CHARACTERISTIC FEATURES OF CINEMA DISCOURSE

Tursunov Mirzo Makhmudovich
BSU, dotsent at English linguistics department, e-mail: mirzobek.tursunov81@gmail.com
Mirzaeva Mokhinur Zokir kizi
2nd-year master student,

Annotation: *This thesis explores the characteristic features of cinema discourse, focusing on its multimodal nature, which integrates verbal, visual, and auditory elements. Drawing from discourse analysis and critical discourse analysis (CDA), the study examines how films use language, narrative structures, and visual symbols to shape meaning and reflect societal ideologies. By analyzing films through discourse theory, this research uncovers how cinema serves as both a reflection of social norms and a tool for ideological dissemination, especially in relation to power structures, gender, and race.*

Key words: *cinema discourse, critical discourse analysis, multimodal communication, narrative structure, visual symbolism, ideology, power relations, gender, race.*

Аннотация: *Данная статья исследует характерные особенности кинематографического дискурса, уделяя особое внимание его мультимодальной природе, которая сочетает вербальные, визуальные и аудиальные элементы. Основываясь на анализе дискурса и критическом дискурс-анализе (CDA), исследование рассматривает, как фильмы используют язык, нарративные структуры и визуальные символы для формирования смысла и отражения социальных идеологий. Путем анализа фильмов через теорию дискурса, данное исследование раскрывает, как кино выступает одновременно как отражение социальных норм и как инструмент для распространения идеологий, особенно в отношении власти, гендера и расы.*

Ключевые слова: *кинематографический дискурс, критический дискурс-анализ, мультимодальная коммуникация, нарративная структура, визуальная символика, идеология, властные отношения, гендер, раса.*

Annotatsiya: *Ushbu maqola kino diskursining xos xususiyatlarini o'rganadi va uning multimodal tabiatiga, ya'ni og'zaki, vizual va eshitish elementlarini birlashtirishiga e'tibor qaratadi. Diskurs tahlili va tanqidiy diskurs tahliliga (CDA) asoslangan holda, tadqiqot filmlarning til, narrativ tuzilmalar va vizual ramzlardan qanday foydalanishini, ma'no shakllantirishini va ijtimoiy ideologiyalarni aks ettirishini o'rganadi. Diskurs nazariyasi orqali filmlarni tahlil qilish orqali ushbu tadqiqot kino qanday qilib ijtimoiy me'yorlarning aks-sadosi va mafkurani tarqatish vositasi sifatida xizmat qilishini, ayniqsa, hokimiyat tuzilmalari, gender va irqiy masalalarga oid nuqtai nazarlarni ochib beradi.*

Kalit so'zlar : kino diskursi, tanqidiy diskurs tahlili, multimodal aloqa, narrativ tuzilma, vizual ramziyat, mafkura, hokimiyat munosabatlari, gender, irq.

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Cinema discourse, an intersection of linguistics, film studies, and cultural analysis, offers a rich area for exploring the interplay between language, visuals, and social contexts. This research aims to analyze the distinctive features of cinema discourse, drawing from critical discourse analysis (CDA), textual analysis, and discourse theory. This study will examine how language is used in cinematic texts, including dialogue, narrative structures, and multimodal elements like sound and imagery. Utilizing seminal works on discourse analysis, we will explore how these features shape meaning, ideology, and audience perception.

Discourse analysis studies language in use, emphasizing the relationship between language, society, and power. As Michael McCarthy states, discourse is not just about grammar or sentence-level meaning but about how larger chunks of language function in real-world contexts [2]. Personally, I believe that the way cinema blends various elements into a cohesive narrative provides a powerful insight into how societal ideologies are formed and perpetuated. Cinema, as a medium that combines verbal, visual, and auditory modes, requires an expanded understanding of discourse that integrates non-verbal elements into the analysis.

Norman Fairclough, a leading figure in CDA, emphasizes that discourse not only reflects social practices but also constitutes them. Films, therefore, are not just passive reflections of society but active participants in shaping ideologies and social norms [1]. In my opinion, this active role is what makes cinema such a compelling subject of analysis, as it directly contributes to shaping public perceptions on key issues such as gender, race, and politics. In this way, cinema discourse serves as both a mirror and a molder of social reality, influencing the ways audiences perceive these issues.

Precisely, discourse refers to the use of language in communication, not just in isolated sentences but within broader contexts that include both spoken and written forms. It encompasses the social practices, power dynamics, and ideologies embedded in communication. Discourse analysis, as defined by Paltridge, is the study of language beyond the sentence level, examining how texts function in their social contexts. Michael McCarthy emphasizes that discourse analysis is particularly interested in how communication occurs in real-life interactions, whether spoken or written, formal or informal [2].In cinema, discourse is complex, combining language with visual and auditory elements to create meaning. This thesis explores the characteristic features of cinema discourse, with a focus on its multimodal nature and ideological functions, drawing from the works of key scholars in discourse analysis, including Ruth Wodak and Teun A. van Dijk.

Cinema discourse can be characterized by its multimodal nature, which combines verbal, visual, and auditory elements. This section explores key features, including narrative structure, dialogue, visual symbolism, and sound. The narrative structure in films plays a critical role in shaping discourse. Paltridge explains that narratives are essential for organizing events and actions in a coherent sequence that constructs meaning[3]. Personally, I find that the non-linear narrative techniques often used in modern films allow for a deeper, more immersive exploration of complex social themes. Films often use traditional narrative forms (e.g., linear, episodic) but may also employ non-linear and fragmented storytelling, which can challenge

conventional discourse patterns and audience expectations. Cinema discourse is inherently multimodal, meaning it incorporates various modes of communication—spoken language, images, and sound. This multimodal nature distinguishes it from other types of discourse, such as written or spoken communication in isolation. Ruth Wodak highlights those multimodal texts, including films, combine semiotic resources to create complex layers of meaning, often reflecting power dynamics and social hierarchies. For example, in cinema, a single scene may convey meaning through a combination of dialogue, camera angles, lighting, and music. These elements work together to create a discourse that influences how viewers interpret the narrative [6].

Narrative is a key feature of cinema discourse. As Paltridge points out, narratives are used to organize events and convey meaning to audiences. In cinema, the narrative structure often follows traditional forms, such as linear progression or episodic storytelling, but can also be experimental, using non-linear or fragmented techniques to challenge viewers' expectations [6]. I assume that such innovative approaches not only make films more engaging but also encourage audiences to think critically about the storyline and its implications. The narrative structure in films is crucial for creating meaning. McCarthy notes that, unlike natural conversations, film dialogue must often be concise and loaded with meaning, serving multiple functions such as advancing the plot and developing characters [2]. In my view, this aspect of film dialogue highlights the skill of screenwriters in conveying depth with brevity. In some cases, the narrative may involve subplots or thematic layers that require audiences to engage actively with the discourse, interpreting both the explicit and implicit messages conveyed through language and visuals.

Dialogue in films often serves as the most overt form of communication. However, film dialogue differs from natural conversation, being more concise, stylized, and purposeful. According to McCarthy, dialogue in films follows the principles of discourse analysis but with heightened attention to audience interpretation [2]. Unlike everyday conversations, film dialogue must convey subtext, advance the plot, and develop characters, often within restricted timeframes. Visual elements in cinema are a vital part of the discourse, as they can convey meaning without words. Wodak , in her work on multimodal discourse, highlights how visual components such as lighting, color, and camera angles work in tandem with spoken language to construct meaning[6]. Personally, I find that these visual elements are what often leave a lasting emotional impact on viewers, subtly guiding their perception of the story.

Sound in films, including both diegetic and non-diegetic elements, adds another layer of discourse. Van Dijk emphasizes that sound can evoke emotional responses, create tension, and enhance narrative meaning [4]. In cinema, soundtracks, ambient noises, and sound effects all contribute to the overall discourse, guiding how viewers experience the narrative. For example, a tense scene might be accompanied by suspenseful music, heightening the emotional impact on the audience.Cinema's reliance on visual symbolism and sound sets it apart from other forms of media discourse. Babaxanova emphasizes that media discourse is increasingly visual, with a growing focus on the fusion of textual and non-textual elements such as images, videos,

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and music [7]. In my experience, this combination is what makes cinema uniquely powerful in shaping public perception—the ability to evoke emotions and convey complex messages through a seamless integration of multiple modes of communication.

CONCLUSION

Film discourse plays a significant role in shaping perceptions of gender and race. Van Leeuwen argues that social actors are represented in discourse through specific linguistic and visual strategies [5]. In many films, women and minority groups are often depicted in stereotypical ways, reinforcing dominant ideologies about gender and race. However, recent films, particularly in independent and international cinema, challenge these representations, offering alternative discourses that seek to subvert traditional power structures. I believe this evolution is crucial for fostering a more inclusive media landscape that challenges outdated norms.

To summarize, cinema discourse is a complex, multimodal form of communication that integrates verbal, visual, and auditory elements to create meaning. By applying critical discourse analysis and the insights from discourse theory, we can uncover how films reflect and shape societal values and ideologies. Films not only entertain but also function as sites of ideological negotiation, where power, identity, and social norms are contested. In my view, this dual role of cinema—as both entertainment and social commentary—makes it an invaluable subject of academic inquiry, offering insights into the cultural and ideological currents that shape our world.

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