are interpreted and processed in different ways. Emotive meanings constructed by each semiotic resource interconnect and blend with each other through cross-mappings until the final emergent blended space is constructed. The semiotic resources used to construct emotive meaning create separate input spaces:

- Verbal input space includes emotive verbal means of all levels;
- Non-verbal input space combines kinetic, mimic, and prosodic means;
- Cinematographic input space combines technical means of creating a mimetic effect.

In order to process the information of input spaces in cinematic discourse, the general space encompasses social and cultural knowledge of the emotions shared by the collective filmmakers and the recipient – the viewers. It serves as a basis for inferential reasoning and contains information that allows cross-mapping of input spaces.

Each semiotic resource contains emotional cues but the emotive meaning is constructed in the emergent blend under their intersection. The emergent blend is a result of the integration of emotive meanings formed in input spaces. The choice of meaningful elements in input spaces to be cross-mapped is activated in the generic space. The number of emergent blends can be countless as every

change of gesture, music, tone of the voice, and speech can change the meaning of the emotion creating a new mental space.

In view of this, I claim that emotions in cinematic discourse appear as a multimodal emergent discursive dynamic construct, the entity of verbal, non-verbal and cinematographic, rooted in the semiotic nature of cinematic discourse.

4.4. Patterns of negative emotive meaning-making in cinematic discourse

Applying the multimodal approach to the analysis of negative emotions in cinematic discourse on the basis of conceptual integration and joint attention theories enables to reveal the ways of negative emotive meaning-making through the combination of modes and semiotic resources. It allows explaining the principles of combinatorics, which, as Bateman and Schmidt (2012) claim, are a key issue in multimodal analysis and shed light on how meaning is produced in film (p. 90)

I argue that the construction of negative emotions in cinematic discourse occurs according to certain models, which differ in their parameters. This analysis reveals that the actualization of the negative emotion demands at least two semiotic systems due to the semiotic nature of film. Multiple semiotic means form combinations that produce specific combinatorial models of multimodal actualization of negative emotions. They can be distinguished along static and dynamic parameters.

The static principle allows to differentiate models by quantity and quality parameters.

1. The quantity parameter enables to single out three- and two-componential combinatorial models. The former contain verbal, non-verbal, and cinematographic semiotic means. The latter models comprise the means of two semiotic systems: non-verbal and cinematographic, since the image realized by the non-verbal semiotic resource through the visual mode is an integral part of the visual art of film. One possible explanation can be by the fact that the negative emotion in film is embodied and its actualization requires at least a combination of non-verbal and cinematographic semiotic means.

a. The three-componential combinatorial model includes various configuration patterns of heterogeneous semiotic resources

[verbal + non-verbal + cinematographic].

In the example below (1), the scene from the American musical drama film “Music of the Heart” illustrates the construction of anger by a configuration pattern of the three-componential combinatorial model: [verbal component + prosodic component + shot type – camera (shot) angle – sound special effect]. The verbal semiotic system is represented semantically by negative evaluative adjectives “*horrible*” and “*bad*”, and pragmatically by expressive speech acts. The non-verbal semiotic system contains voice element – Roberta’s screaming. The close-up shot, the over-the-shoulder shot, and the diegetic music – the children’s violin playing that causes Roberta’s anger, represent the cinematographic semiotic system:

(1) *Roberta’s screaming at the kids as they play “Twinkle Twinkle Little Star”.*

@ diegetic music @

ROBERTA First finger on the E! Three – two – one – open! (to a white girl with pigtails) Wrong string, Becky! # Roberta is screaming #

ROBERTA We've done this fourteen times! And look at your nails! You're supposed to cut them for violin class! O.K, everybody stop! It sounds horrible! I can't believe how bad it sounds! # Roberta is screaming # @the close-up shot, the over-the-shoulder shot @ (“Music of the Heart”)



The next example (2) illustrates the configuration pattern: [verbal component + kinetic component – prosodic component + light – sound special effect – shot type – camera (shot) angle]. In the scene of drama film “The Great Gatsby”, Wilson mourns over the tragic death of his wife, which happened under the wheels of Gatsby and Daisy’s car. Interjections, loud sobbing, close-up, over-the-shoulder shot, non-diegetic music, and dim light realize his sadness:

- (2) *WILSON* Maybe he was the one foolin' with Myrtle; maybe that's why he killed her...?
TOM Yeah. Maybe. Guy like that, who knows...
Wilson starts sobbing again. @ non-diegetic music, dim light @
WILSON Oh, Ga-od! Oh, my Ga-od! @close-up, over-the-shoulder shot@
He rests his head on Tom's shoulder. # sobbing # [The Great Gatsby]



b. The two-componential combinatorial model contains configuration patterns of heterogeneous semiotic resources:

[non-verbal + cinematographic].

Example (3) illustrates the emotion of fear experienced by a child left alone on the board of sinking Titanic in the scene of drama film “Titanic”. The actualization of the negative emotion includes the combination of non-verbal component: prosodic element – boy’s wailing, mimic element – contorted face, and cinematographic component represented by a shot size – close up and non-diegetic sharp alarming music. All these semiotic elements form the configuration pattern: [prosodic component – mimic component + shot size – sound special effect]:

- (3) *They wait for the footstep to recede. A long CREAKING GROAN. Then they hear it... a CRYING CHILD. Below them. They go down a few steps to looks along the next deck. The corridor is awash, about a foot deep. Standing against the wall, about 50 feet away, is a little BOY, about 3. The water swirls around his legs and he is wailing.* @ close up, non-diegetic music@ # contorted face# (Titanic)



2. The quality parameter enables to distinguish unidirectional or convergent and multidirectional or divergent models. Empathic response of viewers, as Plantinga (1999, p. 253) claims, depends on affective congruence between the narrative context, character engagement, film style and technique, and the psychological impressions and responses they generate. Film is considered to be “a hybrid art, mixing compositional elements such as line, mass, and color, sounds such as music, patterns of speech, and noise, together with apparent movement, rhythms, and cadences, and in addition perceptually realistic representations of persons and environments”.

The convergent model involves the combination of semiotic means that actualize the same emotive meaning, the elements of which refine, complement, and / or intensify the negative emotion. The following example illustrates the combinatorial pattern of a convergent two-componential model [mimic component + shot size – light], the elements of each convergently construct the emotion. In episode (4), Molly Jensen, the main character of drama film “Ghost”, feels sad and upset after the tragic death of her husband, Sam. The combination of the close-up of her sad immobile face and the dim light actualizes the woman’s sadness:

- (4) *INT. BEDROOM – LATE AFTERNOON (THE SAME DAY) Molly is sitting in her bedroom. The glow of the late afternoon sunlight casts long shadows across the bed. She seems deeply depressed and alone. @ close-up@ #sad immobile face# @dim light @ (Ghost)*



The components of the divergent model contradict each other, realizing different emotive meanings. This model reduces the intensity of negative emotions, demonstrating contradictory relationships between the elements of different semiotic systems.

The scene from the American comedy-drama film “Up in the Air” illustrates the realization of the divergent model in a three-componential combinatorial pattern [verbal component + prosodic component – mimic component + shot size – camera (shot) angle]. In episode (5), a corporate ‘downsizer’ Ryan Bingham and Natalie Keener, a young and ambitious new hire, are going to start a new travel on business. At the airport, Natalie finds out that her boyfriend dumps her by text message. She is shattered and bursts into tears. However, when Alex, Ryan’s girlfriend approaches, she tries to hide her emotional state with a cheerful smile. A lexical unit with negative connotation *stupid* actualizes her emotional state while the one with positive meaning *fine* contradicts it. The elements of non-verbal semiotic resource – prosodic means represented by loud sobbing contradict

the mimic component – a cheerful smile. The close-up and the over-the-shoulder shot draw viewers' attention to the emotional state of the girl:

- (5) *Ryan goes to hug Natalie and she simply folds into his arms – A mop of tears. Ryan looks around for a place to set her down. Instead, he finds...ALEX – Who gives a questioning look to the young sobbing girl.*

RYAN Hi. Alex this is Natalie. Natalie, this is my... friend, Alex.

ALEX I should give you both a moment.

Natalie attempts a recovery. It's not graceful. #smiles cheerfully# @ close-up, over-the-shoulder shot@

NATALIE No, it's fine. I'm fine. Just stupid emotions.

Natalie gives Alex a firm handshake. (Up in the Air)



The next example illustrates the divergent use of non-verbal and cinematographic elements in the scene of the American fantasy comedy film “Groundhog Day”. Larry is angry with Rita about her disagreement that is actualized by the prosodic element – his irate voice and the mimic element – an angry look combined with the close-up. However, the non-diegetic lyric song “I Can’t Get Started With You” softens the intensity of the negative emotion. In episode (6), the filmmakers use a divergent two-componential model to construct anger; here the configuration pattern is [prosodic element – mimic element + shot type – sound special effect]:

- (6) *RITA There’s something so familiar about this. Do you ever have déjà vu?*

Phil smiles. Then Larry enters.

LARRY irate, to Rita #looks angry at Rita# I don’t believe it. Someone bought every distributor cap in this town. We’re going to be stuck here all night. @close-up@

Over Phil’s sympathetic look we hear the song, “I Can’t Get Started With You” (Groundhog Day)



3. In terms of dynamics, I distinguish combinatorial models by the time of on-screen fixation of negative emotions as synchronous or consecutive according to the simultaneous or sequential use of different semiotic means.

A characteristic feature of the synchronous model is the simultaneous use of semiotic elements that intensifies the negative emotion actualized in film. All elements of different semiotic systems coincide in time and space of film constructing the emotion simultaneously.

The synchronous realization of disgust by means of different semiotic elements is illustrated below in the episode from the film “Music of the Heart” (7). The music poorly performed by children causes the negative emotion of Roberta. The synchronous combination of non-diegetic music, the mimic component – Roberta’s warped face that expresses disgust, and the prosodic component – her raised voice – contributes to the intensification of the emotion:

(7) *The kids play “Twinkle Twinkle Little Star” and they sound awful. Roberta looks disgusted as she leads them.*

ROBERTA Slow bows! Slow bows! Don’t squeeze! Stop! Everybody stop! #raises her voice # (“Music of the Heart”)



The consecutive model corresponds to the use of heterogeneous semiotic means in successions that makes a dynamic character of the episode and serves to develop suspense. Example (8) illustrates the consecutive construction of anger according to the three-componential model by the configuration pattern [verbal component + prosodic component – mimic component + light – shot size – camera (shot) angle]. In the episode from American drama “Beautiful Boy”, David Sheff’s teenage son Nic is a drug addict who tries to quit. After the period of sobriety, Nic began to use drugs again and David suspected him of addiction. Nic decided to leave the family, feeling angry of his dad’s suspicions. The son’s decision shocked David and he wanted to persuade the boy to stay at home. It caused boy’s anger.

In the sequence below, the elements of three different semiotic systems jointly construct Nick’s emotion of anger: 1) verbal components (vulgarisms, an interjection and expressive speech acts); 2) non-verbal components (prosodic component – Nic’s screaming, the mimic component – a contorted face, the kinetic component – Nic’s aggressive actions directed at his father); and 3) cinematographic elements (dim light and camera (medium shot angle, over-the-shoulder shot):

(8) *This makes Nic freak out.*

NIC (screaming) I don’t want your fucking help. Don’t you understand that? No you don’t? Jesus Christ, what the fuck is wrong with you then, huh? What the hell is wrong with you people? @ dim light , over-the-shoulder shot @ # contorted face #

Very aggressively he pushes David away.

NIC (CONT’D) You people suffocate me!! You fucking suffocate me!! #screaming, contorted face # @ medium shot, over-the-shoulder shot @



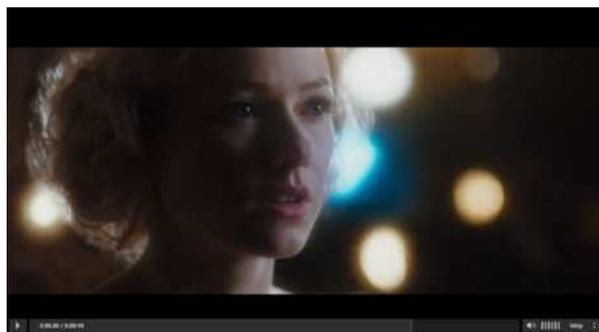
4. Abovementioned models have the features of semiotic-resource parity or non-parity (dominance of one of the semiotic resource) that is the result of salience – the ability to accumulate several elements of one semiotic system within one model variety. In the first case, heterogeneous semiotic resources serve equally to actualize emotions, in the second – one of the semiotic resources is preferable – verbal, non-verbal, or cinematographic. Accordingly, it demonstrates the dominance of one of the modes – acoustic or visual. Among non-parity models of emotion making, the analysis shows the prevalence of the cinematographic semiotic system (55%) and nonverbal semiotic system (45%).

The next example (9) illustrates the use of the non-parity two-componential pattern [mimic component + shot size – light – sound special effect] with the dominance of the cinematographic semiotic resource and visual mode.

In the episode from the monster adventure film “King Kong”, actress Ann Darrow, a girl who King Kong loves, feels sad because of the need to take part in the performance with King Kong. The close-up focuses on the mimic manifestations of sadness – sad eyes, dim light and non-diegetic music jointly construct the negative emotion:

(9) *INT. THEATRE DRESSING ROOM - NIGHT*

CLOSE ON: @ close-up @ @ dim light , non-diegetic music @ ANN, now in a WHITE VELVET GOWN, a look of SADNESS in her EYES.[King Kong]



The next example contains the parity model of non-verbal and cinematographic elements used to construct sadness by means of the two-componential pattern [mimic component + shot size]. In the

following episode from the American psychological thriller “The Jacket”, Gulf War veteran Jack Starks was fatally shot in the head. But he managed to survive, and he came to when the intern was clinging tags with the names to the bodies of the dead. The extreme close-up of Jack’s wide-open eyes actualizes his depressive emotional state:

- (10) *As the INTERN puts the TAGS back down, she meets STARKS’ wide-open EYES – now filled with surfacing tears, sadness, and life. She stares at them curiously and, after some seconds, STARKS blinks and a TEAR runs down his cheek – jarring her. (The Jacket)*



The examples above illustrate only the most typical combination patterns of emotive meaning making models; the presumptive range of their individual configurations in film goes far beyond the scope of this paper.

5. Conclusions

This study has been an effort toward applying cognitive-pragmatic approach to constructing negative emotions in cinematic discourse as a multimodal phenomenon. Underpinned by the conceptual integration theory and blended classic joint attention theory, the cognitive-pragmatic framework of analysis has revealed the mechanisms of construction of author-intended negative emotive meanings in film. Verbal, non-verbal, and cinematographic semiotic resources work along visual and acoustic modes producing negative emotive meanings. I claim that in cinematic discourse, negative emotions are emergent multimodal dynamic constructs, the result of collaborative work of the collective author (filmmakers) meant to be reconstructed by the collective viewer.

Empirically, this analysis has revealed eight basic patterns of emotive meaning-making: three- / two-componential combinatorial, convergent / divergent, synchronous / sequential, parity / non-parity models. In them, the combinations of semiotic resources can make different configuration patterns depending on the author’s intentions, film genre, and cinematic techniques, specific for each negative emotion. This combination has no absolute rules, which emphasizes the dynamic interactive character of cinematic discourse. Statistically, this research has revealed that two-componential combinatorial, convergent, synchronous, and non-parity patterns prevail over three-componential combinatorial, divergent, sequential, and parity ones. The challenge in the future would be to study genre specificity of emotive meaning making in theatre and film, which would contribute to the development of cognitive-semiotic and functional-pragmatic trends of linguistics.

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**INTERSEMIOTIC TRANSLATION:
MEANING-MAKING IN FILM AND MUSICAL ART**

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Tetiana Lukianova, Alona Ilchenko. Intersemiotic translation: meaning-making in film and musical art. Our research is based on two blocks of material (film adaptation and film-related soundtrack). It aims to analyse intersemiotic translation of a literary work into a film which involves procedures of intralingual translation; look into the semiotic resources of cinematic discourse – visual, sound and light effects, non-verbal means of communication in cinema, symbolism in films, color, etc.; compare written descriptions of associations, emotions and sensations provided by amateur Ukrainian and professional music and film review English subjects to reveal the mechanisms of interpreting the multimodal texts. We assume that the use of transformations in the process of adaptation brings about changes in the verbal component, compresses the text, adds or omits information, etc.; the audiovisual component, however, compensates the reduction of information that was presented verbally in the literary work (Besedin, 2017). Semiotic units contribute to reconstruction of meaning (Krysanova, 2017, p. 25; Peirce, 2000). We also experimentally approach the intersemiotic translation of the film into the medium of a piece of music. Our hypothesis is that such an intersemiotic translation (Jacobson, 1959, p. 233) of a film into a soundtrack will evoke similar associations in amateur and expert recipients despite their different professional and cultural backgrounds. Ingarden's idea (1937/1973) of a work of art as an intersubjectively accessible object and Hardy's theory (1998) that views meaning-making as intersubjective spontaneous nonlinear dynamic proving that affect, intuition and sensations are more powerful than linear rational reasoning are in the core of the research.

Keywords: emotion, culture, film adaptation, intersubjectivity, multisemioticity, music, semiotics, translational transformation.

Т. Г. Лук'янова, А. В. Ільченко. Інтерсеміотичний переклад: конструювання смислу в кіно і музиці. Наше дослідження ґрунтується на двох блоках матеріалу (екранізація і саундтрек до фільму). Мета роботи – дослідити інтерсеміотичний переклад літературного твору у фільм, в процесі якого використовуються методи інтралінгвістичного перекладу; вивчити семіотичні елементи дискурсу фільму – візуальні, звукові і світлові ефекти, невербальні засоби комунікації в кіно, символіку і колір; порівняти письмові описи асоціацій, емоцій і відчуттів, наданих україномовними аматорами і англійськими професіоналами в сфері музики та кіно, з метою виявити механізми інтерпретації мультимодальних текстів. Ми вважаємо, що використання трансформацій в процесі екранізації призводить до зміни вербальної складової, компресії тексту, додавання або вилучення інформації; аудіовізуальний компонент, однак, компенсує втрату інформації, яка була представлена вербально в літературному творі (Besedin, 2017). Семіотичні елементи сприяють відновленню смислу, закладеного автором оригінального тексту (Krysanova, 2017, p. 25; Peirce, 2000). Ми також досліджуємо інтерсеміотичний переклад фільму в музичний твір на основі експерименту. Наша гіпотеза полягає в тому, що такий інтерсеміотичний переклад (Jacobson, 1959, p. 233) фільму в саундтрек викликає у свідомості реципієнтів-аматорів і реципієнтів-професіоналів подібні асоціації, незважаючи на приналежність до різних професій і культур. Ідея Інгардена (1937/1973) про твір мистецтва як про інтерсуб'єктивно доступний об'єкт і теорія Харді (1998), яка розглядає створення сенсу як інтерсуб'єктивну спонтанну нелінійну динаміку, доводячи, що афект, інтуїція і відчуття

грають при конструюванні смислу більш значну роль, ніж лінійні раціональні міркування, лежать в основі нашого дослідження.

Ключові слова: екранізація, емоція, інтерсуб'єктивність, культура, музика, мультисеміотичність, перекладацька трансформація, семіотика.

Т. Г. Лукьянова, А. В. Ильченко. Интерсемиотический перевод: конструирование смысла в кино и музыке. Наше исследование основано на двух блоках материала (экранизация и саундтрек к фильму). Цель работы – исследовать интерсемиотический перевод литературного произведения в фильм, в процессе которого используются методы интралингвистического перевода; изучить семиотические элементы дискурса фильма – визуальные, звуковые и световые эффекты, невербальные средства коммуникации в кино, символику и цвет; сравнить письменные описания ассоциаций, эмоций и ощущений, представленных украиноязычными любителями и англоязычными профессионалами в сфере музыки и кино, с целью выявить механизмы интерпретации мультимодальных текстов. Мы полагаем, что использование трансформаций в процессе экранизации приводит к изменению в вербальной составляющей, компрессии текста, добавлению или опущению информации; аудиовизуальный компонент, однако, компенсирует утрату информации, которая была представлена вербально в литературном произведении (Besedin, 2017). Семиотические элементы способствуют восстановлению смысла, заложенного автором оригинального текста (Krysanova, 2017, p. 25; Peirce, 2000). Мы также исследуем интерсемиотический перевод фильма в музыкальное произведение на основе эксперимента. Наша гипотеза состоит в том, что такой интерсемиотический перевод (Jacobson, 1959, p. 233) фильма в саундтрек вызовет в сознании реципиентов-любителей и реципиентов-профессионалов сходные ассоциации, несмотря на принадлежность к разным профессиям и культурам. Идея Ингардена (1937/1973) о произведении искусства как об intersubjectively доступном объекте и теория Харди (1998), которая рассматривает создание смысла как intersubjectively спонтанную нелинейную динамику, доказывая, что аффект, интуиция и ощущения играют при конструировании смысла более значительную роль, чем линейные рациональные рассуждения, лежат в основе нашего исследования.

Ключевые слова: intersubjectivity, культура, музыка, мультисеміотичність, переводческая трансформация, семиотика, экранизация, эмоция.

1. Introduction

The importance of this study is specified by the fact that the *problem* of intersemiotic translation provokes a renewed interest in the field of meaning-making in film. Film adaptation is a complex process, the understanding of which is of high importance for professionals to solve specific problems in the field of film production and further interlinguistic translation. In this research we *aim* to analyse the intersemiotic translation of a literary work into a film, i.e. its adaptation, to identify the methods of translation and compare them to the methods used in the interlinguistic translation. We also experimentally approach the intersemiotic translation of the film into the medium of music, assuming that such translation will evoke similar semantic units in amateur and expert recipients of different cultures. The two-fold study can provide the global understanding of the creation and perception of the multimodal / multimedial text.

We assume that intersemiotic translation of a literary work into a cinematographic narration involves elements of intralinguistic translation in the course of film adaptation; we also *hypothesize* that people of different cultures and professions might perceive the multimodal art work (in our work it is a film-related piece of music) showing comparable associations based both on rational knowledge on the one hand and intuition on the other.

The research *material* is 1) the novel “The Great Gatsby” by F. Scott Fitzgerald; 2) its film adaptation (2013) by director Luhrmann; and 3) soundtracks from the film.

The *objective* of the study is to 1) identify the features and methods of the intersemiotic translation of the literary work into the film through methods and techniques of the intralinguistic translation in the process of film adaptation; 2) analyse semiotic elements of cinematic discourse – visual / sound / light effects, non-verbal means of communication, symbols and color in cinematographic narration, etc.; 3) compare written descriptions of associations, feelings, emotions

and sensations provided by amateur Ukrainian and professional English subjects to find out the mechanism for interpreting such multimodal texts.

To achieve this objective, the following *tasks* are set: to look into the previous studies of the issue under consideration; to consider the ways of non-verbal information transfer in intersemiotic and intralingual translations; to analyse the features of film adaptation; to study the effect the film soundtrack can produce on the recipient; to analyze intralingual adaptation methods, procedures and strategies; to look into the semiotic elements of cinematic discourse – signs-icons, signs-indices, signs-symbols, color, etc.; to study cinematographic means of film production – close-up, medium-shots, long-shots, camera angle, light/shadow, etc.

In a general sense, our experimental part of the research case rests upon the theoretical work by Jakobson “On Linguistic Aspects of Translation” and his three types of translations – intralingual, interlingual and intersemiotic. Following his classification, the intralingual translation is an interpretation – paraphrasing or reformulation of verbal signs by means of other verbal signs of the same language (Jakobson, 1959, p. 233). In this respect it can cause poetic, referential or even emotive and other functions change (Jakobson, 1960; Clayton da Silva, 2017, p. 73). The paraphrasing as a means of the intralingual translation is an integral part of adapting a literary work to create another form of textuality: a film, music piece, sculpture, etc. Such interpretation of verbal signs by means of nonverbal signs constitutes the basis of the intersemiotic translation, or transmutation. The third type, interlingual translation, is a translation of language units from one language into the other (Jakobson, 1959, p. 233). In case with the intersemiotic translation a significant change in the context, message, communicative function, code etc. can be observed (Clayton da Silva, 2017, p. 73). Hence, there is difference between a work of literature and a film adaptation. The difference becomes even more dramatic between such mediums as a piece of music and a film, or a film and a picture, or a film and a sculpture etc.

In the audiovisual realm a subject relies both on his/her rational knowledge and perception, intuition, emotions/feelings and senses. According to Chrzanowska-Kluczevska, one needs “to activate senses to interpret an art object” as the body serves both as “the generator and carrier of perceptual, cognitive and emotional capacities indispensable in the creation and reception of all possible texts but becomes a transmitter, a channel of textuality on its own” (Chrzanowska-Kluczevska, 2016, pp. 91-92). The third-generation cognition theorists assume that sensations, affect, intuition, and insight contribute more to meaning-making than simple linear reasoning, when the subject interacts with the environment at the mind-body level (Damasio, 1999/2003; Di Paolo & Thompson, 2014; Ellis & Newton, 2012; Hardy, 1998; Panksepp, 1998/2000; Sheets-Johnstone, 2012; Trevarthen, 1998; Varela, Thompson & Rosch, 1991; Zlatev, 2008). It is also instinctive, unconscious, inner knowledge, sensing, activity or cognition (Rosenblatt & Thickstun, 1994, pp. 696-714). We assume that basic emotions and sensations evoked by the different art objects agree in the subjects in the course of interpreting a piece of music. Basic emotions are universal, they are innate and automatic; basic emotions can trigger similar behavior cross-culturally, though their degrees of intensity may vary a lot (Izzard, 1977; Plutchik, 1980). Among the variants of previous experiences, the brain finds the closest match to the sensory stimulus concerning a certain situation employing visual images, smells and other sensations accompanying it. “The sensory-motor patterns include sensations from organs, muscles and joints (or ‘interoceptive’ sensations) and representations of sights, smells, sounds, tastes and touch (‘exteroceptive’ sensations)” (Barret et al., 2004).

According to Brazgovskaya (2014) music is a system of various-level symbols, where, as she assumes, the analogy with the verbal language can be seen: phonetics (scale), grammar (intervals, chords, harmonic sequences), syntax (the linear development of the musical text, the melody consists of motifs), the musical text has a compositional structure, a composer has his/her own style. However, music lacks such units (characters) that would be similar to words or that convey the meaning (Brazgovskaya, 2014). Music can convey various sound phenomena of physical and

biological nature, affective states of a person (emotions, feelings, mood, etc.), it can mimic human intonations (Brazgovskaya, 2014; Klyuyev, 2008, pp. 10-11).

A number of studies have looked at the emotional contents of music, expression, perception and arousal of music-evoked emotions (Juslin, 2013; Gabrielsson, 2002). Authors also assume that music cannot be interpreted (Budd, 1985) or, on the contrary, it is constantly interpreted revealing the meaningful information or arousing emotions (Juslin, 2013; Cross & Tolbert, 2009). Music is presumed to arouse basic emotions that fall into categories such as *anger*, *fear*, *disgust*, *happiness*, *sadness* and *surprise* identified by Ekman (1992) or their more complex variations as in the cone model and the wheel of emotions by Plutchik (1994): *anger*, *disgust*, *loathing*, *rage*, *fear*, *terror*, *surprise*, *apprehension*, *sadness*, *boredom*, etc.

There is a small number of basic emotions, other emotions are mixed states; they are likely to trigger similar behavior cross-culturally; their degrees of intensity may vary greatly (Izzard, 1977; Plutchik, 1980). When applied to music “basic emotions in vocal expressions and in music can be identified cross-culturally” (Bryan & Barrett, 2008; Fritz, 2009); they are easier to convey than the complex ones (Gabrielsson & Juslin, 1996); “basic emotions in music show high cross-cultural agreement, whereas non-basic emotions show low cross-cultural agreement” (Laukka et al., 2013).

A listener may have subjective but unique impressions, thus any emotion a subject perceives in music is unique and cannot be labelled as “wrong”. However, agreement among listeners is possible if a piece of music transparently communicates vivid emotional meaning encoded in music which is easily recognized by perceivers and has similar impressions on them (MacDonald, 2012; Campbell, 1942; Juslin, 2013). However, due to its floating intentionality music may induce different meanings in performer and listener as well as different meanings in two different listeners (Cross, 2012, p. 266) – they have different personalities, so they perceive music in their own way.

Following Brazgovskaya (2015), to perceive music, “a person uses a cluster, a spectrum of semiotic systems of different representation potential: the languages of visual communication (gestures, painting, natural landscapes), the language of smells, tactile sensations, etc.”.

According to Kostyayev (2010, pp. 8, 73), all sensory organs take part in conveying encoded meanings. The language of sensations – images and symbols evoked from sensations – is the least researched. Temperature sensations/perception as well as other sensations (visual, auditory, gustatory and olfactory) comprise the basis for the picture of the world. Haptic sensation and the perception of distance will be under investigation in this research as well.

2. Method

The method section describes film adaptation procedures, characteristic of the intersemiotic and intralinguistic translations, intersemiotic text reception as well as the experimental study steps.

2.1. Film adaptation and reception

Understanding the specific features of translating a literary work into a film and transitioning from a literary work of art to a feature film has long been under investigation in the fields of literature and cinema (Wildfeuer & Bateman, 2017; Matito, 2019). The procedures of intersemiotic and intralinguistic translation, which are used in the process of translating the literary text of a novel into a film, help us imagine the complex nature of transformations in language means, which could further improve the quality of film adaptation. Although the concept of film narration and film-making based on a literary work have received coverage (Besedin, 2017), the analysis of transformations made with the text in the process of its adaptation into the semiotic space of the film can provide data on the replaceability of seemingly irreplaceable linguistic means in communication.

In our research, we employed the following translator’s procedures, typical of the intralinguistic and intersemiotic translations: change of sequence of scenes, i.e. their modulation, addition (including new scenes and characters), compression and omission of information. The number of characters in a literary work could be changed as well. The audiovisual component,

however, compensated for the reduction in the narrative presented in the literary work, forming an intersemiotic space of the film.

The experiment conducted in course of the study involved interpretation of a musical art object by amateur subjects. The art objects are soundtracks “Crazy in Love” and “Gatsby believed in the Green Light” (without lyrics), and “Bang Bang” (with lyrics) from Baz Luhrmann’s “The Great Gatsby” (Music from Baz Luhrmann's Film “The Great Gatsby”). These objects are viewed as intersemiotic musical translations of the original multimodal/multimedial and multicomponent semiotic object – “The Great Gatsby” film. The soundtracks from “The Great Gatsby” represent the genre, and the specific events of the film in particular.

Emeli Sande and The Bryan Ferry Orchestra’s “Crazy in Love” is a piece “used in a scene to express a comic, heightened nervousness as Gatsby is anxiously waiting to be reunited with Daisy over tea at Nick Carraway’s bungalow; <...> it’s an amusing scene meant to show you Gatsby with butterflies in his stomach” (From Flappers to Rappers: The Great Gatsby' Music Supervisor Breaks Down the Film's Soundtrack). The idea is that he is crazy in love.

The “Gatsby Believed in the Green Light” soundtrack is performed by Tobey Maguire & Craig Armstrong. F. S. Fitzgerald uses the metaphor of the “green light” to signify the hoped-for better future which, in fact, gets further and further away from the hero.

The “Bang Bang” soundtrack performed by Will.i.am. opens the scene of the wild party at Gatsby’s.

2.2. The reception of intersemiotic text: experimental study steps

In the experiment, we asked Ukrainian subjects (students) to describe: a) *thoughts* that arise while listening to the pieces of music, relating them to some *ideas/topics* or *events*; b) *feelings/emotions* they experience; c) their *sensations* in terms of *temperature, touch, taste, smell, sound, and distance*.

The subjects were told they were to interpret some soundtracks. They did not get any cues as to the subject matter of the art objects they had to interpret or their intersemiotic links (the name of the film was not revealed). The subjects were not provided with any lists of names of feelings/emotions or sensations from which to choose (except for several examples). Thus, the subjects could not rely on their knowledge of the music or film. The descriptions were given in Ukrainian, the native tongue of the subjects, so that they were not limited in their expression.

The descriptions are viewed as data for cognitive linguistic analysis.

Analysing the data, we were to identify the semantic unit, or concept, the description referred to, and its domain, which we understand according to Langacker (1987, p. 488) as “a coherent area of conceptualization relative to which semantic units may be characterized”.

We also related the concepts within the domain by setting a frame which is “any system of concepts related in such a way that to understand any one of them you have to understand the whole structure in which it fits” (Fillmore, 1982, p. 111). Experience, representing a narrative, suggested employing a script (a dynamic type of frame), structuring a sequence of events in some socio-cultural context (Schank & Abelson, 1977, p. 151).

The third step was to compare concepts/domains and scripts, activated by the descriptions of Ukrainian-speaking amateurs and English-speaking experts, to find similar and different features in their descriptions.

3. Results

This section shows the results of the intersemiotic translation of the novel into a film, studies semiotic elements and cinematographic means employed in the film, provides the results of the experiment studying the reception of the soundtrack as an intersemiotic text.

3.1. Intersemiotic translation of a literary work into a film

In this paper we have looked into the translation procedures employed by a collective author in the process of translation, or adaptation, of a literary work into a cinematographic narration.

Most often, text **compression** is used to exclude details that do not play an important role in the developments in the past of the main and supporting characters. There are also cases of compression of Nick's story about Jay Gatsby's past; of Jordan's story of Jay and Daisy's first encounters; Nick's dialogue with Wolfsheim; guest descriptions at Gatsby parties. The adaptation points out people's professions without mentioning characters' names.

The **compensation** is used to represent such elements described in the literary work that can be displayed employing a visual component. Most often, it involves a description of the characters through makeup, hairstyle, clothing, their body language or behavior. Analyzing the literary work, the author described each of the characters in detail, so all the appearance descriptions were transferred to the film adaptation just as vividly, though with the help of an image.

For example, the image of Myrtle – Tom Buchanan's mistress is described by the author as follows:

She was in the middle thirties, and faintly stout, but she carried her surplus flesh sensuously as some women can. Her face, above a spotted dress of dark blue crepe-de-chine, contained no facet or gleam of beauty but there was an immediately perceptible vitality about her as if the nerves of her body were continually smouldering (Fitzgerald, 2018, pp. 28-29).

In the film, however, her image is conveyed through red hair, bright, bold clothing and audacious demeanor. Myrtle is the complete opposite of Daisy, and it becomes clear to the viewer that Myrtle is Tom's lover.

We can also observe an example of compensation in the Dinner at the Buchanans' episode. The literary text provides a long conversation among the main characters discussing various topics. In the film, the conversation is shown as a prompt change of frames highlighting a word or phrase of a particular topic.

Adaptation is employed to replace an element, object or phenomenon in a literary work with another one in the film to ease the perception process to the viewer or reduce time. For example, adapting the realia of a particular culture which must be explicated to be understood. Sometimes certain events or characters, that are not significant for the plot developments, constitute a hindrance as they cannot be shown in the film in a short period of time, so they tend to be replaced. For example:

When Gatsby first reveals his past to Nick (in the literary work), he says that he lived as a "rajah", while in the film, this word is replaced by a "prince".

In the literary work: "*After that I lived like a young rajah in all the capitals of Europe...*".

In the film adaptation: "*After that I lived like a prince in all the capitals of Europe...*".

Wolfsheim's "cuff buttons" were replaced with a "pin" that was attached to the tie:

In the literary work: "*I see you're looking at my cuff buttons*".

In the film adaptation: "*Looking at my tiepin?*".

When Daisy visited Nick, she asked why she was to come alone, and Nick replied:

"*That's the secret of Castle Rackrent.*" Few people know that this is a reference to the novel by Maria Edgeworth "Castle Rackrent", so in the film this proper name was replaced by: "*Oh, it's the secret of Carraway Castle.*"

The **addition** procedure is employed to explain to the recipient some notions and facts (historical, cultural etc.). The team of authors can add any information they deem necessary. For example, at the beginning of the film they added another line of fictional characters to the cinematographic narration. The developments begin at the hospital where Nick Carraway tells the doctor his story. This episode was introduced to keep the format of the first-person story in the original literary work unchanged. It also shows the viewer how this experience influenced Nick Carraway.

Another example of addition procedure is the modern-style music, opposed to the old-style 20s music, which adds more dynamics to the movie.

The *omission* is the most common procedure in the process of film adaptation: a number of elements, events or even minor characters, that do not drastically change the course of events of the plot and are not important for the general perception of the narration, may become omitted. For instance, the director almost completely removed the line of Nick and Jordan. We may trace a love affair between them in the book, in the film, though, the viewer can only guess that there were feelings between them. In this case, this procedure was used to draw the viewer's attention to the Jay-Daisy relationship.

Another example is the omission of scenes or dialogues with characters who appeared in the book only once and did not influence the developments: Nick and Jordan's dialogue with the two girls in identical yellow dresses at Gatsby's party; a scene in the McKees' room after the entertaining pastime of Nick, Tom, Myrtle and others at the hotel; the visit of Mr. Sloane, his date and Tom to Jay Gatsby; "drunken company" talk at one of the parties (Miss Baedeker, Doc Civet).

To other scenes subject to omission belong: Nick's conversation with Wolfsheim and Gatsby's father's visit after Jay's death.

Modulation. Due to the fact that most of the literary work is usually conveyed with the help of audiovisual means some episodes lose their original order in the film, as the director considered it appropriate and to the point to rearranged them chronologically.

For example, the guests at the Gatsby's parties were introduced to the recipients during Nick's first visit to Gatsby; in the book, however, the recipients read about the guests only on the third visit of Nick to Gatsby's. In the film, Nick first learns about Gatsby's request to invite Daisy to tea, and then Jordan tells him about Jay and Daisy's past; in the literary work, these events happen in an opposite chronological order. In the film, Daisy sees her home from the other shore in Nick's house, and in the book, she first sees it from Gatsby's room only.

Source language matter transformations can be complex, i.e. employing several procedures. Compensation and modulation: The appearance of the Myrtle's husband – Wilson. The literary work describes him as:

He was a blonde, spiritless man, anemic, and faintly handsome. When he saw us dump a gleam of hope sprang into his light blue eyes. When he saw us, a pale glimmer of hope lit up in his moist blue eyes (Fitzgerald, 2018, p. 28).

The film shows Wilson to be brunette. He is very dirty and not very good-looking. Wilson is a man of naive and shallow mind.

Modulation and omission. After Myrtle's accidental death, Wilson does not know who owns the yellow car. The next day, he talks to his friend and decides to find Myrtle's killer. We learn that Tom told Wilson the name of Gatsby at the very end of the literary piece.

In the movie, Tom mentions Gatsby's name in Wilson's garage, right after the accident; an episode of Wilson's conversation with his friend is omitted.

3.2. Semiotic elements and cinematographic means

The semiotic model of cinematic discourse is complex in structure. It embraces cinematic discourse including its characters and developments of the plot. The meaning-making occurs at the intersection of verbal, non-verbal and cinematographic semiotic systems that are socially, culturally and situationally predetermined. The success of communication depends on the ability of the collective author to construct reality through verbal, non-verbal and cinematographic semiotic systems, as well as the ability of the collective recipient to reconstruct it. Collective recipients are viewers with different gender, social and national backgrounds. The communicative purpose of the author is reconstruction by the viewers of the meaning and evoking particular emotional and evaluative reaction in them. The signs of cinematic discourse have features of iconicity, indexality and symbolism, they are conventional, intentional and unmotivated. The film sign is conventional and unmotivated, its meaning is established "by convention" and predetermined by the linguistic

culture of a particular linguistic community, it is arbitrary to what it means in a film without being obviously associated with it. The soundtrack, for instance, indicates an emotion, indexing, and at the same time symbolizing it (Krysanova, 2017, pp. 26-30).

The cinema creates new images and uses a well-known sign system. Following Peirce's idea that "we think only in signs" (Peirce, 1931/58) and that "signs take the form of words, sounds, images, flavors and odors, acts or objects" (Chandler, 2017) only when we interpret it as 'signifying' something, i.e. invest them with meaning (Peirce, 1931/58). This interpretation is unconscious as we relate them to familiar systems of conventions.

There are three types of signs:

- sign-icon (physically resembles the signified, the thing it depicts);
- sign-index (shows evidence of what is being represented);
- sign-symbol (no resemblance between the signifier and the signified; the connection between them must be culturally learned) (Peirce, 2000).

"Translation semiotics itself can be regarded as a discipline that deals with mediation processes between various sign systems, and, on the macro level, with culture as a translation mechanism" (Torop, 2008, p. 256).

The visual effects (*signs-icons*) include photos, texts and inscriptions. "The Great Gatsby" film provides with the following examples:

The inscription on the signboard "George W. Garage" – a sign on the George Wilson garage;
The medal from Montenegro ("Orderi di Danilo"), *a photo from Oxford* – an episode with Gatsby telling a story about himself in the car;

Newspapers with different headlines – the marriage of Daisy and Tom; *an article revealing the source of Gatsby's wealth; news of Gatsby's death;*

Gatsby's party invitations – The episode when Nick receives the invitation.

The use of sound effects makes the picture more realistic. We record the following examples of sound effects: *a phone call, car alarms, a hoot of the boiling kettle, a ticking clock, a shot, contemporary music.*

Signs-indices in cinematographic narration are always represented by non-verbal means of communication, such as facial expressions, gestures, physiological manifestations or through various objects. For instance:

Restlessness, abrupt posture change, touching hair, chin flicking, leg crisscrossing, pulling the collar, looking at the clock – indices of excitement and expectation (the episode of Gatsby and Daisy's first meeting after a long separation period);

Sweat drops, ice, fans – the heat index (the day Gatsby and Daisy decide to tell Tom – the heat adds more tension);

Tears – the sadness index (when Daisy is forced to say she did not love Tom; when Gatsby loses self-control);

Cigarette – the excitement index (the day Daisy and Gatsby decided to tell everything, Daisy was very excited and she smoked);

Gun – the murder index.

Cinematic signs are conditional, metaphorical, and can substitute certain objects. In "The Great Gatsby" film we find the following examples:

Green light is a symbol of hope (The light shines across the bay from Gatsby's house – marking the exact place where Daisy lives. It symbolizes hope and a dream. When Gatsby and Daisy finally meet the light allegedly loses its meaning);

The pier is a symbol of the long-awaited meeting (Gatsby keeps coming to the pier to look at the green light);

"Ulysses" – the book is a symbol of Nick's unrealized dream (at the beginning of the film, we see the book while Nick tells his story; he says he never became a writer);

The eyes of Doctor T. J. Eckleburg – 1) the symbol of all-seeing eyes of God judging American society; 2) the symbol of knowledge – the eyes see and know everything (they first appear when Nick and Tom go to New York and then before and after Myrtle's death).

Red is a symbol of power, of carnal desires (walls and furniture in Tom and Myrtle's apartment), a symbol of aggression (Gatsby's insane face after Tom tells who Gatsby really is);

White is a symbol of innocence, in this film, however, it is a symbol of imaginary innocence. Daisy's image is fair skin, blonde, and almost always dressed in white. She seems innocent, but only at first sight – after Myrtle's death and her indifference to Gatsby's death, we realize that this is not the case.

Blood is a symbol of death (the episode in the Gatsby pool when he was killed); it is also a symbol of life and sacrifice.

We also find that some signs have features pertaining to several types at a time, i.e. a mixed-type group. Here belong:

Change of weather – sunny weather following the rain – a symbol of reunion of Jay and Daisy, as well as indices: the rain is the index of sadness, the sun – of joy;

Change of seasons. Winter: at the beginning of the film we see winter symbolizing the present, the events have already happened, Nick's condition is that of disappointment, he loathes everything and everyone. Summer symbolizes the beginning, fun, carelessness. Autumn – Daisy's feelings to Gatsby die away, Gatsby's death. These seasons symbolize the states of the main characters, but the index value of these seasons is shown through the dry, fallen leaves of the autumn, cold and snow of the winter; fair weather, heat of the summer.

A phone call symbolizes the fifth person's presence in the room; stress and anxiety index (the Buchanans' dinner episode and Myrtle's call); the index of waiting, a call as a symbol of death – Gatsby was expecting a call from Daisy and because he was distracted by it, he did not notice Wilson who eventually kills him. It turns out that Gatsby dies because of Daisy.

To convey the creative plan of the director and to evoke certain emotions in the viewers, as well as to strengthen the artistic expressiveness of the film, such cinematographic means as close-up, medium and long shots, light / shadow, color are used.

There are three types of shots: close, medium and long shots.

The long shot is used to show the whole scene, to provide the viewer with time and place of the scene, as well as to create physical or/and emotional connection of the character with the environment and the surrounding objects.

The middle shot is common in cinema shooting because it focuses on the character or subject matter, at the same time it can show some of the environment. It is often used when moving from one shot to another.

The close-up reveals the details of the object or action and focuses on the element, as well as shows a cinematic portrait where one can see characters' emotions (Filmmaking 101: Camera Shot Types).

Consider the following examples:

Long shot: Aerial view of New York, Buchanan House, Gatsby Castle, West Egg-New York Road.

Medium shot: People at the Gatsby Party (attention is drawn to the costumes), most episodes where the main characters are in the car, Gatsby's funeral.

Close-up: Daisy's first appearance in the movie, Gatsby's ring, Jay and Daisy's first conversation, Gatsby's insane face. The close-ups are often used to draw viewers' attention to important details, appearance of characters and their emotions.

The camera angle accentuates certain features of the subject and, at the same time, conceals irrelevant details, creating a certain impression. The shots explicitly depict the object we see, the angle shot can influence the way we perceive it.

“Eye-level” angle shot – the camera is at the level of the object, so when the actor looks at the lens, he/she should not look up or down. This perspective is very common because it is neutral and has no dramatic power;

Lower angle shot – the camera is located below the actor’s eyes. The view from below allows the object to look powerful, higher, sometimes vulnerable;

High angle shot – the camera is above the subject and looking down. This position conveys information about the scene, characters, shows the weaknesses of the character;

Dutch Angle – The camera changes the horizontal and vertical lines to a diagonal and creates a more dynamic composition; it is also used to disorient and disturb the viewer.

Overhead angle – the camera is placed over the actors to simulate actions that take place inside a scene and also allows the viewer to see more within in less time (Camera Angles: The Art of Manipulation; Studio Binder).

We found the following examples of using different angle shots in the film:

“Eye-level” angle shot – most episodes with dialogues of the main characters, acquaintance with Gatsby’s guests, wedding of Tom and Daisy;

Low angle shot: Gatsby’s machine (to show how powerful it is), Jordan’s friend at Gatsby’s first party (to show his hostile attitude toward Nick), Daisy at Buchanans’ last dinner (to show how excited she is);

High angle shot: Nick in the crowd near the Empire State Building (to show that he is just “one of the bunch of people”), Tom and Myrtle’s apartment, room at the Plaza Hotel (acquaintance with the venue);

Dutch Corner – the end of the first Gatsby’s party, the guests go down the stairs (to show the alcoholic intoxication of the guests);

Overhead shot – most episodes of Gatsby’s parties, Myrtle and Tom’s party.

Light and shadow shooting helps create mood, atmosphere and depth of frame.

Here are the examples of the use of light and shadow in the film:

Nick’s face in hospital; a description of Gatsby’s past; an episode at Gatsby’s when he stopped having parties; Gatsby’s funeral.

The use of light / shadow in these episodes helped to contrast the events. Through this technique the viewer sees how the events change Nick, the way Gatsby changes, when he and Daisy met secretly, what Gatsby was like as a kid and what he became.

To sum up, in the course of transferring a literary work into a film, change is inevitable since there is lack of time and medium. By using procedures of the intralinguistic and intersemiotic translations the collective effort of film-makers can produce a more or less accurate translation of the literary work, which is faithful to the original source, or a kind of inventive adaptation. In any case, the authors employ procedures such as text compression, compensation, modulation, adaptation, addition or omission of the information for reasons mentioned above. Inclusion of new scenes, characters, specific sound and visual effects, music, semiotic elements and cinematographic means can both compensate for the loss of information, or create new meanings.

3.3. The reception of the musical piece of art as an intersemiotic text

In the experiment, Ukrainian-speaking amateurs’ descriptions of soundtracks from Luhrmann’s “The Great Gatsby” were compared to English-speaking experts’ descriptions from critics’ reviews of Luhrmann’s soundtracks and film (Rotten Tomatoes).

Below, we will provide the comparison of our experimental results in the following order: the descriptions of thoughts, feelings/emotions; sensations.

The descriptions of the **topic** start with experts’ reviews.

The experts believed that *most of the shots in the movie come at you in a fire-hose rush: faces, sequins, hair, asses, ‘confetti’; a film looks like it was ‘dipped in 18-karat gold’ but it doesn’t mean it’s rich in quality; the movie has so gossiped about ‘his parties’, his travels, ‘his riches’... ‘liquor’, cars....*

They thought *the novel builds to a titillating succession of 'deaths'*. In their opinion Luhrmann's movies, including *"William Shakespeare's Romeo + Juliet," are like watching 'a three-ring circus'; they're audaciously, passionately artificial and at the same time 'unabashedly romantic' – post-modern pop medleys aimed at the heart, not the brain.*

They concluded it was a *sorry tale of 'the super-rich'; 'a crude burlesque' on what's probably American literature's most precious jewel.*

The experts described the main character, Jay Gatsby, as the person who *returned from World War I and other adventures, 'filthy rich'; was a mysterious, 'nouveau riche neighbor'; dashing and mysteriously 'wealthy neighbor'; and they thought Jay Gatsby is a man still aglow with youthful 'dreams'; and it's all 'drama' to him.*

Other characters were described by experts as...*wearing a 'silent-movie' mustache; or as such who just wear you down with 'machismo'. Jason Clarke, who plays the mechanic Wilson is thought to play as if competing with 'clowns' and elephants for the audience's attention, while Tobey Maguire makes Nick Carraway 'an almost Woosterish clown'.*

The parties were described as *'over-the-top, glitzy parties'; 'a non-stop nightmare party'; resembling 'a blizzard of confetti'. The experts found there was 'the glamour' of being interrupted all night by "urgent" calls from Chicago and Philly.*

The Ukrainian subjects described the topic after listening to the soundtracks as follows:

➤ The "Crazy in Love" soundtrack produced such *thoughts* in the subjects:

We registered the nouns *вечірка ('party'), танці ('dance'), веселоці ('revelry'), цирк ('circus'), свято ('festive event'), бурлеск ('burlesque'), прогулянка (walk)*. The students also used phrases like *вечірка 20-х – 30-х в США ('a party a-la 20s-30s style'), весела вечірка ('cheerful party'), час йти на вечірку ('time to go to a party'), дорого-багато ('chichi'); про палку любов ('about passionate love'), жінка зваблює ('a woman seduces'), джаз у ресторані ('jazz at a restaurant'), у старому барі зразка 20-х в США ('at an old bar of 20s in the USA'), вечір з друзями ('evening with friends'), музика з фестивалю ('festival music'), Великий Гетсбі (Great Gatsby). Some descriptions were not true to the topic – *відпочинок після іспиту ('rest after the exam'),**

➤ A sad and depressive tune of "Gatsby Believed in the Green Light" provoked the following thoughts in the students:

They used such nouns *as самотність ('loneliness'), смуток ('sorrow'), трагедія ('tragedy'), втрата ('loss'), розчарування ('frustration'), похорон ('funeral'), дорога ('road')*. We also registered phrases – *біль втрати ('the pain of the loss'), сумний захід ('sad event'), замислюється про майбутнє ('pondering over future'), смерть улюбленого героя ('death of the favorite character')*. There were also descriptions that did not correspond to the topic or the events in the film *похорон, наче в Грі Престолів ('funerals as in the Game of Thrones'), перемога ('victory'), опера ('opera'), поїзд ('train')*.

➤ A dynamic and cheerful melody of "Bang Bang" evoked the following thoughts: *веселоці ('revelry'), цирк ('circus'), дискотека ('disco'), концерт ('concert'), про любов ('about love'), модно одягнені люди на дискотеці ('smartly dressed people attending a disco party'), видовище ('show'), вечірка ('party'), відпочинок після довгої праці ('rest after long work'), гра (game), день народження ('birthday'), комедія ('comedy'), жарти ('jokes'), літня музика ('summer music'), комік-шоу ('comic show'), німе кіно ('silent movie'), комедія ('comedy')*.

Below, we proceed to the description of **feelings and emotions** evoked in the experts by the film and music and in the amateurs by the piece of music.

The critics thought DiCaprio's Gatsby was a *gorgeous 'neurotic', always 'slightly nervous'; DiCaprio gave his character the 'nervous undercurrent'; they felt the 'Gatsbyesque notion of longing' to be somewhere you can't be. They mentioned DiCaprio grasps the 'deep insecurity' that forces Gatsby to worship his 'lost love'. They found there's 'steel in his melancholy'. They pointed out Luhrmann invents a tranquil asylum for a 'depressed' Nick; while the lead actress gets the*

character's 'melancholy'; she gets 'the sadness of the character'. Other experts' descriptions mentioned 'depressive' writing; characters' 'unspoken feelings of ennui, disappointment, and despair'.

The music evoked the following feelings in the students:

➤ Listening to “Crazy in Love”, they felt the atmosphere was as follows:

Весело ('cheerful'), радість ('joyful'), піднесений настрій ('in high spirits'), приємно ('nice'), багато людей ('lots of people'), збудження ('excitement'), грайливе ('playful'), веселоромантичне ('joyful and romantic'), захоплення ('delight').

➤ “Gatsby Believed in the Green Light” provoked negative feelings and emotions:

Смуток ('sorrow'), тривога ('anxiety'), печаль ('sadness'), жаль ('regret'), біль ('pain'), депресія ('depression'), шок ('shock'), хвилювання ('concern'), напруження ('tension'), спогади ('memories'), прощання ('farewell'), епічні і сумні ('epic and sad'), мужність ('manliness'), замислився ('pondering'), сірість ('dullness'), мрійливе ('dreamy'), спокій ('tranquility'), релакс ('relaxation').

➤ “Bang Bang”, on the contrary, evoked feelings that could be compared with the ones in “Crazy in Love”. The subjects felt:

Радість ('joy'), веселощі ('revelry'), грайливе ('playful'), кохання ('love'), збудження ('excitement'), насолода ('delight'), гламурне ('glamorous'), кумедне ('funny'), сміх ('laugh'), хочеться танцювати ('it feels like dancing'), піднесений настрій ('in high spirits'), спогади про дитинство та сміх ('memories of childhood and laughter'), хитрість ('trick').

As for the comparison of **sensations**, the critics' descriptions provided the perception of the film through temperature recognition. They reached it through simile, personification and metaphorical descriptions where temperature was mostly shown at its extreme – either hot or very cold.

The critics said the character's *blond hair is 'frozen' and fixed into amber waves; the words appear typed on the screen and 'fall like snow or ash'*. They mentioned that while a hero is *ensconced within a 'giant snow globe' the 'winter rages' outside*. On the contrary, the relationships and events at a hotel were perceived through hot temperatures as *'steaming heat' at the Plaza Hotel and a 'humid' room at the Plaza Hotel; or the couple's 'hot-blooded romance'*. Though, the director's idea was thought to be a *'fresh insight' into the novel's genius* and the atmosphere was full of *astonishing Art Deco 'crispness'*.

The Ukrainian amateur subjects lack the experts' abundance of stylistic devices, though their perceptions were alike.

➤ In “Crazy in Love” most students felt it was *тепло ('warm'), літо ('summer') сонячно ('sunny'), гаряче ('hot'), жарко ('hot')*. Some subjects defined their temperature perception in degrees by Celsius. They feel it is 25°, 28-30°, 34°, though some sensed it was *свіжо ('fresh')* or even *холодно ('cold')*.

➤ “Gatsby Believed in the Green Light” evoked the perception of *холод ('cold'), прохолодно ('chilly'), трішки холодно ('a little cold')*, they sensed there was precipitation like *сніг ('snow')*, they named temperatures in degrees - 10°, -5-7° C, they felt it was *кінець грудня ('late December'), мороз по шкiпi ('chill down the spine')*. However, there were several descriptions of warm weather: *тепло ('warm'), гаряче ('hot'), 30° C*.

➤ “Bang Bang” soundtrack evoked the sense of hot weather in all the subjects: *спекотно ('hot'), дуже тепло ('very warm'), тепло ('warm'), весна ('spring'), гарна погода ('fair weather'), 20° C, 25° C, 34° C*.

Haptic perception of the film by the critics was traced in descriptions contrasted in terms of *sharp, smooth and liquid surface*. So, they thought that *material this familiar needs 'an angle sharper than 3-D'*. Water was often mentioned in the film (it has a symbolic meaning). The reviewers mentioned it in their descriptions and the students sensed the surface was liquid as well: *The body of water, be it the 'pool or a bay', plays a symbolic role in this work of art*. The critics said *DiCaprio doesn't get to truly shine until ... goes for a swim in his 'backyard pool'*; now and

then *the camera hurtles ... across the 'water' toward Disney's turreted Magic Castle; "Just swallow the 'water' and keep talking, Gatz"*. The experts compared the actors with inanimate objects: *everyone looks like a 'cut-out' figure pasted on postcards*. They thought the director showed Fitzgerald's 'polished' American vulgarity in a new way.

Listening to the "Crazy in Love" and "Bang Bang" soundtracks the subjects had mostly similarly pleasant sensations, while "Gatsby Believed in Green Light" evoked the sensations of something sharp, hard and liquid.

➤ "Crazy in Love": *приємний ('pleasant'), м'яка ('soft'), вода ('water'),приємний – хочеться ще доторкнутись ('so pleasant, you want to touch again'), легкий ('light'), гнучке ('flexible'), гладенький ('smooth'), з буграми ('bumpy'), знайоме ('familiar'), матова ('mat'), рельєфно ('raised'), шершавий ('rough'), різкий ('sharp')*.

➤ In "Gatsby Believed in the Green Light" they felt the surface was like: *вода ('water'), скло ('glass'), тверда ('hard'), гостра ('sharp'), лагідна ('soft'), струна ('string'), колюча ('prickly'), ріжуча ('cutting'), каміння ('stone'), холодна ('cold'), дивна ('strange'), мурашки виступають на шкірі ('goosebumps'), обійми ('embrace')*.

➤ In "Bang Bang" it sensed like: *гостра ('sharp'),приємна ('pleasant'), тверда ('hard'), колюча ('prickly'), з буграми ('bumpy'), глянець ('gloss'), пісок ('sand'), як до пляшки ('as touching the bottle'), як слайм (желеобразне) ('like a slime'), улюбленого артиста ('favourite artist'), різке, алеприємне ('sharp but pleasant')*.

Olfactory sensation was hardly shown in critics' descriptions – they wrote the film had *redundant flavoring*.

The students, however, sensed quite a lot of things while listening to the soundtracks under investigation:

➤ "Crazy in Love" evoked such smells as *солодкий ('sweet'), дощ ('rain'), освіжаюче ('fresh'), море ('sea'), сигари ('cigars'), кава ('coffee'), цитрус ('citrus'), квіти ('flowers'), шампанське ('champagne'), кориця ('cinnamon'), банан ('banana'), солодкі парфуми ('sweet perfume'), розкішшю ('luxury'), жіночий парфум і запах жіночого тіла ('women's perfume and the woman's body odour'), печиво (biscuits)*.

➤ "Gatsby Believed in the Green Light" produced the following sensations: *дощу ('rain'), сирості ('humid'), свіжий ('fresh'), прохолодний ('chilly'), без запаху ('no smell'), гіркий ('bitter'), різкий ('sharp'), осінь ('autumn'), землі ('soil'), заліза ('iron'), зими та кам'яного залу ('winter and stone hall'), лісу (forest), розрідженого озону ('diluted ozone')*.

➤ "Bang Bang": *кориці ('cinnamon'), кисло-солодкий ('sweet and sour'), солодкий ('sweet'), апельсин ('orange'), фрукти ('fruit'), шоколад ('chocolate'), кава ('coffee'), алкоголь ('alcohol'), попкорн ('popcorn'), різкий ('sharp'), перемоги ('of victory'), м'яту ('mint'), пахне літом (of summer), конфетти ('confetti')*.

We registered gustatory sensations in the descriptions of the reviewers who employed metaphors and similes and other free word combinations to present their ideas. Thus, they thought the film was a *relentless audiovisual 'sugar'; it's fair to wonder if we're still in a movie or an ad for 'Disaronno liqueur'*. The main character's skin was said to be *as pink and orange as grapefruit meat*. They pointed out that *if Gatsby is on any drug, it's 'diet coke'*. The parties were described as having *the plentiful 'booze', 'confetti' and 'champagne'*. At his parties Jay Gatsby spread *'a little liquor' around*. Reviewers thought *Maguire can be 'sweet without undue sickliness'*.

Gustatory sensations descriptions by the students revealed that the soundtracks evoked tastes, such as:

➤ "Crazy in Love": *приємний ('pleasant'), солодке ('sweet'), кава ('coffee'), шоколад ('chocolate'), кориця і шоколад ('cinnamon and chocolate'), терпкий ('tart'), шампанське ('champagne'), м'який ('tender'), ментол ('menthol'), помірно солодкий ('moderately sweet'), хочеться ще ('want more'), печиво ('biscuits')*.

➤ “Gatsby Believed in the Green Light”: *кислий* (‘sour’), *гіркий* (‘bitter’), *вода* (‘water’), *тягучий* (‘slimy’), *чай* (‘tea’), *дерева* (‘wood’), *терпкий* (‘tart’), *сльози* (‘tears’).

➤ “Bang Bang”: *солодкий* (‘sweet’), *алкоголь* (‘alcohol’), *вино* (‘wine’), *морозиво* (‘ice cream’), *газований напій* (‘soda’), *попкорн* (‘popcorn’), *шоколад* (‘chocolate’), *з гірчинкою* (‘a little bitter’).

Film-evoked perception of sound brought about such descriptions by the experts: they thought the result was *simultaneously ‘Broadway, La Scala, and MTV’; the movie ‘pulses’ with the ‘vibrant, dissolute energy’*; it was called *21st century-‘whistles’*; the film *just keeps hitting the same ‘high notes’ until we ‘go numb’ to the din*; it is *‘full of noise and furor’*; the director used *purposefully anachronistic songs by Jay Z and Beyoncé*. The parties were described as *wild, loud, or blaringly loud parties*. They believed that *the road races are terrifyingly loud and fast*. On the whole, everything in the film *is loud and fast*.

The amateurs had the following sensations listening to the soundtracks:

➤ “Crazy in Love”: *гучне* (‘loud’), *жваве* (‘lively’), *веселе* (‘cheerful’), *танцю* (‘of dance’), *різке* (‘sharp’), *змушує танцювати* (‘invites to dance’), *швидкий* (‘fast’), *стрімкий* (‘rapid’), *негучно* (‘not very loud’), *швидко* (‘fast’).

➤ “Gatsby Believed in the Green Light”: *голосно* (‘loud’), *тихо* (‘quietly’), *м’яка* (‘tender’), *змушує сумувати/сумна* (‘makes sad’), *пронизлива* (‘piercing’), *мелодична* (‘melodic’), *тягуча* (‘flowy’), *ручки по папері* (‘pen over the paper’), *плаксива* (‘whiny’).

➤ “Bang Bang”: *гучне* (‘loud’), *динамічне* (‘dynamic’), *приємне* (‘pleasant’), *ритмічне* (‘rhythmic’), *запальне* (‘passionate’), *швидко* (‘fast’), *переривчасте* (‘discontinuous’).

Proprioceptive sensations of distance by the experts were scarce, containing only one description: *DiCaprio’s mouth is etched, ‘equidistant’, between a smile and a smirk*.

Distance perception also revealed that for the students “Crazy in Love” and “Bang Bang” were associated with *closeness* – *близько, наближається* (‘very close’, ‘approaching’), while “Gatsby Believed in the Green Light” caused disagreement among the students: most students perceived the music as *very distant* – *далеко* (‘far away’), though a number of students felt it was *close* – *близько*.

To sum up, the descriptions used by the Ukrainian amateurs, activated a number of the concepts, found in the experts’ description of the topic/events (domains WEALTH (GLAMOUR), DRAMA, DEATH, FUN (PARTYING, DANCING, BURLESQUE, COMEDY, CIRCUS), MEMORIES), and – feelings/emotions, provoked by these events (domains JOY (DELIGHT), EXCITEMENT, LOVE, PASSION, SADNESS (SORROW), ANXIETY (NERVOUSNESS)). They also showed agreement in description of sensations in terms of smell and taste (SWEET and SOUR/BITTER), haptic perception (LIQUID) the contrast between, COLD and HOT sensations.

The experiment has shown that the amateurs managed to guess and reconstruct the details of the film listening to three soundtracks only. No name or genre of the film had been revealed to them before the experiment. We can structure these concepts to see that most of the subjects could feel there was a dramatic love story, there was a great deal of partying, dancing, glamour and wealth. They also mentioned alcohol (Champaign, wine, bottles), food at the party and party attributes (ice cream, sweets, fruit, confetti), weather conditions and temperature (snow, heat, cold), they felt there was liquid surface (water, the sea).

The amateurs and experts have agreed in their perception of the art object: they thought there was something resembling the circus and clowns about the film and music, despite the fact it was not mentioned in the literary work.

Nevertheless, the music mostly evoked pleasant feelings and emotions in the subjects, while a number of experts evaluated the film as mediocre, also providing discreet comment on being full of loud parties, riches, confetti, ambiguous choice of music and actors.

Another difference between the two groups concerned the complexity of linguistic expression of the experience. The amateurs use basic literal vocabulary in their descriptions (nouns, adjectives,

verbs as separate words or parts of nominal phrases, or, more seldom, verbal phrases), while the experts use complex structures and figurative vocabulary including similes, metaphors, personification.

4. Conclusions

This paper was aimed to study the intersemiotic translation of the literary work of art into a cinematic narrative as well as reception of intersemiotic texts by amateur and expert subjects.

The intersemiotic transition of a literary work of art into a film requires from the film-makers the use of procedures of both intralinguistic and intersemiotic translations. This cooperative effort can produce multiple translations ranging from accurate interpretation of the literary work to rather inventive adaptations. The procedures such as text compression, compensation, adaptation, modulation, addition or omission of the information are often employed to fit the film adaptation into the time and medium. Accurate adaptations are rather rare due to the “time-and-medium” factor mentioned above. In the course of translation of one medium into the other there occur the following transformations: inclusion of new characters, scenes and music, as well as specific sound/visual effects, semiotic elements and cinematographic means, all of which can compensate for the loss of information, or create new meanings.

The results of the study have shown comparable data on the reception of a cinematographic narrative through its musical intersemiotic translations by amateur subjects and the reception of the cinematographic narrative itself by expert subjects. These results prove that amateur subjects are able to interpret an intersemiotic art object through their corporal involvement with this object. Sensations, feelings/emotions and intuition based on the associations with their previous experience prove their power in competing with rational inferences based on specific knowledge, conscious rational thinking and evaluation.

However, while experts professionally construct their narrative employing complex structural and semantic units to express their views, amateurs’ descriptions are spontaneous and full of disconnected details presented in the form of separate words (nouns and adjectives mostly) or phrases (nominative, attributive or verbal). Despite the fact that their narrative is not comprehensive, the amateurs are able to provide accurate details which agree with the narrative of the experts.

This paper assumes that people have an inborn capacity to create shared meanings which they draw from their immediate sensations, feelings/emotions that are associated with concepts and images they experienced before. The study shows that subjects of different cultures and professions can create comparable meanings aroused by the art object not only relying on rational specific knowledge but also due to their aesthetic cognizance, intuition, emotions and feelings, which hopefully may become a perspective for further studies.

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**LIBERTINISM IN ENGLISH RESTORATION DRAMA:
A COGNITIVE-PRAGMATIC PERSPECTIVE**

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*“Leave this gaudy gilded stage,
From custom more than use frequented,
Where fools of either sex and age
Crowd to see themselves presented.
To Love’s theatre, the bed,
Youth and beauty fly together,
And act so well it may be said
The laurel there was due to either.
Twixt strifes of love and war, the difference lies in this:
When neither overcomes, love’s triumph greater is”.*

*John Wilmot, earl of Rochester
(Vieth, 2002, p. 85-86)*

Olena Marina. Libertinism in English Restoration drama: a cognitive-pragmatic perspective. This paper aims to explore LIBERTINISM as a discourse-generative concept of the English Restoration and its manifestations in the 17th century drama. In the focus of attention are: the dramatic discourse of the seventeenth century and social and historical conditions that predetermined the origin and development of libertinism in the Restoration drama. In this article, I argue that during the Restoration LIBERTINISM thrived along with such concepts as EMPIRE, HONOUR, LOVE, MODE, SCIENCE, TRADE, and WIT. It is stated that after years of bans and prohibitions libertinism began to develop as a reaction against an overly religious dominant worldview that was imposed on the English people during the Interregnum. It is confirmed that libertinism was widely disseminated in the play-houses which were reopened by Charles II after almost a twenty-year break. In this article, I argue that libertinism takes its ideas from the teachings of René Descartes and Thomas Hobbes; it is viewed as extreme hedonism and rejection of all moral and religious dogmas. Charles II himself set an example which was emulated by his courtiers and therefore libertine modes of behaviour were demonstrated to the general public as role models by the aristocracy which regained power with the Restoration. I also claim that as during the English Restoration many playwrights either were libertines or wrote about libertine behaviour and adventures in their plays, the dramatic discourse of the seventeenth century gave rise to a new type of English identity—the English Restoration libertine-aristocrat. Accordingly, the dramatic discourse and dramatic performances of the seventeenth century were the means of establishment, reiteration, and dissemination of the libertine ethos.

Key words: concept, dramatic discourse, English Restoration, identity, libertine, libertinism.

О. В. Маріна. Лібертизм у драматургії часів англійської Реставрації: когнітивно-прагматичний аспект. Метою статті є дослідження LIBERTINISM / ЛІБЕРТИНІЗМУ як дискурс-генеруючого концепту часів англійської Реставрації та його проявів у драматичних творах сімнадцятого століття. Увагу зосереджено на драматичному дискурсі сімнадцятого століття і соціально-історичних умовах, що зумовили походження і розвиток лібертинізму в драматичних творах часів англійської Реставрації. У статті стверджується, що у період англійської Реставрації LIBERTINISM / ЛІБЕРТИНІЗМ розвивався разом із такими концептами, як EMPIRE / ІМПЕРІЯ, HONOUR / ЧЕСТЬ, LOVE / ЛЮБОВ, MODE / МОДА, SCIENCE / НАУКА, TRADE / ТОРГІВЛЯ, WIT / ДОТЕПНІСТЬ. Після років заборон і обмежень лібертинізм почав розвиватися як реакція на

надмірно релігійний домінуючий світогляд, що був нав'язаний англійцям під час Міжцарювання. У статті стверджується, що лібертинізм широко розповсюджувався в театрах, які були знову відкриті Карлом II після майже двадцятирічної перерви. У статті доведено, що лібертинізм бере свої ідеї з вчень Рене Декарта і Томаса Гоббса; його тлумачать як екстремальний гедонізм і відмову від усіх моральних і релігійних догм. Карл II сам надавав приклад поведінки, який копіювали його придворні, а тому моделі поведінки лібертинів широко демонструвалися широкому загалу аристократією, яка знову набула впливу із Реставрацією монархії. Я також стверджую, що через те, що багато драматургів часів англійської Реставрації або були лібертинами, або писали про поведінку і пригоди лібертинів у своїх п'єсах, драматичний дискурс XVII століття породив новий тип англійської ідентичності – ідентичність лібертина-аристократа часів англійської Реставрації. Відповідно, драматичний дискурс і театральні вистави сімнадцятого століття були засобом встановлення, ствердження і поширення лібертинського етосу.

Ключові слова: англійська Реставрація, дискурс драми, ідентичність, концепт, лібертин, лібертинізм.

Е. В. Марина. Либертинизм в драматургии времён английской Реставрации: когнитивно-прагматический аспект. Целью статьи является исследование LIBERTINISM / ЛИБЕРТИНИЗМА как дискурс-генерирующего концепта времён английской Реставрации и его проявлений в драматических произведениях семнадцатого века. Внимание сосредоточено на драматическом дискурсе семнадцатого века и социально-исторических условиях, обусловивших происхождение и развитие либертинизма в драматических произведениях времён английской Реставрации. В статье я утверждаю, что в период английской Реставрации LIBERTINISM / ЛИБЕРТИНИЗМ развивался наряду с такими концептами, как EMPIRE / ИМПЕРИЯ, HONOUR / ЧЕСТЬ, LOVE / ЛЮБОВЬ, MODE / МОДА, SCIENCE / НАУКА, TRADE / ТОРГОВЛЯ, WIT / ОСТРОУМИЕ. После многих лет запретов и ограниченный либертинизм начал развиваться как реакция на чрезмерно религиозное доминирующее мировоззрение, которое навязывалось англичанам во время Междуцарствия. В статье утверждается, что либертинизм широко пропагандировался в театрах, которые были вновь открыты Карлом II после почти двадцатилетнего перерыва. Доказано, что либертинизм черпает свои идеи из учений Рене Декарта и Томаса Гоббса; его трактуют, как чрезмерный гедонизм и отказ от всех моральных и религиозных догм. Карл II сам показывал пример поведения, который копировали его придворные, и поэтому модели поведения либертинов широко демонстрировались общественности аристократией, которая вновь приобрела влияние с Реставрацией монархии. Я также утверждаю, что так как многие драматурги времён английской Реставрации либо были либертинами, либо описывали поведение и приключения либертинов в своих пьесах, драматический дискурс XVII века породил новый тип английской идентичности – идентичность либертина-аристократа времён английской Реставрации. Соответственно, драматический дискурс и театральные представления семнадцатого века были средством установления, утверждения и распространения либертинского этоса.

Ключевые слова: английская Реставрация, дискурс драмы, идентичность, концепт, либертин, либертинизм.

1. Introduction

This paper investigates manifestations of the concept LIBERTINISM in the dramatic discourse of the English Restoration. Libertinism has been the object of cultural, historical, and literary studies. Yet, no attempt has been made so far to consider it from a cognitive-pragmatic perspective. It is important to note that both words ‘libertine’ and ‘libertinism’ are firmly rooted in the world culture and therefore arouse constant interest. Suffice it to mention the song “Libertine” by Mylen Farmer released in 1986, “The Libertine” film starring Johnny Depp issued in 2005, the British Rock Band “The Libertines” or even “The Libertine” play by Jeffreys published in 2016. In this article, I go back to the origin and expansion of the term ‘libertinism’ in the British linguistic culture of the Restoration period. First and foremost, the semantics of the term is learnt from a thesaurus source. According to *Online Etymology Dictionary*:

the meaning of the term 'libertine' as 'freethinker' is first recorded in 1560s, which in its turn comes from the French word 'libertin' (1540s) that was originally used to denote pantheistic Protestant sects in France and the Low Countries. This sense partakes more of 'liberty' and 'liberal' than of the classical meaning (in Old French, 'libertin' meant "Saracen slave converted to Christianity"). The meaning "dissolute or licentious person, man given to indulgence of lust" is first recorded in 1590s; the darkening of meaning being perhaps due to misunderstanding of Latin 'libertinus' in Acts vi:9. For "condition of being a libertine" the English people in the 17th century tried libertinage; libertinism (from French 'libertinisme').

As it becomes clear from the explanation above, libertinism is a rather complicated notion the meaning of which will be elaborated further in this article.

Therefore, **the object** of this study is the dramatic discourse of the English Restoration. In this article, I argue that the concept LIBERTINISM is a discourse-generating concept of the English Restoration drama. Therefore, **the aim** of this study is to reveal the characteristics of the concept LIBERTINISM as one of the basic discourse-generating concepts in the period of the English Restoration. In light of this, I set the following **objectives**: to specify historical and social conditions that predetermined the development of libertinism in the period of the English Restoration; to single out basic concepts of the English Restoration discourse; to define the notions 'libertinism' and 'libertine'; to trace the origin of libertinism in the English literary discourse; to characterize the English dramatic discourse of the seventeenth century; to trace the construction of a libertine-aristocrat's identity and its transformation over the Restoration period. This paper provides a discursive analysis of the dramatic discourse of the English Restoration, proves that the identity of the English Restoration libertine-aristocrat was constructed in and through it, and shows that the dramatic discourse of the English Restoration was influenced by and in its turn shaped the discourse of the seventeenth century.

2. Method

In this study, I use methods of discourse analysis ("the analysis of language as it is used to enact activities, perspectives, and identities" (Gee, 1999, p. 4) and cognitive-discursive interpretation "to establish how much of the directly available or inferable knowledge must be at least or at most presented in a text" (van Dijk, 1983, p. 278). The material for analysis includes 23 excerpts that verbalize the concept LIBERTINISM in the dramatic discourse of the seventeenth century, namely, from the plays written and staged during the Restoration period 1660–1700: "The Way of the World" by Congreve, "The Country Wife" by Wycherley, "The Libertine" by Shadwell, "The Man of Mode; or, Sir Fopling Flutter" by Etherege, "The Rehearsal" by Villiers, "The Relapse; or Virtue in Dancer" by Vanbrugh. The excerpts from the plays are quoted from (Villiers et al., 1953) and (Shadwell, 1676).

Structurally, the paper consists of four sections: introduction, method, results and discussion with subsections: historical and social background for the dissemination of libertinism in the English Restoration drama; basic concepts of the English Restoration discourse; the origin and evolution of libertinism from 1540s to the English Restoration; an English Restoration libertine-aristocrat's identity; playhouse as a means of disseminating the libertine ideology. Finally, I provide some conclusions and draft prospects for a further analysis.

3. Results and discussion

In this chapter, I will study the origin of libertinism and factors that influenced its popularity in the dramatic works of the period, mention basic concepts that dominated in the Restoration discourse, characterize an English Restoration libertine-aristocrat's identity, and trace how libertinism was spread and popularized in the theatre of the English Restoration.

3.1. Historical and social background for the dissemination of libertinism in the English Restoration drama

With the Restoration of Charles II in 1660, England entered a new age of its development, or more precisely an “old and new” age. This conclusion can be made on the basis of the fact that sermons and tracts that were an integral part of the Puritan life style accounted for sixty percent of the literary material which was published in England during the years between 1660–1680 (Neagle, 1989). The old elements of the Puritan regime and the new elements of the Restoration existed side by side for a long time. The cue of one of the characters in the play “The Way of the World” by Congreve speaks in support of this observation:

- (1) *LADY WISHFORT: There are books over the chimney – Quarles and Prynne, and The Short View of the Stage, with Bunyan’s works, to entertain you.* (Villiers et al., 1953, p. 549).

The main character of the play mentions the well-known personalities of that time, who had opposing views: Bunyan and Prynne preached Puritan ideas, while Quarles was famous for his Royalist sympathies. Therefore, we may state that two ideologies coexisted in the minds of the people during the English Restoration.

The play-house and the monarchy were “inseparably suppressed and inseparably restored, and for much of the 1660s the twin restorations remained ostentatiously linked” (Hughes, 1996, p. 1). The king enjoyed all pursuits of artistic and cultural value, but “it is really the theatre that defines the age” (Grant, Kay & Kerrigan, 2011, p. 181). Kavernik (1995, p. 1) metaphorically describes the revival of the English drama: “Late seventeenth- and eighteenth-century British drama was public art whose lifeblood was the cash paid at the box office by Londoners prepared to be entertained, stimulated, soothed, and sometimes even enlightened by what they saw on stage”.

Under the Puritan regime theatres in England had not operated for 18 years, during which time any performances were held in secret, and if discovered, the participants were seriously punished (Grant, Kay & Kerrigan, 2011). In fact, the Puritan regime limited or banned all kinds of entertainment:

No swearing, no dancing, no drinking, no horseracing, no sliding on ice, no fornication: there was hardly anything for them [the English] to do. The violence of the reaction against Puritanism at the Restoration of Charles II was due to the fact that for many years the Puritans had bored, beyond the possibility of further endurance, those not of their way of thinking. (Bruce, 1974, p. 14).

Charles II demonstrated a keen interest in the management of play-houses, in the writing and acting, and in performers and garments. So, at the beginning of the Restoration, Puritanism was exposed with disdain and its adherents became an object of ridicule in plays and performances, now “not casually as before the rebellion, but with a *vengeance*” (Schneider, 1971, p. 40-41). However, the influence of Puritans remains deeply felt in the spirits and thoughts of the people during the English Restoration, who still regarded theatre-going and similar changes as risqué activities.

- (2) *LADY WISHFORT. I warrant you, or she would never have borne to have been catechised by him; and have heard his long lectures against singing and dancing, and such debaucheries; and going to filthy plays, and profane music-meetings, where the lewd trebles squeak nothing but bawdy, and the basses roar blasphemy. Oh, she would have swooned at the sight or name of an obscene play-book! – and can I think, after all this, that my daughter can be naught? What, a whore? And thought it excommunication to set her foot within the door of a playhouse! O dear friend, I can’t believe it, no, no! as she says, let him prove it, let him prove it!* (Villiers et al., 1953, p. 584).

Under the restored king the country gradually moved away from the rigid Puritanism (Brockett, 1977, p. 272). In the times of the Restoration a new repertoire, lavish scenery, female actresses, flying machines, mood music and dances were demonstrated to the Restoration audience (Neagle, 1989). Many theatre machines and sound-producing devices that enjoyed popularity during the reign of Queen Elizabeth I passed as a heritage to the Restoration theatres (Summers, 1934, p. 191). The literary thought of that time was distinguished by a great diversity and difference in aim and method of men of letters, e. g., the backward-looking Milton, the moralistic Bunyan and the risqué Rochester (Neagle, 1989).

When the theaters were reopened, only two persons held the royal patents: Davenant and Killigrew. Both men understood that “they were in the process of either resuscitating a drama that had been comatose for almost twenty years or creating something completely new” (Neagle, 1989, p. 54). The majority of dramatists mixed old and new elements in their plays, borrowed liberally and created anew whenever they could. The theatre-going public was reduced to Charles II, his court, some officials and idlers who surrounded him due to the fact that only two theatres operated in London, and because citizens did not at first attend the revived performances (Neagle, 1989). The degree of the king’s involvement in theatre management becomes clear from the following examples: “Charles himself lent his precious coronation vestments to Betterton for Davenant’s staging of “Love and Honour” (González Treviño, 2013, p. 116). Similarly, Hayden and Worden (2019) noted that Charles II was an active supporter of the theatre and even sent Betterton, a famous leading male actor of the Restoration stage, twice to France to study French scenes and machines. “In further marked contrast to the recent Puritan past, new plays appearing on the London stage were typically satirical, witty, bawdy” (“History of Britain and Ireland”, 2013, p. 181), the fact that was acknowledged by the playwrights themselves. The example from the play: “The Relapse; or Virtue in Dancer” by Vanbrugh illustrates this idea:

- (3) *These people have regal’d you here to-day
(In my opinion) with a saucy play...* (Villiers et al., 1953, p. 513).

In the preface to the play “The Relapse; or Virtue in Dancer” Vanbrugh writes:

But my modesty will sure atone for everything, when the world shall know it is so great I am even to this day insensible of those two shining graces in the play (which some part of the town is pleased to compliment me with) blasphemy and bawdy. For my part, I cannot find ’em out: if there was any obscene expressions upon the stage here they are in the print... (Villiers et al., 1953, p. 415).

Restoration stage represented an abundance of genres and their combinations. The study of dramatic genres in the period of the English Restoration can be the object of a separate research. However, I think it important to mention the audience’s preference of comedies. Matito (2013, p. 639) notes:

During the 17th century, comicity is significantly more abundant on the stage. This fact can be interpreted as an effect of the intensification of the baroque culture, which in addition to being very familiar with the coexistence of beauty and ugliness is also increasingly more prone to extravagance as a result of its break with reality and social codes.

Corman (2000) in his study of the Restoration comedy confirms the above stated argument. The author emphasizes the prestige of tragedy for both playwrights and critics, but notes that Restoration playwrights, who expected longer runs of plays and, correspondingly, financial profits,

more willingly created comedies: “performance records demonstrate that comedy was by far the preferred theatrical genre with audiences” (Corman, 2000, p. 56).

Summers (1934) notes that although the costumes of Restoration actors in most cases were not exact, anyway, the main characters’ garments demonstrated richness, and further marked that “upon the stage an ornate sumptuousness of apparel is often far more effective than the nicest details of an historical pedantry” (Summers, 1934, p. 254). Baroque and rococo style dresses prevailed. Summers (1934) also mentions that a dress for the character of Cleopatra in “All for Love” by Dryden was bought from the Princess of Wales which she had worn on her birthday. A true princess the actress must have looked on the stage. In a nutshell – everything was expensive, luxurious and sumptuous. I argue that such an apparel accurately conveyed the spirit and mood of the King who had spent much of his lifetime in poverty and exile. Besides, such ‘spectacles’ provided the viewers with an opportunity to get a glimpse of the rich and courtly lifestyle in a play-house, if not in reality.

It is essential to note, that published plays enjoyed great popularity among the readers after the closure of the theatres during the years between 1642–1646. Plays were aimed at readers rather than viewers and were increasingly being written by men of letters of aristocratic origin.

Play writing as a profession was not re-established until the 1670s, changing the perception and status of authorship. Play writing came to be viewed as a refined pursuit and in the politically charged atmosphere of the times the writing and reading of plays became an accepted expression of Cavalier resistance; indeed, the sense of an inextricable link between the monarchy and the stage, both sharing the same fate, was forged at this time (Keenan, 2016, p. 48).

The king’s return heralded a number of changes, among them the establishment of a *libertine ethos* [emphasis added – O. M.] at court, which McKimpson (2016, p. 137) calls “*an ethos of bodily license and the sovereignty of the royalist upper class*” [emphasis added – O. M.]. The new ideology changed the discourse of that time, which Potter (1999) defines as “*socio-philosophical discourse of libertinism*” [emphasis added – O. M.] (Potter, 1999, p. 169). While Zimbardo (1998, p. 46) describes this period as “a zero point” and calls the discourse of the time “*the deconstructive discourse of zero point*” [emphasis added – O. M.] which called all constructs, all laws, all values, all concepts – like “reason of mind,” or ‘truth’ – into doubt”, which, in our point of view, is fairly true as libertines openly questioned the existing values, ideologies and beliefs.

3.2. Basic concepts of the English Restoration discourse

Before proceeding to the discussion of libertinism it is necessary to mention other concepts that either originated or underwent historical and linguistic transformations during the period under consideration to better understand the environment which fostered the development of libertinism. Zimbardo (1998) singles out such dominant concepts in the Restoration discourse as TRADE, SCIENCE and EMPIRE. The scholar calls them “the discursive centers around which the new ‘constructive’ language revolved” (Zimbardo, 1998, p. 9). In Zimbardo’s (1998, p. 9) point of view, these ‘centers’ were realized in:

1) the newly constructed Board of Trade of 1696 (the plan for which was designed by Locke) under the direction of such macroeconomists as Charles Davenant and Josiah Child; 2) The Royal Academy and the Oxford academicians who inspired its founding, like Robert Boyle, John Wilkins, and the naturalist John Ray; and 3) a new nationalism which envisioned not Christ but the English Nation as the natural “Head” of a new world order and English “natural reason” as the originary from which that order should be mapped.

Bruce (1974) points to HONOUR and MODE as dominant concepts of the time. “Honour is regarded as a traditional and native quality; Mode as something new fangled and Frenchified” (Bruce, 1974, p. 177). The scholar believes that fame and acknowledged superiority are achieved through the possession of literacy, wit and grace, and are subject only to “the fierce and inexorable requirements of Honour. There is no reverence for the possession of money” (Bruce, 1974, p. 60). I argue that to this far from accomplished list of dominant concepts we can add the concept WIT which at the end of the seventeenth century was a forerunner of the Age of Reason and LOVE as an integral part of both the courtly circle and the dramatic discourse of the time. While one can account for the circulation of the concepts HONOUR and MODE as concepts which were inherent to the discourse of aristocracy, EMPIRE, SCIENCE, TRADE and WIT, as I argue, became characteristic of the new age in the origin and growth of the British empire.

3.3. The origin and evolution of libertinism from 1540s to the English Restoration.

The words *libertinage* or *libertinism* originally described the execution of inappropriate freedoms that were considered negative, excessive, dangerous, in all spheres, first of all, in religious and moral, but also in political, in fact in all social relations that required compliance with or submission to norms (Vanhaesebrouck & Dehert, 2012, p. 2-3).

Corpus linguistics proves wide usage of the words *libertine* and *libertinism* in the category “Early English Books Online 1470s–1690s” which comprises 755 million words in 25368 texts (Davies, 2017). In the tables below I deliberately reduced the search results to the years when the words begin to occur. The search results are represented in the tables below:

Table 1

The frequency of usage of the word *libertine* in Early English Books

years	1540s	1550s	1560s	1570s	1580s	1590s	1600s	1610s	1620s	1630s	1640s	1650s	1660s	1670s	1680s	1690s
frequency of usage	1		12	3	25	20	58	41	48	53	106	103	71	78	115	190

Table 2

The frequency of usage of the word *libertinism* in Early English Books

years	1640s	1650s	1660s	1670s	1680s	1690s
frequency of usage	6	40	48	69	54	90

As it becomes clear from these tables, the heyday of libertinism was the seventeenth century, in particular – the period of Restoration. Although I did not set an objective to work with corpus linguistics in the article, I argue that the results obtained from the corpus “Early English Books Online 1470s–1690s” may speak in support of my findings.

Cavaillé (2012, pp. 12-13) argues that both terms – ‘libertinism’ and ‘libertine’ should be used in the plural since “historiography has established diachronic distinctions and has drawn very clear dividing lines among the “spiritual libertinism” of the sixteenth century stigmatized by Calvin, the ‘philosophical’ or ‘erudite’ libertinism of the seventeenth century, and libertinism in the *mores* and in the literature of the eighteenth century”. The scholar provides an example from the “Hamlet” by

Shakespeare, when Ophelia instructs her brother not to be “*a puff’d and reckless libertine*” who dishonours young ladies. Cavaille (2012, p. 17) argues that the word signifies the adoption of a relaxed lifestyle, as well as incivility of speech, and the lack of obedience to and respect for authority.

It is essential to note, that libertinism and its controversy about free choice and unrestricted freedom of religious and moral beliefs developed in Europe, namely in France, and took its roots from the rationalism of Descartes and, in England, from the materialism of Hobbes. Ungerer (1990, pp. 227-228) explains the origin and development of libertine ideas in the following way:

The emergence of the libertine or rake was one of the most remarkable social and cultural phenomena of the Restoration. The King himself set an example which was emulated by the Court Wits. Their prophet of libertinism was Hobbes whose theory of human nature appealed to them and seemed to free them from all inhibitions. Hobbes develops his theory by beginning with the senses. He considers them as basic to knowledge and as governing the will. The sense perceptions are the means whereby the brain receives the impressions, hence ideas and understanding. Upon these passions depend, and all the nature of man is subject to them. From this theory the court rakes derived the one-sided view that the gratification of the senses was the only purpose of life.

Fisk (2005) notes that being an intellectual movement libertinism does not easily yield a consistent body of thought or doesn't have a single point of origin. Concepts like LIBERTINISM require more than intellectual force for their dissemination: there should exist amenable social conditions. Traditionally interpretations of the Restoration period mention the ‘relief’ felt by citizens too much pressed by the limitations and prohibitions of the Interregnum (1649–60). Years of austerity made people strive for more self-expression (including sexual freedom) and the English welcomed the restoration of a merry monarch famous for his sensual nature (Fisk, 2005).

3.4. An English Restoration libertine-aristocrat's identity.

In this article, I argue that an English libertine-aristocrat's identity was constructed at the beginning of the English Restoration and that “their (*libertines*) attitudes were characterized by a reputed skepticism of public institutions combined with a need for public attention” (Webster, 2005, p. 2). This is also the time when the term ‘libertine’ was extensively used to indicate violations of all socially accepted norms. The example from the play “The Way of the World” by Congreve confirms my conviction:

(4) *MRS. MARWOOD. Certainly. To be free; I have no taste of those insipid dry discourses, with which our sex of force must entertain themselves, apart from men. We may affect endearments to each other, profess eternal friendships, and seem to do at like lovers; but 'tis not in our natures long to persevere. Love will resume his empire in our breasts, and every heart, or soon or late, receive and readmit him as its lawful tyrant.*

MRS. FAINALL. Bless me, how have I been deceived! Why, you profess a libertine. (Villiers et al., 1953, p. 534).

Tindemans (2012, p. 135) argues that “at the moment when Charles II regained his throne in 1660, the intertwining of political renewal, as was expected from his reign after the Civil War, sexual energy, as exemplified in the libertine conduct of his court, was considered a positive sign”.

Throughout Charles II's reign, the libertine was a well-known personality – a sexual adventurer who openly, even radically, questioned social, political, and moral values (Webster, 2005). The main character of the play “The Country Wife” by Wycherley tells the readers / viewers about the new perception of love during the Restoration:

- (5) *MRS. SQUEAMISH. For Love is better known by Liberality than by Jealousy.* (Villiers et al., 1953, p. 144).

The words of the main character of the play “The Way of the World” by Congreve support the statement above:

- (6) *MILLAMANT. Why, one makes lovers as fast as one pleases, and they live as long as one pleases, and they die as soon as one pleases: and then if one pleases, one makes more.* (Villiers et al., 1953, p. 543).

“The stereotypical Restoration man-about-London became a witty, dandish, carousing, theatre-going womanizer” (Grant, Kay & Kerrigan, 2011, p. 181). Libertines were known as debauchees, wits, and scoundrels (Webster, 2005, p. 12). Such notions as vows, honour, piety and friendship meant nothing to these rakes, were “artificial barriers to be surmounted, challenges to their ingenuity” (Kavernik, 1995). Suffice it to quote Shadwell’s play “The Libertine” and the author’s description of the “persons represented”:

- (7) *Don John. The Libertine; a rash fearless Man guilty of all Vice.* (Shadwell, 1676).

Libertines’ ‘sins’ were not only forgiven, but also encouraged as the majority of them were men of importance of one kind or another:

Often called the Court Wits, the performers of libertinism belonged to an elite circle of men centered on the court of Charles II. The members of this circle formed a loose fraternity, a coterie of artistic (John Wilmot, earl of Rochester; Charles Sackville, Lord Buckhurst; Sir Charles Sedley; Sir George Etherege; Sir Carr Scroope; and William Wycherley), political (George Villiers, duke of Buckingham; John Sheffield, earl of Mulgrave; and Henry Guy), and social figures (Henry Savile; John, Lord Vaughan; Henry Bulkeley; and Fleetwood Shepherd), who craved for importance and power that accompanied fame. (Webster, 2005, p. 12).

Webster (2005) argues that *libertinism was performed in at least three ways: the libertines were actors [emphasis added – O. M.] who intrigued the viewers with shameful spectacles, the libertines were playwrights [emphasis added – O. M.] who embodied their own reputations in their libertine protagonists, and, through their activities and plays, the libertines were themselves texts to be analyzed, interpreted and evaluated [emphasis added – O. M.]* (Webster, 2005, p. 3).

Greenblatt (2012) maintains that identity is a theatrical invention that must be reiterated if it is to endure. While I choose to agree, I argue that the identity of a Restoration libertine was reiterated in a play-house as libertine playwrights based their libertine protagonists like Horner, Dorimant, and Manly, on their own infamous acts; as a result of their actual and theatrical reputation and fame, these playwrights became celebrities for public evaluation and interpretation. As Webster (2005, p. 3) claims, “libertinism’s blurring of public and private acts challenged the political strategies of Charles II and many of his ministers, helped to shape the direction of Restoration drama, and expanded the possible sexual roles and identities available to late-seventeenth-century men and women”.

He also adds:

Examining Restoration libertinism as a series of performances suggests that libertinism was itself an enactment upon the surface of the body that gave rise to a distinct social identity. The libertine became an identifiable role played by men in Charles II’s court through dress, sexual performance, and the repetition of their deeds and the stories and literary texts based on these deeds. Through the reiterative performance of libertine acts via gossip and drama, a

vision of a certain kind of aristocratic masculine identity, the libertine, was perpetuated in Restoration society. (Webster, 2005, p. 30).

The main character of the play “The Country Wife” by Wycherley accentuates the fact that viewers often competed with the actors in their performing skills:

- (8) *SPARKISH: Gad, the reason why we are so often louder than the Players is because we think we speak more wit, and so become the Poet’s Rivals in his audience...* (Villiers et al., 1953, p. 94).

A libertine was not only a popular character in the dramatic works and poetry of that time, but he was also a frequent subject of conversation in all public places such as coffee shops, parks, drawing rooms etc. Thus, the libertine was constantly performing for an audience – either in actual deed or in reported tale (Webster, 2005, p. 2).

Libertines shocked the public with sexual scandals and profane mimicry. In fact, libertinism existed as a set of performances as nearly every aspect of the libertine’s personal life was displayed for public consumption (Webster, 2005, p. 10). The example from the play “The Country Wife” by Wycherley speaks in support of this observation:

- (9) *SPARKISH: Come, you bubbling rogues you, where do we sup? – Oh, Harcourt, my mistress tells me you have been making fierce love to her all the play long, hah, ha! But I ...*
HARCOURT: I make love to her!
SPARKISH: Nay, I forgive thee, for I think I know thee, and I know her; but I am sure I know myself. (Villiers et al., 1953, p. 93).

While the main character of the play “The Way of the World” by Congreve evidently expresses her, in my view, Puritan opinion about theatre-going:

- (10) *MRS. MARWOOD. Or what think you of the playhouse? A fine gay glossy fool should be given there, like a new masking habit, after the masquerade is over, and we have done with the disguise. For a fool’s visit is always a disguise; and never admitted by a woman of wit, but to blind her affair with a lover of sense.* (Villiers et al., 1953, p. 554).

Due to the fact that such acts of liberty continued and the libertines persevered in their attempts to shock or rather – ‘épater’ the public, I argue that this was exactly what the public wanted to see on the stage. The words by Esslin (1987, p. 116) confirm my persuasion: “...the action will become interesting to the audience only insofar as the characters involved in it arouse the audience’s sympathy or emotions, negative as well as positive. Only what characters *do* tells the audience what they are like. Thus it must be the action of the people within the plot which develops character, while that character of the individuals involved in turn *motivates* the action and makes the plot interesting to follow”. Thus, I conclude that the audience went to the theatre to see the shows of which the libertines provided plenty.

An ordinary hero (in this context I talk about a typical libertine, as the distinction between a hero and a libertine in Restoration plays will be explained later) of Restoration libertine plays is usually a man pursuing the pleasures of drink, play, and love, with a complete disregard for the well-being of others; and the heroine is a woman whose scruples, if she has any, are based on prudence rather than virtue. Great emphasis is laid on repartee for its own sake, and upon epigrams propounding an elaborate and systematic code of immorality (Krutch, 1949, p. 23). In fact, such famous men as Evelyn and Pepys interpreted the Great Fire of London in 1666 as divine retribution

for the nation's sins, the foremost of which was shameful promiscuity at court (Webster, 2005, pp. 68-69).

Libertine performances thrived between the poles of the two great political events of Charles II's reign: his Restoration in 1660 and the exclusion crisis of the late 1670s and early 1680s (Webster, 2005, p. 19).

The libertine plays written and performed during the period are characterized by a certain set of attitudes: skepticism; defiance against socially accepted norms, rules and institutions; commitment to a life of hedonism (as opposed to a professed desire for a particular man or woman) (Fisk, 2005). In the preface to the play "The Relapse; or Virtue in Dancer" Vanbrugh writes:

But my modesty will sure atone for everything, when the world shall know it is so great I am even to this day insensible of those two shining graces in the play (which some part of the town is pleased to compliment me with) blasphemy and bawdy. For my part, I cannot find 'em out: if there was any obscene expressions upon the stage here they are in the print... (Villiers et al., 1953, p. 415).

The change in the attitudes and manners, which became characteristic of the period under consideration, becomes evident through the discourse of the aristocracy which also changed considerably. Play characters draw the viewers' / readers' attention to this fact by mentioning these changes. Namely, among the aristocrats it became popular to use bad language and to curse, which is confirmed by the words of Medley, the main character of the play "The Man of Mode; or, Sir Fopling Flutter" by Sir George Etherege:

(11) *MEDLEY: Whoring and swearing are vices too genteel for a shoemaker.* (Villiers et al., 1953, p. 165).

Under the Puritan regime, politeness, restraint, and reticence were among generally accepted norms, while during the Restoration manners, formula of address and topics of conversations underwent crucial changes, which is demonstrated in the example from the play "The Way of the World" by Congreve:

(12) *SIR WILFULL WITWOUD: The fashion's a fool; and you're a fop, dear Brother. 'Sheart, I've suspected this. By'r Lady, I conjectured you were a fop, since you began to change the style of your letters, and writ in a scrap of paper gilt round the edges, no broader than a subpoena. I might expect this when you left off "Honoured Brother" and "hoping you are in good health", and so forth – to begin with a "Rat me, knight, I'm so sick of a last night's debauch" – Od's heart, and then tell a familiar tale of a cock and a bull, and a whore and a bottle, and so conclude.* (Villiers et al., 1953, p. 559).

Thus, we may conclude that the style of correspondence also changed just like the style of real-life communication. It became closer to colloquial style and low language.

Indeed, the song sung by all the actors on the stage in "The Man of Mode or Sir Fopling Flutter" by Etherege can be regarded as a hymn of libertinism:

(13) *The pleasures of love and the joys of good wine
To perfect our happiness wisely we join.
We to beauty all day
Give the sovereign sway,
And her favourite nymphs devoutly obey.
At the plays we are constantly making our court,*

*And when they are ended we follow the sport,
 To the Mall and the Park,
 Where we love till 'tis dark;
 Then sparkling champagne
 Puts an end to their reign;
 It quickly recovers
 Poor languishing lovers,
 Makes us frolic and gay, and drowns all our sorrow;
 But, alas! we relapse again on the morrow.
 Let ev'ry man stand
 With his glass in his hand,
 And briskly discharge at the word of command.
 Here's a health
 to all those
 Whom to-night we depose:
 Wine and beauty by turns great souls should inspire.
 Present altogether, and now, boys, give fire!* (Villiers et al., 1953, p. 216).

Canfield (1997) argues that the terms ‘libertine’, ‘rake’, and ‘trickster’ are quite often used to denote the same or different types of identity. However, we side with Ungerer (1990), who claims that there is a considerable difference between the terms and argues that the rake as a stock-figure of the Restoration comedy of manners is sorted into several categories:

There is the polite rake, the debauched rake, the extravagant rake, the bisexual rake, the refined rake, the philosophical rake, and there is the Hobbesian rake or libertine. Whether debauched or philosophical, the stage rake invariably assumes the stance of an anti-matrimonialist, for love is the ultimate challenge to his pride and individualism. However, almost all of the rakes are reformable and almost all of them are forced by their self-assertive female partners to renounce their libertine beliefs, to give up the selfish pursuit of pleasure, and to accept the yoke of matrimony. (Ungerer, 1990, p. 228).

Although we choose to provide the distinction between the terms, in this article, we use the words: libertine, rake and trickster to denote the same type of identity – an English Restoration libertine-aristocrat.

There is a difference between a Restoration hero and an unprincipled rake or libertine in Restoration plays which is particularly evident. A man who has true and lasting feelings to a woman, is not afraid to risk his life, respects and guards his mistress’s honor, respects and adheres to socially accepted moral principles and dogmas is a hero of a Restoration comedy (Schneider, 1971, p. 143). While a libertine is a man who neither preaches nor practices the morals that distinguish a true gentleman. Therefore, I argue that a hero and a libertine are two different characters in Restoration plays. Schneider (1971, p. 143) singles out one more important difference: libertines do not marry in the end of the play: “If they did it would be unjust, especially poetically unjust, for them to marry the splendid kind of woman usually matched with the hero of Restoration comedy. For this reason the libertine view of Restoration comedy always overlooks or attempts to discredit as a formula the ending of the plays”.

When Buckingham lost his political influence in the early 1670s, the wits’ political aspirations were dashed, and the theatrical group split into two factions: the aristocrats [emphasis added] (Buckingham, Sedley, and Rochester) who joined the opposition party in the Parliament, and the gentlemen (Etherege and Wycherley) who sided with the king’s agenda (Webster, 2005). After this Buckingham could no longer influence Charles’s policies and use his personal connections with the

Royal Family to disseminate his views on the dominance of pleasure over duty and responsibility (Webster, 2005, p. 67). Wycherley quickly found a way out of this increasingly hostile situation. He chose to transform the libertine of popular gossip into a comic trickster. Wycherley began to adapt reports of libertines' scandalous performances to make them more palatable to ordinary viewers (Webster, 2005, pp. 67-68). "By making libertine tricksters a productive part of the social order through their homosocial relationships with other men and marriages to socially appropriate women, Wycherley offers his audience a vision of patriarchy and marriage at odds with that of aristocratic and progressive ideologies" (Webster, 2005, p. 89).

3.5. Playhouse as a means of disseminating the libertine ideology

Talebinejad (2013, p. 119) argues, that

Drama is a repartee genre and therefore allows a variety of language genres to fit in. In drama, the features which mark the social relations between two persons at the character level become messages about the characters at the level of discourse pertaining between author and reader/audience.

Being a public art, the drama is particularly sensitive to the contingencies of time and place, it reflects current affairs and conflicts. It emerges through the pooled efforts of managers, playwrights, performers, and depends on rapidly changing social roles and viewers' expectations (Kavernik, 1995).

Restoration theatre provided libertines with ample opportunities to disseminate their ideology (Webster, 2005, p. 19) as theatre-going "was not an occasional rare practice for a lordly few, it was an habitual part of day-to-day living in London or visiting it" (Holland, 2010, p. 5). The characters of the play "The Rehearsal" by Villiers mention theatre-going among their habitual activities:

(14) SMITH. *Well; but how dost thou pass thy time?*

JOHNSON. *Why, as I use to do; eat and drink, as well as I can, have a she-friend to be private with in the afternoon, and sometimes see a play...* (Villiers et al., 1953, p. 5).

Also, in the play "The Way of the World" by Congreve, theatre-going is mentioned as one of the leisure activities of that time:

(15) SIR WILFULL WITWOUD *Indeed! ha! look ye, look ye, you do? Nay, 'tis like you may here are choice of pastimes here in town, as plays and the like; that must be confessed indeed.* (Villiers et al., 1953, p. 567).

Stage, play, and a play-house became house-hold words in the discourse of the aristocracy. The words *play*, *stage* and *playhouse* form metaphors and similies in the dramatic discourse of that time, e. g., in the plays: "The Way of the World" by Congreve and "The Man of Mode; or, Sir Fopling Flutter" by Etherege:

(16) SIR WILFULL WITWOUD: *Hey day! what, are you all got together, like players at the end of the last act?* (Villiers et al., 1953, p. 591).

(17) HARRIET: *Beauty runs as great a risk exposed at Court as wit does on the stage, where the ugly and the foolish all are free to censure.* (Villiers et al., 1953, p. 209).

Libertines saw the world as their stage and all their infamous performances were aimed at attracting the public's attention (Webster, 2005, p. 29). As Esslin (1987, p. 21) states: "...drama can be more than merely an instrument by which society transmits its behaviour patterns to its members. It can also be an instrument of thought, a cognitive process. For drama is not only the most concrete – that

is, the least abstract – artistic imitation of real human behaviour, it is also the most concrete form in which we can think about human situations”. The examples from the play “The Country Wife” by Wycherley support the above cited statement:

- (18) *SPARKISH: What then? it may be I have a pleasure in't, as I have to show fine clothes at a Playhouse, the first day, and count money before poor Rogues.* (Villiers et al., 1953, p. 101).
- (19) *SPARKISH: Pshaw! with your fooling we shall loose the new play; and I would no more miss seeing a new Play the first day, than I would miss sitting in the wits' row. Therefore I'll go fetch my mistress, and away.* (Villiers et al., 1953, p. 69).

A typical libertine behavior is also described by Vanbrugh in the preface to the play “The Relapse; or Virtue in Dancer”:

One word more about the bawdy, and I have done. I own, the first night this thing was acted some indecencies had like to have happened; but 'twas my fault. The fine gentleman of the play, drinking his mistress's health in Nantes brandy, from six in the morning to the time he waddled on upon the stage in the evening, had toasted himself up to such a pitch of vigour, I confess I once gave Amanda for gone, and I am since (with all due respect to Mrs. Rogers) very sorry she scaped; for I am confident a certain lady (let no one take it to herself that's handsome) who highly blames the play for the barrenness of the conclusion, would then have allowed it a very natural close. (Villiers et al., 1953, p. 416-417).

At the play-houses libertines could meet and seduce new women (Webster, 2005, p. 14). This fact is vividly described by Wycherley in his play “The Country Wife”:

- (20) *HORNER: Tell her, dear sweet little gentleman, for all your Brother there, that you have revived the love I had for her at first sight in the playhouse.*
MRS. PINCHWIFE: But did you love her indeed, and indeed?
PINCHWIFE: (aside) So, so. – Away, I say. (Villiers et al., 1953, p. 103).
- (21) *HORNER: Thou art mad with jealousy. I never saw thy wife in my life but at the play yesterday, and I know not if it were she or no. I court her, kiss her!*
PINCHWIFE: I will never be a cuckold, I say; there will be danger in making me a cuckold. (Villiers et al., 1953, p. 126).

Celebrity statuses that libertines acquired were to a great extent fueled by their proximity to Charles II (Webster, 2005, p. 11). Scholars are certainly right to see libertine performances as expressions of *the rakes' elite aristocratic privilege* [emphasis added] hence our subheading for part 3.4 of this article. Webster (2005, p. 5) accentuates that these men could enact such performances of sacrilege and sedition precisely *because* they were the king's courtiers and friends. As noble men like Villiers and Rochester became playwrights, they widely preached the new ideology in their plays. The example from the play “The Rehearsal” by Villiers speaks in support of this observation:

- (22) *BAYES. If I writ, Sir, to please the country, I should have followed the old plain way; but I write for some persons of quality and peculiar friends of mine that understand what fame and power in writing is; and do me the right, Sir, to approve of what I do* (Villiers et al., 1953, p. 11).

I argue that in the example above a reader / viewer can find proof of the co-existence of the passing ideology of Puritanism which Villiers calls “*the plain way*”, and the new ideology of libertinism, which was supported by Charles II and the nobles, who are referred to as “*friends who understand what fame and writing is*” and “*approve of it*”. The example above also serves to support Esslin's

(1987, p. 158) observation, that: “drama establishes subconsciously held assumptions that shape the social mores and the behaviour patterns, implicit standards and role models of society. Drama is a purveyor of ideological and political messages, whether it openly questions the values of its society, or, what is so much more frequently the case...tacitly accepts and serves to reinforce them”.

In a witty yet insightful remark Bruce (1974, p. 147) notes that “whilst it would be too much to say that it was a mark of one’s loyalty to the crown to fornicate, commit adultery and swear as much as possible, it did at least prove that one was on the right side”.

(23) *Spoken by Mr. Fainall: Satire, he thinks, you ought not to expect:
For so reform’d a town who dares correct?* (Villiers et al., 1953, p. 519).

These words spoken by Mr. Fainall, the main character of the play “The Way of the World” by Congreve, herald the beginning of a new era – the time of gaiety, dissipation and free love. In these words, one can also hear the irreversibility of the changes that occurred: the time of austerity gave way to the time of excess.

4. Conclusions

In the period known as the English Restoration, the English linguistic culture of the seventeenth century was enriched with the new concept LIBERTINISM, the meaning of which was discovered for the English people by the discourse of the English Restoration. After years of piety and austerity this discovery at first proved too much for the English people and eventually resulted into the construction of a new identity. Libertinism became a new cultural trend which was disseminated and popularized through plays as theatre-going was one of the most popular entertainments and almost a daily activity of the wealthy aristocrats.

Libertinism of the seventeenth century offers a new look at the English aristocracy which for this time becomes closer to common people by ‘borrowing’ bawdy modes of behavior and low language formula and which readily shared their debauchery and sexual experiences with the at first shocked but then excited public. Libertinism of the seventeenth century presupposed nihilism, violation and ridicule of the commonly accepted moral norms, authority, and religion. Although the heyday of libertinism in its primary conception was the seventeenth century, it started to occur in the English literature in the 1540s and has its clear diachronic distinctions.

In this article, I see the concept LIBERTINISM as clearly discourse-generating. Its semantics gave rise to a new kind of drama – bawdy and risqué – which in its turn helped construct a new identity – the one of a libertine aristocrat, a theatre-going lady’s man, pursuing pleasures of the material world, with no strings attached, no vector of movement and no concrete purposes in life. Although the identity of a libertine in its original form was shaped by the end of the century, the primary conception didn’t undergo any radical changes. The analysis that was carried out is qualitatively oriented; it helped to trace some tendencies in British (in particular) and global (in general) identity formation as libertinism continues to exist in different forms in the world linguistic culture.

The prospects for further research lie in tracing the changes in the concept LIBERTINISM and the identity of a libertine from the seventeenth century till nowadays. In addition, the study of the verbal component of manifestation of libertinism in drama may be supplemented by paraverbal (pauses, intonation, accent of performers etc.), non-verbal (gestures, mimicry, body language of actors etc.) and extra-verbal (garments, technical means etc.) components. Also, of special interest is construction of a libertine’s identity in other art forms such as music and film as well as in different languages.

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**THEME OF MADNESS IN A SHORT STORY “THE SYSTEM OF DOCTOR TARR
AND PROFESSOR FETHER” BY EDGAR ALLAN POE
AND IN A SIMILARLY-NAMED FILM BY CLAUDE CHABROL**

**Anna Stepanova
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Anna Stepanova. Theme of madness in a short story “The System of Doctor Tarr and Professor Fether” by Edgar Allan Poe and in a similarly-named film by Claude Chabrol. The article considers the theme of madness as a cultural phenomenon in its romantic (Edgar Poe) and postmodern (Claude Chabrol) film interpretation. The study is based on the cultural and philosophical concept of madness grounded by Michel Foucault. The historical existence of madness phenomenon has two types of its perception distinguished, ‘cosmic’, which is the tragic madness of the world, and ‘critical’, which is peculiar to human consciousness and behavior, generating the ironic understanding. According to the philosopher, the cosmic and critical cultural experience of madness is embodied in visually plastic (pictorial) and verbal (literary) forms respectively. The verbal and literary specifics of creating an aesthetic image of madness within the romantic canon in Edgar Allan Poe’s story is compared with the peculiarities of the visual-sound plastic form of the images in Claude Chabrol’s film, created in the style of surrealism. In Poe’s story madness appears as a local phenomenon, a state of human consciousness determining the way of thinking and the specifics of behavior. The main way how the writer creates the characters includes their behavioral characteristics and speech. In Chabrol’s film interpretation the theme of madness unfolds gradually, being embodied in visual images, the pace of the film, the changing intraframe composition, the specific movement in the frame, the speed and rhythm of cutting, the color and sound of the film. Within the postmodernism aesthetics the director, inserting surrealist Buñuel’s intertext, using the techniques of playing with the audience and varying interpretations of the end, focuses on the cosmic experience of madness, transforming Poe’s romantic-ironic interpretation into a understanding the “tragic madness of the world”.

Key words: film adaptation, phenomenon of madness, postmodern aesthetics, romantic canon, surrealist style, a verbal image, a visual-plastic image.

Анна Степанова. Тема божевілля в оповіданні Едгара По “Система доктора Смоля та професора Перро” та в його однойменній екранізації Клода Шаброля. У статті досліджується тема божевілля як культурного феномену у його романтичній (Едгар По) та постмодерністській (Клод Шаброль) кіноінтерпретації. В основу дослідження покладено культурфілософську концепцію божевілля, що обґрунтована М. Фуко. В історичному бутті феномену божевілля філософ виокремлює два види його сприйняття – ‘космічного’, що являє трагічне божевілля світу, та ‘критичного’, що властиве людській свідомості й поведінці та породжує іронічне осмислення. Згідно з думкою філософа, космічний та критичний досвід божевілля втілюються відповідно у візуально-пластичній (живописній) та словесній (літературній) формах. Словесно-літературна специфіка створення естетичного образу божевілля у межах романтичного канону в оповідання Едгара По зіставляється з особливостями візуально-звукової пластичної форми образів у кінострічці Клода Шаброля, створених у стилі сюрреалізму. В оповіданні Е. По божевілля представлено як локальний феномен – стан людської свідомості, що визначає образ мислення та специфіку поведінки. Основним засобом створення образів персонажів у письменника стає їх поведінкова характеристика та мовлення. У кіноінтерпретації К. Шаброля тема божевілля розвивається із зростанням, втілюючись у візуальних образах, темпі кінокартини, що задається змінами у внутрішньокадровій композиції, специфіці руху в кадрі, швидкості та ритму чергування монтажних кадрів, кольорової та звукової партитур фільму.

У межах естетики постмодернізму, вбудовуючи сюрреалістичний бунюелівський інтертекст, використовуючи прийоми гри із глядачем та варіативності трактування фіналу, режисер акцентує увагу на космічному досвіді божевільня, трансформуючи романтично-іронічне трактування Е. По в осмислення “трагічного божевільня світу”.

Ключові слова: візуально-пластичний образ, екранізація, естетика постмодернізму, романтичний канон, словесний образ, сюрреалістичний стиль, феномен божевільня.

Анна Степанова. Тема безумия в рассказе Эдгара По “Система доктора Смоля и профессора Перро” и в его одноименной экранизации Клода Шаброля. В статье исследуется тема безумия как культурного феномена в его романтической (Эдгар По) и постмодернистской (Клод Шаброль) киноинтерпретации. В основе исследования лежит культурфилософская концепция безумия, обоснованная М. Фуко. В историческом бытии феномена безумия философ выделяет два вида его восприятия – ‘космического’, являющего трагическое безумие мира, и ‘критического’, свойственного человеческому сознанию и поведению и порождающего ироническое осмысление. Согласно мнению философа, космический и критический культурный опыт безумия воплощаются соответственно в визуально-пластической (живописной) и словесной (литературной) формах. Словесно-литературная специфика создания эстетического образа безумия в границах романтического канона в рассказе Эдгара По сопоставляется с особенностями визуально-звуковой пластической формы образов в фильме Клода Шаброля, созданных в стиле сюрреализма. В рассказе Э. По безумие предстает как локальный феномен – состояние человеческого сознания, определяющее образ мышления и специфику поведения. Основным способом создания образов персонажей у писателя становится их поведенческая характеристика и речь. В киноинтерпретации К. Шаброля тема безумия развивается по нарастающей, воплощаясь в визуальных образах, темпе кинокартины, задающемся изменением внутрикадровой композиции, специфике движения в кадре, скорости и ритма чередования монтажных кадров, цветовой и звуковой партитур фильма. В границах эстетики постмодернизма, встраивая сюрреалистический бунюэлевский интертекст, используя приемы игры со зрителем и вариативности трактовки финала, режиссер акцентирует внимание на космическом опыте безумия, трансформируя романтически-ироническую трактовку Э. По в осмысление “трагического безумия мира”.

Ключевые слова: визуально-пластический образ, романтический канон, словесный образ, сюрреалистический стиль, феномен безумия, экранизация, эстетика постмодернизма.

1. Introduction

The plot transformation in literature is a common phenomenon, often associated with experiencing this or that cultural phenomenon under new historical conditions, resulting in the emergence of new meanings, shift of aesthetic priorities, approval of new ways of expressing the artistic consciousness. Thus, the event – a psychiatric hospital takeover by the mentally ill – provided the basis for the plot of verbal literary form, in Chabrol’s film is transformed into understanding, interpreted by the artistic means in literature and cinema, is an experience of considering the phenomenon of madness in a new cultural situation.

The theme of madness in art was quite often considered within artistic reflection not only because it is a widespread sociocultural problem, but thanks to its archetypal nature, containing archaic, magical-ritual, religious and sacred meanings. Michel Foucault believes this stratification provides the “persistence seems to be an indicator of the dark memory that accompanies madness, condemning its inventiveness to be nothing more than repetition, and often designating it as the spontaneous *archaeology of cultures* (emphasis added). Unreason would be the great memory of peoples, their greatest faithfulness to the past, where history is always indefinitely contemporary (Foucault, 2006, p. 105).

In this article, I will address the theme of madness as a cultural phenomenon in terms of intersemiotic verbal—filmic interface. My aim is to define the close connection and essential form and sense transformations between romantic verbal literary form and its postmodern film interpretation on the material of Poe prose and Chabrol’s film.

The study is underpinned by the cultural and philosophical concept of madness by Foucault, on the one hand, and by the ideas of intersemiosis, on the other. On this basis, I formulate the general hypothesis of transforming Poe's romantic-ironic interpretation of madness into the postmodernism surrealistic aesthetics of the "tragic madness of the world" as a result of intersemiosis.

To test this hypothesis, section 3 is an empirical study of the verbal and literary characteristics of an aesthetic image of madness within the romantic canon in Poe's story as compared with those of the visual-sound plastic form of Chabrol's filmic images, created in the style of surrealism. To anticipate, section 2 analyses the theoretical background for the study of madness in literature and the arts; and section 4 sums up the argument.

2. Theoretical background

There are two periods in the European history of madness phenomenon and its reflection in Foucault's art such as the early and late Renaissance. It should be noted that emphasizing the conjugation of plastic and literary forms of madness expression, the philosopher correlates the process of aesthetic understanding of madness with the well-known image of the ship of fools, reflected in closely related and at the same time unique works Hieronymus Bosch's painting "Ship of Fools" (this tradition was continued in the works of Albrecht Dürer and Pieter Bruegel) and Sebastian Brant's eponymous satire (thematically continued in "Praise of Folly" by Erasmus of Rotterdam).

"Bosch, Brueghel, Thierry Bouts and Dürer line up beside their silent images. For madness unleashes its fury in the space of pure vision. Fantasies and threats, the fleeting fragments of dreams and the secret destiny of the world, where madness has a primitive, prophetic force, revealing that the dream-like is real" being "*the tragic madness of the world*" (Foucault, 2006, p. 26). This experience is characterized by the involvement of the artist and the audience in the aura of images captured on the canvas in order to achieve a tragic perception of the world as universal madness.

But Foucault (2006) notes that "by contrast, in Brant, Erasmus and the whole humanist tradition, madness is confined to the universe of discourse. There it becomes ... disarmed. It changes scale: born in the hearts of men, it rules and disrupts their conduct" (p. 26). Shaped in this way madness turns into an object of laughter and belongs to the "critical consciousness of man" (Foucault, 2006, p. 27). Here, the key role is played by the effect of removing the author and the reader, an attempt of not-involving, but observing as a stranger.

So, Foucault (2006) has two experiences of madness opposed: "cosmic experience of madness in the proximity of fascinating forms, and a critical experience of the same madness, as seen from across the unbridgeable gap of irony" (p. 25), which correspond to visually plastic (pictorial) and verbal (literary) forms. Both of these experiences will provide the ground for artistic understanding the madness phenomenon in the course of time. According to the philosopher, the confrontation of the tragic experience and critical consciousness will result in the victory of the latter, the language experience will supersede the visual-plastic. But implicitly, the presence of the tragic experience of madness will be felt under the shell of critical consciousness, being brought to light in the era of historical cataclysms, causing an explosion (Foucault, 2006, pp. 26-27).

In our opinion, the works selected for analysis –Poe's short story "The System of Doctor Tarr and Professor Fether" (1844) (Poe, 2016) and Chabrol's film "Le Système Du Docteur Goudron Et Du Professeur Plume" (1981) (Chabrol, 1981), – reflect both experiences of artistic understanding of madness in two forms which are purely verbal and visual-sound, plastic.

3. Results and discussion

The theme of madness, the anxiety of personality in the work of Poe has undoubtedly attracted the attention of scholars having been reflected in the works of Percich (2014), Bryant (1996), Cleman (1991), Drabeck (1972), Frank (1995), Obaid (2011), Miranda (2017), Sievers (1999). The scholars

dealt with the unique inner world of characters, the verbal organization of the text, the ironic mode of assessing the insanity, etc. Given the experience gained, we find it interesting to consider the phenomenon of madness in literary and cinematic works through the prism of Foucault's cultural concept.

The experience of madness critical understanding is realized in Poe's short story "The System of Doctor Tarr and Professor Fether" (1844). Here, we have madness as a local phenomenon, being a state of human consciousness determining the way of thinking and behavior. "The unbridgeable gap of irony" can already be seen in the title, which in the literal, non-adapted translation sounds like "The System of Dr. *Tar* and Professor *Feather*". According to the author's intention, this system is a method of treating patients in accordance with the principle "*the patients were menages-humored*" which resulted in the rebellion of the mentally-ill headed by the mad-house superintendent who joined their club. They tarred all the keepers, carelessly feathered, and then shut up in underground cells, having seized, thereby, Maison de Sante and undertaken the role of medical staff. Once in the hospital, the guest storyteller who has an excursion visit, feels that an atmosphere of the Maison de Sante is a bit strange, however, he manages to realize what happened only when the tarred and feathered keepers looking like "*big black baboons*" restore their status quo. This is how the plot of a short story looks like having realized the eternal "idea of how difficult to draw the line between the sick and healthy consciousness" (Kovalev, 1984, p. 193), fuzzy edge of norm followed by the madness is reflected ironically in the narrator's remarks ("*I was cautious in what I said before the young lady; for I could not be sure that she was sane*" (Poe, 2016)); in the descriptions of a mad-house, in the remarks of gone-insane superintendent: "*Mon dieu! what is it you imagine? This lady, my particular old friend Madame Joyeuse, is as absolutely sane as myself*" (Poe, 2016); in the author's stance:

"We found it, sir," he [superintendent] said, with a sigh, "absolutely necessary to return to the old usages. The danger of the soothing system was, at all times, appalling; and its advantages have been much overrated. I believe, sir, that in this house it has been given a fair trial, if ever in any" (emphasis is mine – A.S.) (Poe, 2016).

The key scene in the story is the dinner, where the superintendent Maillard kindly invites the narrator and where the latter meets the inhabitants of the castle. For Poe the main way of producing characters is their behavioral characteristics and speech, in our case each of the guests at the table talks about their type of insanity in mini-monologues:

I mean the man who took himself for a bottle of champagne, and always went off with a pop and a fizz, in this fashion... Here the speaker... put his right thumb in his left cheek, withdrew it with a sound resembling the popping of a cork, and then, by a dexterous movement of the tongue upon the teeth, created a sharp hissing and fizzing, which lasted for several minutes, in imitation of the frothing of champagne (Poe, 2016).

However, despite the confusion created by the characters while demonstrating their eccentricities, a harmonious system could be found in their behavior. In the description of the dinner climactic scene, when great amusement is interrupted by is a loud knock at the door with loud screams of breaking free keepers, Poe remains loyal to his aesthetic principle of harmonious symmetry and harmony as each character, frightened to death by an early debunking, does not rush in panic, but performs their 'role' enthusiastically, i.e. the 'donkey' screams and kicks, the 'a teetotum' spins, the 'frog' croaks, the 'chicken-cock' cock-a-doodle-does, the 'bottle of champagne' hisses, etc.

Thus, there are three types of consciousness distinguished on the verge of reason / madness functioning in a story such as characters, storyteller and author (Kovalev, 1984, pp. 194-195). We agree on Kovalev's (1984) thought about Poe's psychological stories containing:

...the narrator who personifies the moral and psychological 'norm' and the character being a deviation from it. However, in most cases, one person is the narrator and the character at the same time. He embodies both norm and deviation, so the narration looks like self-observation (p. 188).

On the other hand, the intersection of three standpoints at the level of three types of consciousness creates a detachment effect in the narrative which is peculiar to the critical experience of perceiving madness, where a clear opposition of *one's own* / *alien* is built drawing the line between a healthy and a sick consciousness. The narrator cannot get rid of the thought that all he sees is full of weirdness and oddity, the mentally-ill characters are able to look at themselves from the outside critically evaluating their own behavior or it is better to say their deviation from the norm, and to tell about themselves in the third person. The most distant is the author's look¹. Wellek noted that "in Poe's, the division is terrifyingly complete between the unconscious, which provides the obsessive themes of delirium, torture, and death, and the conscious, which literarily develops them" (Wellek, 1949, p. 83). The literary design of the story with dominating ironic modus of artistry, reflecting the author's intention to control other people's souls, very vividly illustrates Foucault's idea about the development of the phenomenon of madness by the sphere of discourse.

The mad-house castle and the bizarre, mysterious atmosphere, reigning there, are depicted in accordance with the romantic aesthetics:

It was a fantastic chateau, much dilapidated, and indeed scarcely tenantable through age and neglect. Its aspect inspired me with absolute dread, and, checking my horse, I half resolved to turn back (Poe, 2016).

Traditional romantic mysticism, however, is destroyed by the inexorable logic of denouement, explaining what happened in the end of the story and representing, thereby, the shimmering verge between reason and madness with the help of parody on the romantic principle of dualism.

Chabrol's film "Le Système Du Docteur Goudron Et Du Professeur Plume" (1981) can be called a direct adaptation with some remarks, as the director strictly adheres to the storyline, sometimes conveying a literary text word-for-word. Nevertheless, having fully paid tribute to the American writer, the French director shows how he sees the theme of madness with the help of expressive means peculiar just to cinema, where the artistic techniques of creating the images in the literary original are elaborated with the visual-plastic ones.

The theme of madness in the film is gradually developing, forming a visual-sound crescendo. At first, it is point-like, being realized in visual images hinting at inappropriate behavior and well-being of the characters (a footman with his tongue hanging out, a wig being put in hurry to solemnly announce that dinner is served, the eccentricity of Maillard's clothes, the excessive gestures, a feverish glint in the eyes of Alice, Maillard's pseudo niece, close-up expressive facial expressions of the characters at the table, distorting their faces and giving them an unhealthy expression, etc.). Then it is more intensive, when a whole spectrum of expressive cinema tools is used. The increase in tension and the atmosphere of madness is transmitted at the pace of the motion picture, which is determined by changing intraframe composition, specific movement in the frame², the speed and rhythm of the cut, the color and sound of the film.

At the beginning of the film, the intraframe composition³ is stable and closed. The scene of conversation between the visitor (in the film his name is Lucien) and Maillard, who talks about his method of treating the mentally ill, is almost static. The director adheres to the principle of aesthetic symmetry of Edgar Allan Poe when the interlocutors are sitting on opposite sides of a small table at

an equal distance from the frame borders. The graceful decoration of the living room in the Rococo style fully corresponds to a casual conversation. For a while the interlocutors sit, without changing their poses, creating the illusion of a pictorial image in the 18th century painting. According to Agafonova (2008), the stability of the intraframe composition embodies “a balanced calm image, devoid of vivid dynamic manifestations and with a clear meaning of intraframe details” (pp. 36-37). As the plot develops the composition loses its stability, becoming open; symmetry goes away, giving a way to the diagonal arrangement of images in the frame space, thanks to which the static image is replaced with the dynamic one, creating a feeling of tension and internal drama. A lunch scene is built on the grounds of the same principle, when a leisurely conversation is replaced with an excessively noisy, intense communication between the inhabitants of the castle.

In accordance with the changing intraframe composition, the movement in the frame is also transformed, thus creating an additional effect of forcing an unhealthy atmosphere – both at the level of speed of moving objects (from a smooth, slow conversation in the living room scene, then gradually accelerating while reaching the climax scene, finally it becomes fast, sometimes chaotic in the climax scene), and at the level of the camera tracking (from almost static in the living room scene; then smoothly rotating at the beginning of the dinner scene, creating an effect of turning head and looking around, building a kind of panoramic medium shot; to a quick, jump cut in the climax scene). The same principle of dynamics can be observed in cutting, from continuity cuts at the beginning of the film to a fast, expressive jump cuts in the climax scene, creating the effect of a intermittent transition from one mini-plot to another, when each guest at dinner tells their story and performs the ‘role’. In screen version the episode of Poe’s story, when the castle inhabitants talk about their ‘eccentricities’, loses the elements of romantic aesthetics, so the visual image of this episode intensifies the impression of inadequacy of the situation, representing a kind of montage of attractions which reminds Buñuel’s intertext with its surrealistic methods of combining the absurd and sound plans of reality.

The visual *crescendo* of madness expression is realized in the film with the help of color and light, when the cut is intensified with the red color in the actors’ clothing as well as in lighting. The lack of color descriptions in the literary original is compensated by the director’s work in the film, being a visual-plastic way of showing the theme of madness. When Maillard, dressed in a bright red cloak with a wide fur collar, appears in the first shot, it signals about the creation of a tense atmosphere. His robe presents a striking contrast to the elegant, sophisticated rococo decoration of the living room. In the dinner scene the red color builds up a sense of anxiety and tension, being dominant in the castle inhabitants’ clothes, showing the close-up red wine glasses, the characters’ reddened faces in focus.

Red color intensification is accompanied by access of tone. At the beginning of the film in the scene when Lucien and Alice have a conversation, two layers of intraframe sound are distinguished, they are a piano music performed by a girl and a voice in a conversation at the *mezzo-forte* level. In the dinner scene, the sound is amplified, combining the unstable music created by the mini-orchestra, the noises and screams of the characters, imitating chicken-cock singing, frog croaking, donkey roaring and others, reaching a full-fledged *forte*. Sound cacophony reaches its climax in the scene of eating baked veal. It should be noted that Poe’s story does not contain this scene, the fact that a whole baked veal is brought into the dining room is just mentioned without indication *how* the characters eat it. The director develops this moment, thus shifting the climax point of the film. As mentioned above, the climax in Poe’s short story is the episode when after lunch the mentally ill get afraid, having heard the cries of released keepers, and all together start to show their insanity, becoming a frog man, a chicken-cock man, a teetotum man, a bottle-of-champagne man etc. In Chabrol’s interpretation, the characters perform their roles during the lunch, being the beginning of the climax, but its peak could be observed in the *inserted* episode when baked veal is served and all the present grab it with wild shouts and begin to sink their teeth into the meat. Chaotic characters’ actions, multiplied by the accelerated movement in the frame, finally destroy the aesthetic harmony of Poe’s symmetry. Changing close-ups of the distorted faces and torn veal are intensified by wild

sound cacophony reaching *fortissimo*, thus forming a powerful sound-visual counterpoint based on a comparison of sound and image, embodying the apogee of madness.

The shift in emphasis in the climax to the inserted episode described above, along with other director's novelties, building on the meaning of Poe's story, is a turning point in Chabrol's reconsidering and transforming the idea of the literary original. The director claims to have his own vision of the problem of madness and it is already seen in the first part of the film, in an inserted episode, when after a conversation in the living room Lucien and Maillard go to the dining room, a way to which lies through a mirror corridor. The composition of the episode is built on changing close-ups of the characters' faces, doubled in the mirror, actualizing, on the one hand, the moment of a split personality, due to which the key opposition *one's own / alien* in the story is filmed and Lucien enters the dining room as a participant rather than an observer (his identity with respect to the other castle inhabitants is also confirmed by his behavior in the frame, Lucien does not show any signs of surprise, unlike his literary prototype, taking everything for granted). On the other hand, the artistic concept of the film includes the image of the looking glass as an entrance into another reality, the reality of subconscious impulses, the reverse side of the psyche.

Through the same prism we may consider the climax scene of tearing baked veal, with the frames of an orgy of the mentally ill and the veal remains interchanging with a repeating close-up of an inverted figurine of a black savage, a primitive tribe representative. The image of the black figurine suggests Chabrol's interpreting madness as the release of irrational energy, the primitive instincts of 'civilized' humanity, the dark side of the subconscious, again revealing Buñuel's surreal overtones of film narrative, thereby, projecting the madness of the characters to the madness of the whole world.

Two inserted episodes, the mentioned above climax and the "mirror" one, play a key role in shaping the space of the film, in which, according to Agafonova's grading (2008), three levels are clearly visible: *the space of the event* characterizing the scene (exteriors, interiors, open airs), *the expressive space*, or the inner (mental) space of the character, being the audiovisual projection of the character's psychological state, and *the symbolic space*, the author's space of the film, which is formed by the director as a transition from the specific visible space to the ephemeral, associative one (pp. 16-17). Chabrol's film has these levels smoothly flowing into each other, i.e. the space of the event (an old castle in the forest with an elegant Rococo interior, having social characteristics as it is a shelter for the mentally ill isolated from the society) modulates to the expressive space of characters whose psychological state is seen in their facial expressions (faces are distorted by crazy grimaces), gestures, behavior, clothes. The author's space, built in a "wave-like" way above these levels, is a conductor of the director's idea of the film and is formed on the basis of three key images, symbolically representing the idea of the world tragic madness. They are a mirror corridor, a figurine of a black savage and the glasses filled with wine to the brim, being a symbol of exuberant madness escaping from a limited space. The illusion of a picture in the Rococo style, appearing at the beginning of the film, is replaced by the illusion of paintings by Bosch, Brueghel, Dürer, where, in Foucault's opinion, "madness unleashes its fury" in visual-plastic images (Foucault, 2006, p. 26), building a postmodern intertext.

Finally, Chabrol interprets the motif for the tragic understanding of madness as if flickering on the verge of a graceful rococo motif, setting the tone for the director's play with the audience, thus, a love line, absent in the literary original, is introduced and emphasized in the plot of the film. Unlike the narrator, who plays the role of an observer in Poe's work, abstaining from getting close to anyone, thus, creates the effect of detachment, Chabrol's Lucien falls in love with Alice at first sight, their first conversation is almost intimate (opposed to a conversation on general topics between their literary prototypes). Lucien's feeling for the patient of the mentally ill shelter draws him into the action taking place in the castle, thereby, removing the effect of detachment and changing the role of an observer into the role of the participant. The love line unfolding rapidly and naturally and easily in French way stipulates an unexpected ending as the film ends with a scene of lovers fleeing the castle, accompanied by off-screen music. Mozart's Symphony No. 35⁴ frames the narrative of the film. At the beginning of

the film it appears inside the frame when Lucien enters the castle and hears the sounds of the piano as Alice plays Mozart. In the end the Haffner Symphony is clearly heard behind the scenes, accompanying the lovers running in the forest and forming another visual-sound counterpoint, where the music embellishes the image of bewitching nature, bringing the runaways into the fold. As Mikheeva (2015) notes, the second part of the Haffner Symphony is “a kind of serenade in which the lovers’ lyrical effusion is heard in the midst of a peacefully frozen nature”.

Despite the aesthetic completeness of the end, its interpretation remains open and suggests several options. The first (literal) variant is the reunion of lovers (in the rococo style as a continuation of the rococo motif of the castle’s interior decoration). The second one hints at madness coming out from the castle limited space to the unlimited space of the world. The third actualizes the film parody, the scene of the escaping characters presents a parody of the story, peculiar both to fairy tale and chivalric romance, when a beautiful lady is imprisoned but a knight in love comes and sets her free. But this parody has a touch of bitterness, freedom is illusory, the castle is only an imaginary, visible imprisonment, the real one, being madness itself, is an irrational element dormant inside humanity, a dungeon for human consciousness.

4. Conclusions

This article considered, both theoretically and empirically, the transformation of the image of madness in its romantic framework by Edgar Poe and postmodern film interpretation by Chabrol. My empirical study revealed that the theme of madness, which in Poe’s story belonged to the “critical consciousness of a man”, embodied in a verbal literary form, in Chabrol’s film transformed into understanding the experience of the “tragic madness of the world” and acquired a visual-plastic form close to pictorial art in the postmodern aesthetics of cinema.

By and large, the analysis confirmed my general hypothesis that the transformation of Poe’s romantic-ironic interpretation of madness into the postmodernist surrealistic aesthetics of the “tragic madness of the world” results from intersemiosis and depends on a number of cultural, national, historical, artistic, and genre- and language-specific issues.

Clearly, further work is needed to receive a more detailed insight into the process of intersemiotic transpositions of literary texts, and the intersemiotic methodology seems to be highly relevant for this challenging perspective.

NOTES

- ¹ As the scholars rightly point out, the widespread idea that Poe’s psychological stories reflect the writer’s mental state – the “painful, abnormal state of his own soul,” which Poe “seeks to recreate in the reader’s soul,” did not stand the test of time. In assessing the writer’s interest in mental pathology, Wellek (1949) turned out to be close to the truth, indicating that Poe “didn’t even think that all these nightmares swarm in his own soul, because he saw himself as a writer-engineer who could control other people’s souls” (pp. 81-84).
- ² A frame is the first principle of cinematic imagery, being a ‘word’ of cinematic speech, the primary element of the screen language. An element of a film containing a particular moment of action (Agafonova, 2008, p. 22).
- ³ Intraframe composition is a combination of objects within a frame, the arrangement of all visible elements within a frame (Ward, 2005, p. 9).
- ⁴ As the scholars point out, “The Haffner Symphony was created in one of the brightest periods of the composer’s life. He is the author who has won pan-European fame, whose operas now recognized even in Italy, whose thirty-four symphonies, countless other smaller, instrumental, vocal, including spiritual, works known and he is one of the greatest performers of his time. And he is free! After several years of work in the court chapel of Salzburg Archbishop Count Colloredo, outraged by the attitude towards himself as if he is a servant, he broke up with him and stayed in Vienna, being a free, non-service musician, the first example in the history of music... He is free, and would have been happy already knowing it, one more, no less important circumstance made him even happier – after breaking up with the archbishop, he would marry his beloved Constance Weber” (Mikheeva, 2015).

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BOOK REVIEW

Cognition, communication, discourse. –
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<http://sites.google.com/site/cognitiondiscourse/home>

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**PERIANOVA, IRINA (2019). A MASHUP WORLD:
HYBRIDS, CROSS-OVERS AND POST-REALITY.**

NEWCASTLE UPON TYNE: CAMBRIDGE SCHOLARS PUBLISHERS,
ISBN (10) 1-5275-2134-5, ISBN (13) 978-1-5275-2134-6. XVI, 303 p.

**Reviewed by Svitlana Zhabotynska
(Bohdan Khmel'nitsky National University of Cherkasy, Ukraine)**

This very contemporary book is sure to find a lot of readers because of its three major values: the nature of considered data, their significance for the society, and their impressive scope which exceeds the boundaries of established domains, thus making one think of them as a homogeneous whole.

By their nature, the miscellaneous data thoroughly scrutinized in the book belong to hybrids as “something heterogeneous in origin and composition” (Perianova, 2019, p. 1). As the author puts it, “The main idea of this book is to use the concept of hybrid as a springboard to narrow down or bridge the disciplinary divide”, and to suggest “a holistic approach to the subject” (Perianova, 2019, p. 3). Emphasizing the ubiquity of hybrids, Irina Perianova points out:

The spread of hybrids is gradually changing the perception of the boundaries of reality as we know it – in terms of what we hear, what we see, what we feel, and even what we taste – for better or the worse. Almost anything may be deconstructed and the fragments subsequently rearranged into a new entity, often located in a different version of reality (Perianova, 2019, p. 292].

At present, the concept of hybridity, which is inherent to our backstage cognition, has been exteriorized in ‘hybrid warfare’ (Friedman, 2018), ‘hybrid cultures’ (Stockhammer, 2012), ‘hybrid environments’ (AISayyad, 2001), etc., where that which was once separate becomes mashups, or combination of elements from two or more sources. Such mashups penetrate our daily life and happen to escape our attention and thorough investigation, which nowadays is insecure for the community.

The impressive scope of ‘mashups’ presented in the book may be roughly stratified into INDIVIDUALS, SOCIETY, CULTURE, LANGUAGE, SPORTS, SCIENCE, MEDIA, POLITICS, IDEOLOGY, and EDUCATION domains. Therefore, an interested reader will easily highlight his / her particular attractions. However, the latter turn out to exist not in isolation, but within a framework of other contiguous hybrids that seem to possess a shared mechanics which Gregory Bateson, a famous semiotician and cyberneticist, was hopeful to expose (Bateson, 1979, p. 84). In her informative book, Irina Perianova is less ambitious: she accumulates numerous facts, and, rather, leaves the task of discovering their common underpinnings to the reader who does feel that the described phenomena must have some common grounds. This methodological understatement is both a weak and a strong point of this research endeavor. To facilitate navigation in the realm of facts, the author outlines the direction and supplies the reader with a number of useful definitions relevant for a particular topic.

The book is addressed to a wide variety of specialists (politicians, media experts, psychologists, educationalists, linguists among others), who are professionally involved in cognition, communication and discourse studies. Besides, written transparently and comprehensively, this book will also be interesting to non-specialists who want to better understand the hybrid world we live in.

The book has seven chapters, where the topic of ‘hybridity’ extends into more and more complex domains. *The first chapter* considers hybrids in lifestyle (culinary and entertainment) socialization (followers and virtual friends, hybrid families, hybrid home, and hybrid holidays) cultural environment (symbiosis of art, science and nature, hybrid games and sports, musical mashups, and fiction hybrids), media and science facilitated with a variety of gadgets. *The second chapter* acquires psychological complexity, since its focus is an individual’s social identity and ethnicity prone to develop diverse hybrid forms. *The third chapter* deepens the problem: its focus is hybridity in social and political practices that result in hybrid regimes, states, and ideologies. The fourth chapter continues the third one by showing the ‘mechanisms’ of manipulations with information which have enabled the hybrid ideologies to emerge and flourish of late. *Chapter five* loses the stress of its predecessor, being focused on the topic of hybrids in lore and fiction which definitely deserves attention, but, rather, in a separate publication. *Chapter six* thematically returns to Chapter four. Here, the author provides a brief account of the verbal arsenal employed by politicians for shaping ideologies. *Chapter seven* logically concludes the story: it discusses hybridization of education with its positive and negative impacts on the contemporary ‘mashup world’. The obvious highlights of this book are hybridization of identities, political practices, and perceived ‘reality’.

Hybridization of identities. The global contemporary world with its penetrable borders inevitably gives rise to ethnic hybrids, which triggers the problem of social identity or “an individual’s self-concept derived from perceived membership of social groups” (Perianova, 2019, p. 55). Groups are cemented by many factors – similar food, dress, appearance, familiar symbols. Groups offer people both identity (they tell us who we are) and self-esteem (they make us feel good about ourselves). People tend to believe that their own group is better than other groups. The problem of hybrid social identity, faced by individuals, is also faced by states which try to solve it in accordance with their political doctrines. The author provides a number of facts illustrating how totalitarian or authoritarian states attempt to homogenize marginalized groups and thus to eliminate part of their identity by force. A particular case considered in the book is escalating a group out of all proportions via focusing on commonality beyond the group’s physical borders – be it the same language, real or conceived common history or something else. An example is the idea of ‘Rusky mir’ (Russian World) pushed through by the Russian leadership and targeted at the speakers of Russian everywhere in the world.

Creating a new overarching identity, no matter where the people live, is the intended goal, which involves cultivating conformity, compliance and obedience of the members of the groups – because they will be easy to control from the center (Perianova, 2019, p. 55).

The conception of ‘Rusky mir’ is rooted in the history of the former Soviet empire, after disintegration of which this history obtained different interpretations demonstrated, for instance, by its Russian and Ukrainian versions. The author’s emphasis is on the insecurity of historical disputes for both the states and nations: “When different ethnicities live in peace their historical past is not questioned. Looking for legitimacy in the past does not bode well for the future” (Perianova, 2019, p. 58).

Another issue concerned with the social identity is its being a construct dependent on one’s own self-perception and the perception of ‘others’, or ‘the gaze of an onlooker’, i. e., the society. Discussion of this issue hosts numerous examples of racial attitudes demonstrated throughout contemporary history of Europe, Asia and America. A particular attention is paid to racial and ethnic violence, with genocide as its extreme form grounded on dehumanization achieved via hate

language. Dehumanized groups are compared to vermin, animals, insects, diseases, and the like. Extermination of such ‘dangerous’ groups is euphemistically called ‘ethnic cleansing’, ‘purification’, or ‘final solution’.

One more point which bares on the hybrid identity is the admired leaders whose personalities are partially or completely mythologized. The key figure under consideration is Joseph Stalin, the Soviet dictator whose positive image is being revived in contemporary Russia. Describing “the new trend of the Stalin worship”, the author notes:

In his interviews with Oliver Stone, in order to play down Stalin’s crimes Putin compares Stalin to another ambiguous historical figure, Cromwell <...> and points out that despite his faults Cromwell does not appear to be demonized by the English. This collage substitution creates an institutionalized excuse for the revival of the evil dictator. Just imagine the public response to a similar description of Hitler in Germany: Hitler is part of the German history and is famous for having built many excellent motorways! (Perianova, 2019, p. 70).

As a construct, Stalin’s hybrid identity breeds a hybrid attitude: he is called both a ‘cruel tyrant’ and a ‘wise leader’, or a ‘father figure’ for his nation. Like Stalin, Putin also has a mythical multiple identity as a ‘wise leader’ blended with a Christian angel and a bear that symbolizes Russia.

Hybridization of political practices. This topic mostly subsumes hybrid political systems where there is no sharp line between political and non-political, between ‘right’ and ‘left’, between East and West, between terrorism and democracy. The pivot is hybrid regimes as a relatively new political structure spreading globally, and thus representing an insecure trend. Such regimes are called hybrid because they combine democratic trends (for example, frequent and direct elections) with autocratic ones (for example, political repression). Therefore, along with full democracies, there are flawed democracies whose particulars are detailed in the book. Flawed democracies overlap with hybrid regimes distinguished by such traits: (1) they imitate democratic institutions but they are not democratic, (2) similar to totalitarian regimes of the old type, they try to survive at all costs, (3) their motto is cult and stability, (4) they are drawbridge-up, (5) they cherish predictability, (6) when threatened, they easily adapt, (7) they have downgraded education: they embrace hybrid priorities in education compatible with the regime values (Perianova, 2019, p. 96). In order to give credibility to what they have in mind for the future of their countries, the leaders of hybrid regimes consider it to be especially important to “improve” the past (Perianova, 2019, p. 296). The main difference between hybrid regimes and dictatorships is that the latter comprise 80% of violence and 20% of propaganda whereas the former is the other way around: 80% of propaganda and 20% of violence (Perianova, 2019, p. 99). Since Russia is unanimously agreed to exemplify a hybrid regime, the author provides a further comprehensive analysis of how Russia employs the three mainstays – those of ‘predictability’, ‘stability’, and ‘tradition’. Another set of examples concerned with ‘traditional values’ comes from Hungary and Poland. ‘Traditional values’ tend to be ritualized and represented with ready-made linguistic formulas targeted at the mind control. The illustrations originate from North Korea and Russia.

Hybridization of ‘reality’. Irina Perianova can be credited with delivering substantially on providing a well-argued account of shifting distinction between facts and falsehood, truth and lie. As she observes, now “lies, half-truths, alternative facts, fake news, hybrid truth, indeed the entire post-truth family, are winning the competition with facts and reality, which are often regarded as an endangered species” (Perianova, 2019, p. 9). Reality *sensu strictu* transforms into augmented reality (AR) as a variant of virtual reality, virtual environment (VE), or Presence, Mixed (hybrid) reality, and Mediated reality.

Presence <...> is defined as subjective experience of being in one place or environment, even if one is situated in another. VE technologies completely immerse a user inside a synthetic

environment. While immersed, the user cannot see the real worlds around him. In contrast, AR allows the user to see the real world, with virtual objects superimposed upon or composited with the real world. <...>. Thus, 'virtual reality' creates a completely computer-generated environment, 'augmented reality' uses an existing, real life environment, and adds computer-generated information (virtual objects) hereto, 'diminished reality' filters the environment (that is, alters real objects, replaces them with virtual ones, or renders them imperceptible). <...> Mixed reality describes a mixture of real and virtual. Mediated reality refers to one's perception of reality through the use of a wearable computer or hand-held-device such as smart phone (Perianova, 2019, p. 14-15) (underlinings are mine – S.Z.).

The author's key point – “It is not facts that convince people. It is people who convince people” – extends St. Thomas Aquinas's quote “Whatever is perceived, is perceived in accordance with the perceiver's way of perceiving” (Perianova, 2019, p. 136-137). This key point entails the further discussion of the ways in which public perception is manipulated by politicians and mass media who use particular techniques employed in creating hybrid 'eality. Among such techniques are selective exposure to information, creating fakes, the use of false equivalence, creating information noise, putting a (different) spin on the news, and targeting human affects.

Selective exposure to information is exhibited by echo chambers, tunnel vision, the domino principle of information amplification, and Tinkerbelle effect. An *echo chamber*, typical of new social media, is analogous to an acoustic eco-chamber, where sounds reverberate in a hollow enclosure. Understood metaphorically, an eco-chamber is a situation when the media users tend to shape and reinforce their beliefs through their repletion, with different or competing views being censored or altogether disallowed. Echo chambers dovetail with *tunnel vision* that rules out openness to other ideas and opportunities. According to the *domino principle of information amplification*, social media, such as Facebook, provide an entire system of links which lead to sites corroborating and validating people's beliefs rather than contradictory facts (like is drawn to like). In such a way social media contribute to creating polarized camps with slim possibilities for a constructive dialogue. The *Tinkerbelle effect* means that something exists only because and when we believe in it. (Tinkerbelle is the name of the fairy in Walter Disney's cartoon “Peter Pan”. She revived from near death due to the audience's faith in it). The Tinkerbelle effect, widely used by politicians, is exemplified by sociological surveys that act as a self-fulfilling prediction because many people want them to or believe they are likely to happen.

Creating fakes has been enhanced of late by automated algorithms, or bots. The mechanics of visual fakes is based on collage or layover. The mechanics of verbal fakes, more typical of mass media human 'bots', employs the 4-D approach – *Deny, Distract, Distort, and Dismay*. That means, if you don't like what your opponents say, insult them and *deny* the fact even in the face of the obvious. When proof is provided the tactic is that it does not prove anything. A milder version is 'reductionism': the claims are not dismissed outright but minimized. If you are accused of something, accuse the opponent of the same thing. This is *distraction* and diversion. A subcategory of distraction is arguments addressed to personality, also known as 'whataboutism'. It is assumed that the argument is wrong if its author has faults. If you don't like the facts, *distort* them. The facts most distorted in politics and economics are concerned with numbers. If you do not like what your opponents say, try to scare them off and thus *dismay*. To scare the audience, the distorted news prioritizes suffering children and old people. The usual source of distorted information is rumor and hearsay. In the book, every constituent of the 4-D approach is illustrated with a number of data samples, most of which come from political discourses of Russia.

False equivalence is the technique which exposes an assumed shared trait between the two subjects, even though the comparison is not logical. The pattern of the fallacy is “If A is the set of c and d, and B is the set of d and a, then, since both a and B contain d, A and B are equal”. An illustration of false equivalence is the Russian media's suggestion that Alex Goldfarb, a London-

based journalist and a vocal critic of Vladimir Putin, may be suspected of poisoning both his friend Litvinenko and the Skripals, since Goldfarb is a biochemist by training (Perianova, 2019, p. 158).

Creating information noise means proposing numerous versions discussed simultaneously, which masks the real fact and thus disorients the public. For instance, the Russian media released about 17 simultaneous versions of the Skripals' poisoning (Perianova, 2019, p. 158). Putting a (different) spin on the news is producing legitimized fakes by means of scrambling the news, organizing and managing perception through their restructuring and creating smokescreen-type diversions. This technique employs a number of strategies known as rotten herring, big lie, 40% to 60%, common knowledge, and upside-down pyramid. The *rotten herring* strategy is presenting an allegation that accuses the opponent of something scandalous and scurrilous to the utmost degree. The goal is not to substantiate or disapprove the allegation, but rather trigger its public discussion with an emphasis on the rumors being unfair. Anyway, some mud will sure stick. The *big lie* strategy, attributed to Hitler, is similar to the rotten herring, but it has a different effect. The aim is to release such a global and horrendous lie with the maximum confidence that it is impossible for the public to believe that such a monstrosity, which usually inflicts an emotional trauma, can be false. The *40% to 60%* strategy, invented by Goebbels, is realized in a mass media source which provides 60% of the information in support of the opponent, and when the public trust is established the remaining 40% will be used for very effective disinformation. *Common knowledge*, or *absolute certainty* strategy implies that, instead of proving something and convincing the audience, one presents a putative fact as something that goes without saying and has an overwhelming support. A complementary strategy is *posing questions*: what 'we' say is absolute certainty; what 'they' (the enemies or opponents) say is rumor, hearsay, and groundless claim. The *upside-down pyramid*, a psychologically viable method of journalism, means that the information is prioritized through its place in the news item: the most important information comes first and in big print, while that which should be diminished is in fine print read by few.

The topic of targeting human affects along with human cognition contributes to agenda-setting theory (McCombs & Stroud, 2014) consonant with the framing theory initiated by Goffman [1974 / 1986] who studied media frames as the forms of agenda-setting which both tell the public what to think about an event, and how to think about it. One of the ways to frame an event is to provide a value or judgment (positive or negative), or to create an inherent bias (Fairhurst & Sarr, 1996). According to Irina Perianova, different manipulative techniques targeted at cognitive and affective domains are intended for creating "fellow feelings as a result of shared outrage" within a particular social group (Perianova, 2019, p. 166). The "dismay and distort" methods "trigger the ingrained fear and abhorrence of atrocities committed by the 'other', and, in a way, maybe even expected from 'the other'. Playing on common fear generates shared outrage and fellow feeling" (Perianova, 2019). The atrocities of 'the other', who are opposed to 'self', serve as bogeys – gender bogeys (human sexuality), racism (phobias as bogeys), fear of the horrible past to be back, which entails psychologically archetypal and therefore scary matches. In this manner, the Russian leadership and its tame media recreate and follow the ideological model of WWII. In the Russian hybrid political discourse all Ukrainians are described as 'fascists' or 'Nazis'. The explanatory force of this match is nothing but a function of its form: in the collective unconscious, fascism is an object of inherent hate and a sort of archetype (Perianova, 2019, p. 172). Another device, preferred in the comments of social media, is reiterating the theme of excrements employed in scatological stylistic devices (*shitty liberals*, as the most neutral term). The target is people's natural squeamishness and revulsion to dirt.

The discussion of manipulative techniques is concluded with the author's Case Study, where she demonstrates all such techniques at work in the Russian TV talk shows, especially The 1st Channel (ORT) *TimeWillShow 1* and 2.

In the book, there are other interesting vistas which deserve their own analysis that exceeds the technical boundaries of this review. The most conspicuous among such vistas is hybridisation of EDUCATION illustrated by Bulgarian data. The considered facts are also quite familiar to the

readers from other post-Soviet countries, Ukraine in particular. Irina Perianova demonstrates educational hybrids in their different aspects – both positive (hybrid approaches to teaching and learning that result from an advent of new technologies capable of updating the content of education, its strategies and techniques), and negative (substitution of the content by the form, which is retained in student enrolment and assessment, in empty paper work, in academic plagiarism and providing empty academic titles).

The materials of this book present a valuable dataset for those cognitive scholars who employ and elaborate the framework of conceptual integration (blending) theory (Fauconnier & Turner, 2002). This theory accounts for particulars of conceptual mechanics underpinning different hybrids, and therefore may suggest more substantial academic grounds for “bridging the interdisciplinary divide”. Among the numerous and miscellaneous examples provided in the book, there is quite a number of those which demonstrate different kinds of conceptual blends: simplex networks, single- and double-scope networks of various kinds. The author, Irina Perianova, does not make theoretical references to the blending theory, which, in this case, may be for the better, since the study avoids theoretical sophistication. The book’s objective is somewhat different. It attracts attention to the problem of hybrids represented in many contemporary social domains and created through communicative semiotic means targeted at human cognition and emotion. This problem is timely and properly posed and exposed, therefore it is expected to get a feedback from specialists in the respective fields. I believe, this book will obligatory get it.

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PROFESSOR MAUREEN MINIELLI AND COMMUNICATION STUDIES IN UKRAINE

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On 25 February, 2019, the on-line scholarly journal *Cognition, communication, discourse* lost one of most devoted members of its editorial board. Dr Maureen Minielli better known to all her colleagues as ‘Mo’ passed away in Klaipeda, Lithuania, where she was teaching for a semester. The global reaction for her untimely passing immediately filled Facebook while Routledge published an obituary of this outstanding woman (Finch et al., 2019). As her friends put it, Maureen was passionate about travel, but really, she was passionate about people (Finch et al., 2019).

In 1965, Maureen was born to Dean and Marcia Montgomery in Chicago, IL. She had two siblings, Pete and Michelle. It was her father who inspired her watching and attending baseball. Her love of sports and reminiscence of her father made Mo a true fan of Chicago Cubs for the rest of her life.

Starting at the Harrisburg Area Community College, she attained an associate’s degree in Liberal Arts. In 1987, she received a B.A. in Communication from the University of Pittsburg which brought up her interest in presidential rhetoric, and in 1991, a M.A. from Penn State. Both her theses *The Rhetoric of Ronald Reagan about El Salvador from 1981-1983* and *The Rhetorical Visions of Reagan and Bush in Selected Speeches* focused on the rhetoric of American presidents.

Her teaching career, starting in Montgomery, Alabama, from an instructor of Speech and Director of Forensics for Alabama State University, brought her all around the world. In 1992 she moved to St. Joseph’s College in Indiana where she taught speech, directed forensics, and acted as department chair. Then, Maureen worked at St. Cloud State University until 2001, and later became a lecturer at Indiana University Purdue University, Indianapolis (IUPUI). In 2006, Maureen finished her Ph.D. with Penn State and defended a dissertation *The Rhetoric of the 1972 Presidential Election: An Analysis of Four Nixon Crisis Speeches*. In 2006, Maureen and her family moved to New York City where she took a position with the City University of New York’s Kingsborough Community college. She was on sabbatical from Kingsborough teaching and researching in Lithuania when she passed.

Maureen always found time for her family: her husband and the only daughter Lauren born in 2003; her Facebook was filled with the daughter’s photos and the mother’s travels.

As a member of the International Communication Association (ICA) she widely traveled in Europe (Poland, Ukraine, the former Soviet block countries) and was most energetic to promote “communication” as a new discipline to Eurasia. As early as 2006, she began a most productive cooperation with Ukrainian universities. In the international conference “Cognitive-pragmatic research of professional discourses” held in V. N. Karazin Kharkiv National University, she gave us a brilliant example of research in political rhetoric, mainly the use of frame analysis for the study of political communication (Minielli, 2006). At the 2018 conference in Kyiv, I was impressed by her intelligence, her subtle understanding of Ukrainian social and educational problems, and even more – by her great sense of humor. I will always think of Mo as a workaholic. She would come

from a Croatia conference right to the Kiev Symposium (as in her last visit in 2018) and work from morning till night. She would speak at the Symposium, communicate with people outside the auditorium and give lectures to MA students in Kyiv University in spite of a heavy jetlag. None of my arguments about the necessity of rest would stop her from doing what she only thought proper and important. At the same time she was ready to joke at herself, at what she called her ‘ignorance’ and ‘poor health’ (here she was so tragically right, alas!).

Maureen was also a terrific friend. Dr Mike Hazen of Wake Forest University, a founding member of the RCA, first met her at the RCA-2006 conference in St. Petersburg:

“My first impression of her was formed when I arrived a day late for the conference due to airline problems and found her holding court in the lobby of the Soviet Era hotel that the conference participants were staying in,” Hazen said. “I think that she spent most of the conference there answering questions and generally seeing that things went well. Mo was this energetic person who displayed a charisma that permeated all of her efforts to promote relationships between Americans, Russians and other people from the former Soviet Block” (Finch, 2019, p. 187).

Since the early 2000s, being interested in intercultural communication she became an active member of the RCA, and later, ECANA (Eurasian Communication Association of North American), promoting their policies and creating content for their websites. At last, Maureen became one of the founders of the CAER (Communication Association of Eurasian Researchers), and served a term as its president, aiming to connect international scholars and practitioners for research and collaboration. Among her most recent initiatives was promoting communication studies in Baltic region, in Ukraine, and in Kyrgyzstan; and only her death prevented from realizing these projects.

In her last two years, Maureen was the editor of two edited books analyzing recent developments of communication and media studies in Eurasia and Eastern Europe. Within this specific project, she was the first to actively recruit scholars from different countries of the region. Though Maureen Minielli had a variety of academic interests including presidential rhetoric, intercultural communication, and studies of crisis, her interest in crisis studies proved to be life-long (since her PhD research and up to the last book published posthumously).

In her last year, her letters gushed with plans and ideas. She thought of recruiting Ukrainian scholars for the 2019 International Communication Association conference in Washington, DC and later to publish our findings in Western journals. In her e-correspondence with me, Mo tackled a most important topic: *Communication as an area of study in different countries*. She planned to stipulate scholars to explore and reflect upon the following questions:

- 1. Is there such an area of study in your country? If yes, how is it manifested institutionally: In what kinds of communication programs (in higher education, college and university level)? In what kind of professional / academic journals? professional associations?*
- 2. In your country, how have communication scholars defined / debated / proposed a coherent description of the communication discipline as a critical area of study to other scholars and educators (e.g., college and university faculty and members of national / regional associations)?*
- 3. What are today’s challenges in identifying communication as an area of study in your country?*

I am sure these questions will not lose their importance and must be answered in the forthcoming research.

In America, Maureen C. Minielli was posthumously awarded full professor, and her two edited books are to be published soon only to show that her research work and her personality will be remembered by all her friends, colleagues and many researchers around the world.

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GUIDELINES FOR CONTRIBUTORS

General information

“Cognition, communication, discourse” (CCD) is an on-line open-access journal in Linguistics and languages, Literature, and Philology (UDC Subjects 80, 81, 82). Both its editorial team and the choice of authors are international.

Aims and scope. CCD focuses on language as an instrument for construing meaning, exchanging information and a form of social practice. It focuses on high-quality doctoral and post-doctoral research in cognitive linguistics, linguistic pragmatics, including cognitive pragmatics, corpus linguistics, discourse analysis and on interdisciplinary approaches in neighboring research areas such as semantics, conversation analysis, ethnomethodology, sociolinguistics, psycholinguistics.

Our aim is to publish innovative content, which contributes to cognitive and communicative linguistic theories drawing attested data from a wide range of languages and cultures in synchronic and diachronic perspectives. Alongside full-length articles, the journal welcomes discussion notes and book reviews on topics which are at the cutting-edge of research.

Mission. CCD presents a forum for linguistic research on the interaction between language and cognition, structures and strategies of discourse, communication studies.

The journal is aimed at linguists, teachers, graduate and post-graduate students who are doing their researches in Philology and conjoint spheres.

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All materials should be Times New Roman, 12, font 1; indentation 1,0 cm, margins: left – 2 cm., right – 2 cm., top & bottom – 2.5 cm. The first lines in all sections are not indented.

Manuscripts may be submitted as email attachments in Microsoft Word 97-2003/2010 (author's name.doc/docx) if they do not contain unusual fonts. If special symbols are used their fonts should be sent separately.

Contributions should be in English, may include multilanguage examples. Spelling should be either British or American English consistently throughout the paper. If not written by a native speaker of English it is advisable to have the paper checked by a native speaker.

Papers should be reasonably divided into numbered sections and, if necessary, sub-sections.

The title is preceded by the universal decimal classification (UDC) bibliographic code.
Example:

UDC code (left on top)

TITLE (TIMES NEW ROMAN, 12, BOLD, CAPITAL LETTERS, CENTERED)

First Author Name and Surname (Times New Roman, 12, Bold)

(Affiliation, City, Country)

Next Author Name and Surname (Times New Roman, 12, Bold)

(Affiliation, City, Country)

Abstract: (in English, Ukrainian, Russian, Times New Roman, 11)

Author's name & surname. Title of the article (bold). An abstract is a brief, comprehensive summary of the contents of the article; it allows readers to survey the contents of an article quickly. The abstract should normally be a single paragraph *between 200 and 250 words* (minimum 1800 signs, key words included). A good abstract is accurate, nonevaluative, coherent and readable, clear and concise. It uses verbs rather than their noun equivalents and the active rather than the passive voice; uses the present tense to describe conclusions drawn or results with continuing applicability; uses the past tense to describe specific variables manipulated or outcomes measured. An abstract for *a theory-oriented paper* should describe: how the theory or model works and/or the principles on which it is based; what phenomena the theory or model accounts for; and its linkages to empirical results. An abstract for *a methodological paper* should comprise the general class of methods being discussed; the essential features of the proposed method; and the range of application of the proposed method. Given the small amount of words allowed, each word and sentence included in your abstract needs to be meaningful. In addition, all the information contained in the abstract must be discussed in the main body of the paper.

Keywords: List five to ten pertinent keywords specific to the article; use singular nouns.

1. Introduction

The body of a manuscript opens with an introduction that presents the specific problem under study and describes the research strategy. The structure of the introduction should necessarily comprise the author's aims / tasks / objectives, the subject-matter and the material of the study.

Exploring the importance of the problem the article should state how it is related to previous work in the area. If other aspects of this study have been reported previously, how does this report differ from, and build on, the earlier report?

Describe relevant related literature. This section should review studies to establish the general area, and then move towards studies that more specifically define or are more specifically related to the research you are conducting. Your literature review must not be a series of quotations strung together; instead it needs to provide a critical analysis of previous work.

State hypotheses and objectives, their correspondence to research. The statement of the hypothesis should logically follow on from your literature review and you may want to make an explicit link between the variables you are manipulating or measuring in your study and previous research. The present tense is used to state your hypotheses and objectives.

Sections and subsections of the paper. Divide your article into clearly defined sections. Any labeled sections / subsection should be numbered (i. e., 2. or 2.1, 2.2 if necessary) and given a brief heading marked in bold (Times New Roman, 12 without full stops at the end). Each heading should appear on its own separate line.

A good paragraph should contain at least the following four elements: transition, topic sentence, specific evidence and analysis, and a brief concluding sentence. A transition sentence acts as a transition from one idea to the next. A topic sentence tells the reader what you will be discussing in the paragraph. Specific evidence and analysis support your claims that provide a deeper level of detail than your topic sentence. A concluding sentence tells the reader how and why this information supports the paper's thesis.

2. Method

The Method section describes in detail how the study was conducted, including conceptual and operational definitions of the variables used in the study. It also permits experienced investigators to replicate the study.

The method section should be written in paragraph form with as little repetition as possible. This section will often be broken down into subsections such as participants, materials and procedure. The subsections you use will depend on what is useful to help describe and explain your experiment.

In the method section of the paper you should use the past tense since you are describing what you did; for example, e.g. *An experiment was performed...*, *The participants were instructed to ...*

3. Results

This section describes but does not explain your results; it provides the reader with a factual account of your findings. You can, however, draw attention to specific trends or data that you think are important. Your aim in your Results section is to make your results as comprehensible as possible for your readers.

If you are presenting statistical results, place descriptive statistics first (means and standard deviations) followed by the results of any inferential statistical tests you performed. Indicate any transformations to the data you are reporting; for example, you may report percentage correct scores rather than straight scores. Raw data and lengthy whole transcripts of qualitative data should be put in the appendices, only excerpts (descriptive statistics or illustrative highlights of lengthy qualitative data) should be included in the results section.

In the results section you will need to use both the past tense and the present tense. The past tense is used to describe results and analyses; for example, *The knowledge scores were analyzed ...*, *The results indicated ...* .

The present tense is used with results that the reader can see such tables and figures; for example, *The data of growth rate in Table 3 illustrates how ...* .

Authors should refer in the text to all tables and figures used and explain what the readers should look for when using the table or figure. Focus only on the important point the readers should draw from them, and leave the details for the readers to examine on their own. Each table and figure must be intelligible without reference to the text, so be sure to include an explanation of every abbreviation (except the standard statistical symbols and abbreviations).

Give titles to all tables and figures, number all tables sequentially as you refer to them in the text (Table 1, Table 2, etc.), likewise for figures (Figure 1, Figure 2, etc.).

4. Discussion

If necessary an article may have more sections and subsections.

All examples are italicized. One word or word-combination examples are given within the body of a paragraph.

Sentence or textual examples, preferably numbered through the article, are given in separate paragraphs in italics (their source is given straight) with indentation 1,0 cm for the whole paragraph and separated from the previous / following text by one blank line. Example:

- (1) *"I'm Prendergast," said the newcomer. "Have some port?"*
"Thank you, I'd love to." (Waugh, 1980, p. 46).

5. Conclusions

This section simply states what the researcher thinks the data mean, and, as such, should relate directly back to the problem/question stated in the introduction. By looking at only the Introduction and Conclusions sections, a reader should have a good idea of what the researcher has investigated and discovered even though the specific details of how the work was done would not be known. After moving from general to specific information in the introduction and body paragraphs, your conclusion should restate the main points of your argument.

Conclusions should finish up with an overview of future possible research.

Acknowledgments (not obligatory and not numbered paragraph). Identify grants or other financial support (and the source, if appropriate) for your study. Next, acknowledge colleagues who assisted in conducting the study or critiquing the manuscript. End this paragraph with thanks for personal assistance, such as in manuscript preparation.

Footnotes should be avoided. Any essential **notes** should be numbered consecutively in the text and grouped together at the end of the paper.

In-text citations. The journal uses APA-6 format. If you are directly quoting from a work and the author is not named in a signal phrase, you will need to include the author, year of publication, and the page number for the reference: (Почепцов, 1976, p. 15; Leech, 1985, pp. 373-4).

If the quotation includes the author's last name, it is simply followed by the date of publication in parentheses; if no last name is mentioned in the text it is given in parentheses. For example: According to Jones (2005), "Students often had difficulty using Gerunds and Infinitives, especially when it was their first time" (p. 156). Or "Students often had difficulty..." (Jones, 2005, p. 156).

If you cite a work of two to five authors (use '&' within parentheses; use 'and' outside parentheses): (a) Becker and Seligman's (1996) findings contradicted this result. This result was later contradicted (Becker & Seligman, 1996). (b) Medvec, Madey, and Gilovich (1995) examined

the influence of “what might have been” thoughts on satisfaction among a group of Olympic medalists.

In case of six or more authors, cite only the last name of the first author, followed by “et al.” and the year of publication: Barakat et al. (1995) attempted to ...

APA-6 In-Text and Parenthetical Citation Examples

Quote with author’s name in text	Smith (2019) states that, “...” (p. 112).
Quote with author’s name in reference	This is quoted as, “...” (Smith, 2019, pp. 112-4).
Paraphrasing with author’s name in text	Smith (2019) stated these facts, too.
Paraphrasing author’s name in reference	This fact has been stated (Smith, 2019).
No author – give title of work abbreviated to first major word	This book is true (<i>Long</i> , 2019).
<i>Italics for books & journals</i> , “quotation marks” for articles & web pages	This article is true (“Long,” 2019).
Citing entire website – put URL	This has evidence (www.pubmed.gov).
Quote from website – use paragraph number	According to, “...” (Smith, 2019, para. 4).
More than one author with same last name	P. L. Smith (2018) and J. M. Smith (2019)
Source has more than one author in text	Smith and Lee agree that (2019)
Source has more than one author in reference	This is agreed upon (Smith & Long, 2019).
Citing more than one work	We all agree (Smith, 2019; Lee, 2018).
Citing more than one work by same author published in the same year	We all agree (Smith, 2019a, 2019b, 2019c)
	Smith (2019a) believes
	It has been reported ... (Smith, 2019c)

The quotations longer than three lines should constitute a separate block, indented 1.0 cm paragraph(s), single spaced, font 12 pts, italics, with no quotation marks, e.g., Kövecses (2018, p. 133) writes:

In sum, the intratextual use of conceptual metaphor does not necessarily produce metaphorically homogenous discourse. In most cases, a variety of different conceptual metaphors is used in particular media and other texts.....

For such quotations their author may be cited in a parenthesis below, not italicized, e.g.:

In sum, the intratextual use of conceptual metaphor does not necessarily produce metaphorically homogenous discourse. In most cases, a variety of different conceptual metaphors is used in particular media and other texts. This is a natural phenomenon, given the nature of conceptual metaphors as based on the general structure of concepts (i.e., that the concepts have various aspects and we use the conceptual metaphors to comprehend those aspects) (Kövecses, 2018, p. 133).

Quotation marks. Single quotation marks should be used for the translation of non-English words, e.g., *cogito* ‘I think’.

Double quotation marks should be used in all other cases, i.e., direct quotations in running text.

Please always use rounded quotation marks (“. . .”) not "straight" ones.

Dashes. Spaced EM dashes are used as parenthetical dashes (“text – text”). Please do not use double hyphens.

Unspaced EN dashes (-) should be used between inclusive numbers, e.g., 153-159, 1975-1979.

Italics should be used for:

- Words, phrases, and sentences treated as linguistic examples.
- Foreign-language expressions
- Titles of books, published documents, newspapers, and journals
- Drawing attention to key terms in a discussion at first mention only. Thereafter, these terms should be set straight.
- Emphasizing a word or phrase in a quotation indicating [emphasis mine]

Bold or underlining may be used sparingly to draw attention to a particular linguistic feature within numbered examples (not in the running text).

Please keep the use of italics and boldface type to an absolute minimum. CAPITAL LETTERS and SMALL CAPS should not be used for emphasis.

Punctuation. Please use a serial comma (an Oxford comma or a Harvard comma) placed immediately before the coordinating conjunction (and or or) in a series of three or more terms as in “France, Italy, and Spain” (with the serial comma), but “France or Spain” (two terms only).

Put a comma before ‘which’ to introduce attributive clauses (“Tom’s book, which he spent ten years writing, is now a best seller.”). Do not use a comma to introduce questions and prepositional phrases (“in which”).

Abbreviations. List of Common Latin Abbreviations for APA Style

Abbreviation	Meaning	Used inside of parentheses only
cf.	“compare” or “consult” (to contrast information)	Never put a comma after “...in (cf. Zeller & Williams, 2007)”.
e.g.,	“for example,” (<i>exempli gratia</i>)	Always put a comma after: “Some studies (e.g., Macmillan, 2009)...”
etc.	“and so on” / “and so forth”	Put a comma before if used to end a list of at least two other items: “(chemistry, math, etc.). In other cases, do not use a comma “(biology etc)”.
i.e.,	“that is,” (<i>id est</i> ; specific clarification)	Always put a comma after: “(i.e., first, second, or third)”
vs.	“versus”	Put a full stop after: “(low vs. high)”, do not italicize.
ibid.	“ <i>ibidem</i> ” for citations	Not used in APA to refer again to the last source previously referenced. Instead give each citation using author’s names as usual.

References (Times New Roman 12, bold, caps, not numbered)

A reference list (usually about 30 authors, preferably of the last decade) must comprise all the references cited in the text of your paper, listed in alphabetical order at the end of the paper and not numbered. Each reference in the reference list needs to contain all of the bibliographic information from its source (citation style APA-6). In each new item, its first line is aligned right, other lines (if any) are indented 1,0 cm. Please make your URL and DOI active.

For materials in Latin:

Books (authored work) & e-books:

Langacker, R. W. (2008). *Cognitive grammar: A basic introduction*. New York: Oxford University Press.

Chandler, D. (1998). Semiotics for beginners. Retrieved September, 1, 2018, from <http://www.users.aber.ac.uk/dgc/Documents/S4B> or DOI: xxxx

Book chapter:

Haybron, D. M. (2008). Philosophy and the science of subjective well-being. In M. Eid & R. J. Larsen (Eds.). *The science of subjectivewell-being* (pp. 17-43). New York, NY: Guilford Press.

E-book not from a database and without a DOI: in the URL field include the full URL or the homepage URL. Leave out Place and Publisher:

Austen, J. (1853). *Pride and prejudice: A novel*. Retrieved from <https://books.google.co.nz/books?id=ZXY1CwAAQBAJ&lpg=PP1&dq=pride%20and%20prejudice&pg=PT4#v=onepage&q=pride%20and%20prejudice&f=true>

E-book from a Library database: In the URL field include the URL but remove the details:

Best, A., Hanhimaki, & Schulze, K. E. (2015). *International history of the twentieth century and beyond* (3rd ed.). Retrieved from <https://ebookcentral-proquest-com>

Journal articles:

Gibbs, J. P. (1989). Conceptualization of terrorism. *American Sociological Review*, 54(3), 329-340. DOI: XX.XXXXX or Retrieved month, day, year, from journal URL.....

On-line news paper article:

Brody, J. F. (2007, December 11). Mental reserves keep brain agile. *The New York Times*. Retrieved from <http://www.nytimes.com>

Several volumes in a multivolume work:

Koch, S. (Ed.). (1959-1963). *Psychology: A study of science* (Vols. 1-6). New York, NY: McGraw-Hill.

Reference book:

Vanden Bos, G. H. (Ed.). (2007). *APA dictionary of psychology*. Washington, DC: American Psychological Association.

Print journal article. Article titles use sentence style capitalization, i. e., capitalize the first word of the title and subtitle (after a colon, if there is one), and any proper nouns (names). Journal / magazine and newspaper titles use headline style capitalization, i. e., capitalize each significant word but not articles and prepositions. In the year field for reference type Article in press enter the words: (in press). Where relevant, enter data in either the DOI or URL:

Wilson, S., Spies-Butcher, B., & Stebbing, A. (2009). Targets and taxes: Explaining the welfare orientations of the Australian public. *Social Policy & Administration*, 43, 508-525. <https://doi.org/10.1111/j.1467-9515.2009.00676.x>

Fennimore, D. L. (1981). American neoclassical furniture and its European antecedents. *American Art Journal*, 13(4), 49-65. Retrieved from <http://www.jstor.org>

Webpage, with author but no date:

Flesch, R. (n. d.). *How to write plain English*. Retrieved October 3, 2017, from http://www.mang.canterbury.ac.nz/writing_guide/writing/flesch.shtml

Webpage with corporate author (an organisation or group):

New Zealand Government. (2008). *Digital strategy*. Retrieved April 12, 2009, from <http://www.digitalstrategy.govt.nz/>

Dissertation. Print / Hardcopy format

Knight, A. (2001). *Exercise and osteoarthritis of the knee* (Unpublished master's dissertation). Auckland University of Technology, Auckland, New Zealand.

Thesis or dissertation, online from an institutional repository or a website

Thomas, R. (2009). *The making of a journalist* (Doctoral thesis, Auckland University of Technology, Auckland, New Zealand). Retrieved from <http://hdl.handle.net/10292/466>

Conference paper in regularly published proceedings, retrieved online:

Houzel, S., Collins, J. H., & Lent, R. (2008). The basic nonuniformity of the cerebral cortex. *Proceedings of the National Academy of Sciences*, 105, 12593-12598. <https://doi.org/10.1073/pnas.0805417105>

Film / movie

Scorsese, M. (Producer), & Lonergan, K. (Writer / Director). (2000). *You can count on me* [Motion picture]. United States: Paramount Pictures.

Blogpost:

Author, A. A. (2019, December 12). Title of post [Description of form]. Retrieved from <http://www.xxxx>

For more details go to:

EndNote for PC: A comprehensive guide to the reference management software EndNote. Retrieved October 3, 2019, from http://aut.ac.nz.libguides.com/endnote/APA_and_EN_Books

For materials in languages other than English:

Standard format: Author, Initials. (year). *Title of book* (Edition if later than first e. g. 3rd ed.) [Title translated into English]. Place of publication: Publisher.

Book:

Piaget, J. (1966). *La psychologie de l'enfant* [The psychology of the child]. Paris, France: Presses Universitaires de France.

Bennahmiasm, J.-L., & Roche, A. (1992). *Des verts de toutes les couleurs: Histoire et sociologie du mouvement ecole* [Greens of all colours: history and sociology of the ecology movement]. Paris: Albin Michel.

Journal articles (brackets contain an English translation of the article's title, not the journal):

Janzen, G., & Hawlik, M. (2005). Orientierung im Raum: Befunde zu Entscheidungspunkten [Orientation in space: Findings about decision points]. *Zeitschrift für Psychologie*, 213(4), 179-186. doi:10.1026/0044-3409.213.4.179

Zhabotynska, S. (2018). Dominantnist` ukrayins`koyi movy` v umovax bilingvizmu: nejkognity`vni chy`nny`ky` [Dominance of Ukrainian in the bilingual setting: neurocognitive factors.]. *Visnyk Kharkivskoho natsionalnoho universytetu imeni V. N. Karazina*, 87, 5-19 (in Ukrainian)

E-materials:

Zagurenko, A. A. (2002). Ekonomicheskaya optimizatsia [Economic optimization]. *Neftyanoe khozyaistvo*, 11. Retrieved from <http://www.opus>

Conference papers:

Zagurenko, A. A. (2002). Osobennosti proektirovaniya [Features of design]. *Trudy 6 Mezhdunarodnogo Simpoziuma: Novye tekhnologii*. Kyiv, 267-272 (in Russian).

Dissertations:

Zagurenko, A. A. (2002). *Ekonomichna optymizatsia*. [Economic optimization]. Unpublished candidate dissertation, National Teachers' Training University of Ukraine, Kyiv, Ukraine (in Ukrainian)

Dissertation thesis (abbreviations: dokt./kand.):

Zagurenko, A. A. (2002). *Ekonomichna optymizatsia*. [Economic optimization]. Unpublished candidate dissertation thesis, National Teachers' Training University of Ukraine, Kyiv, Ukraine (in Ukrainian)

For transliteration use <http://translit.kh.ua> (from Ukrainian) and <http://www.translit.ru> (from Russian). Use <http://apareferencing.ukessays.com/generator/> to create reference list according to APA citation style.

DOIs. When DOIs are available, include them in the reference information. Place the DOI at the end of the reference, and don't add a period at the end of it. Here's an example:

Author, A. A. & Author, B. B. (Date of publication). Title of article. *Title of Journal*, volume number, page range. <http://doi.org/10.0000/0000>

SOURCES FOR ILLUSTRATIONS (bold, CAPS, not numbered)

All textual examples cited in the article should have full bibliographic information about their sources listed in alphabetical order and not numbered (citation style APA-6).

Author's research profile. All articles are followed by the author's research profile in English, Ukrainian, Russian, containing information about his/her name and surname, title, position, affiliation and work address, e-mail, ORCID. Example:

Vakhovska Olha Volodymyrivna – PhD in Linguistics, Associate Professor, Kyiv National Linguistic University (73, Velyka Vasylykivska St., Kyiv, 03680, Ukraine); e-mail: vakhovskayaolga@gmail.com; ORCID: 0000-0002-7720-0970.

SCHOLARLY JOURNAL
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КОГНІЦЯ, КОМУНІКАЦІЯ, ДИСКУРС

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