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Cinematic Codes in Contemporary English Fiction: A Linguosemiotic

Perspective

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INTRODUCTION

One of the most salient features of contemporary fiction is its close link to vision and visual representation, which is intertwined with general tendencies in our contemporary culture that is often referred to as a visual culture. This notion describes the reliance of modern art on visual environment, as well as other sensory codes.

Another important feature of modern art is intermediality, i.e. merging of different art forms (Фесенко 2014). An example of this can be a close relationship between literature and cinematography, which has been extensively discussed within the framework of philosophy and cultural studies (Чміль 2003; Allen 2012), literary studies (Чуйко 2020), and linguistics (Лук'янець 2016).

Thus, the **topicality** of the study is accounted by the general trend in contemporary linguistics to study a literary text from a multimodal perspective, i.e. a combination of several semiotic systems, such as linguistic, visual, audio, gestural, and spatial.

This brings us to the topic, purpose, and objectives of our research.

The object of the study is cinematic codes in contemporary English fiction from a linguosemiotic perspective.

The subject of our study is linguistic and narrative means of reflecting cinematic techniques in fiction.

The purpose of the study is to identify multimodal stylistic means involved in creating cinematic codes in the analyzed novels ("*The English Patient*" by M. Ondaatje and "*One Flew Over the Cuckoo's Nest*" by K. Kesey) and compare literary images with artistic imagery created by means of cinematic techniques and devices (camera shot, camera movement, sound and lighting, etc.)

To achieve this purpose of the study the following tasks were set:

- to define the basic concepts of the research: cinematic codes; multimodality; film discourse; etc.

- to analyze how cinematic techniques are represented in fiction via linguistic means;

- to elucidate the narrative plane of the novels under study from the perspective of multimodality;

- to compare the expressive means and stylistic devices used in fiction and films.

Practical research materials involve the novels *"The English Patient"* by M. Ondaatje and *"One Flew over the Cuckoo's Nest"* by Ken Kesey, as well their film adaptations. The film *"The English Patient"* is a 1996 American epic romantic war drama film directed by Anthony Minghella from his own script based on the 1992 novel of the same name by Michael Ondaatje and produced by Saul Zaentz. *"One Flew Over the Cuckoo's Nest"* is a 1975 American drama film directed by Miloš Forman, based on the 1962 novel One Flew Over the Cuckoo's Nest by Ken Kesey.

The complexity of the issue under study requires a new approach to literary text analysis, including the findings of traditional linguostylistics, multimodal stylistics, and linguosemiotics. The methodological ground of the present paper is based on a wide range of theories developed in the scientific works by J. Bateman and K.-H. Schmidt. The comparative method applied in the paper in order to compare and contrast verbal means of imitating the techniques of cinematography with cinematic approaches to the creation of images is grounded on the findings by N. Carroll, N. Tredell, D. Kellner, T. O'Regan, R. Allen, J. Hochberg, and V. Brooks. The author of the paper also relied on the ideas elaborated in Yu. M. Lotman, Yu. G. Tsivyan, and Yu. N. Tinyanov theories.

The following general research methods were used to achieve the goal and to solve the problems: observation, predetermined by the task of the study, deductive method (the method of study according to which, on the basis of general provisions, conclusions are drawn about particular facts), and analysis, which involves dividing

the whole into parts and describing each of the parts and the connections between them.

The present work involves the following specific methods of analysis: componential, linguostylistic, intersemiotic, as well as conceptual.

The theoretical significance of the work lies in a systematic approach to the study of cinematic codes in fiction.

The scientific novelty lies in the fact that previously intermedialitywas most often selected from literary texts and considered from a stylistic point of view. Due to the development of science and technology, and as a consequence of changes in culture and art that have led to new approaches and methods of research, intermediality is studied not only in literary texts but also in films.

CHAPTER ONE. THEORETICAL BACKGROUND

1.1 **Contemporary Literature and the Concepts of Intermediality and Multimodality.**

Modern literature, that is, works written by world-renowned writers of the 21st century, can be attributed to the two most popular trends, such as mass and classics. The following fields belong to mass literature: fantasy, realism, conceptualism, romanticism.

Structural changes in human society completely influenced the development of literature, made some genres popular and others unclaimed. At the same time, the reader's perception has also changed, which in the modern world is more and more adapting to the rapid rhythms of life. For many people, literature that was popular 200 or 300 years ago is becoming foreign to perception. As for the modern classical genre, such works are also very adapted to the requirements of the present time.

If in the 21st century many literary genres practically as such ceased to exist, then others, on the contrary, began to develop and change more intensively. This statement is especially suitable for the detective genre, which became completely different at the beginning of the 21st century. Unlike the detective story of the 20th and second half of the 19th century, he became less intelligent, but on the other hand, a lot of things appeared in him that could attract the modern reader: irony, a fascinating plot, and even elements of fiction.

In addition to the detective story, works of the fantastic genre and the fantasy genre have become especially popular and read. Most writers from Western countries, in particular from the USA and Great Britain, have managed to achieve great success in this particular field. It has become popular to write about post-apocalyptic society, alien invasion, or invisible worlds. Books of the realism genre and various autobiographical works occupy a confident position in the 21st century.

The literature on this topic is extensive and is constantly updated with research in new areas of knowledge. In the 21st century, there is a surge of interest in iconic

reality, in the opportunities for constructing virtual worlds. In the postmodern space, different types of intermediality are distinguished: conventional ("medial heteromorphism"), normative (one and the same plot is developed by different media) and referential (exphrasis). What they have in common is communication between languages of different kinds of arts, a synthesis of arts.

Speaking about the movie, we need to know that, like any other text, it is a connected semiotic space with its own characteristics, along with universal textual categories. A motion picture is a special type of symbolic text. Cinema text as a type of intertext is "a coherent, integral and complete message, expressed with the help of verbal (linguistic) and non-verbal (iconic and / or index) signs, organized in accordance with the author's intention." It turns out that the very definition of cinematic text contains the idea intertextuality as an integral characteristic of this semiotic space.

Film language is characterized by the structure and hierarchy of elements that have certain characteristics. Any sign system is limited by the properties of its material, but the same material provides other possibilities that are absent in another semiotic space. Cinema as a synthetic art refers to the organic links between literature, painting, theatrical art and music, unites image, sound, light, color and word.

The main meaning of providing information content, coherence, and articulation of the film text is montage, which is traditionally understood as the reorganization of the semantic parts of the film, filling them with certain content presented in a strictly defined form: the size chosen by the director and oriented external direction of movements. The editing function is to maximize the saturation of the text of the film, both informative and sensually. It is montage in filmmaking that acts as a method of artistic thinking, as a means of synthesizing cultures, eras, traditions, realizing a holistic reflection of the world in a film and thus participating in the creation of intermedia connections, which is confirmed by numerous studies. Editing is not just a property of the frame, but a defining method of human thinking

based on comparison. A person is always looking for connections between two disparate pieces of information. Thus, editing provides a key to understanding how mental operations are carried out: we can talk about thinking with speech components, about the participation of visual and other images. Mosaic elements with spaces between them remain in our memory. The defining figure, generator of texts is the personality of the artist: his ideological attitudes, aesthetic preferences, etc.

In accordance to the theory of the text, Yu.M. Lotman, film text as a full-fledged artistic system, has the properties to establish connections with others - cinematographic, television, visual, architectural, plastic, musical, literary, scientific, religious - types of texts. Cinema text, as a plastic dialogical system, uses authentic means to organize links with other types of texts, not necessarily resorting to literal quotations. The alien texture of intertextual inclusions reproduced by the film text is transformed and assimilated by a new context, which allows the film to avoid possible fragmentation and mosaic narrative.

The poetics of the intertext presupposes both its multidimensionality, multilevel character, and a different degree of correlation of intertextual fragments with each other. Intertextual links link a given text with potentially any component of the intertext, including multilevel cultural intertext in the visual text. In most cases, links not only denote semantic accents of the plot, but also express the author's intentions, the most important points in the concept of a character, situation, and sometimes the entire work.

The aesthetics of postmodernism as an art of quotation is the best fit for understanding and analyzing the features of cinematic text. The film is extremely intertextual, and, in addition to the connections that unite it with cinematic texts (correlating it with a certain tradition, genre or direction in cinema), there are sources belonging to other types of art and fields of knowledge.

In modern linguistics, linguists are increasingly turning to the study of issues related to language communication. The growing interest in this field is evidenced by

the emergence of several works that involve in the field of linguistic analysis a variety of functional-style variants of the language, including those that have not been the subject of research until recently. Therefore, the texts of the mass media are actively studied, which explains the important role of the latest technologies in the life of modern society. At the same time, the notions of modal linguistics, multimodality, multimodal stylistics, multimodal or creolized text are gaining popularity.

In Western European linguistics, the concept of S. Bally's modality became most widespread. According to the Swiss scientist, "modality is the soul of the proposition, as is the thought formed mainly by the active operation of the speaking subject". Therefore, it is not possible to attach a value to an expression unless it has at least some expression of modality. The researcher believes that in the statement it is possible to distinguish the main content (dictum) and its modal part (modus), which expresses the intellectual, emotional and the judgment of the speaker regarding the dictum. Modus and dictum complement each other. Dictum correlates with the imagination, the senses, memory, or imagination, and the modus – with that mental operation, which is done by the thinking subject over it. Modus is an expression of modality.

Modal values include two types of values: objective and subjective. Objective modality reflects the nature of the objective relationships intended in a particular situation to which the cognitive act is directed, in particular, the connections of the possible, the real and the necessary. Subjective modality expresses appreciation by the speaker, in particular, indicates the degree of validity of the thought that reflects this reality.

In modern science, it is customary to talk about three types of text: linguistic (verbal), extralinguistic (musical composition, dance, sign language, etc.) and mixed text (advertising message, caricature, poster, graffiti, etc.). To denote mixed text, the term multimodality is used, which has replaced the terms polycode and creolized in the scientific paradigm.

Scientists at the beginnings of the development of the theory of multimodality (A. Baldry; J. Callaghan, E. McDonald; R. Iedema; C. Jewitt; M. Bednarek, J. R. Martin; G. Kress, Theo van Leeuwen; J. L. Lemke; S. Norris, K. O'Halloran; F. Serafini, T. Royce; P. J. Thibault; L. Unsworth, M. Walsh and others). Criticizing their predecessors, they drew attention to the fact that most studies related to linguistics focus totaly in language, ignoring or downplaying the contributions of other modes to the general sense. Highlighting the main thing, we note that with the advent of the theory of multimodality, the idea of the central position of speech and writing in the socio-semiotic world is being destroyed.

The terms "multimodality" and "multimodal text" and the basic principles of the theory of multimodality were first introduced into scientific use and developed by scientists G. Kress and T. van Leeuwen in a joint article "Multimodal discourse"

According to C. Jewitt, multimodality can be understood as a theory, perspective, "field of inquiry" or methodological application. According to the Russian linguist A. A. Kibrik, the concept of multimodality refers to the distinction between the human senses, primarily the visual and auditory canals. "Within each of these channels, there are further, more detailed differences, which are also covered by the concept of multimodality. So, in a sounding speech, there are a segment (verbal) component and many non-segment (prosodic) parameters. The visual channel includes gestures, eyes, facial expressions and other aspects of "body language". The written discourse is also perceived visually, in addition to the verbal component, it includes a whole set of graphic parameters, such as font, color, format, etc. The modern concept of multimodality includes all this diversity."

On the one hand, the concept of multimodality is associated with the concept of modality – "the type of external stimulus perceived by one of the human senses, primarily hearing or vision." On the other hand, scientists who follow the theory of social semiotics (G. Kress, T. van Leeuwen, R. Hodge, C. Jewitt, etc.) define multimodality through the concept of semiotic mode as an expressive means of

discourse, which produces certain cultural significance. The prefix multi- in the word multimodality itself suggests that some modes are generally available for reproduction by all members of the community.

To analyze multimodal texts, multimodal discourse analysis is used, developed as an interdisciplinary theoretical and methodological approach based on social semiotics. An example of its application is the collection of research papers "Multimodal Discourse Analysis" edited by K. L. O'Halloran (2004). Articles are devoted to the development of the theory and practice of discourse analysis, which uses a complex of diverse semiotic resources. The analysis of the research is performed by such genres as print media, dynamic, and static electronic media, films and three-dimensional objects.

Multimodality explains the workings of various semiotic resources or modes in the process of multimodal meaning-making. It describes interactions between verbal texts and images, video, speech, gestures, size, and text. One of the leading multimodality theorists, G. Kress, defines modus as "a socially formed cultural resource for giving meaning. Images, written text, music, gesture, language, moving images, and soundtracks are all examples of modes used for representation and communication".

Thus, modes are semiotic resources that enable the simultaneous realization of discursive and communicative practices and different types of interaction of its participants. In turn, semiotic modes are transmitted through different perceptual modes: visual, tactile, audio, olfactory and taste perception. The term "modes", which is used in this context, is more in line with the notion of "codes" or "sign systems" established in semiotics. According to U. Eko's definition, these are systems that establish the repertoire of opposing characters, the rules of their combination, as well as the one-to-one mutual equivalence of a particular character to a particular signified.

The main of the key concepts of multimodality is creolized text. For the first time, the term "multimodal / creolized text" was developed by scientists G. Kress and

T. van Leeuwen in a joint article "Multimodal Discourse". (Nørgaard, Montoro, Busse, 2010) By this concept, they mean a text that combines various semiotic systems to obtain more detailed information. Moreover, these sign systems are aimed at the formation of an indivisible system (complex) and cannot be reduced only to individual components. In turn, domestic scholars understand the creolized text as "a complex textual formation in which verbal and non-verbal elements from one visual, structural, semantic and functional whole". Creolized texts are complex semiotic associations consisting of a sign system of human speech (including spoken, written and printed forms) and any other sign system (drawings, photographs, music, dance, film, etc.)

Therefore, multimodality consists in the formation of values using different semiotic means – modes (writing, speech, image) – the corresponding socio-cultural conventions. Multimodality is understood as a description of general laws and rules of interaction in a communicative act of verbal and non-verbal signs, a combination of various codes for the presentation of information.

Communication theory defines a code as an element of a basic communication model that conveys meaning. The following communication codes are distinguished: verbal, paralanguage and extra-linguistic. The verbal code is the transmission of information through written and spoken the language. The paralanguage code includes all voice means for transmitting information transmitted by a verbal code. This category includes tempo, timbre, tone, intonation. Extra-linguistic / non-verbal code is represented by means not related to language and speech: gestures, facial expressions, eye contact, postures, time, proxemic space, location.

To conclude, by multimodality we mean a description of general laws and specific rules of interaction in an oral communication act of verbal or non-verbal signs. G. Kress considers multimodal phenomena of interaction between verbal texts and images, video, speech and gestures, text size and color. We believe that any text combining various semiotic codes, requiring updating of several perceptual channels,

visual and audio, is multimodal. In discourse analysis, the use of several means or channels of information transfer is commonly called multimodality. Multimodality describes communication in terms of textual, audiovisual, linguistic and spatial modes, which are used to compose and transmit a message.

1.2 **The notion of film discourse.**

Cinematic discourse is considered to be a filmmakers' main expressive vehicle and primary form of communication with, and influence over film viewers. It is not language use in film (dramatic dialogue, fictional conversation, scripted interaction) but the audiovisual discourse of film narration itself: the discourse of mise-en-scene, cinematography, montage, and sound design used by filmmakers in narrating cinematic stories. Cinematic discourse is filmmakers' main expressive vehicle and primary form of communication with, and influence over, film viewers. Staging, camera work, editing, and other conventional cinematic depictive practices are used to capture attention, shape perspectives, guide perceptions, and steer viewers' inferences about the unfolding narrative.

The concept of film (cinematic) discourse invites us to focus on film as a communication process. It assumes that the public screening of a film is inherently a communicative event. Films are made to be seen, and they are intended to have cognitive and emotional meaning for their spectators. Their production and reception are complementary activities in a public discursive process. A film is consciously addressed to its viewers. As the addressees of this process, the viewers are no less involved in the construction of its meaning than the filmmaker.

A sense of shared meaning emerges not through the simple convergence of the filmmaker's and viewer's gazes on the screen, but through a convergence of their viewpoints. When this happens, it is possible to speak of filmic intersubjectivity, a condition in which the eye of the camera is experienced as being located in the mind of the viewer.

Film theory since the 1950s has attempted to approach this process by separating problems of film authorship (style, creativity, expressivity, intentionality), film form (film language, syntax, semantics), and film spectatorship (film perception, narrative comprehension, interpretation) into separate categories and studying these as independent subjects. A pragmatic approach to cinematic discourse would depart from this practice, seeking a unified account of relations between filmmakers, films, and film viewers in classical pragmatic terms. The aim would be to forge a theoretical standpoint from which film making and film viewing can be understood as interrelated aspects of a complex form of public audiovisual discourse. This, in fact, was the aim of early pioneers of artistic Soviet silent film like Sergei Eisenstein (1942, 1949), VsevolodPudovkin (1949), and DzigaVertov (1984), among others.

Thus modeled, cinematic discourse would be seen as a situated narrative process involving:

• a storyteller (filmmaker) and audience (spectators)

• a medium of expression (the technical cinematic apparatus)

• a conventional communication setting (movie-going)

• a shared communication space (the screen)

• common discursive assumptions and expectations (filmic metapragmatic awareness)

• an implicit communicative pact between the participants (a cooperative assumption).

And it would be assumed to follow pragmatic principles analogous to, if not in all instances identical to, those underlying other forms of public communication: it would be seen to be goal-directed, involveintentional agents, employ a shared medium, require a certain amount of common knowledge and assumed sincerity, and so forth.

Moving from a verbal medium of literature to a multi-channel medium, such as cinematography, the arsenal of reality displays is expanded: in addition to words (replicas of characters and voice-over), music, sound effects, and visual series that are used in a film. Besides, the words in the film are accompanied by non-verbal techniques such as facial expression, out-of-the-way, which contributes to further verbal contextualization.

Recently, the approach to motion picture has become widespread as a multimodal discourse. As already noted, the basis of many studies on multimodality is based on the system-functional theory of M. A. K. Halliday, (1978) which is taken out of the language of contemporary social semiotics and used to analyze other semiotic systems, in particular, film.

K. Metz, one of the founders of modern cinema theory and the author of grande syntagmatic, sees the main task of researchers in the analysis of the syntagmatic relationships that emerge between film frames. J. Bateman and K.-G. Schmidt, in their multimodal analysis of the film, (Bateman, Schmidt, 2012) take as their basis the basic narratives of K. Metz, on which paradigmatic relations are added, and all this complex construction forms a cinematic discourse.

One of the trends of recent years is the development of multimodal studies aimed at studying the various semiotic systems through which value is generated. Multimodal discourses are discourses in which two or more semiotic modes interact, thereby forming meaning. Modus refers to a set of semiotic resources by which value is generated.

Some researchers use the term modality when analyzing multimodal discourses. The researcher of multimodal cohesion, Ch. Tseng (2014), notes that in the film there is a complex interaction of various modalities (words, images, sounds, colors, etc.), from the combination of which its meaning is composed. (Tseng, 2014, p. 1) G. Kress and T. van Leuween (2001) emphasize that the formation of meaning in the multimodal text (such as film) cannot be explored without careful analysis of the

various modalities. (Kress, Leuween, 2001) For example, oral monologues and dialogues are multimodal, because they consist of two modes: verbal content and voice. Verbal and visual modes are often accompanied by musical motives that belong to the sound mode.

The well-known film genre researcher K. Metz (1973) identifies five different significative substances in the film: a photographic image that moves recorded musical sound, recorded phonetic sounds, recorded noise, and graphic material, that is, the names of the members of the film crew, captions, various inscriptions and the like. -(Metz, 1973, p. 90) Among the main objects of multimodal studios are motion pictures, illustrated books, graphic stories, comics and more. The authors of the multimodal analysis of the movie are J. Bateman and K.-G. Schmidt (Bateman, Schmidt, 2012), based on the principle of the unity of space-time relations, distinguishes several syntagms in the movie. The relationships that exist between the individual frames are considered in the perspective of projection, taxis (parataxis or hypotaxis) and space-time plan. (Bateman, Schmidt, 2012, p. 181)

C. Tseng (Metz, 1973) offers an approach with a major focus on cross-modal cohesion. This approach involves tracking cohesively related characters, objects, types of action within one frame and across frames, as well as combining them into certain higher-level constructs. This approach involves tracking cohesively related characters, objects, types of action within one frame and across frames, as well as combining them into certain higher-level constructs. The object of analysis is live and non-living objects from the visuals of a motion picture, written text that can be read from the screen, oral speech, sound, and music.

C. Tseng's (1973) multimodal cohesive analysis provides for the construction of two types of cohesive chains: an identification chain and an action chain. The principles for building an identification chain are similar to those underlying the creation of linguistic cohesive chains. The elements of the identification chain may belong to the visual, verbal and audio modes.

Recent empirical studies have shown that understanding narrative structures of motion pictures is largely due to the actions of the characters. (Mital, Smith, Hill, Henderson, 2011) To build a chain of actions, one should dwell on the types of processes found in motion pictures. C. Tseng (1973) identifies the following types of cinematic processes on the basis of the classification of types of linguistic processes of Halliday: a transactional process that demonstrates a dynamic interaction between characters or characters and objects; nontransactional process (demonstrating the behavior of characters without interacting with other characters or objects); the process of responding (for example, looking at a character for another character or object) the verbal process (dialogue or monologue of characters) and the conceptual process (disclosure of the identity or relationships of part-whole characters and objects). (Metz, 1973, p. 116)

Relationships between constructed identity chains and actions are based on their functional-semantic relationships, in particular, between participants, process types, and circumstances. The main criterion for interaction between chains is the requirement that at least two links of the same chain be in the same semantic relation to two links of the other chain.

Many recent studies focus on the relationship between text and illustrations, which are two different semiotic modes. Traditionally, the analysis of texts and illustrations involved different groups of disciplines that had their vision of the problem and used different approaches and methods of research, then in the multimodal approach, text and images are considered as a combination of interrelated modes. The problems of interaction between verbal and visual elements have been addressed by such researchers as R. Bart, M. Nikolaev and K. Scott, R. Martinek and A. Selway, G. Kress and T. van Leeuwen, T. Royce, J. Bateman, and others.

M.-L. Ryan (2009) distinguishes functions of language and image as follows: language can convey temporality, change, causality, thought and dialogue, the distinction between reality and virtuality, or contradictory judgments, interpret

narratives, and convey character evaluations. Images can convey spatial relations within the world of history, the appearance of characters and elements of the scene, but they cannot convey the movement of time, thought, dialogue, explicitly convey causal relations, represent possibility, conventionality, contradictions of facts and make judgments. (Ryan, 2009)

G. Kress and T. van Leewen (2006) in their analysis of the relationship between the reader and the characters focus on the following factors: social distance, attitude (in particular, involvement and power), contact and modality. Social distance is determined by the type of character placement (near, medium or long-range). (Kress, Leeuwen, 2006, p. 124) The degree of involvement depends on the angle from which the character is portrayed, and the sense of maximum involvement arises in the reader when portraying the character face to him.

To sum up, it is notable that the methodological arsenal of film analysis tools is extremely broad. They belong to the field of cognitive poetics, narratology, multimodal research. As part of multimodal research, the relationships between verbal, visual, and sound modes in movies, illustrated fairy tales, comics, and other multimodal discourses are analyzed.

1.3   The Relationship between Cinema and Literature

In fact, maybe this problem does not exist. Rather, there is absolutely no confrontation between literature and cinematography. Because - already almost initially - they have a very general effect on the psyche. First of all, of course - "attacking" the unconscious. And now in this (took place?! .. failed?! ..) attack on the subconscious, we notice that, probably, even a completely different caliber is used ... For the perception (as well as the resulting impact) is very different.

But then what is it, is this perception? How is it expressed? Will we be able - removing the veil over the mystery - to somehow really influence (on the magnitude) of this very influence?!

Let's say right away - that, perhaps, in all its metaphorical beauty, an already initially expressed imbalance appears in front of us, consisting in the strength of perception (awareness) of reality ... for example, almost immediately it becomes clear (one has only to "look around" these two peaks of opposition), - that cinematography, in some way, has "more advantageous" positions in advance. Moreover, with a closer assessment, you understand that there is almost exclusively only a numerical advantage. According to the arrangement, so to speak, of chess pieces on the board. (For if we admit such a metaphor - it turns out that in the cinematographic team - at first glance, for example, the staff is much higher. This is a screenwriter, a director, a cameraman, a music writer, and other actors, perhaps "less significant" employees, but without whom the final product (the film itself) would have been impossible.)

Whereas in this opposition - in literature - there is only one important character - the author. But, since a film sometimes loses significantly if it is shown on an amateur film, just like a handwritten text - or even not typed on a typewriter - the text is perceived differently than, for example, a book typed in a printing house. And already in this case, the "staff" (until then consisting of only one author) grows in some strange way (there appear: an editor, a proofreader, a typesetter, etc., as if - already "independent" employees) …

And in the end, if we should draw any parallel - between literature and cinema - then, first of all, we should pay attention to the level (in terms of strength) - the impact on the subconscious.

And again, as it were, the cinema is in a more advantageous position.

Cinema and Literature are two distinct but equally extraordinary works of art. Where literature was a popular form of expression during the 18th and 19th century, cinema has taken its place by the 20th century onwards. Though both these arts have

certain connections and differences, both have a similarity of taking its readers/audience to a different world.

Literature has been a way of artistic expression for centuries now. Writers have told tales about gods and goddesses, heroes and their valiant victories, historical epics, romantic tragedies, comic incidents, legendary episodes, and much more. Cinema is by far doing the same thing for quite a few years now. One major strong point in cinema, which is absent in literature, is the advantage of visually showing the whole picture on the screen that helps the audience connect with the moment more closely.

Literature takes its readers on a journey of imagination that is away from the real world while cinema shows such an imaginative world before the audience and they do not have to put much pressure on their minds to delve into their imaginations. They basically view the film through the imagination of the filmmakers.

To put it, in other words, we can say that literature is an art which is developed through writing while cinema brings to life those writings to life through sound, music, visuals, and actors. Literature has all the meanings hidden in itself that are used to develop a film. Though both are somehow interdependent, both need to be studied in order to completely understand a movie based on a piece of literature.

Moreover, literature has always been a great inspiration for cinema all over the world. In India, especially, epics like Mahabharata and Ramayana have been created and recreated on the silver screen several times. Novels of renowned Bengali writers, Gujarati writers, Urdu writers, and English writers are made into films every now and then.

Although it can easily be said that the first step of cinema is literature. Because once a film is in the process of making, it is the script, dialogues, and screenplay that are produced in order to develop it. The production and technical aspects are secondary in the process of filmmaking. Hence, it will not be wrong to say that literature initiated people to move on to cinema.

There is an extraordinary contribution of one art to the other. As history points out that it was all a world of tales and stories from where Aladdin, Ali Baba and the Forty Thieves, Hatim Tai, Cinderella, Snow White, and The Prince and the Pauper originated. And from here cinema took its inspiration and developed films based on these stories or parts of these stories.

There have been several filmmakers who have adapted novels, plays, even poetry into films like J.K. Rowling's Harry Potter Series, Jane Austen's Pride and Prejudice and Sense and Sensibility, Sarat Chandra Chatterjee's Devdas, Homer's Iliad and Odyssey (On which films like Troy and Oh Brother, Where Art Thou? are based).

A Bengali filmmaker, ChidanandaDasgupta, explains about the adaptations of films from literature that certain characters and incidents from the literature may undergo changes, "but the very composition of the elements, the molecular structure if you like, would undergo a transmutation."

The purpose of the film should not be a mere copy of the literature, rather it must have its own characteristics and techniques that are motivational enough for the audience to enjoy. Though in its literary form many can say that it is in the form of a screenplay of the film but it may not be right to look at a literary piece in such a way. It has an impression of reality even in the written form and once it comes on the silver screen it enhances its qualities to a greater extent than it does in the written form.

Language is another component that differs from a book and a film. Though there may be a similarity in the use of language in both the platforms, there are certain distinct disparities between the usage of language in literature and that in cinema. The relationship between time and space is also quite different from literature to cinema. While in literature an event is described as it has happened, films show as it is happening.

A film must not play the role of the literal visual representation of the book on which it is based. It must be a proper production that has been transformed from the words on paper to the dialogues on the celluloid.

The way both the medium expresses their meaning is where the similarity and the difference lie. Words are the only way to express but while a book has written words on it a film has audio speech which is somehow more powerful and life-like. In a film, a single scene is like a complete sentence or a series of sentences in a book. The power of audio and visual experience has a long lasting effort on the audience over the power of written words.

Modern cinematography occupies one of the leading positions in terms of the impact on the audience on a global scale, pushing literature to the background. People are now much easier to perceive the film audiovisually than to devote time and effort to reading a book. Thus, all the information that was previously transmitted through printed texts in the modern world is increasingly acquiring a cinematic form.

Film discourse reflects reality, as pointed out by Russian literary critic and semiotics Yu. M. Lotman (1994). In the film, situations are presented as the authors of the film need it, and not as in reality. Gestures, facial expressions of actors in most cases are close to natural. Film discourse often creates an illusion, conditional reality.

Literature shares with film the ability to employ the structures and devices of narrative. Sequence of images on screen told a story and this is equivalent to the sequence of words on page. The use of language in film established firmly the connections to literature.

Literary works also have a stylistic and thematic basis in a realistic presentation of characters and incidents. Theatre, initially, seemed nearest to film because of the common use of actors and sets. Critics agree that films have a stronger affinity with fiction, especially with the pronounced emphasis on narrative. However, whereas the primary thrust of literature is linguistic, the thrust of film is imagistic/ visual and immediate.

Film relies on the tradition of live theatre which includes techniques of staging, lighting, movement and gestures. At the same time, film is connected to the genre og novel, since it involves structure, characterization, theme and point of view. Some similarities can be drawn between cinematography and poetry, i.e. metaphor, symbolism, and other literary tropes. Besides, film can penetrate into areas of the innermost privacy and consciousness just like poetry does. Film is also related to music via rhythm, repetition, and counterpoint, whereas it is close to painting with their sensitivity to shape, form, visual textures, and colour.

By and large, therefore, film is considered as a branch of literature. Filmmakers are indebted to literature in a wide variety of ways. Since literature is a narrative art intent upon creating images and sounds in the reader's mind, then film is obviously literary- an extension of the older narrative arts. Indeed, the most distinctive quality of good writing is visual: to convey images by means of words, to make the mind see, to project onto that inner screen of the brain a moving picture of objects and events to convey a balance and reconciliation of a more than usual state of emotion with more than usual order. Film is therefore visual literacy (as opposed to verbal literacy), a new medium which is an extension and enlargement of the idea of literacy itself. In contemporary scholarship, everything written, for example, film scripts, are a part of the study of literature, thus film is a branch of literature.

The film discourse mechanism includes three main components: author – film text – viewer or new author. The new author's position is key notion in understanding the essence and specificity of film discourse and means that film information is not only perceived and processed by the recipient, but also is involved in the process of active washing. The viewer is an active side of film discourse, as it allows for multiple interpretations, the depth of which depends on a number of reasons, such as the level of culture and education of the individual and the sociocultural context. The multilevel and multidimensional nature of film discourse, therefore, suggests its inextricable connection with the mental processes of the individual. Possessing

suggestive power, film discourse affects the formation of ideological attitudes of the person, represents new models of behavior and activity.

Film experts distinguish two types of film discourse: artistic and documentary. Documentary films include shooting genuine events or science films, which include popular science, educational, research, scientific and production films. Film discourse is recognized as artistic, in which iconic signs and stylized colloquial speech, combined by an aesthetic function, predominate. Basically, an artistic film discourse uses a conversational style of speech, as well as colloquial expressions, jargons, dialects. During the work on the script, the oral live speech of the movie characters is specially selected and processed. (Konovalova, 2012) However, to identify dialogue in the film and the dialogue of natural language is unlawful. The main difference between these phenomena is that dialogue in the cinema is more likely to redirect information to the viewer, while in natural communication the interlocutors do not focus on the information already known to the interlocutor, respectively, in the movie the words have a double effect.

In modern linguistic studies, the terms "film text" and "film discourse" are not clearly distinguished. The concepts of film text and film discourse are very close to each other, but film discourse is still wider and deals with concepts.

M.A. Samkova (2011) claims that film discourse includes film text, film, its interpretation, as well as correlations with other forms of art, such as literature, theater, and with interactive systems - television series, computer games. (Samkova, 2011)

Based on her research, we see that only narrow extra-linguistic factors are included in the film text, and wider in the film discourse: factors of the cultural and ideological environment in which communication takes place.

In turn, A.N. Zaretskaya (2013) includes film discourse audio-visuality, intertextuality, creolization, integrity, articulation, modality, informational content,

prospectus, retrospection and pragmatic orientation, as well as case-study discourses (other films of the same genre, director, books). (Zaretskaya, 2013)

It is worth noting that certain elements of film text, such as a phrase spoken by a protagonist, when considering a film discourse, can become precedent and become fixed in the mind in the form of concepts. (Slyshkin, Efremova, 2004)

However, Western linguists, such as M. Dynel, S. Kozloff, K. Richardson, D. Kulpeper, K. Bubel, A. Spitz, P. Quaglio, tend to distinguish between film discourse, film dialogue and film discourse. The film discourse is defined as a combination of verbal and non-verbal components of speech, their interaction, and the cinema discourse includes techniques that go beyond linguistics.

In contrast to film text, which is fixed on the film and cannot be changed during playback, film discourse is inherent to process. When exploring the concept of film discourse, it is necessary to take into account the participants in communication, their cognitive baggage, the space and time in which the interaction takes place.

Much more interesting for our study is the concept of film dialogue, which is defined as semantic complete verbal communication in film text, which can be accompanied by an audio-visual series. Modern film texts must correspond to communicative and cultural reality, and film dialogs to the speech standards adopted by modern native speakers. Thus, viewers perceive the film dialogue as a real conversation. Such characteristics as clarity, completeness of information, a large number of language techniques, and static are inherent in it. The film discourse can also penetrate the discourse of everyday live speech, and with the help of speech behavior to reflect one or another historical or cultural period.

We consider it important to note also that within the framework of film discourse, any other discourse, for example, political, situational, love, can be revealed using the film dialogue. In our case, this discourse is due to the genre of film text. So, for example, in a melodrama a discourse of love or friendship may appear, in a historical drama a military discourse or a political one.

So, the concept of film discourse can be defined through the concept of film text. The film text in relation to film discourse can be considered as a fragment of it, and cinema discourse as a whole text or a combination of texts united by some attribute.

Thus, for modern linguistics, the study of film discourse as a linguistic entity that has an expanded structure and is characterized by a number of features such as connectivity, integrity, creolization, intertextuality, modality, and so on and providing a wider field of activity for modern researchers than the study of film textures is more productive. Literature and the film industry are very closely related, as they both represent action, images, and words imitating life.

CONCLUSIONS TO THE CHAPTER ONE

One of the trends of recent years is an extensive use of a mixed approach to discourses in which two or more semiotic modes interact, which include films, painting, music, etc. Multimodal approaches are based on identifying the features of narratives at the visual, verbal and sound levels, while intersemiotic ones involve the interaction between different types of art.

The most suitable definition of multimodality is represented in the book, which was written by O. Seizov and J. Wildfeuer, "Introduction: Rethinking multimodality in the twenty-first century". Multimodality consists in the formation of values using different semiotic means – modes (writing, speech, image) – the corresponding sociocultural conventions.(Seizov, Wildfeuer, 2017). Multimodality is understood as a description of general laws and rules of interaction in a communicative act of verbal and non-verbal signs, a combination of various codes for the presentation of information. (Kress, 2009) Mode is the main concept of multimodality.

Modes are semiotic resources that enable simultaneous realization of discursive and communicative practices and different types of interaction of its participants.In turn, semiotic modes are transmitted through different perceptual modes: visual, tactile, audio, olfactory and taste perception.(Siefkes, 2015)

Recently, the approach to motion picture has become widespread as a multimodal discourse. As already noted, the basis of many studies on multimodality is based on the system-functional theory of M. A. K. Halliday (1978), which is taken out of the language of contemporary social semiotics and used to analyze other semiotic systems, in particular, film.

It isnotablethatthemethodologicalarsenaloffilmanalysistoolsisextremelybroad. They belong to the field of cognitive poetics, narratology, multimodal research. As part of multimodal research, the relationships between verbal, visual, and sound modes in movies, illustrated fairytales, comics, and other multimodal discourses are analyzed.

Another main notion of multimodality is creolized text. For the first time, the term "multimodal / creolized text" was developed by scientists G. Kress and T. van Leeuwen (2001) in a joint article "Multimodal Discourse". (Nørgaard, Montoro, Busse, 2010) By this concept they mean a text that combines various semiotic systems in order to obtain more detailed information.

Modern cinematography occupies one of the leading positions in terms of the impact on the audience on a global scale, pushing literature to the background. Cinema has become the most widespread of the types of art, a supplier of behaviors for the average medium of modern culture.

Such a cultural phenomenon as film discourse has been an object of study since the end of the 19th century. However, the widespread use of this term has led to numerous variations in its interpretation, as a result of which the term film discourse does not have a generally accepted definition. There were a lot of linguists, who has studied the notion of film discourse, for example, Yu. Lotman, G. Slyshkin, A. Zaretskayaand etc.

The concept of film discourse can be defined through the concept of film text. The film text in relation to film discourse can be considered as a fragment of it, and cinema discourse as a whole text or a combination of texts united by some attribute. However, in contrast to film text, which is fixed on the film and cannot be changed during playback, film discourse is inherent to process.

CHAPTER TWO. THE CORRELATION BETWEEN VERBAL AND CINEMATIC CODES IN CONTEMPORARY FICTION

2.1 Linguosemiotic analysis of the novel *The English Patient* by M. Ondaatjeand its film version directed by Anthony Minghella.

'The English Patient' makes a deep impression both on the page and on the screen. Booker Prize winner Michael Ondaatje's novel *The English Patient* (1992) details the experiences of four fractured characters – their inured existence and the consequences of their decisions against better judgement. Bound in both vast and narrow spaces (the flaming Sahara and a Tuscan villa) at the close of World War II, for these characters, the sense of isolation and search for identity is intense. Ondaatje's fine, nuanced and nonlinear writing is formidable but writer-director Anthony Minghella's 1996 film of the same name uses skillful transitions and flashbacks to visually rearrange what Ondaatje called the novel's "tactile landscape".

Burnt grotesquely beyond recognition after a plane crash, the "English" patient is Hungarian aristocrat Count Laszlo Almasy (Ralph Fiennes). Along with group of Englishmen from the Royal Geographical Society, he had once been a cartographer who mapped unknown territory in Libya and Egypt. While Almasy's obsessive and doomed affair with the married Katharine Clifton (Kristin Scott Thomas) comprises only part of Ondaatje's novel, it is this furtive relationship that throbs at the fiery heart of Minghella's film. Suggestions and manifestations of past and present love stealthily make their way on screen – all the kinds of love that Katharine smilingly taunts Almasy with – "romantic love, platonic love, filial love…".

And then there is the love which Katharine's husband Geoffrey (Colin Firth) has for her. Following one of the most cruel scenes in the film, Geoffrey feels betrayal in Katharine's hair and shoulders.

An avid reader may feel that the emotional Almasy-Clifton saga depicts Hana's tender relationship with Kip (Naveen Andrews) a Sikh sapper entrusted with the task of defusing mines. True as this may be, Minghella alters a scene Ondaatje had written for Kip and an old professor and gives Hana and Kip one of the most uplifting and happiest moments in the film. Following a trail of lamplights in the dark, Hana finds herself in a deserted church where Kip has arranged to give her a real surprise, symbolic of a love that is not spoiled by betrayal.

"Hana and Kip in a deserted church"

Caravaggio, a dubious character in Ondaatje's book, is considerably weakened for the screen. He appears before Hana as one who simply knew her father, not as someone who had been part of Hana's life in a time of peace and had deeply loved her. Minghella retains Caravaggio's identity as a thief and a spy for the Allied forces, but regrettably uses Caravaggio only to gain confessions from the dying Almasy. However, under a dim white light in prison, one move makes Caravaggio (Willem Dafoe) add his pound of flesh to the film.

Engaging the viewer with the characters, Minghella gives Ondaatje's words to the merging, mellow voices of Juliette Binoche and Kristin Scott Thomas: "We die containing a richness of lovers and tribes, tastes we have swallowed, bodies we have plunged into and swum up as if rivers of wisdom…"

Having analysed both film version and the novel, one can conclude that Ondaatje's book stands in its unique way, while Minghella's film has its own advantages.

Memory plays a central role in both the novel and the film of *The English Patient*. Related to this aspect is the complex structure of the novel that involves flashbacks into the pasts of the different characters, often even trespassing the boundaries between past and present. It is not surprising that a complexity of this kind could by no means be fully preserved in a film adaptation. However, as this aspect is so central to the novel in terms of structure and content, it is necessary to have a closer look at how the filmmakers solved this difficult task, what they chose to omit, alter, or 'translate'.

Sound, together with the image, is a full participant in the impact on emotions. The same effect has also silence. The silence makes the viewer to be more attached to the film. Almost every emotional dialogue ends with silence. During the affective conversationHana makes long pauses and sometimes she speaks with whisper.Such technique used here to make a better understanding of feelings that Hana has. It also used to show all the pain and sadness that Hana feels, and she can not find a word, it is hard to explain what she feels. Love stories are fainting and verbose: the characters are trying to explain, tell, convey to each other what they feel, but remain behind the barriers of words.

The relationship between the image and the music in the cinema is of particular interest also because they are associated with the modern creative process, with the way the world is artistically displayed.Often, music becomes the territory where the

main events take place – the director's semantic accents are placed by music, additional meaningful nuances are added to what is happening on the screen.

There are two functions that traditionally perform music in the cinema. First of all, this is an illustrative or duplicate function.In this case, the music confirms and emphasizes what is happening on the screen; it is synchronized with the frame, emotionally enhances the impact of the artistic image, but does not violate the integrity of the content palette of the image.

Another function is counterpoint or parallel. Music in this function is designed to enrich the image with additional information, new values, clarifying details, nuances; in this case, the musical plan can significantly change the perception of the cinematic image by the viewer.At first glance, the musical line in this case is completely independent, but in fact, the interaction of image and music takes on a hidden and complex form. It exists at the level of meanings.

The music in the film is very catchy. Throughout the film, deep and sweeping melodies literally immerse the viewer in this unique atmosphere of something surreal and at the same time familiar. Music allows us to realize that there is science fiction in the picture, but the world here is still being built around people, human relationships. Music can help the viewers to feel that they are in the future. Another function of the music in the film is the description of characters' feelings. The music in the film can help the audience to deep into the emotional state and experience. Music involves viewers in the plot of the film.

Even a look the framing of novel and film respectively gives us an idea of the respective thematic focus and the different role and function of memory in the two versions. The novel is framed by the plot-line that involves Hana and Kip in Tuscany (and later). This diegetic level is thus established as the standpoint in time and space from which we enter the story, as a frame into which the fragments of the Patient's and the others' pasts are embedded in the form of analepses as its background story.

At the opening of the novel, Ondaatje has us enter the story by having Hana enter the house, into the English patient's room. Just like the young nurse we are, just at the end of the second paragraph, dragged "into that well of memory [the Patient] kept plunging into during those months before he died" (4). The third introduces us to the Patient's indulgence in the past by opening thus: "There are stories the man recites quietly into the room which slip from level to level like a hawk. […] He remembers […]" . In this passage, we find memory and storytelling closely linked. It is notable that for what we know now to be his personal memories, at first the term "stories" is used, and for their telling the verb "recites", as though he were reciting a literary text. This specific choice of words points to the constructive nature of the process of remembering as it is presented in the novel, most explicitly when Almásy at a later point speaks of invented memories: "When we meet those we fall in love with, there is an aspect of our spirit that is historian, a bit of a pedant, who *imagines or remembers* a meeting when the other had passed by innocently […]"

The novel's last chapter is, on the same diegetic level, introduced by Kip's leaving the villa. Then the tense switches to the narrative present when passages alternate between the main characters as focalisers. The very last section, however, describing Hana's and Kip's situation several years after returning to their home countries, starts with "Now", and what we perceived as the *extradiegetic* heterodiegetic narrator suddenly introduces himself as a person, a writer: "She is a woman I don't know well enough to hold under my wing, if writers have wings, to harbour for the rest of my life". This gives a sense of reality to the characters because they are now presented as belonging to the same world as this newly revealed Narrator figure: Hana seems to be a personal acquaintance of his, whose story he has now finished telling. Ondaatje thus plays one last time with the distinction between historical reality and fiction. The switch to a first person narrative situation also adds another diegetic and temporal level to this intricate novel, the 'present' of the Narrator and Hana and Kip fourteen years after the Villa Girolamo. Thus, the act of

storytelling, as a central theme of the novel, is underlined by this metalepsis, pointing out that the novel itself constitutes a story told.

The film's framing, however, presents itself quite differently. Contrary to the novel, a sequence from the hypo-diegetic level, the Almásy-Katherine story, opens and closes the film. Consequently, even the framing shows its focus on the tragic love story. This alters the story's function as a memory: Even though it is gradually evolved in flashbacks during the film as well, by the point Hana and her Patient arrive in Tuscany, we already know how the Patient received his burns and that a woman is involved in his story. As a consequence, the novel's idea of memory as something that needs to be recovered or "excavate[d]" is in the film subdued in favour of a nostalgic sense of memory's actual presence and importance over the 'present' in the Italian villa.

The novel closes, in a way, in the 'future' (if one takes the Tuscany plot-line as a point of reference), i.e. years after the war, when the Patient has died, all have left the villa and the next generation, Kip's children, have been born. It thus moves ahead, like Kip does on his motorbike in the last chapter. The film, on the other hand, has a double ending. One closes where it began, with Almásy and Katherine flying over the desert, a nostalgic look into the past. As Sadashige observes, this closure "brings the play of images full circle, lending the film a sense of visual balance and narrative wholeness", in contrast with the novel. He also states that it reassures us that the Patient is indeed Almásy, since the sequence is clearly marked as a memory of his. At this point, however, this hardly needs clarification, but it is true that the repeated opening sequence and the inclusion of the Patient's death, which is not chronicled in the novel give a narrative closure to the film that Ondaatje purposely avoided. The novel, on the other hand, in its fragmentary narrative form makes a point of underlining the fragmentary nature of all memory and all attempts to record the past.

"Almásy and Katherine flying over the desert"

The introduction of Almásy's assisted suicide further implies, as Sadashige notes, "that only certain kinds of stories constitute a life, for he chooses to die once he has finished the account of his affair" (Sadashige 248). Romantic love is thus presented as an experience of paramount importance. By finishing with the vision of Almásy and Katharine flying alone, high above the desert, the film makes it clear that it is "the story of a love that knows no bounds". It suggests (even more so through the factual nature inherent in the visual image) that in a deeper sense of reality, the lovers have overcome all that destroyed their lives.

In contrast to this, the last passage of the Patient's narration in the novel can be better described in terms of an unfulfilled longing, a purely poetic fantasy: "All I *desired* was to walk upon such an earth that had no maps. I carried Katharine Clifton into the desert, where there is the communal book of moonlight. We were among the rumour of wells. In the palace of winds". He is not, at the end, reunited with his lover in any way; rather is his complete loss emphasised when to Caravaggio's question, "Can I get you something?" he replies: "Nothing".

Another gesture which is represented in film is smile. A smile is a powerful signal of friendliness. A smile makes someone feel happier, relaxed and comfortable. A smile means that someone is really interested in what a person says. Sometimes a smile means that a person is appeal to someone. There are a lot of interpretations of a smile. In the film a smile is used to describe the atmosphere. A smile makes the viewer to feel coziness, comfortableness and calmness.

Space in the film is one of the main concepts of multimodality. "Multimodality based on the relationship between people and the space in which they are located and on people's experience of space: what they do and with whom, what they feel and how they make sense of the physical and virtual world and the spaces between them." (Jewitt, 2011).

Moreover, the novel finishes with Hana and Kip who, in spite of their spiritual connection (as indicated by him catching a fork just when Hana has dropped a glass. They cannot be together because the news of the bombs on Hiroshima and Nagasaki have made Kip to turn his back on the West, because their different cultural backgrounds and the physical distance of their continents lie between them.In the film, however, the bombs and thus the confrontation are omitted.

The relationship ends because Kip cannot handle Hardy's death, and his and Hana's reference to 'their' church hints at the possibility that they may meet again. Furthermore, Hana, who is in the novel described as unhappy back in Canada, looks with hope at the sun behind the cypress trees in the last sequence – the 'second ending' of the film.

Regarding the framing of novel and film, the most striking difference we found is certainly the presence of a heterodiegetic narrator figure in the novel, which produces an emphasis on the theme of storytelling that is difficult for film to replicate. Another crucial difference is that in contrast to the novel, the memory narrative, namely the flying scene, was chosen to frame the film, which highlights its emphasis on the tragic love story (suggesting a reunion in death) and its indulgence in the exotic

beauty of the desert landscape at the expense of the problematic issues concerning Kip and his relationship with Hana.

The way we perceive a film and make sense of it can in several ways be compared to the reading process, the central one being that, as Bordwell and Thomson put it, we "attribute unity to the film by positing two organizing principles – a narrative one and a stylistic one" and "seek to tie these systems to one another".

What links fiction and film, and what ultimately makes filmic novel adaptations a widespread practice, is their narrative quality. Both present us with a world, what is presented is placed in temporal relations, changes are shown and causal relations between events and actions are established to create stories.

If one is adapting a novel characterised by a highly poetic *language* into a medium in which language is primarily restricted to dialogue, it goes without saying that the applicability of the 'fidelity principle' is very limited. In the theory section we have gained an overview of what can only in inverted commas be described as film's 'language'. And the filmmakers of *The English Patient* clearly tried to exploit the range of visual and auditory possibilities of film to a large extent in order to create not a 'literary' film with excessive use of dialogue and voice-over but a truly *cinematic* one. In this context, the comparison with the novel has revealed that many of the changes made in the process of scriptwriting, production, and editing resulted from the necessities of the medium, and specifically the genre of melodrama that was chosen. Central problematic fields in film adaptation in general and the adaptation of Ondaatje's novel in particular have become apparent.

The aspects of structure and perspective, connected to the thematisation of the nature of memory, the process of remembering, and the relationship between past and present are prominent features in this particular novel, and accordingly the issue of how and to what effect they are reflected in the film was examined closely. With regard to framing, the film's emphasis on the Almásy-Katharine love story becomes obvious in the very first sequence, which, as opposed to the novel, shows the couple

flying over a sensuous desert landscape, and is repeated at the end of the film. It is arguable whether emotional involvement is more important in film than in literature and if so whether this is due to its higher immediacy or to viewing conventions. In the case of the film *The English Patient*, at any rate, much effort was put into drawing the audience into the love story emotionally, and doing so from the very beginning and throughout the film by using the memory/flashback structure to create a sense of nostalgia and by employing the effects of visual and musical aesthetics.

It was to be expected that the unusual formal features of Ondaatje's novel would not go unscathed in the process of screen adaptation. The different mode of reception makes a non-linear narrative structure more problematic in film, so that the fragmentation caused by the flashback structure, alternating between two narrative strands, is probably as much complexity as a mainstream audience can be exposed to without risking box office failure, especially if the film is not a low-budget production. There are, after all, still more than forty time transitions in the film. To make up in part for smoothening out the narrative structure, however, specifically cinematic techniques were employed. A prominent instance are the meticulously worked transitions between events in Egypt and Italy, using dissolves, graphic matches, and sound bridges. In the novel, hints as to what triggers a specific memory are usually not given, which adds to the text's fragmentary nature and invites the reader to discover connections and parallels on the levels of content and imagery themselves. The filmmakers, on the other hand, acknowledging the reduced room for reflection given a cinema audience, chose instead to imitate the process of conjuring up memories and draw direct connections
between the 'present' and 'past' of the film's narrative. The use of imagery and sound is also noteworthy in that respect. Visual and auditory motifs were employedanaleptically or proleptically to blend the boundaries between past and present, producing a sense of continuity that we also observed in the novel, or across the two

diegetic levels to establish links between them.

While Caravaggio's missing thumbs explicitly figure as enigmatic makers of personal experience and historical context in the film, the role of the body motif in placing the love story of Almásy and Katharine in the context of human history is reduced in favour of stressing the significance and intensity of their love. The Patient's body is due to the visual unambiguousness of film as fixed as his remembered self Almásy, in contrast to the novel's elusive title character.

The novel's multiperspectivity had to be sacrificed in the film in order to concentrate on the central love story and the Tuscany narrative. Film techniques are used effectively to reproduce Almásy's and Hana's point of view. Especially the sequence after the plane crash at the beginning does so to a very high degree, thus reproducing some of the sense of disorientation that is transported in the novel's corresponding passages.

The history/historiography motif is subordinated to the love theme as well. Even though Herodotus's *Histories*, supplemented by Almásy's own contributions, remains in the film, it does so primarily in physical form. The work's content is only hinted at when he talks about the different storms. More importantly, it is not mirrored in the structure of the film itself as is the case in the novel, where this double image stresses the point that history is not solely about the stories of great men or great events, nor is it linear or can once and for all be fixed in a definite discourse, but is rather made up of myriads of individual fates whose memories emerge in fragments, and their order and meaning is constructed.Historiography, and narration in general, is presented not as a means of *fixing* the 'truth' but as an ongoing process trying to *uncover* it. The result of the film's linearised structure, then, is that it contributes to expressing an altered view on history and memory.

Thematically connected to the uncovering of the past and its meaning is the construction of identity. In the film, too, the Patient does not know at the beginning who he is and what he experienced, but the linearity with which the pieces of his past

come back to him, along with the omission of the novel's repetitions and digressions suggests they were not as deeply buried after all, and that their cohesion is inherent and simple. No effort seems to be required for constructing an identity out of incoherent experiences, bits one has read, places one has seen, and people one has met. The prolepsis of the flying sequence at the opening of the film and the determinacy of the visual image further reduce the Patient's enigma, since his remembered self is physically established before he has even assumed his role of 'rememberer'.

A crucial obstacle in adapting a novel for the screen is length. To make a 150-minute film (already much longer than the average) based on a 300-page novel inevitably requires drastic abbreviation, be it regarding story events, dialogue commentary or descriptive detail. As the chapter "Making of" described and various sections in the analysis illustrated in detail, *The English Patient* is no exception. That something had to be omitted is beyond question. But there is always an infinite number of possible choices of what is left out and what is not, and they have very different effects. What is the result of the specific narrative omissions that were made in this particular film? The filmmakers obviously followed the conventions of narrative film for the adaptation of literature in deciding on a *central narrative*, in this case the Almásy-Katharine romance, and another, the Tuscany narrative, placed as 'frame' around it. Including more narratives would have meant sacrificing much detail on the individual diegetic levels, which is problematic especially if the aim is strong emotional involvement.

We have looked in detail especially at the omissions regarding the character Kip, since they are the most obvious and drastic. Of the novel's main characters, he is the one representing a colonial subject and ethnic Other torn between loyalty to the colonists and love for their culture on the one hand, and an awareness of cultural difference, prejudice, and unequal treatment on the other. To reduce the role of this character means to omit Ondaatje's postcolonial comment, silencing one of the

"supplementary [voices] to the main argument" that form the structure at the heart of the novel. The point that is made by the film's portrayal of his relationship with Hana (and also Bermann and Kamal's) is – less complex and in line with its overall thematic focus – that love can overcome cultural and racial boundaries, a message that is visualised for instance by the sharing of condensed milk and olive oil, and in the chapel scene.

Naturally, due to the visual nature of film, the Arab Orient is always in the frame when events take place in that setting, and as a result references may not be as subtly woven into the fabric of the narrative as is the case in the novel. It serves as an exotic backdrop for the central love story that is designed to satisfy the desire for a "pseudonostalgic longing for a time and place other than one's own".

The reduction of the embedded tales and memory fragments of the other characters of the novel to the single one of the Patient, along with the fact that the vast majority of flashbacks are clearly marked as memories, not narration, moves the novel's metafictionality to the background as the centrality of the narrative act is subdued. In the novel, where one of the Patient's functions is to embody an allegorical storyteller, it is lifted to the foreground in several instances. It needs to be acknowledged, however, that the film includes a few instances of metafiction in its own way. Since film does not have a narrator in the sense that literature does, who can emerge like on the closing pages of Ondaatje's novel, it makes indeed sense to refrain from attempting fidelity and develop an alternative, film-specific strategy. The combination of the cartography motif with a framing and editing that replicates the cinematic gaze, along with a few interfilmic references may be more difficult to discern than the novel's metafiction, but is nonetheless an adequate strategy since it makes use of what cinematic specificity offers.

With regard to landscape, it is self-evident that symbolic features are often difficult to discern in the film, since (as we also observed regarding the Oriental setting) it is inevitably always in the frame, and mere visual representation tells less

about what is displayed than the nuances of verbal description. The connotation of the Tuscan villa's garden with Eden, however, emphasised by the lush green tones and the inclusion of water motifs, becomes quite clear. The stunning photography of the desert not only sets off its beauty but transports a sense of vastness that echoes the novel's portrayal of the desert as a symbol of "an earth that had no maps", although this sense is naturally not as fine-grained as in the novel. The notion of anthropomorphism/geomorphology is well adjustable to the visual medium. It is, however, especially realised with regard to the female body, whose shapes can be easily parallelised with the dunes of the desert. With regard to the novel's ownership theme, this constitutes an effective reproduction especially in combination with the frequent use of grid patterns. Female sensuousness is, however, highly emphasised by the film in line with its focus on the love story. As Jaireth says, "the film romanticizes the 'epic' struggle of a nationless, borderless and nameless explorer" who "loves 'his' woman as much as he loves 'his' desert. For him the two are the same, to be mapped, name and owned. To die for her is to die exploring for inland seas, 'undiscovered' oases, caves, and origins of rivers".

The question of how the film stages its central focus, love and passion, revealed that its makers indeed orchestrated various cinematic techniques quite effectively. For example, visual features of setting and props are used for symbolism (e.g. Katharine's 'shroud/bridal dress' thrown against the relief of the rock massif). The crucial feature of music, that it expresses and evokes emotions, is utilized extensively (e.g. in the Christmas scene). In fact, throughout the film, visual and musical aesthetics and dynamics are employed to emotionally engage the audience.

To conclude by referring back to the quote from the very beginning of this paper, it has become apparent in the comparison that "translations of form and emphasis" are inevitable and necessary in any adaptation to a different medium. As Forshey observes, films normally require a central narrative, characters with clear intentions and images to communicate the ideas and powers within its story – things

the novel *The EnglishPatient* did not have. The act of adapting is as much one of the imagination as the act of imagining a new story. Minghella took a central narrative and by adding, subtracting and rearranging, gave his audience a new experience.

This new experience may suggest that the tragic, exotic, and passionate love story is "the story worth telling. The story Hana remembers and is projected into the young woman's future in an endless dream-world of sentiment". However, one must not forget that a film adaptation can never be anything but a film based on a work of literature, to a more or less faithful degree. How exactly a particular adaptation turns out to be is in the end the decision of its makers, dependent on their personal reading of the novel and the circumstances and aims of the production, and whether it is worth watching depends on the personal taste of the viewers. The comparison of the two 'versions' can, however, serve to highlight the specific means of film to narrate, signify, and engage. It can also tell us something about the novel's degree of literary specificity. An adaptation of a novel characterised by a language as intricate and poetic and a structure as complex as Ondaatje's *The English Patient* can, it seems, hardly achieve comparable results.

2.2 Linguosemiotic analysis of the novel *One Flew over the Cuckoo's Nest* by Ken Kesey and its film version directed by Milos Forman.

The penal colony sends a criminal who is not subordinate to the jailers for examination to a mental hospital. The hero hopes that in the "nuthouse" it will be easier than on a prison farm, but he quickly figures out that the order in the hospital even more rigid than in the colony. When he fails to convince the "Big Nurse" to allow patients to watch baseball competitions on TV, he angrily promises to flee the hospital and watch the match in a nearby bar. Since the hospital's windows are closed with metal nets, he decides to knock out the window with a hydrotherapy unit, but

cannot even move the massive console. In desperation, the hero says to other patients: "Well I tried, didn't I? Goddamn it. At least I did that."

The 1960s and 1970s were not only an era of social and cultural change in America. Psychiatry has also been changing rapidly. The standards of "normality" were softened, more effective drugs appeared, lobotomy was a thing of the past, non-dangerous and non-violent patients were released from psychiatric clinics ... It was a real revolution, and at its centre were two works of art - a popular book and still based on it more popular movie. Both were called the same: " *One Flew over the Cuckoo's Nest*."

The headline can be interpreted in three different ways:

1. The simplest explanation is that the cuckoo is a slang word for the silly or slightly crackbrained person. It follows that the cuckoo's nest is where they all congregate, in other words, bedlam. I'm not embarrassed to say, it might have gone something like this: to visit the madhouse.

2. Another thread leading to the title is the epigraph. The counter, which literally sounds like "Someone flew west, someone flew east, and someone flew over the cuckoo's nest." Counting adds an element of the game, frivolity.

3. The critic S. Volozhin has his own opinion: "McMurphy invited himself for a madhouse, like his "big nurse" once, after the end of war, in which she was a military nurse and which toughen her up. In the name of power, both are here in a madhouse. Chief, on the contrary, escaped from there. In the name of freedom. And the author soars above all this nonsense, which is also expressed by the very phrase "cuckoo's nest". What kind of cuckoo's nest can it be when it lays its eggs in other birds' nests?"

As understood from the description above the action takes place in an American clinic for the mentally ill, where the powerful, overwhelming sister Ratched runs the show, who arranges "therapies", which are actually persecution, and directs the staff.

"Nurse Ratched and Billy Bibbit."

Ratched (in the book she is also referred to as "Big Nurse") is the spiritualization of power, oppression, authoritarianism, suppression of personality. Outwardly, there is democracy in the hospital, all patients can express their wishes, write down impressions and observations in a book, but in fact, recordings are splitting on comrades, and the last word is always for her. At the same time, her name "Ratched" recalls the words "rat" and "wretched". The nickname "Big Nurse" is perhaps a reference to George Orwell's 1984 "Big Brother".

McMurphyis opposed to the nurse, and at first, we still believe that he will now change something, that the system can be undermined and Ratched can be overthrown. He starts controversies, plays cards, spreads the rest for money, jokes a lot, talks about his adventures. He is a man from another world, he loves freedom. At McMurphy, there is a somewhat paradoxical, or at least strange, trait: he is simultaneously disinterested and always finds profit ("I like to play, I like to win"). He wants to make people out of them, explains to them how important and needed freedom is, he inspires them to stand up for themselves, and at the same time shamelessly plays them cards, collects more money for the boat than necessary. He is cunning, deceiving them, but he does good selflessly.

All patients in the clinic are divided into "chronicles" and "acute". Chronicles are those that are already useless to treat, they are here for life. Acute theoretically can achieve a full recovery and discharge.

The patients in an acute condition:

1.   Harding is a broken intellectual, soft, he is not able to resist anyone. He married a very bright, beautiful woman who is much dumber than him, and their relationship becomes the subject of discussion and ridicule at the first therapeutic meeting that we see.

2.   Cheswick is a caricature of McMurphy, in a way. During a conversation about rabbits, Cheswick jumped up: "There was a time when I spoke about our madame the same as McMurphy", Harding protests: "Yes, but you spoke very quietly, and then took your words back."

"The orderlies forcefully escort Cheswick to an electroconvulsive therapy procedure."

3.   Billy Bibbit is an adult, stuttering, intimidated boy, skinny and shy. His mother works in the same hospital and manages the staff. Ratched has her own method for him: just that, she mentions his mother, because she loves him so much, and would be so unhappy, and she and her older sister are such friends ... Billy is afraid of maternal disfavour maybe more than Ratched

herself; he diligently writes "observations" in their book so that there are less reasons to complain about him.

    4.   Martini hallucinates most of all, he is small, plump, often laughs and is afraid of everything.

    5.   Sefelt and Fredrickson are two epileptics. The first one does not want to drink pills for seizures because he loses his teeth and his gums rot, and the second is panicky afraid of seizures and therefore drinks a double dose - for himself and for Sefelt.

    6.   Scanlon wants to undermine and set fire to everything.

    7.   Sorensen is panicky afraid of dirt.

The chronically ill patients:

They are the Chief, Ruckley - "staff failure", remained a vegetable after a lobotomy, Ellis, spending all his time in the crucified Jesus pose, Pete Bunchini, who always repeats how tired he is, and Colonel Matterson, he is here the longest, suffers from *senile* dementia. He is veteran of the First World War.

"Chief and McMurphy are after a McMurphy lobotomy"

It is important to note here that the narrative is on behalf of Chief Bromden, an injun of tremendous height who has been pretending to be deaf and dumb for ten years.

His thoughts are often transferred to the memories of his childhood spent on an Indian reservation, about his father. He calls the hospital "Combine", at the Combine they prepare human souls, "repair products", correct mistakes made in homes, schools, eliminate them and return them to society as new.

Bromden also took this image from his memoirs: in his youth he worked in a factory where cotton was processed, when he looks at the department, he again recalls machines that methodically work on one task, combined into a huge system.

The Chief believes that Ratched controls the time in the department, includes a "foggy machine" that erases some memories and makes it difficult to think clearly. This is the worst thing for him - because, in fact, he lives on memories.

The author also uses many stylistic devices:

- Idiom *("You could cut the air with a knife");*
- Anaphora *("He polishes those shoes every night. He makes his own clothes. He looks like a brother with an attitude", "I've got a winner here. I've got to nail this fucker");*
- Hyperbole*("You build egos the size of cathedrals");*
- Irony ("*It's buy futures, sell futures, when there is no future");*
- *Simile ("guilt it's like a bag of fucking bricks.", «Better to reign in Hell than serve in Heaven»);*
- Allegory ("*God likes to watch");*
- Anadiplosis ("*Look, but don't touch. Touch, but don't taste. Taste, but don't swallow") etc.*

It is worth noting that many people use quotes from the novel and the film. Example:

1) *"A conscience, when it comes to the law, is a baggage. Otherwise, why would there even be a legal practice if everyone lived up to their conscience?";*

2) *"A person chooses the best they can get in life. Ideals, principles, whatever you call it, ultimately don't matter. There's only one lesson to be learned: everything has its price".*

Thenoveliswritteningood, succinctlanguage, capturingattentionandkeepingunderstrain. In between the pages, you can see the author's message. In particular about moral choices, about how easy it is to succumb to a temptation that demands a renunciation of principles and blinds you, but sometimes you can't imagine the cost of such crazy success.

Comparison table on the main characters and the general structure of the works.

	Novel	**Movie**
McMurphy	There is a mention that he is Irish, and certainly red	No emphasis on nationality
	Analyses the situation, makes decisions, acts sequentially, as if playing chess	It seems that he does everything effortlessly, it's just another bet, there are no thoughtful moves
	Realizes the danger early enough	Not aware of the danger until the last moment
Ratched	From the very beginning, tyranny is obvious	Hidden tyrant and manipulator
	Even doctors obey her, everyone knows who she really is, but they pretend that she is an angel of mercy, and they themselves are afraid of her	Doctors do not perceive her as a real threat, they do not understand that she can easily manipulate them

	Dr. Spivey in her presence becomes limp and inactive, he is afraid of her	The doctor is completely independent, not so stupid and fussy
	From the very beginning, the metaphorical and serious significance of conflicts with McMurphy is visible.	It seems that these are just household skirmishes about when it is better to watch TV, and take a tablet less or more.
	The confrontation begins with the little things: she calls him "McMurry"	This moment is missing
Chief Bromden	There is his detailed past, we know a lot about him	There is no history, all the information about him is that he is a deaf and dumb Indian
	We see the story through the haze of his hallucinations, we feel his fears	His feelings are unclear until the last moment.
Structure	Minor characters merge into a single whole, are difficult to distinguish, have significance in themselves only in separate scenes (Billy - in suicide, Harding - at the first meeting, etc.)	Minor characters are individual, textured, diverse, we remember each of them, the role of each is very thought out
	Bromden's reasoning is often interspersed with memories of the house, of childhood on an	The Chief's memoirs are replaced by visual and sound rhyme - at the very beginning and at the very end

Indian reservation, often these images are hallucinated	we see mountains, lakes, the homeland of the Bromden tribe, music plays, stylized as Native American national melodies
There are about 40 patients in the department	There are about 20 patients in the department
The title of the work is ambiguous	Due to the lack of an epigraph and reduction of the role of the Chief to the background, the name only has the meaning of a madhouse

The film "One Flew over the Cuckoo's Nest" is an interpretation in which due to the change of the main character, changes in McMurphy's actions and tactics, adding visual images, the general mood of the work has changed, and, most importantly, the very essence of the work has changed, its key . In the book, the System is invincible and all attempts are in vain; there is hope in the film.

The film is a sentimental and pathetic work, the book is a profoundly tragic.

I can conclude that it is very difficult to create a movie screen, keeping the book in its original form, because the movie is already another, new work of art that can only be based on the book, but which will inevitably be different.

Allusion to reality: The mental hospital itself is at the same time an image of a prison, a false democracy (both in the general case, and the American one in particular), and any closed authoritarian system, and, according to one American online publication, a metaphor for the Soviet Union.

Here are the words of one character in the book, patient Harding: `This world ... belongs to the strong, my friend! The ritual of our existence is based on the strong getting stronger by devouring the weak. We must face up to this. No more than right that it should be this way. We must learn to accept it as a law of the natural world.

The rabbits accept their role in the ritual and recognize the wolf as the strong. In defense, the rabbit becomes sly and frightened and elusive and he digs holes and hides when the wolf is about. And he endures, he goes on. He knows his place. He most certainly doesn't challenge the wolf to combat. Now, would that be wise? Would it?'

`Mr McMurphy ... my friend ... I'm not a chicken, I'm a rabbit. The doctor is a rabbit. Cheswick there is a rabbit. Billy Bibbit is a rabbit. All of us in here are rabbits of varying ages and degrees, hippity-hopping through our Walt Disney world. Oh, don't misunderstand me, we're not in here because we are rabbits —we'd be rabbits wherever we were — we're all in here because we can't adjust to our rabbithood. We need a good strong wolf like the nurse to teach us our place.'

Comparison with rabbits is very important: the same clogging, helplessness, the obvious difference in strength with the "wolf" (big nurse).

Metaphor as imitation of sick consciousness. Chief Bromden uses metaphors in his speech more than anyone else in the book (also in the movie). In principle, in the description of the characters, I already touched them. I will not indicate all the metaphors of this character, I will focus on their topics and give examples for each of them.

Metaphor of mechanisms	*What the Chronics are – or most of us – are machines with flaws inside that can't be repaired*	MAN - AS A MACHINE
Metaphor of growth	*...look at the size of that foot of yours; big as a flatcar!" I looked down and saw how my foot was bigger than I'd ever remembered it, like*	CONFIDENCE IN YOURSELF, IN YOUR OWN SIGNIFICANCE, AND DOMINATION ALSO IS A BIG SIZE OF BODY PARTS OR HIGH GROWTH. GETTING CONFIDENCE IN YOURSELF IS A PROCESS OF

	McMurphy's just saying it had blowed it twice its size	GROWTH. REDUCING CONFIDENCE IN YOURSELF - IT'S A DECREASE IN SIZES
Metaphor of fog	*They start the fog machine again and it's snowing down cold and white all over me like skim milk, so thick I might even be able to hide in it if they didn't have a hold on me*	UNCERTAINTY OF CONSCIOUSNESS IS FOG
Metaphor of animals	*I can feel that least black boy out there coming up the hall, smelling out for my fear. [...] I can hear him snort*	MAN IS ANIMAL

The narrator, because of his mental disorder, does not distinguish a direct expression and an indirect expression, that is, he interprets it either as direct meaning or as a metaphor. These are growth metaphors and some cases of animal metaphors. In such cases, the degree of allegorism of the same basic metaphor varies in different contexts.

Thus, by telling on behalf of Bromden, Kesey, the author of the book, had the opportunity to show the state of schizophrenia from the inside.

Also, I would like to add about difference between Milos Forman's film and KenKesey's novel. Milos Forman's film is radically different from Ken Kesey's novel. The conflict between the creators of the picture and the author of the novel, which ended in mutual attacks and a lawsuit initiated by Kesey, attracted the attention of critics and journalists. The ambiguous directorial interpretation of the writer's ideas

received detailed coverage. The reasons were not only that the script was forcedly cut off in comparison with the book due to the need to fit the plot into a limited cinematic format. Different periods of creation of the book and script (1960s and 1970s - different eras) and fundamentally different perceptions of the artists led to this result.

In the bookMcMurphy, in anticipation of electroshock therapy, says: "Will they give you a crown of thorns?" The cinematic interpretation of the key episodes of the narrative is very different from the book. It is significant that in the novel, fishing is a carefully planned and authorized by the administration event: McMurphy had to go through the bureaucratic authorities of the hospital. In the film, fishing is the unauthorized absence of patients and looks like a spontaneous decision.

The recovery and liberation that McMurphy brings to the ward's patients is not as evident as in the book. At the end of the novel, most of the patients leave the department, while in the film only the Leader does this. Critic Barbara Lupak saw an analogy here with the approach taken by Mike Nichols in Catch 22. Just like McMurphy, Captain Yossarian does not bring release to the rest of the heroes. The positive ending of Kesey's novel was typical of the idealistic 1960s, while in the 1970s Foreman's "pessimism" looks more authentic.

Among the main differences was the change in the narrator, Chief Bromden, which entailed a change in the main character. The book is based on the opposition of masculine and feminine principles. Nurse Ratched in her appears as a faceless product of the system (the Combine, as the Leader called it) with hypertrophied female sexual characteristics. In the film, this encounter is simplified to melodrama. The Combine disappears, replaced by the establishment opposing the protagonist. The conflict becomes more mundane and does not bear such a pronounced absurd-schizophrenic beginning, characteristic of the book. The reader of the book is haunted by the irrational fear of a healthy person who finds himself among the mentally ill, who cannot prove his sanity. In the film, the psychiatric hospital becomes a metaphorical depiction of society.

Conclusions to the Chapter Two

The second chapter focuses on the comparison of the manner of character presentation in the novels and their film versions. Conceptual models of literary and audiovisual text are compared on the example of Ken Kesey's novel *One Flew Over the Cuckoo's Nest* (1962), M. Ondaatje's *The English Patient* (1992) and their film adaptations of the same names. The relevance of the research is due to the need to elucidate the conceptual autonomy of the artistic translation of a literary work into the language of cinema.

The linguosemiotic analysis applied in the research allowed us, on the one hand, to trace both similar and different features between literary and film discourses. On the other hand, the analysis conducted made it possible to demonstrate the cinematic techniques used in the novels *The English Patien*t and *One Flew over the Cuckoo`s Nest*, as well as to elucidate multimodal features of the novels under study.

Multimodality is regarded as the ability of a person to combine several methods (modes) of world development and communication in the process of cognition and communication - verbal, visual, kinetic (gesture), etc.

Multimodal construction of artificial intelligence in the film becomes possible due to the interaction of verbal (conversations of Theodore and Samantha, involving various stylistic means), visual (visual metaphors, artistic details, close-ups of the protagonist, expressing his emotional state), auditory (prosodic features of Samantha's voice), and kinesthetic (gestures, body movements) modes.

Modern cinematography occupies one of the leading positions in terms of the impact on the audience on a global scale, pushing literature to the background. People are now much easier to perceive the film audiovisually than to devote time and effort to reading a book. Thus, all the information that was previously transmitted through printed texts in the modern world is increasingly acquiring a cinematic form.

The film industry is an industry that is producing films, special effects for films, and animation. Today there are a lot of film different genres. Each day film

industry are developing and producing a lot of new films. The films which related to the topic of artificial intelligence are not an exception. Countless films have been shot about artificial intelligence in completely different genres: action films, philosophical parables, horror films, drama and etc.

The multimodality in the films "*The English Patient*" and "*One Flew over the Cuckoo`s Nest*" is represented through the verbal communication between main characters, visual (close-ups and big close-ups of the main characters, expressing their emotional state), auditory (prosodic feature of heroes' voice during the emotional conversation with Cole, silence and noises on the background) and kinesthetic (gestures of the characters, which convey the emotions which they express) modes.

According to the method of conceptual analysis of the original literary texts of the novel and the film, the nuclear concepts SYSTEM and FREEDOM are singled out, the nuclear concepts are "Life" and "Death", "Individuality" and "Society". At the same time the key concepts of the movie are: CONCLUSION, FREEDOM, SELFISHNESS. Comparison of the conceptual models of the novel and the film demonstrates that the concept spheres of the novel and its film adaptation, while maintaining their nuclear-conceptual unity, differ significantly in hero-narrators and nuclear pairs of binary opposition concepts. The differences between the film and the novel are reinforced by the color-visual and audio-musical means of the film's cinematic language. The revealed features of similarity and signs of differences convincingly prove the autonomy of the film in relation to the literary basis - the novel - at the level of the conceptual sphere of these works.

Having consistently examined the key concepts of the work, in the process of conceptual analysis it will be possible to isolate the main idea of the work of art, the author's worldview and his attitude to the situation described, the picture of the world of the main characters of the work.

GENERAL CONCLUSIONS

In this diploma paper the main questions related to the phenomenon of multimodal forms in film discourse were raised.

In modern linguistics, studies based on new communicative theories and realities are becoming increasingly common. This is due to the development of science and technology, and as a consequence to changes in culture and art that have led to new approaches and methods of research in science. The particular interest to linguists, in addition to studying purely verbal texts, such as books, is media texts that, in addition to the verbal component, also have non-verbal ones.

The topicality of the study is due to the fact that it focuses on modern approaches to the study of linguistic phenomena in the framework of the theory of film discourse and multimodality.

Currently, in linguistic science, there is a clear tendency to interpret metaphor on the basis of a cognitive approach, which, in turn, has become widespread: it is characterized by a fundamentally new consideration of the system of metaphorization processes.

In modern linguistic science, more and more attention is paid to the study of metaphors, metaphorization processes, methods of its identification, as well as approaches to its analysis.

For the research were handled such books of the famous linguists as: N. Carroll, N. Tredell, D. Kellner, T. O'Regan, R. Allen, J. Hochberg and V. Brooks, among others. The first scientists, who analyzed film from the multimodal perspective, were J. Bateman and K.-H. Schmidt, in their work "Multimodal Film Analysis: How Films Mean". And also domestic scientists, studied the notions, which are related to the topic of the study, were: Yu. M. Lotman in the 1970s and his colleagues who were engaged in the poetry and theory of cinema, Yu. G. Tsivyan, Yu. N. Tinyanov, S. M. Eisenstein.

The following research methods were used to achieve the goal and to solve the problems: observation – purpose ful perception, predetermined by the task of the study ("English Patient" and "One Flewover the Cuckoo's Nest" films), deductive method (the method of study according to which, on the basis of general provisions, conclusions are drawn about particular facts), and analysis, which involves dividing the whole into parts and describing each of the parts and the connections between them.

The main notions of the study that were examined, are multimodality, film discourse, stylistic of the film, film text.

Multimodal construction in the film becomes possible due to the interaction of verbal (conversations of characters, involving various stylistic means), visual (visual metaphors, artistic details, close-ups of the protagonist, expressing his emotional state), auditory (prosodic features of Samantha's voice), and kinesthetic (gestures, body movements) modes.

Multimodal analysis of " The English Patient" film fostered explication of semantic features, hidden in various verbal, visual, auditory, and kinesthetic forms jointly creating, on the one hand, the image of artificial intelligence Samantha and, on the other hand, constructing prospective relations and possible effects of the latter between a human being and artificial intelligence.

The multimodality of the artificial intelligence in the film "One Flew over the Cuckoo's Nest" is represented through the verbal communication between main characters, visual (close-ups and big close-ups of the main characters, expressing their emotional state), auditory (prosodic feature of voice during the emotional conversation with Cole, silence and noises on the background) and kinesthetic (gestures of the characters, which convey the emotions which they express) modes.

RÉSUMÉ

Магістерська робота на тему «Кінематографічний код сучасної англомовної художньої прози: лінгвосеміотичний підхід)».

Робота складається зі вступу, двох розділів, висновків до них, загальних висновків та списку літератури. Загальний обсяг роботи складає 67 сторінок.

Об'єктом дослідження є кінематографічні техніки у художній прозі.

Предметом дослідження у роботі є вербальні та наративні засоби відображення кінотехнік у художній прозі.

Мета цієї магістерської роботи – здійснити аналіз вербальних і наративних засобів відтворення кінотехнік у романах «The English Patient»М. Ондатже та «*One flew Over the Cuckoo's Nest*»Д. Кіза.

Завдання дослідження передбачають визначення понять інтермедіальність та мультимодальність; встановлення основних лінгвостилістичних засобів відображення прийомів, запозичених з кінематографу в художній прозі; аналіз наративних засобів втілення кінематографічного коду в романах, які досліджуються.

У роботі використані такі методи дослідження, як опис, систематизація та класифікація, контекстний семантичний аналіз, компонентний аналіз, лінгвостилістичний аналіз, інтерсеміотичний і мультимодальний аналіз.

У роботі систематизовано теоретичні дані щодо визначення інтермедіальності та мультимодальностіяк основних характеристик сучасної прози, окреслено засоби втілення кінематографічного коду в художній прозі, а також здійснено порівняння особливостей створення персонажних образів у зазначених романах і їхніх кінематографічних адаптаціях.

У дослідженні визначено поняття кінодискурсу, здійснено аналіз основних тенденцій, притаманних сучасній художній прозі.

У ході аналізу текстів романів «The English Patient»М. Ондатже та «*One flew Over the Cuckoo's Nest*»Д. Кізавизначено основні вербальні засоби втілення кінотехнікна фонетичному, лексичному, синтаксичному рівнях. У роботі також досліджені екстралінгвістичні, оптико-кінетичні, проксемічні та просторові засоби втілення персонажних образів у художній прозі та кінодискурсі.

Ключові слова: інтермедіальність, мультимодальність, кінодискурс, кінематографічні техніки.

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