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**Ludic Stylistics of Contemporary English Film Text from a Linguistic
Perspective: A Case Study of “Sherlock” Television Series**

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INTRODUCTION

This paper is an attempt to analyze the image of Sherlock Holmes in the series in terms of ludic stylistics – a heuristic phenomenon, manifested in "Sherlock". The image of Sherlock Holmes is of a complex, synthetic nature, created under the influence of several literary eras, but nevertheless possessing a unique artistic integrity.

The series "Sherlock" is a representative of the crime drama genre that experienced its first heyday in the 1970s. And if in the next decade the popularity of television series about police officers, detectives and pathologists began to decline, then already in the 1990s the genre triumphantly returned to the screens: there appeared "The Silent Witness", "Bones", "CSI: Crime Scene" and "Diagnosis: Murder".

It was against this background that "Sherlock" appeared, based on the stories and stories of Arthur Conan Doyle. The creators of the series managed to combine respect for the original with the movement of characters in a modern setting. But what was the most advanced technology in Victorian London and made the image of a forensic scientist an author's discovery, now had to drown in special effects and get lost in whole armies of similar heroes.

The quick-witted detective who, through deduction, analysis, logic and scientific approach, uncovers secrets and finds criminals is not at all alone on modern television screens. The question is, what helped the show stand out and what place it occupies in its field.

Fantastic and bizarre interpretations and widespread use of the imagination leave Sherlock aside from conventional forensic series, which use clear evidence and a scientific approach, and closer to films about forensic profilers trying to understand the emotions of suspects, although Sherlock initially positions himself as an antisocial hero with difficult empathy.

The purpose of this paper is to ascertain verbal and filmic means of ludic stylistics manifestation in Sherlock television series.

The object of the research is the film text of “Sherlock” Television Series.

The subject-matter of the research is ludic stylistics of “Sherlock” television series, represented through a set of lingual and cinematic means.

The material was taken from the internet website and this movie script was purely from the Sherlock movie (first season): movie script, articles, websites, and international journals which were related to the study; John Watson's blog (real-life an Internet blog hosted by Dr. John Watson in the series) and a fandom (Internet communities, forums, fan encyclopedias); episodes "Scandal in Bohemia", "The Hound of the Baskervilles" and "The Last Case of Holmes".

In accordance with the goal set, the following **tasks** are to be accomplished:

- to characterize film as a type of text;
- to illuminate fundamental approaches to the study the English film text;
- to clarify the concept of ludostylistics within the scope of contemporary linguistic poetics;
- to define genre features of “Sherlock” Television Series;
- determine lingual means of ludic stylistics manifestation in “Sherlock” Television series;
- clear up filmic techniques in rendering ludic stylistics in “Sherlock” Television series;
- to elaborate on the typology of ludic situations in “Sherlock” Television series;
- to explain the functional aspect of the TV series “Sherlock”;

Methodology of this paper include: description, classification and generalization, which serve to study theoretical issues of ludic stylistics etc. The semantic and stylistic analysis is applied to identify the semantics and functioning

of various lingual means that contribute to creating ludic situations in “Sherlock” TV series.

The novelty of the research is that for the first time this series is studied from the point of view of game stylistics.

Practical value of the work is to establish linguistic means and cinematographic techniques that contribute to the emergence of the linguistic and artistic phenomenon of game style in the film text of the series “Sherlock”.

Compositionally, the paper consists of the introduction, two chapters with conclusions to each of them, general conclusions and lists of references and illustration materials, including 61 sources.

CHAPTER ONE

ENGLISH FILM TEXT FROM A LUDIC STYLISTICS PERSPECTIVE: THEORETICAL ASSUMPTIONS

The film allows you to gain knowledge about the cultural and social environment of the characters. Culturally, the information content of the entire film for the viewer lies in the fact that he learns new realities of a foreign culture, patterns of behavior and values. The whole social plan is represented by the twists and turns of the plot, actions caused by the character of the characters and performed in certain social conditions, the circumstances in which they find themselves (Dynel 2011, p. 43).

The film as a type of text is a coherent message that is expressed verbally (credits, inscriptions; actors' replicas, songs, voiceover) and non-verbal (noise, music; images, movements, interior, landscape, props, special effects, etc.). The film as a type of text is a product of the subjective understanding of reality by a collective author, since it is a joint work of a screenwriter, director, cameramen, composers, actors, costume designers (Efrimova, 2004, p. 17).

1.1. Film as a type of text: aspects of study

One of the key concepts of this study is the concept of “film”. Today, the film is considered as a separate work of cinema, created by a particular culture and which reflects the traditions, ideas, values, ideas and any other information about a particular culture. In terms of technology, the film should be defined as a sequence of photographic images (frames) associated with a single plot (Lavrinenko, 2016, p. 23). In this study, we are interested primarily in the definition of film as a linguistic phenomenon

The term “film text” is quite common in the literature.

The linguistic system in the film text consists of two components: written film text (inscriptions and titles that are part of the film - street names or city names, also posters, designations of exits and entrances, notes and letters, etc.) and oral film text (speech of actors in sound design, song or voiceover, etc.), which are expressed by symbolic signs - that is, words of a natural language (Bazin, 1972, p. 384).

The most well-known types of film text are the following:

1) screenplay, the formation of which takes place in certain stages: script application → libretto → literary script → draft version of the script → working or director's script → object-oriented script;

2) film recordings (literary, editing, film dialogue recordings);

3) inscriptions (title, intermediate and final inscriptions, which are called titles. Subtitles - in-frame inscriptions) (Pasolini, 1984, p. 45-66).

When considering the concept of film text, it is also necessary to correlate it with the concept of film discourse, which appeared in the process of expanding the subject of film text linguistics. Mention of film discourse is found in the works of many researchers (Aaltonen, 1996, p. 257).

It is a three-dimensional concept that is a hyperonym for other terms of film text. The film text is identified with the film, while the film dialogue is everything said in the film, which is an imitation of real communication. Film discourse also includes both of these concepts (Lotman, 1998, p. 370).

The obvious coincidence of film text and the concept of film as a type, which means the verbal component of a feature film, the semantic completeness of which is provided by audiovisual (sound) means in the general discourse of the film (Ignatov, 2007, p. 23-25) This is a prepared message that is perceived by the virtual remote receptor orally in the format of delayed indirect contact in the absence of direct exchange. The specificity of this virtual receptor of the message - the viewer is that the latter is characterized by multiplicity, significant socio-cultural heterogeneity, uncertain nationality due to the mass of cinema and the breadth of its

distribution in the world in the era of globalization. The adequacy of the perception of the film varies depending on these factors, which are an extralinguistic component of perception (Ivanov, 1975, p. 170-178).

Meanwhile, the "film dialogue" has a relative independence, the lack of reliance on the video can be an obstacle to the accurate and complete perception of a fragment. Accordingly, the share of implicit information in the film dialogue increases significantly due to the presence of a video series that complements the missing elements of the film story. In this case, the word and the image are inextricably linked, complementary and mutually enrich each other in the process of creating a film as a whole (Mildon V.I, 2001, p. 9).

Researchers of the phenomenon of film text (Nazmutdinova S.S., 2007, p. 86-88) distinguish its following characteristics:

1. The film text is a discrete unit, because its structure detached.
2. The film text is coherent, because the content independence of the episode is relative, because it requires reliance on the film text as a whole.
3. Film text is a coherent whole.
4. The world of film text is multidimensional, because events in it can be directed both to the future and to the past, there are so-called Film Discourse (linguistic and extralinguistic components) Film Text (verbal and nonverbal components) that is, prospecting and retrospection in the narrow sense.
5. The film text is anthropocentric, because in the center of the story, as a rule, is a man.
6. The film text is locally and temporally relative, because space and time are connected with the character (characters).
7. The film text is a system created by a collective author, so nothing in it is accidental, and all actions serve a single purpose.
8. The film text is characterized by multi-channel informativeness: on the one hand, the viewer perceives information through visual and auditory methods, on the

other hand, he perceives different types of information (content-factual, content-conceptual, content-subtext).

9. Video start and end signals, clear temporal and spatial frameworks, and clear integration of linguistic and non-linguistic components.

10. The film text, according to many scholars, has a complex type of modality because it reflects the world by a collective author, i.e., a group of people.

11. The film text is pragmatic because it motivates the viewer to a certain action or reaction, for example, to change feelings, thoughts, etc. So, as shown by the analysis of the phenomenon of film text and film discourse, it includes linguistic and non-linguistic systems.

The film text is easily verbalized. It, like a literary work, can be retelled in words. Lotman point out that cinema, by its very nature, is a narrative, a story (Lotman, 1998, p. 288–373).

A leading researcher of English-language films Kozloff (2000) emphasizes the importance of nonverbal components of the film and insists on their careful study, believing that the most closely related to the verbal component is acting, shooting, editing and sound effects, which focus the viewer on the subtext and not observed when reading a screenplay or captions. The concept of film discourse arises in connection with the expansion of the subject of linguistics of film text. Extralinguistic factors in determining the essence of film discourse come to the fore and are decisive in relation to linguistic. In this case, extralinguistic include not only the factors of the communicative situation, but also those factors of the cultural and ideological environment in which communication takes place (Kozloff S., 2000, p. 301-307).

The film text must obey the general laws of linguistics. The linguistic component of the film text, i.e. audio speech in the frame or off-screen, as well as in the credits that are inside the text, can belong to one style or another. Speech in the text of the cinema is often not limited to only one style, however, the features of the

styles included do not contradict the basic style, while the functional style retains its integrity (Ignatov, 2007, p. 26).

The genre variations of cinema texts has the same tendencies as in a literary text - it can be a detective story, science fiction, adventure, etc. in addition to such a visual perception, it also contains an audio sequence. But just like a literary text, a film text can be easily formulated, i.e. it can be easily conveyed in words.

Non-verbal factors include various cultural and historical background knowledge of the addressee, extralingual context – the situation, time and place where the film takes place, various non-verbal means: drawings, gestures, facial expressions, which are important in creating and perceiving the film (Nazmutdinova, 2007, c. 86-91).

One of the researchers of the language of cinema from the point of view of semiotics is Ivanov, who points out that the very existence of cinema language is confirmed by stable norms on which the image of reality in standardized forms of sequences of conditional scenes in a film (chase, escape, etc.). The researcher pays attention to the genre issues of cinema, emphasizes the similarities and relationships between the means of expression of different genres of cinema and literary genres, considers the possibility of the proposed "Bakhtin memory" genre, which strictly limits the structure of the film and its episodes (Ivanov, 1975, p. 176). The researcher also considers the features of the metonymic and metaphorical language of cinema, the important role of detail, metaphor and synecdoche as specific expressive means of cinema language.

Speaking of the construction of the film text, we should first mention the film syntax and the stylistic techniques used by the director for editing, the functions they perform to influence the film semantics. To study all possible stylistic methods of constructing a film text, we turn to the text and select those techniques that are valid for the film text (Efremova, 2004, p. 18-19).

In the text, these techniques are in the sentence, but for analysis use the so-called supra-phrase units, which Halperin defines as a set of sentences that represent a structural and semantic unity (Halperin, 1981, p. 121). In the case of film text, the smallest unit is the frame, and several frames according to the properties of editing form film phrases. A set of movie phrases can be called a movie period. Thus, in relation to film-text, film-phrases and film-periods are also a kind of supra-phrase units, which have certain stylistic features and are subject to analysis.

If we consider the stylistic devices used in film text at the syntactic level. First of all, such techniques include repetitions. Slyshkin understands repetition as a figure of speech, "which consists in the repetition of sounds, words, morphemes or syntactic constructions close enough to each other that they can be noticed" (Slyshkin, 2004, c. 109-125).

In addition, an important element is the author's speech - this technique is often presented in the film text in the form of a narrator behind the scenes. He not only narrates, but also summarizes the situation. In itself, the presence of the author in the film is already a feature of its construction. If there is a narrator in the book, even if it is a third person, an author who is not represented in the story in any way, invisible to the reader, then the author may not be in the film.

However, if there is an author, then we hear his speech behind the scenes, we hear his voice and his story comes from the first person (Efremova, 2004, p. 21). Similarly, the author's speech may include direct speech through the speech of another person, usually the author. Separate constructions are also used in film text. This type of construction often occurs in the middle of the story, regardless of the conditioned element, while interrupting the self-story. In the text, such constructions make it more like real, live speech, performing an expressive function.

Film characters are combined with each other by means of cinematic codes (Dyner, 2011. p. 43) which include foreshortening, editing, lighting, plan, plot, frame, artistic space. It is important to note that the verbal and visual components

are closely related to each other, and none of these components can be separated from the other in the overall structure of film discourse. In addition, film discourse is also characterized by the presence of the following parameters: the purpose of communication, method of communication and communicative environment (Dyner, 2011. p. 45-47).

In addition, the main difference between the visual aspect of film discourse and the visual aspect of language discourse is that in film discourse images come from outside, and in language discourse - from within. When analyzing film discourse, it is important to involve its visual aspect, without which the study of the content of film discourse is impossible (Herman, 1995, p. 55-58).

Non-verbal means of expression of emotions in cinematic discourse (facial expressions and kinesics) clarify, supplement, specify the content of the dialogic remark of the speaker, which gives new information about the polymodal characteristics of film discourse (McKee, 1997, p. 189).

The dialogical structure of film discourse confirms the principle of "action-reaction", basic for the organization of film narratives in general and scenes of communication of characters in particular (Dyner, 2011. p. 41-46).

Thus, in episodes where more than two characters are involved in communication, the "dialogic" is preserved. Opposition can be created by a leader and a number of changing opponents or two leading communicants, and when shooting several groups of people - either one of the groups (the one that is usually closer to the camera) is selected by visual means and two tricks are selected inside it, or two dominant groups are selected between which a visual dialogic relationship is established. In general, the division of language into functional-pragmatic formations and the establishment of their relationships is one of the most pressing problems of modern linguistics. At present, there is no ready-made effective model for solving this problem, but there are a number of theories that can be adapted to specific studies (Ignatov, 2007, p. 26).

The following types of film text structures are distinguished: linguistic, intentionally pragmatic and intentional (focal). In the linguistic aspect, the statement is considered formally - as a sentence. The linguistic analysis is carried out within the framework of syntax, which describes the grammatical functions of the members of the sentence, and syntactic semantics, which relate to the deep role structures and meanings (Mast, Cohen, 1985. p. 611-614).

In addition, to identify the intentional characteristics of the cue, another important component of the structure of film dialogue as a discursive formation is the establishment of functional-semantic relationships between language steps (Herman, 1995, p.60).

In the linguistics of text, such elements are traditionally associated with the salient positions (Slyshkin, 2004, p. 100), which include the title, subheadings, epigraph, beginning, prologue, end, epilogue, repetitions. At the level of expression, the most notable developments in this field are related to such theories as, for example, the theory of actual articulation proposed by the Czech school and the theory of information. The difficulty of studying and formalizing the focal structure is that, like consciousness, attention is selective and mobile, which is reflected in oral speech in a combination of lexical, acoustic and prosodic key elements such as keywords, pause duration, speech amplitude and tone contour (Chothia, 1978. p. 21).

We will add that in film discourse speech expressions can be emphasized, including, and actually by cinematic means. For example, the proclamation of a cue in combination with a "direct" look at the camera is marked: this technique enhances the dramatic effect by means of establishing a kind of visual contact with the audience; the unmarked use of this kind of sem is assigned to the news genre (Lavrinenko, 2016, p. 25).

Along with the language component, an integral part of the discourse is the gestural-intonational structure of the communicative act, formed by kinetic and suprasegmental elements. Kinetic means of communication in film discourse means

any action that sends a visual signal to the observer, i.e. the whole set of types of gestures and movements, both communicative (primary) and mechanical (secondary, i.e. those that have natural causes and at the same time report information). The natural gesture in the actor's play acquires significant significance (as an arbitrary, playful, subordinate idea of the role) (Ferriol, 2006, p. 479).

Detailed functional classification of gestures is a poorly developed aspect due to the lack of semantic description of most gestures used by different language communities. In general, gestures replace language, complement it, repeat what is said or contradict it and perform the following communicative functions:

- 1) regulate verbal behavior;
- 2) reflect speech actions;
- 3) transmit semantic information;
- 4) represent the psychological state of communicators;
- 5) are used for instructions;
- 6) are used to imitate or depict objects or phenomena;
- 7) is a rhetorical tool (McKee, 1997, p. 223-226).

Like the words of natural language, nonverbal means of communication can have different origins, clear or erased internal form, be ambiguous, have synonyms, antonyms, etc.

The combination of a visual stimulus (the image of a gesture in a photograph) in one scene and the verbalization of a gesture in another scene in the form of a etiquette creates an effect of irony based on a combination of two scripts in which the gesture functions in different meanings (De Linde, Kay, 1999, p. 45–60).

The third component of the film discourse- language (communicative) situation - includes the environment (circumstances, conditions, reason, topic of communication), i.e. the objective situation, and the psychological situation (communicative characteristics of speakers, their relationships, attitudes toward others, background knowledge, goals and tasks, the expected effect), and determines

the available channels and forms of communication. The different researcher of drama and theater notes that the situation can enter the dialogical discourse in different ways, affect the nature of its development and flow and lead to semantic shifts to the complete opposite of the meaning of what is said, and language, in turn, modifies the idea about the situation. Thus, the actual content of individual discursive units is determined by both linguistic and extralinguistic contexts, which form a "dialectical antinomy" (Bassnett, Lefevere, 1998, p. 120-125).

In addition, in film discourse, the communication situation is complicated by the presence of two levels: horizontal, consisting of a series of scenes in which events unfold in a certain place, at a certain time and involving characters, and vertical, which assumes that language in cinema is only part of the narrative. , included in a real communicative act that takes place between the author and the viewer (Herman, 1995, p. 55-58). This feature of the functioning of the film dialogue, also called "double expression", necessitates the construction of film communication so that the lines were meaningful not only for film heroes, but also for moviegoers.

The words that the characters address to each other are created taking into account both contexts, while the monologues and "phrases aside" actually ignore the immediate situational context and are addressed directly to the viewer. Addressing the question of the intersection of two contexts, R. McKee (2001) notes that language in cinema should be used very sparingly and that the film director should express himself as much as possible by visual means. Long dialogues slow down and reduce the effect of cues. The filmmaker needs to be kept in suspense by such linguistic means as interrupted phrases, ellipse, removal of the thematic element at the end of the sentence, use of exophoric reference and substitution instead of nomination of a specific phenomenon or object, etc. (Mildon, 2001, p. 7-9).

Thus, there is no universal approach to the presentation of the verbal component of film discourse. To solve the problems of research for this purpose the theory of interactive acts, as well as the functional classification of gestures are used.

When transmitting the figurative and semantic content of a movie, it is the name that allows you to create in the mind of the recipient an idea of the concept of the given work (Chothia, 1978. p. 20-24). Chothia J. defines as the most important semantic and compositional element of a literary text, “a semantic knot that closes in itself the types of communication that are successively passing into each other” (Chothia, 1978. p. 25). The title retrospectively reveals the author's intention and does not coincide "at the entrance to the text and at the exit from the text" (McKee, 1997, p. 185-186).

Obviously, the heading refers to the stylistically strong positions of the text and implements the “maximum communicative load” (De Linde, Kay, 1999, p. 45–60). As a rule, they are characterized by conciseness, emotionality, simple and easy language for quick perception and memorability of information (Lavrinenko, 2016, p. 25).

Taking into account the inextricable connection between the film and its title, we note that the latter performs a certain functional. In addition to the nominative, informative, communicative and artistic-aesthetic functions inherent in all headline texts, the names of films also carry out attractive, advertising and influencing functions (Dynel, 2011. p. 41-43).

In modern film industry, attractive and advertising functions are of particular importance. They are implemented before viewing, when a potential viewer is faced with an important choice - to watch the movie or not.

The degree of connection of the title with the integral film text, its ideological and figurative content, as well as the lexical-semantic and functional-pragmatic characteristics - these are the parameters that should not be neglected when

translating and adapting a film product to a different linguistic culture (Martí Ferriol, 2006, 488 p).

The headline text is considered as a part of the whole text, providing, on the one hand, intertextuality, connection with all its components, on the other hand, the connection between the author and the recipient, that is, their cognitive and emotional-value spheres (McKee R. Story, 1997, p. 449). The author (as a rule, a group of filmmakers, but above all a director), who has some background knowledge, broadcasts multiple ideas, images and meanings through the work (feature film) and its primary representation in the title to the recipient (potential viewer), who has his own background knowledge (Baker, 1993. p. 223-243).

At the same time, in addition to relying on the background knowledge of the recipient for the formation of the heading text, it is important to use the prototypical and iconic principles, that is, the connection of the name with the primary expanded polycode text and correlation with the visual range is of fundamental importance (Slyshkin, 2004, p. 109).

In the broadcast of the content of the film by the author to the recipient, the title acquires an additional characteristic. Being the most important semantic and compositional element of a work of art, the title text retrospectively reveals the multidimensionality of the author's intention: its content is understood in the process of reading and does not coincide "at the entrance to the text and at the exit from the text" (Matthews, 2001, p. 168-170).

The process of transferring the author's intention to the recipient is accompanied by alternate presentation of the components of the text, the order of their presentation may be different, but, as a rule, first, along with the name, an acquaintance with a small part of the content occurs, then during and after viewing the viewer gets an idea of the work and his own impressions of it, which allow you to rethink the name and see the hidden meanings in it, and then the idea and

impression of the work is stored in memory based on the associative connection with the name.

The specificity of the names of films as nomination units is that their initial presentation to the recipient is usually accompanied by a visual row - a static or dynamic image, placed on a poster or in an advertising video - a trailer. Verbal and iconic signs, used at the same time, determine the genre of a movie and perform a representative and advertising function (Dyner, 2011. P. 41-46).

In addition to the nominative (naming and identification), communicative, informative and aesthetic functions common to all headline texts, the names of movies perform the function of anticipation - "anticipation of the event", attractive, advertising and pragmatic functions (McKee, 1997, p. 255).

Appealing and advertising functions are to attract a potential viewer to view and are implemented at the first stage of the interpretation of the title before viewing, when the viewer is faced with a choice - to watch or not watch the film. In case of successful implementation of the advertising function, the viewer decides to watch the film, during which he intuitively correlates the name of the film with one or another element of its plot or ideological and artistic content, thus stimulating the mechanism of the informative function (second stage). After viewing, the third stage of perception begins, at which the nominative function is again realized: the name becomes a symbol associated with the viewer with the plot of the film, its main idea, genre, pathos (Herman, 1995. P. 55-58).

Due to its conciseness, the title allows you to preserve the content of the film and the impression about it in the memory of the viewer (subject to a successful nomination). Being an ideological and semantic center, the name synthesizes in itself the multiple components of a work of art, received and interpreted by the addressee (viewer), fixes them in his mind and becomes an incentive for subsequent restoration and reproduction (Jakobson, 1959, p. 109).

Speaking about the advertising function of the title of a film, it is important to take into account the specifics of modern cinema, which consists in its intersection with commercial discourse: a film is created not only as a work of art, but also as a product in demand on the market (Dynel, 2011, p. 41-46).

The presentation and promotion of the film is carried out thanks to a separate work, the so-called trailer, which is a short video, including the most interesting and intriguing moments of the film that has not yet been released. In some cases, the filmmakers accompany the title with a slogan in which the content of the film is compressed, the content of the title is revealed, clarified, for example: the title *Gold* is the slogan. *It was never about the money* (Slyshkin, Efremova, 2004, p. 111).

Functionally, the commercial (trailer) and the title of the film intersect due to the generality of the principles of their formation: prototype / secondary, emphasis / integrity, conciseness, priority of presentation to the recipient (Herman, 1995. p. 50-53).

From the point of view of commercial discourse, the main components of advertising a film product are the name of the director, the name of the film production company, the popularity of the actors, the popularity and success of the works that underlie the film, etc. together with the name of the attractive and advertising function.

1.2. The concept of ludic stylistics within the framework of contemporary linguistic poetics

Since the game in a literary text is conducted on two levels: the structure of the text and the language, it is appropriate to use the concepts of play poetics and play style. The first implies the whole system of artistic means contributing to the creation of the game specificity of the text; the second is a system of learning those resources of the language, the use of which leads to the achievement of this goal (Bassnett, Lefevere, 1998, p.163).

“Ludic construct” is a category related to game text. Under the game text, in turn, is meant such a literary text, the main task of which is to establish a special, playful relationship between the reader and the text.

Some basic properties of ludic poetics as poetics of ludic text have been successfully noted in a number of publications by Luxembourg (Luxembourg 1998; Luxembourg 2001).

The spread of game play also takes the form of “gamification” or the “game layer on top of the world”, as Seth Priebatsch calls it, that is, a ludic web of interfaces connecting us with our world, and increasingly mediating our interaction with various institutions and activities, as well as with each other (see video extract below) (Aaltonen, 2000, p. 222).

The list of the main features and key concepts of postmodern discourse includes intertextuality, the essence of which is that a word is perceived not as a specific point, some exact stable meaning, but as “a place of intersection of text planes, as a dialogue of various types of writing - the writer himself, the recipient (or a character) and, finally, a letter formed by the current and previous cultural context” (Kristeva, 2000, p. 428). The deceptive plot doubles, triples, multiplies before the eyes of the reader, since the sophisticated allusive-parodic field, built by the author, correlates the story being told with a multitude of plot-plot situations in classical and modern literature. All preceding fiction can be directly or indirectly involved in the narrative structure of the game text, and playing with the reader in this case depends on the reader's ability to compare the events of the deceptive storyline of the work with the implied pretexts.

The principle of the game labyrinth also largely determines the structure of the game text. The author sets before the reader the task of going through the game system he has designed, to understand the deceptions, traps, hoaxes, intricacies hidden inside it. Sometimes the correlation of the work with the game labyrinth is obvious, sometimes it is disguised.

As an object of image in the prose of the 10-20s, the game is characterized by polysemanticism, because it is not only an image of games or performances, it is a psychological game, and music, as well as intrigue. In this case, the game exists as an attribute of society in general and certain groups and as a special feature of the human soul, prone to gambling, acting or music:

"Outrage as a game" explores the relationship of these phenomena on the basis of common features: the destruction of the horizon of hopes, as well as a kind of tension and excitement.

"Private mythology as a secret knowledge". Private mythology as a game technique forms a "double meaning": for the general public and secretive people. Thus, the film turns into a riddle, only by solving it you can get closer to adequate reading.

"Duality: game formation of the character system". Stories about twins are characterized by the concept of two worlds in which twins exist separately.

The focus of the text on playing with the reader is partly a property of play poetics, partly a consequence of the application of its principles. This is what, in fact, makes the game text playable.

The play style is close to expressive, but the fundamental difference between them lies in the fact that expressive factors are studied by play style insofar as they involve the reader in play relationship with the text. Meanwhile, if many game techniques can be considered as expressive, it is only because they are designed to contribute to the game properties of the text. In addition, no matter what means of expressiveness become objects of study of game stylistics, it always takes into account their impact on the content side of the text. A true game between the author of the text and its reader is possible only when the reader, fixing these game techniques, changes his attitude to the text and deliberately searches for hidden, camouflaged game layers in its structure (Zhuravleva, 2002, p. 69);

Luxemburg singled out a number of artistic principles that are characteristic of game texts, and, accordingly, can be considered as the basic properties of game poetics. These include the following (Luxemburg, 2011, p. 9-14).

- Game structure. The text is structured in such a way that its structural organization is not obvious, lends itself to different interpretations, or different structural elements interacting with each other cause certain game effects.

- The deceitfulness of the plot. The outer narrative layer of the text masks its essential, hidden content elements.

Game text involves the reader's search for deeper semantic layers hidden behind a deceptively understandable narrative that evokes specific reader expectations.

- The ludic use of intertextuality (and parody). The preceding literature, various pretexts are not only involved in the narrative structure, but also perform key functions in it. A sophisticated allusional-parody field is formed in the game text, which encourages the erudite reader to intensely search for cultural and literary references, the alleged objects of parody.

- Ambivalence. The writer deliberately lays down various options for interpreting the text, and the number of noticed possibilities of reading and interpreting it depends on the "qualifications" of the reader (Izotova, 2018, p. 409).

- The unreliability of the narrative. The so-called "reality" constantly eludes the reader and is often irrelevant at all.

- Labyrinthism. The text is constructed according to the principle of a game labyrinth, and mastering it by the reader is like moving through it.

- Kaleidoscopic. Game text can be modeled as a kind of game kaleidoscope, where a quasi-random alternation of repeating elements occurs.

- Theatricalization. The action is likened to a performance, the interior - to the scenery, the scene - to the stage, the stage, the characters - to the actors, performers of the roles. Among the characters, someone is like a playwright or theater director

manipulating other characters. Correlation with the performance becomes one of the ways to emphasize the artificiality of the text of the work, to destroy the likeness of life, to undermine the picture of “reality” (Luxembourg, 2001)

- The presence of the author in the text. The author includes himself, using various masks, among the characters, actively intervenes in the development of events and corrects them.

- Game narration. A set of techniques that give a ludic originality to the story itself. The specific forms of manifestation are different: leaving voids (missing chapters), replacing the text with outlines, introducing drawings into it, deliberate breaks in the narrative, etc.

- Game style of the text. The ludic text is characterized by a special game style.

Let us turn to the problem of the status of the game function of the language. As noted by researchers (David Crystal, Joel Sherzer), its position is unjustifiably recognized as marginal, and its meaning is trivialized (Crystal, 2001, p. 221; Sherzer, 2002, p.1).

At the same time, scientists state

- 1) the natural and physiological nature of play as an integral property of culture (Huizinga, 1992, p. 13);

- 2) the presence of elements of play in the speech activity of all speakers, regardless of age, gender, national, professional and social affiliation (Crystal, 2001, p. 92-93);

- 3) the democratic nature of the language game, manifested in the availability of each individual who speaks the language (Crystal, 2001, p. 92-93);

- 4) the exceptional role of the language game in the development of language abilities (Crystal, 2001, p. 180; Zhuravleva, 2002, p. 76);

5) the universality of the language game for all languages, all levels of the language system and all types of discourse (Crystal, 2001, p. 9-10; Jagiello, 2009, p. 13-14).

Based on the above, it seems possible to prove that the game function of the language is not peripheral, but, on the contrary, one of the central functions of the language system.

The question of the establishment and classification of linguistic functions receives an ambiguous solution in linguistic literature, both due to the complexity of the structure of the semiotic system of language, and due to the variety of areas of its application in speech activity (Kuzmichev, S.A., 2012, p. 135).

Rakhimkulova elaborated in detail the concept of the ludic style of the text. The researcher believes that ludic style, on the one hand, involves the study of various kinds of ludic techniques of a purely linguistic sense, various kinds of manipulations with the language, which provide the possibility of subordinating the text to the ludic setting, focus on playing with the reader. But, on the other hand, according to Rakhimkulova, it is not reducible only to formal aspects, since the game also affects the content of the text, its semantic content and organization (Rakhimkulova, 2004, p. 302).

Rakhimkulova distinguished a number of features of the ludic style, which include:

- puns and versatile game manipulations with words within the text, giving it a special aesthetic dimension;
- various options for marking and masking formal ludic problems solved by the author in the text;
- the introduction into the text of rare, archaic, little-known words that provoke a lexicographic search or obscure the meaning of the statement;

- polyglot, foreign language and multilingual inclusions, deliberately not being clarified or entering into ludic relationships with each other and with the main body of the text;

- construction of artificial, fictional languages, citation of statements in these languages, ludic interaction of a text in a fictional language with its translated version, which may not coincide;

- the structural use of a word or words, allusions, hints, etc., combined according to one principle or another, the entire text and the formal "pattern", a decorative core that creates inside it;

- the inclusion in the text of verbal riddles, linguistic puzzles and secrets designed to activate the reader's aesthetic imagination and enhance the enjoyment of the text;

- the creation of occasional neologisms that participate in word play and perform a number of other, inherently ludic functions;

- various kinds of phonetic games, accentuation of sound writing, alliteration, etc.;

- game use of graphics, deliberate violations in spelling and punctuation;

- game manipulations with punctuation marks for hoax purposes;

- rhythmic organization of the text; ludic use of citation; allusion; synesthesia, color associations associated with sound, letter or word;

- specific use of certain syntactic constructions, including for confusing the relationship between different narrative instances, between different "texts in a text" included in the structure of a work, between an author, a narrator, a character, etc. (Rakhimkulova, 2004, p. 310).

1.3. Genre features of “Sherlock” Television Series

A peculiar trait of the Sherlock fandom is its seemingly limitless creativity in creating fanart or fanfiction taking place in “alternate universes”. From woodland animals to ballet dancers to hobbits and dragons, the fandom seems determined to transform Sherlock Holmes and John Watson into anything and everything other than a consulting detective and an army doctor. Why does this happen? There may, in fact, be a valid reason for this occurrence (Haynsworth, 2001, p. 459).

Perhaps the most obvious reason for this phenomenon is that the original Sherlock Holmes canon has itself inspired so many re-interpretations, involving everything from talking animals to Lovecraftian abominations to sentient cucumbers. Sherlock itself is a derivative work that takes the basics of the original characters and places them in a different context. It is, essentially, a Crack Fic in its own right (Carr, 1949, p. 299-300).

But there seems to be something about this adaptation in particular that lends itself to reinterpretation and transformation. I believe that this can be mostly attributed to the inclusion of elements from other genres, particularly speculative fiction (Maingueneau, 2010, p. 147-158).

Sherlock was developed by the creative team behind the current series of Doctor Who, and it shows. Sherlock has yet to include an explicit reference to its sister show, but there are plenty of familiar touches, particularly of the psychological horror variety (Haynsworth, 2001, p. 459).

Look at The Golem, the gangly assassin featured in “The Great Game”- he was so much like a Doctor Who monster he was virtually recycled into one (The Silence, and later the Whispermen, invoke his quiet, sinister, Uncanny Valley-ish presence) (Polasek, 2013, p. 384-393).

Doctor Who, meanwhile, drops explicit references to Sherlock Holmes left, right and centre. Season 7 in particular was loaded with Holmesian homages.

Madame Vastra is “The Great Detective” of Victorian London. The “repulsive red leech” was the monster of the week in one episode. “The Crooked Man” was another. The Doctor jokes about retiring to keep bees. But the references to Sherlock and Sherlock Holmes were truly hammered home with the re-introduction of The Great Intelligence.

The comparison is remarkably apt. Sherlock’s Moriarty is portrayed as almost omniscient in his ability to control people and systems around London. While he does this allegedly through real-world means (psychological manipulation, blackmail, threatening victim’s families, recruiting criminals with a wide variety of skills and backgrounds), the means are not always elaborated on, and the effect it produces is that of a malevolent, inescapable trickster god.

The Great Intelligence employs many science fiction concepts- mind control, extensive hacking, android doppelgangers, etc, to produce the same effect. There’s a brief moment in "The Reichenbach Fall" where the lights of a building flicker as Sherlock looks on, revealing the message “IOU”. It’s one of many creepy phenomena throughout the episode that give the impression that Moriarty has control over the whole city.

The moment is recalled later in an episode of Doctor Who, “The Bells of St John,” in which London’s Wi-Fi is hijacked by the Great Intelligence.

“Is the Wi-fi switching on the lights?” asks The Doctor's companion, Clara. *“No,”* The Doctor replies, *“the people are switching on the lights, the Wi-fi is switching on the people”*.

"The Reichenbach Fall" toyed with the idea of a villain who can hack into every system in London, then the Bells of St John followed it up with a villain who actually could.

Perhaps it sounds as though I’m going off on a random tangent about how they got Sherlock in my Doctor Who, but, I assure you, this is leading back to my main point. Eventually. You see, a recurring trend that seems to occur between the

two shows is that Moffat and Co. will germinate the seeds of an idea in an episode of Sherlock, explore the concept to its real-world limits, and later transplant it into Doctor Who with a fantasy twist. Sherlock contains the foundations of many interesting speculative fiction concepts, and it is absolutely fascinating to watch these ideas get re-interpreted in another context.

Part of what makes many of Moffat's Who episodes so terrifying is that they have a foundation in real-life philosophical and psychological concepts, and likewise, what makes Sherlock so thrilling is that it teeters right on the edge of plausibility- it constantly threatens to jump headfirst into the speculative and the supernatural, but is always pulled back into the realm of possibility right at the last minute (Moiseev, 2017, p. 240).

Many of Sherlock's unusual traits and behaviours invoke images of supernatural or science fiction creatures (Haynsworth, 2001, p. 470).

Let's look at John and Sherlock's developing relationship, shall we? We have John, a (mostly) ordinary man leading a dull, meaningless life, until he winds up accepting an offer to flatshare with a mysterious stranger. His new flatmate turns out to be a strange creature with superhuman abilities and a knack for crime-fighting, who constantly struggles to fit in among ordinary people due to his apparent lack of human emotions and social skills. John is soon dragged into a world of mystery, adventure, and the ongoing battle of good and evil. The two form an unlikely bond, with John regaining his sense of wonder and enthusiasm, and his companion finally understanding the importance of friendship and human connections.

So, what is Sherlock meant to be, if not human? Let's see, now... we have a tall, handsome, socially reclusive Byronic Hero with a pale complexion and dark hair. He rarely eats or sleeps, has an ambiguous addiction, and keeps human body parts in the fridge. The only thing that disqualifies him from being revealed as a vampire is that vampires are usually much more discreet.

His rapid, eloquent monotone deductions, meanwhile, invoke various portrayals of cyborgs and androids- this is lampshaded when John angrily calls him out on being a heartless “machine” (The Canon Watson also accuses Holmes of being an “automaton” on at least one occasion, and repeatedly likens his mind to a precise, sensitive machine or instrument). Sherlock also describes his brain as a “hard drive” with limited space, and the various subtitles and graphics used to represent his thought processes- particularly the elaborate “mind palace” scene in “The hounds of Baskerville”- resemble the interface of some futuristic computer.

There are also elements of superhero stories, particularly in the first episode, with all this talk about Sherlock having an “arch-nemesis”. Moriarty’s camp, hammy, card-carrying villain persona, meanwhile, is separated from Saturday morning cartoon baddies only by his terrifying competence (Haynsworth, 2001, p. 481).

The Sherlock Scan, too, is subject to superhero tropes, including Power Incontinence (Sherlock can’t turn it off) as well as a sort of Kryptonite Factor (when he meets Irene Adler). John’s blog, in fact, has an entire case centred around comic books and super heroes (the comments on the post reveal the appreciative client’s intent to create a comic book based on Sherlock and John’s adventures; a fun little nod to the official manga adaptation.) note All of these allusions seem to be designed to emphasise Sherlock’s Otherness and apparent lack of humanity. Sure enough, most of the people in his life regard him as an inhuman “freak.”

Other things Sherlock gets compared to throughout the series include fairy tale characters (a recurring motif in “The Reichenbach Fall”), aliens (John calls him “Spock” at one point), and celestial beings (“I may be on the side of the angels, but don’t think for a second that I am one of them”) (Polasek,, 2013, 387-389).

By the end of the Reichenbach Fall, however, all these "inhuman" traits are deconstructed and ultimately subverted. Sherlock’s actions at the end of the episode

reveal his compassion, vulnerability and humanity. John, standing at his grave, calls Sherlock “the best man, the most human... human being ... that I've ever known.”

The concept of “metafiction” essentially boils down to any piece of fiction that makes an effort to draw attention to its nature as fiction. Sherlock contains metafictional elements in the form of the various Mythology Gags alluding to the original books and various other adaptations (Haynsworth, 2001, p. 464).

A newspaper headline describes Sherlock’s cases as “like something out of an Arthur Conan Doyle novella” (what this says about the existence of Arthur Conan Doyle in Sherlock’s universe is anyone’s guess). The hit counter on John’s blog is “always 1895”. In the blog entry for “A Study In Pink”, John receives a fortune cookie informing him that “there is nothing new under the sun. It has all been done before,” (alluding to the series’ nature as a derivative work). Sherlock’s world is so chock-full of these references that after a while, one begins to wonder whether the universe is trying to tell him that he’s a fictional character from a Victorian detective story, somehow transported to modern-day London through a Storybrooke-style situation.

Moriarty, in particular, seems to be aware of his nature of a fictional character- he talks constantly about stories and fairy tales, and refers to himself as the villain.

The way he namedrops “The Final Problem” implies a familiarity with the original stories, or, at least, a sense of inevitability in knowing that both he and Sherlock have to die at the end of the “story”. Add this to the fact that he seems to be able to see some of the subtitles and captions (he seems to observe the text message he’s sending to Mycroft, and blows it away with a raspberry) and it appears that we might be dealing with a character who has significant fourth wall breaking capabilities (The fact that you can send an email to him and receive one back does not help) (Moiseev, 2017, p. 200).

There is, of course, no way that this awareness could ever be directly addressed in the show. Sherlock can never be made aware of the fact that he’s a 160-

year-old literary character brought to life in the wrong century. It is to remain a collection of sly in-jokes and knowing winks from the creators, something that the observant audience member will notice, but not something really designed to be questioned or explored beyond “I see what they did there”.

Moriarty is most probably, within the context of the Sherlock universe, just an insane criminal mastermind who thinks he’s the villain in a story. The fact that he’s right is just sheer coincidence. Probably. But as the Holmes boys say, "The universe is rarely so lazy" (Polasek, 2013, 389).

So, how do we classify this show in terms of its relationship with the speculative and the supernatural? Enter the concept of Magic Realism. Magic Realism is an unusual, hard-to-define genre involving a relatively realistic setting containing hints that there might be supernatural forces at play.

The characters generally either fail to notice these phenomena, or simply take them in their stride as a normal part of life without asking too many questions.

Often, but not always, the supernatural elements are surreal enough that the audience can reasonably argue that they were imagined by the characters, or subdued enough that one could just as easily say they were never there in the first place. Perhaps Sherlock is an example of this genre?

Sherlock is one of those shows that is extremely difficult to pin down into a single genre. “Crime thriller” and “Detective story” just don’t do it justice (Moiseev, 2017, p. 237-240).

Looking at the fan output alone, one could quite easily be forgiven for assuming it was, for example, a dark romantic comedy, a delightful series of children’s picture books about a clever little otter . It may or may not qualify as speculative fiction in its own right, but the allusions to other stories and genres, together with metafictional elements that reference the source material and tap gently on the fourth wall have helped to create a world that is familiar yet new,

hilarious yet terrifying, and all in all, just as rich, entertaining and flexible as Conan Doyle's original work (Haynsworth, 2001, p. 459-465).

Conclusions to Chapter One

1. The structure of a feature film is an integral unit that connects multiple cognitive, emotional-values, and cultural codes of complex work. The title is formed based on the background knowledge of the author and the alleged background knowledge of the potential viewer, has a prototype, is accompanied by a visual series, retrospectively reveals the multidimensionality of the author's intention, is characterized by conciseness and emphasis, performs nominative, communicative, informative, aesthetic, attractive, advertising, etc.

2. The play style is close to expressive, but the fundamental difference between them lies in the fact that expressive factors are studied by play style insofar as they involve the reader in play relationship with the text. Meanwhile, if many game techniques can be considered as expressive, it is only because they are designed to contribute to the game properties of the text.

3. The main positions that should be investigated in the artistic style of a particular author to clarify its specificity are the actualized means of text formation at various levels of the language: stylistic, lexical-semantic, phonetic, graphic, lexical-syntactic and culturally significant.

4. The content of the verbal component of the film, often transforming and adapting it within the framework of a new linguistic culture. The titles of the films are characterized by structural-grammatical, lexical-semantic and linguo-pragmatic features that cannot be neglected in translation.

CHAPTER TWO

SEMANTICS AND FUNCTIONING OF LUDIC STYLISTICS IN “SHERLOCK” TELEVISION SERIES

2.1. Lingual means of ludic stylistics representation in the "Sherlock"

The study of the game functioning of the language, in particular the creation and decoding of the game meaning, which is used to describe the facts of linguistic creativity. Let us consider in what context and with what synonymous substitutions the phrase "ludic function of language" and related concepts appear in the linguistic scientific literature. As the analysis of works devoted to the issues of the language game shows, the term “game” is not exhaustive.

So, Fedorova in a number of phrases uses the adjective "ludic" ("the ludic function of language", "applied ludic linguistics", "ludic possibilities of language", etc.) (Fedorova, 2009).

The dictionary classifies the word “ludic” as a formal vocabulary, informs about its French-Latin origin (1940s: from French ludique, from Latin ludere 'to play', from ludus 'sport') and gives the following interpretation of the meaning: “showing spontaneous and undirected playfulness” (BWED, 2014).

The original Latin verbal lexeme is present in the title of J. Huizinga's work "Homo Ludens" (translated from lat. - a person playing), devoted to the analysis of the playful nature of culture (Huizinga, 1992).

In the absence of an adjective that would mean “that which relates to the game or to the process of playing”, the researcher introduces the Dutch equivalent “ludiek”, motivating his choice by the fact that the consonant lexical unit “ludique” is found in French, in works on psychology (Huizinga, 1992, p. 8).

The dictionary offers the following definitions: ludic - "showing spontaneous and undirected playfulness"; ludology - “the study of games and gaming, especially video games” (BWED, 2014). Based on the above interpretations, it can be assumed

that the human (ludic) function of language implies the participation of language in the realization of the game potential of a linguistic personality (play), and linguistic ludology (ludology) studies structured language games (games) that obey certain rules and lend themselves to classification. In this paper, the possibilities of the game use of the phonetic means of the English language (play) are analyzed on the basis of small texts, which form groups with different structural, semantic and functional features (games) (Shakhovsky, 2008, p. 358).

Justifying the need to introduce the concept of "language play function", one cannot ignore other terminological phrases that are used in linguistic works analyzing the play use of the language.

Due to the terminological diversity observed in the scientific literature on the indicated problems, this metalanguage issue is considered separately. Domestic researchers speak mainly of the "language game" (Gridina, 1996; Sannikov, 1999; Pishchalnikova, 2000; Zhuravleva, 2002; Norman, 2006, etc.), using this phrase idiomatically, as stable and indivisible. In the English-language works of foreign authors, there are variants of "verbal / word play" (Chiaro, 1992), "language play" (Crystal, 2001), and "speech play" (Sherzer, 2002). Let us consider which of the above terminological phrases shows the greatest correlation with the relatively rarely mentioned concept of "the game function of the language".

According to the above views, the "language game" in the linguistic sense, on the one hand, cannot identify all the diversity of speech activity, as some researchers believe (Vdovichenko, 2006, p. 17-18; Shakhovsky, 2008, p. 360-361).

On the other hand, the meaning of this term should not be narrowed down to the spoken version of the poetic language, the totality of expressive and stylistic means, the expression of the comic in the language.

The methods you use to analyze a film are closely related to those used to analyze literature; nevertheless, films are multimedial. They are visual media made

for viewers. Films take command of more of our senses to create special atmospheres, feelings or to bring out emotions.

Along with the literary elements such as plot, setting, characterization, structure, and theme, which make up the text or screenplay, there are many different film techniques used to tell the story or narrative. Attention is paid to sound, music, lighting, camera angles, and editing. What is important is to focus on how all the elements are used together in making a good film.

Along with the literary elements such as plot, setting, characterization, structure, and theme, which make up the text or screenplay, there are many different film techniques used to tell the story or narrative. Attention is paid to sound, music, lighting, camera angles, and editing.

The actual events revealed to the player as part of the play experience may be referred to as the *performance* level. This is the level at which the player is not simply an active viewer, but an active participant within the ludic world, having an influence on the nature and shape of the events manifested within a game world during the playing of a game. The performance level includes only those parts of the virtual world directly experienced by the player. In purely narrative systems this is the *plot*. Ludic systems may not have a sufficiently strongly pre-specified plot structure to represent progress within a strongly preconceived (i.e. pre-authored) conception of a narrative, so the performance level cannot generally be regarded as a plot as it is experienced by the player. It may be the case that the play experience is designed to lead to inevitable plot points, either enacted by the player or revealed by non-interactive animation sequences or cut scenes. But interactivity in determining the detail of the plot (and the underlying story), at least between cut scenes, changes the nature of this level in comparison with traditional linear narratives.

Cinematic Effects

1. Soundtrack

- includes both dialogue and music, as well as all the other sounds in a film.
- enhances the atmosphere of the film (what effect does the choice of music

have? Does it suit the theme?)

- Are any particular sounds accentuated?

1. Use of the camera

- A camera shot is based on the camera's distance from the object.

- The four basic shots used in films are:

• a close-up – a very close shot where the camera lens focuses on some detail or the actor's face.

• medium shot – a shot where the camera lens picks up some background or upper half of the actor.

- full shot – a shot where the camera lens has full view of the actor.

- long shot – shot taken at a distance from an object.

- What camera shots can you identify in the film? How are they used?

- A camera angle is how the camera is tilted while filming.

- straight-on angle – The camera is at the same height as the object.

- high angle – The camera is filming from above the object.

- low angle – The camera is looking up at the object.

- oblique angle – The camera is tilted sideways.

- Does the way in which the camera is held say anything about the character?

2. Lighting

• Lighting focuses the audience's attention on the main character or object in a film.

- It also sets the mood or atmosphere.

• While high-key lighting is bright and illuminating, low-key lighting is darker with a lot of shadows.

- What special lighting effects are used during the most important scenes?

- Filters are often used to soften and reduce harsh contrasts. They can also be used to eliminate haze, ultraviolet light or glare from water when shooting outside.
- Using color like red or orange can be used to enhance the feeling of a sunset
- Can you find any examples where a filter has been used in the film?
- What effect did using a filter have on the scene?
- What colors are most dominant?

3. Editing

Editing is the way in which a film editor together with the director cuts and assembles the scenes. The way the scenes are joined together creates the rhythm of the motion picture. Scenes can be long and drawn out or short and choppy.

- Can you see a pattern to how the scenes are cut?
- How would you describe the pace/tempo of the film?

Just as play is recognized as necessary for the progressive development of a spiritual humane society, language play permeates speech practice as a mechanism for activating the infinite creative potential of the language system. The playful use of language creates a special discourse, imaginary, conditional in relation to the "serious" socially determined communication, in which the process of free manipulation of linguistic signs when creating play meaning is accentuated, and also intensifies a non-stereotypical, unusual, but quite systemically justified plan of expression (Fedorova I.K., 2009, p. 270).

The English-speaking linguistic tradition exhibits a greater variety of terms. In works devoted to the issues of language play, at least three terminological phrases containing the lexeme "play" can be distinguished: "verbal / word play" (Delia Chiaro), "language play" (David Crystal) and "speech play" (Joel Sherzer).

D. Chiaro's research is devoted to the study of the linguistic features of jokes, the verbalization of which, in the author's opinion, necessarily involves play with the language (play on words) (Chiaro, 1992, p. 15).

The scientist argues that all levels of the language have hidden traps that provide intentional or unintentional mistakes, which provokes a reaction in the form of laughter in a competent recipient (Chiaro, 1992, p. 17).

Chiaro combines numerous game means of verbalizing humor (metathesis - metathesis, anagrams - anagrams, palindromes - palindromes, etc.; playing with sounds, graphics, vocabulary, syntax, pragmatics, etc.) with the term "word play" (word play, pun), which means the use of language with intent to amuse (Chiaro, 1992, p. 5; 17-47).

In this case, the problem of language play is secondary in relation to the question of the characteristics of the inventory of linguistic means involved in creating the comic effect of a joke.

However, the author makes a valuable observation regarding the background knowledge, linguistic and sociocultural competence that a recipient must possess in order to react to a joke, which emphasizes the intersubjectivity and targeting of any game with language (Chiaro, 1992, p. 11-13; Apel, 2001, p. 257).

This conclusion is taken into account in our study in relation to both linguistic jokes and all other mini-texts containing phonetically relevant sources of game meaning.

D. Cristal's book draws attention to the problem of ignoring language play in linguistic research and the educational process, while this phenomenon is not only ubiquitous in speech practice, but is also natural, democratic, acts as a signal for the normal development of language abilities (Crystal, 2001, p. 92-93; 180; 188).

According to the author, we play with language when we manipulate it as a source of pleasure, forcing one or another language element (word, phrase, sentence, part of a word, sound complex, letter sequence) to behave differently than customary for the language community at the moment (Crystal, 2001, p. 1).

A similar thought is expressed by R. Barthes, describing the enjoyment of the text as admiration not "by the volume, stratified into a multitude of truths", but by the "layering of the act itself, meaning" (Bart, 1989, p. 470).

D. Crystal says that language games, like any others, imply the following rules, which, however, differ from the conventions of everyday speech (Crystal, 2001, p. 4). Under games-games, the scientist obviously understands all kinds of genre varieties of a language game (ping-pong punning - a play on words, implying an alternate exchange of puns, putting on funny voices - a comical voice change, univocalic poetry - poetry, involving the use of only one vowel, transpositional poetry - the use of the words of the original poem to create another poem, etc.) (Crystal, 2001, p. 2; 24).

The play function of the language, understood by us as the implementation of a language game (playing with the language, playing with the structural elements of the language system) with the transfer of the essential features of the game into the communicative plane, is a vast sphere of special conditional use of language and forms a specific play discourse. This function requires study at all levels of the language system, including phonetic, and also allows the identification of specific possibilities for creating a game meaning inherent in a particular language, and the features of the implementation of game metalanguage reflection, characteristic of one or another another linguoculture (Gottlieb, H., 1994, p. 230).

2.2. Non-lingual means of ludic stylistics manifestation

One of the main features of the Sherlock series is the large use of graphic elements that are inextricably linked with the plot, help the viewer understand what is happening, and also show the relationship between the characters, their emotions and characters. There are four main types of use of graphics:

1. Deduction, i.e. disclosure of any characteristics of the character by observing him;

2. Communication, for example, blog, SMS, information from a computer and etc.

3. The thought process, the so-called "palaces of the mind", which reveal the psychological side of the character, and also take part in plot development

4. Other graphic elements such as series names, signals, etc.

Cinematic techniques used to play with the spectator:

- Camera angle

The point of view or viewing position adopted by the camera with respect to its subject. Most common types are:

- High-angle shot (the camera is higher than its subject)
- Low-angle shot (the camera is lower than its subject)
- Close-up
- Ellipsis (linguistics). A term referring to "chunks" of time left out of a narrative, signaled in filmmaking by editorial transitions
- Deep focus. A technique in which objects in the extreme foreground and objects in the extreme background are kept equally in focus.
- Hand-held shot. A shot where the camera is hand-carried, either with or without a Steadicam. If done without a steadicam, the effect is a shaky image which conveys an amateurish or urgent affect.
- Two shot. A shot in which the frame encompasses two people, typically but not exclusively a medium shot
- Flashback. A scene or sequence inserted into a scene set in the narrative present that images some event set in the past.
- Inter-title. A piece of filmed, printed text edited into the midst of (i.e. inter) the photographed action at various points. Most commonly used in silent movies to convey elements of dialogue and other commentary.
- Mise en scène. Everything that has been placed in front of or is revealed by the camera while shooting.

Based on the analyzed material, we have identified the main mistakes made in the localization of video material:

1. Inconsistency of type, size, color, font size;
2. Lack of graphic elements necessary for the development of the plot (Anderman, 2009, p. 272).

Analysis of the series allowed us to distinguish two groups:

- 1) "Movement relative to a stationary object";
- 2) "Movement relative to a moving object" (Haynsworth, 2001, p. 459-485).

Among the units of the first group, two subgroups are distinguished. The first of them includes verbs with the seme 'removal from the object': **to step from, to depart, to pass** (Haynsworth, 2001, p. 459).

*“She watched us with a sardonic eye as we **stepped from** the Brug”* (Arthur Conan Doyle “A Scandal in Bohemia”).

In this line, the verb "stepped from" indicates that the main characters Holmes and Watson were gradually moving away from the crew.

*“I sent John, the coachman, to watch you, ran upstairs, got into my walkingclothes, as I call them, and came down just as you **departed**”* (Arthur Conan Doyle «A Scandal in Bohemia»).

The cue above uses the "departed" movement verb to indicate that Sherlock Holmes was leaving Irene Adler's house.

The second subgroup includes verbs with the seme 'reaching an object': **to come, to reach, to get** (Haynsworth, 2001, p. 461).

*“I started from home before six, reached Leatherhead at twenty past, and **came** in by the first train to Waterloo”* (Arthur Conan Doyle “The Speckled Band”).

In the above example, the verb “**came**” is used to indicate that the heroine Helen Stoner reaches the object (station).

The second group of the semantic class "Movement in relation to the object" includes verbs with the seme "following the object": **to run for, to follow** (Haynsworth, 2001, p. 462).

*“I was just balancing whether I should **run for** it, or whether I should perch behind her landau when a cab came through the street”* (Arthur Conan Doyle “A Scandal in Bohemia”)

In this sentence, the verb "**run for**" indicates that the main character Sherlock Holmes could have chased Irene Adler at a run, but he was prevented.

The second class "Direction of movement" is represented by the use of cues of movement.

Verbs of this class are represented by three semantic groups:

- 1) "Unidirectional movement";
- 2) "Bidirectional traffic";
- 3) "Multidirectional traffic".

The analysis of the first semantic group made it possible to distinguish two subgroups.

Among the verbs of the first subgroup, the 'vertical movement' stands out: **to fall, to sit, to rise** (Haynsworth, 2001, p. 462).

*“I ran to her and threw my arms round her, but at that moment her knees seemed to give way and she **fell** to the ground”* (Arthur Conan Doyle “The Speckled Band”).

The verb "**fell to** " indicates the movement of the body of the heroine Julia in a vertical direction down to the ground.

The units of the second subgroup are united by the seme 'horizontal movement': **to run, to drive**.

*“As he **ran** he jerked his hands up and down, waggled his head, and writhed his face into the most extraordinary contortions”* (Arthur Conan Doyle “The Beryl Coronet”).

In the above quote, the verb "**ran**" is used to indicate that the hero Alexander Holder was moving (running) in a horizontal direction towards the house of Sherlock Holmes.

In the second semantic group, the verbs of movement are united by the seme 'change of direction of movement': **to walk, to turn, to return.**

*"We had **walked** several times up and down the lawn, neither Miss Stoner nor myself liking to break in upon his thoughts before he roused himself from his reverie"* - (Arthur Conan Doyle "The Speckled Band").

In this line, the author uses the verb "walked" with the adverbs "back", "forward" to show the change in direction of movement of the characters of Watson and Miss Stoner, who moved forward and backward.

To the third semantic group, we attributed units with the seme 'movement in a circle': **to walk round** (Haynsworth, 2001, p. 464).

*"I **walked round** it and examined it closely from every point of view, but without noting anything else of interest"* (Arthur Conan Doyle "A Scandal in Bohemia").

In the above quote, the motion verb "**walked**" indicates that Sherlock Holmes was moving around the barn.

The third class of verbs of movement "Quality and mode of movement" according to the analysis includes the use of cues of movement.

The analysis showed that it is represented by two semantic groups: 1) "The rate of movement"; 2) "Spent effort".

The first group consists of two subgroups. The verbs of movement of the first of them are united by the seme 'fast movement': **to dash, to rush.**

*"Holmes **dashed** into the crowd to protect the lady; but just as he reached her he gave a cry and dropped to the ground, with the blood running freely down his face"* - (Arthur Conan Doyle "A Scandal in Bohemia").

The used verb "**dashed -**" shows that the main character quickly / with lightning speed rushed into the crowd.

The used units of the second subgroup are united by the seme 'slow motion': **to lounge, to wander.**

*“I then **lounge**d down the street and found, as I expected, that there was a mews in a lane which runs down by one wall of the garden”* (Arthur Conan Doyle “A Scandal in Bohemia”).

In this case, "**lounge**d" is a verb indicating that the main character was moving slowly, without haste.

In the second semantic group of the class "Quality and method of movement" we have identified two subgroups.

The verbs of movement of the first of them are united by the seme 'easy movement': **to slip out, to jump.**

*“I **slipped out**, put on my things, and followed him”* (Arthur Conan Doyle “The Noble Bachelor”).

The movement verb “**slipped out**” indicates that the movement was done with ease, without difficulty.

Sema of units of the second subgroup - 'movement performed with difficulty': **to stagger** (Haynsworth, 2001, p. 465).

*“Our visitor **staggered** to his feet and clutched the mantelpiece with his right hand”* (Arthur Conan Doyle “The Blue Carbuncle”).

In this example, the verb "**staggered**" is used with the noun "with difficulty", which shows that the hero Ryder moved slowly, spending great efforts to get to his feet.

The smallest class of verbs of movement "Relationship with the environment".

The analysis of the series showed that in this class there are two group semes:

1) 'movement on the ground': **to walk, to drive;**

2) 'movement on water': **to swim** (Haynsworth, 2001, p. 469).

*“Holmes **walked** slowly up and down the ill-trimmed lawn and examined with deep attention the outsides of the windows”* (Arthur Conan Doyle “The Speckled Band”).

The verb "**walked**" in the cited replica denotes the movement (on foot) of the protagonist on the ground.

*“I shall **drive** out in the park at five as usual”* (Arthur Conan Doyle “A Scandal in Bohemia”).

Unlike the verb "**walked**" from the above cue, the verb "**drive**" indicates the movement of the heroine Irene Adler in the carriage, but also on the ground (Haynsworth, 2001, p. 466).

*“He would seize the coat, then, and be in the act of throwing it out, when it would occur to him that it would **swim** and not sink”* (Arthur Conan Doyle “The Man with the Twisted Lip”).

In this case, the verb "**swim**" is used by the author to indicate the movement of an object on the water.

Thus, in the Sherlock Holmes series by Arthur Conan Doyle, of the four semantic classes presented above, the most represented is the class of replicas "Movement in relation to the object". Verbs of this class give the series a bright stylistic coloring, help the author to describe the situation more clearly and expressively, which allows the stories to make a positive impression on the reader and be imprinted in his memory for a long time.

2.3. Ludic situations in “Sherlock” TV series

The television series "Sherlock", based on the works of Sir Arthur Conan Doyle and about the adventures of the famous English detective Sherlock Holmes and his friend Dr. Watson, was filmed by the British company Hartswood Films commissioned by BBC Wales (Haynsworth, 2001, p. 485).

The series was produced by Hartswood Films for BBC Wales in collaboration with BBC Worldwide and Masterpiece, a subsidiary of PBS, who provided funding and production assistance.

Filming for the pilot, written by Moffat and directed by Koki Giedroyc, began in January 2009 and took place in London and Cardiff. On the night of January 20-21, several scenes were filmed at the No Sign Bar on Wind Street in Swansea, which was converted into an Italian restaurant where Holmes and Watson dined (Kuzmichev, 2012, p.145).

On January 21, filming took place on Newport Road, Cardiff, the same week in Merthyr Tydville, and on January 23, several scenes were filmed in Baker Street, although the view of Apartment 221 B, shown in the series, was filmed at 187 North Gower. street in London.

Filming at 221 B Baker Street was hampered by heavy traffic and numerous Sherlock Holmes signs that would have to be filmed or masked.

In July 2009, it was announced that filming had begun on three ninety-minute episodes that aired in the summer of 2010.

Moffat had previously stated that if the Sherlock series was launched, Gatiss would take over as executive producer so that Moffat could focus on working on Doctor Who.

Filming for the first season began in January 2010. Paul McGuigan directed the first and third episodes, *Etude in Pink* and *The Big Game*, respectively, and Euros Lin directed the second, *The Blind Banker* (Kuzmichev, 2012, p.141).

The episodes were filmed in the reverse order of their televised broadcast. The set was based in Cardiff and owned by Hartswood Films West, a division of Hartswood Films. They opened in 2009 and were supposed to be part of a BBC project to create an entire group of film sets in Cardiff Bay. Some of the scenes were filmed at Upper Boat Studios, where Doctor Who is being filmed.

The laboratory of the School of Oceanography at the University of Oxford was used as Sherlock's laboratory; the morgue scenes were filmed at St Bartholomew's Hospital in West Smithsfield, London; several scenes from *The Big Game* were filmed in a sewage treatment plant, and the final scene was filmed in a swimming pool in Bristol.

The creators also had to solve some artistic issues, such as the placement of the "221 B" plaque on the door of the house.

Currently, only the house number is indicated on the door, and apartment numbers are marked on the doorbells, but since 221B is an important part of the stories about Sherlock Holmes, the creators decided to move away from the accepted practice of numbering.

Another idea of the authors is for the main characters to address each other by their first names, and not by their last names, which is also reflected in the title of the series. In post-production, Paul McGuigan came up with the idea of displaying text messages directly on the screen during the uninterrupted main action, instead of individual frames of the phone or computer screen, so that the viewer could read the text of messages, blogs and websites.

In May 2012, Moffat and Gatiss shared information about the script. According to Gatiss, the script for the first episode of the third season will be "distantly based" on the short story "The Empty House" and the novel "The Sign of Four", and Watson, unlike the original source, will react much more emotionally to Holmes' return (Haynsworth, 2001, p. 486).

The other two episodes were to be scripted by Moffat and Thompson. Moffat was preparing to implement the idea of the separation of Holmes and Watson, the marriage of the latter and several negative characters from the original works at once instead of the only Moriarty that was in previous seasons. Moffat also added that Moriarty will not appear next season.

Moffat and Gettys have revealed three allusion words that match the content of each episode of the season. This is "rat, wedding, bow". At the Edinburgh International Television Festival in August 2012, Moffat said that the words "may be misleading and not episode names, they are just bait or perhaps clues, but they may have been specially designed to put you to sleep vigilance".

The titles of the first two episodes were later announced: An Empty Hearse, written by Mark Gatiss, and The Sign of Three, written by Stephen Thompson. Later the title of the third episode became known - "His Farewell Vow", written by Stephen Moffat.

The episode "The Sign of Three" was constructed from several stories, and for the first time in the history of the series, all three writers had a hand in the script of the episode.

The first season premiered in August 2010 and caused quite a stir among viewers. Subsequently, three more seasons were filmed (2012, 2014 and 2017), as well as a Christmas special. The series was met with critical acclaim, received a wide variety of television awards, and an overwhelming audience delight. There are a huge number of groups dedicated to the series on social networks, a separate fan site for Sherlockology, there are also fandoms of the series, whose members call themselves Sherlockians, a fandom of the lead actor Benedict Cumberbatch, and Belstaff urgently had to renew to establish the production of wool coats, similar to the one in which Sherlock, the character of Benedict Cumberbatch, was wearing (Popova, 2014, p. 41-47).

Perhaps the secret of such a tremendous popularity lies not only in the acting and skill of the operators, but in the very idea of the series as a transmedia project, understandable to all categories of viewers.

Conan Doyle wrote works about Sherlock Holmes from 1886 to 1917, and the action of these works takes place from about 1874 to 1914 (Haynsworth, 2001, p. 486-487).

The heroes and author exist at the time of the collapse of the great British Empire, they watch the death of the queen, the crimes of Jack the Ripper, the Boer and World War I, technological progress and other events that can change people's worldview, including the author and characters.

The first word that comes to mind when describing the world in which the author and the characters live is contradictory. On the one hand - England is stronger than ever, there are changes in its structure, science and technology are developing. On the other hand, it is a time of wars and uprisings, the people's struggle for independence and the rampant crime in London. On the one hand - at this time the principle of "do it yourself" appears, and on the other - traditions are stronger than ever, in particular - the aristocracy.

Since the first episode, the series has received positive reviews from critics.

The British edition of The Telegraph has put Cumberbatch in first place in its own list of "best Sherlock Holmes", and Martin Freeman - in third in a similar rating of the John Watsons.

The Observer called the show "something between *Whitneill and Me* and *The Bourne Ultimatum* with a hint of *Doctor Who*"; No wonder the series was written and created by *Doctor Who* screenwriters Mark Gatiss and Stephen Moffat.

Dan Martin of The Guardian, right after *Etude in Pink*, noted the show's potential, the ingenuity of Moffat's deduction, and writing.

Another journalist for The Guardian, Sam Wollaston, noted that some details of the plot remained unexplained. Tom Sutcliffe of The Independent felt that Sherlock was "rather sluggish" working on the case, but overall in his review, he spoke positively of the series, calling it "educational, never deviated from the spirit and brilliance of the original" and, despite change of scenery, strikingly close to the original in all important details. The project, in his opinion, wins not so much due to the intriguing plot, but due to the successful presentation and charisma.

After the high ratings of *Etude in Pink*, the BBC expressed a desire to continue filming the series, and on August 10, 2010, *Sherlock* was renewed for a second season.

The Sherlock Holmes Society of London responded extremely positively about both seasons, which noted that it expected a completely opposite result, and was surprised how well the details of the original stories of the writer mix and match the modern age: “We had a classic, we had a rewritten classic story in Downey's film and Lowe, there were young Holmes and Watson in films and books” writes Nicholas Utechin. “Now Moffat and Gatiss have done extremely well what was obvious, modernizing the Baker Street duet” (Popova, 2014, p. 44-47).

Times reporter Caitlin Moran, in her article “My Affair with Sherlock,” spoke about the series' reaction to the success of the first episode:

On the night the debut episode – A Study in Pink – went out, the core cast and crew assembled at Moffat’s house in Kew to watch it. “An hour later, I went and sat in the garden,” Moffat says, “and looked at Twitter. I saw that Benedict was trending worldwide on Twitter, Martin was trending worldwide, Sherlock itself was trending worldwide. And people were talking about it with this... passion. As if they were lifelong fans – when, of course, they’d not seen it 90 minutes ago. Everything had changed in 90 minutes”.

2.4. Typology of ludic situations in “Sherlock” TV series

Sherlock meets all the key characteristics of a transmedia project. It exists in various forms, localized on various media platforms: a book (stories and stories about Sherlock Holmes by A.K. Doyle), a television series (episodes, specials and accompanying TV programs), a graphic novel (manga), John Watson's blog (real-life an Internet blog hosted by Dr. John Watson in the series) and a fandom (Internet communities, forums, fan encyclopedias).

This is not the first film adaptation of works about the great English detective: classical and modern film adaptations by A. Werker (1939), R.W. Neila (1940s), I. Maslennikova (1980s), G. Richie (2009, 2011), M. Cuesta (2012), but for the first time Sherlock Holmes and Dr. Watson became heroes a transmedia project that has won unanimous recognition and love of viewers around the world (Kuzmichev, 2012, p. 140).

Sherlock is a tall, slender man. He has fairly pale skin and dark, curly hair, and Holmes' eyes can appear silver, blue, or even green depending on the light.

Sherlock's famous outfit is a long coat and a navy blue scarf. Under his coat, he always wears a black suit with a shirt, no tie. He can sometimes be seen wearing a deer hunter's hat.

Sherlock Holmes often acts like a child. With a harmful, impatient character, sincerely falling into melancholy and blues, if there is no business in his life that can captivate him.

In communication, he is distinguished by absolute directness and categoricalness, discouraging by how much he does not care about the rules of good form or the choice of words.

He is quite vulnerable, has an extremely vulnerable self-esteem, but tries not to show it once again, presenting himself as a kind of soulless machine. Considering the rest of his behavior, this is more than easy for him.

But with all this, Sherlock has a character trait that justifies all of the above entirely and completely: he is a very loyal person who knows how to both appreciate and cherish what is dear to him and those who are dear to him. This is not easy for him, because most often he does not think about the feelings of others.

Sherlock has the ability to "go to the Halls of Mind." This means that he can get to any point of his consciousness, examine it and even resort to a detailed search and analysis. Also, thanks to his deduction and attention to detail, he is able to literally "read" a person (Haynsworth, 2001, p. 459-461).

Holmes is unusually intelligent and observant. His ability to notice and draw conclusions from seemingly small things is unmatched and is his primary tool in solving the crimes he investigates. However, his unusual views, mostly asocial in nature, served as a reason for hostility and rejection from others.

In everyday life, Holmes has stable habits. He is unpretentious and practically indifferent to amenities, completely indifferent to luxury, as well as to order in the room and accuracy in handling things. For example, he conducts risky chemical experiments in his apartment, often filling it with suffocating or fetid vapors; parts of the bodies of dead people (head, fingers) are constantly in his refrigerator. Sherlock is practicing shooting right in the apartment, knocking out a yellow smiley face with bullets on the wall of the room (Popova, 2014, p. 58).

Sherlock Holmes is an educated, well-mannered man. He loves mental exercise, but the outside world affects him detrimentally, making him sick and resorting to various means of escape.

Sherlock Holmes, after completing his career as a consulting detective, leaves the city to start breeding bees, his former fame becomes unpleasant to him. He asks his friend Watson not to publish new materials about him so that he can lead a quiet philistine life.

“So long as he was in actual professional practice the records of his successes were of some practical value to him, but since he has definitely retired from London and he taken himself to study and bee-farming on the Sussex Downs, notoriety has become hateful to him, and he has peremptorily requested that his wishes in this matter should be strictly observed”.

Sherlock Holmes does not consider it necessary to adhere to the "normal" routine of the day, familiar to ordinary people: most of his adventures unfold in the evening or at night, which is also related to the nature of his activities, since it is in the dark that criminals are active, but not only with her, Holmes active regardless of the time of day when he is interested in something.

The constant desire to dispel boredom is the main motivation for Sherlock Holmes. With high mental abilities, Holmes's education is not distinguished by orderliness: *“The holy fathers did not live and cherished the boy, marveling at his intelligence. However, despite their efforts, they failed to teach him to practice systematically. On some objects he pounced with greed; jokingly he learned Latin, but in Greek he could not connect two words, he didn't show aptitude for modern languages, and in the exact sciences he turned out to be a complete dumbass even when passing through the very basics (Popova, 2014, p. 49).*

Dr. Watson compiles a rough list of Sherlock Holmes' knowledge: *“I was on the point of asking him what that work might be, but something in his manner showed me that the question would be an unwelcome one. I pondered over our short conversation however and endeavored to draw my deductions from it. He said that he would acquire no knowledge which did not bear upon his object. Therefore all the knowledge which he possessed was such as would be useful to him. I enumerated in my own mind all the various points upon which he had shown me that he was exceptionally well informed. I even took a pencil and jotted them down. I could not help smiling at the document when I had completed it. It ran in this way: Holmes - his limits.*

Knowledge of Literature. - Nil.

" Philosophy. - Nil.

" Astronomy. - Nil.

" Politics. - Feeble.

" Botany. - Variable.up in belladonna, opium, and poisons generally. Knows nothing of practical gardening.

Knowledge of Geology. - Practical, but limited.at a glance different soils from each other. After walks has shown me splashes upon his trousers, and told me by their colour and consistence in what part of London he had received them.

Knowledge of Chemistry. - Profound.

" Anatomy. - Accurate, but unsystematic

" Sensational Literature. - Immense.appears to know every detail of every horror perpetrated in the century.

Plays the violin well.

Is an expert singlestick player, boxer, and swordsman.

Has a good practical knowledge of British law.I had got so far in my list I threw it into the fire in despair».

In the pilot episode, Sherlock wears his regular police uniform. This episode was filmed as the first episode, but it was not shown, because the BBC asked the producers to re-shoot it, because the main character looked too much like his colleagues.

Already in "Study in crimson tones" he gets a long coat, and the scriptwriters themselves admitted that the genius of the detective looks "ridiculous" in uniform.

The methods used by quite ordinary criminologists take almost no screen time, although the viewer glimpses that the hero still uses them (and even the kitchen of his apartment on Baker Street looks like a laboratory). So a couple of small changes make Sherlock "different from the cops, forensics and forensics of today" (Moiseev, 2017, 240 p).

“In any case,” concludes producer and screenwriter Mark Gatiss on his blog, “he is still, as always, the wisest and best man. The police can piece together the evidence, but only Sherlock has the intelligence and imagination to take the big leap forward through deduction”.

Apparently, the secret of such popularity lies in the fact that the creators of "Sherlock" skillfully used two other key characteristics - E.D. Maleonov of the transmedia project: the classic story of an amateur detective and his friend has been transferred to a different chronotope, but even in the new reality, the viewer guesses traces of the well-known canon, referring to the works of Sir A.K. Doyle.

Sherlock Holmes and Dr. Watson appear in the series as our contemporaries: they live in the realities of the 21st century, use mobile phones, investigate terrorist conspiracies and the murder of a geneticist, but at the same time, in all plot moves and in the smallest details, the canon is guessed: references, hints and allusions to stories about Sherlock Holmes.

The series is a vivid example of a work of art in the spirit of postmodernism, in which the past not only comes to life - it is reinterpreted “ironically, without naivety” (Eco,2007, p. 77), and the phenomenon of ludic situations contributes to the preservation of the connection between the past and the new work.

Most of these examples are episode titles, which are transformed titles of the corresponding stories and stories about Sherlock Holmes. In this case, the main tool of ludic situations was the rethinking of the prototext and the creation of a play on words based on the similarities and differences in the plots of the original works and the corresponding series.

Thus, the title of the first episode of the second season, *A Scandal in Belgravia*, is a direct reference to the story of A.K. Doyle's *A Scandal in Bohemia*, which tells the story of the case of the king of Bohemia, who had the imprudence to fall in love with the famous adventurer Irene Adler.

As proof of this connection, Irene was left with a photograph in which she was captured with the king and with which she could theoretically blackmail him. Sherlock Holmes volunteered to help the monarch and promised to get a compromising photo. It is interesting that the toponym "Belgravia" is not just consonant with the toponym "Bohemia": it is the name of a fashionable district of London, located not far from Buckingham Palace.

Since the victim of Irene Adler in this episode becomes a certain person of royal blood, the intertextual index under consideration acts, on the one hand, as an allusion to the plot of the corresponding story about Sherlock Holmes, and on the other hand, anticipates the development of the plot of the episode: Sherlock is asked to get

photographs that compromise one of the members of the royal family, for this he is delivered directly to the residence of the British monarchs.

In accordance with the canon, Sherlock disguises himself as a priest and enters Irene Adler's house, however, according to the law of the transmedia project, the plot of the prototext is transformed: Irene Adler from an actress and socialite femme fatale turns into a professional mistress, practicing BDSM, incriminating photos are stored in her mobile phone, and John Watson does not throw a smoke bomb at Irene Adler's window, as described by Doyle - he sets fire to a newspaper, as a result of which a fire alarm is triggered in the house (Popova, 2014, p. 44-47).

The title of the second episode of the fourth season of *The Lying Detective* can be considered another example of the rethinking of the prototext. The plot of the episode repeats the plot of the story *The Adventure of the Dying Detective*, in which Sherlock Holmes has to pretend to be dying in order to bring the poisoning doctor Calverton Smith to the surface. The transformation of the prototext consists in replacing the lexeme *dying* - dying with the consonant lexeme *lying*. Interestingly, in English, this present participle, depending on the context, can have two meanings: lying and lying, deceiving.

As a result, the pun is fully consistent with the context of the episode: in the finale, Sherlock is "bedridden" in a hospital room belonging to Calverton Smith, but at the same time he pretends to be terminally ill in order to expose Smith, provoking him to attempt murder. The episode was named "Sherlock dying", which did not allow to convey the essence of the English pun, but practically corresponds to the translation of the title of the corresponding story.

The loss of the surname of the famous detective is due to the peculiarity of the relationship between the main characters of the series: if Doyle, in accordance with Victorian traditions, the heroes call each other exclusively by their surnames, then in modern London they refer to each other by their first names - Sherlock and John.

The second most productive way of marking ludic situations in the series under consideration was the quotation method. The main tools of intertextuality in this case were the use of canonical verbal quotation, transformed verbal quotation, as well as the use of visual quotation.

When using the canonical quotation, the authors of the series, as a rule, refer to such elements of the prototext that have become firmly established in British culture and are associated by the audience exclusively with a specific work or character. One of Sherlock's key phrases is a kind of adage: “*You see, but you do not observe*”.

For Doyle, this phrase appears in *Scandal in Bohemia*, when Holmes explains the basics of his deductive method to his friend, Dr. Watson. In N. Voitinskaya's translation, the phrase reads as follows: “*You are looking, but you are not watching*”. The creators of the series, in their usual manner, retained the form of the quote, but placed it in a different communicative situation.

In the first episode of the fourth season, Sherlock says: “*As ever Watson. You see but do not observe ...*” - however, when the camera takes a medium shot, we see that Sherlock's interlocutor is not Dr. Watson himself, but his newborn daughter Rosie.

Thus, by using the canonical quote in an unexpected situation, the creators of the series not only maintained a connection with the prototype, but also made the viewer smile. In the translation, the canonical form of the quotation was preserved, which made it possible to preserve the communicative pragmatic potential of the ludic situation sign in the target language.

Another example of such a quotation is the phrase “*Work is the best antidote to sorrow*”, which Sherlock says in the same episode.

Mary Watson is dead, John Watson blames her detective friend for her death, and Sherlock, when asked if Mrs. Hudson is “ready to take on crime again,” says: “*Work is the best cure for sadness, Mrs. Hudson*”

He gives a similar answer to his friend, grief-stricken in connection with the death of his wife, Dr. Watson, in the story "The Empty House" translated by D. Livshits: *"Work is the best antidote to grief, dear Watson .."*. The translators of channel did not retain the form of a canonical quotation, but even in this case, the intertextual message of the authors is guessed.

Another feature of the era that manifests itself in the image of Holmes is drugs.

"Which is it to-day, "I asked," morphine or cocaine? "Raised his eyes languidly from the old black-letter volume which he had opened".

"It is cocaine," he said, "a seven-per-cent solution. Would you care to try it?"

"No, indeed," he answered brusquely. "My constitution has not got over the Afghan campaign yet. I cannot afford to throw any extra strain upon it. "Smiled at my vehemence. "Perhaps you are right, Watson, " he said. "I suppose that its influence is physically a bad one. I find it, however, so transcendently stimulating and clarifying to the mind that its secondary action is a matter of small moment"

For Holmes, drugs are a way to see the details clearer, to avoid boredom, which is caused by the lack of detective cases, an artificial stimulator of his extraordinary mind.

The widespread distribution of drugs in Europe is associated with the anti-alcohol laws adopted in England in 1840. It was then, due to restrictions on the sale of alcohol, that the working class of England found a substitute for alcohol in opium pills, the production and sale of which began to flourish. However, society at that time was divided into ardent opponents and supporters of the use of opium. Supporters, among whom there were many representatives of the upper class, proposed equating opium with alcohol and imposing high duties on it, while opponents demanded a complete ban on opium and its processed products (Popova, 2014, p. 43).

Opium was supported, among others, by some doctors, believing that not all residents use it for the sake of indulging their whims and vices, for many people it

helps in everyday life. But, despite the support of a large number of the population, including fairly high ranks, the policy of gradually banning opium in England and its protectorates was nevertheless carried out.

A rather interesting case of using a transformed quote was the example of introducing into the context of the series another canonical phrase that the great detective is known for: *the game is afoot*.

For the first time this phrase appeared in the story “Murder at Abbey Grange” and immediately “went to the people”. Her popularity is due not only to the popularity of the hero in whose mouth Doyle put these words. The fact is that already in the works about Sherlock Holmes, this phrase is an intertextual index, since the great detective quotes an excerpt from Gerich V's monologue from the play of the same name by W. Shakespeare, which has become the source of a large number of quotes that have become entrenched in English as catchphrases.

The aforementioned monologue of Henry V is delivered before the siege of the fortress of Garfleur, which was the first step towards the victory of the British at the Battle of Agincourt (1415), one of the key battles of the Hundred Years War. The King addresses his army with an encouraging speech, ending with the phrase: I see you stand like greyhounds in the slips, Straining upon the start.

The game's afoot; *Follow your spirit: and upon this charge, Cry - God for Harry! England and Saint George!* (W. Shakespeare. Henry V).

Doyle says this phrase by Sherlock Holmes, who, like King Henry V, is ready to rush into battle, but not with the French, but with the mysterious assassin of Sir Eustace Brackenstall.

After receiving the message about the tragedy that occurred at Abbey Grange, Holmes realizes that the case promises to be difficult and extremely interesting, and excitedly turns to his friend, Dr. Watson: “*Come, Watson, come!*” he cried. “*The game is afoot. Not a word! Into your clothes and come!*” (A.C. Doyle. *The adventure of the Abbey Grange*).

In the series, this quote is played up in a rather interesting way. Modern Sherlock utters a famous quote in a transformed form: his favorite phrase is *the game is on*. However, then the authors of the series begin a real "ludic game".

1. English-speaking viewers, familiar with the canonical form of this quote, inevitably guess the prototext hidden behind it. Nevertheless, in a special episode of *The Abominable Bride*, which was released in 2015 and brought the beloved characters "back" to Victorian London, Sherlock utters his favorite phrase, but in the familiar form of *the game is afoot* (Moiseev, 2017, 240 p).

The life of this quote in the text of the series does not end there. In the second episode of the fourth season, modern Sherlock, being in a drug stupor, smashes the apartment, waving a revolver and reciting the same monologue from "Henry V", ending it with the same phrase that became the key to the series, *the game's afoot*.

Thus, the authors of the series "loop back" the intertextual index, returning the viewer to the original source of the prototype - the drama by W. Shakespeare.

Another rather interesting ludic situations tool used by the authors of the series was the use of visual citation. The undoubted advantage of audiovisual works is the ability to express additional meanings through the visual and sound series. So, in the story "The Sign of Four", when Holmes and Watson found themselves in a stupid situation - a dog that was following the trail of criminals dragged the heroes to a barrel of creosote (the sole of the criminal's boot was smeared with creosote) - we meet the following phrase: *Sherlock and Holmes looked at each other and at the same time burst into irrepressible laughter*.

A similar situation is present in the series: Sherlock and John ended up in Buckingham Palace, with Sherlock sitting on the sofa in one sheet (he was dragged into the palace from Baker Street).

John asks if Sherlock had time to put on his underwear, he replies negatively, and the characters begin to laugh uncontrollably.

The main tool of ludic is the use of allusions to the names of characters, names of locations, situations that are well known to the viewer from the works of A.K. Doyle.

Quite often, allusiveness is realized in a visual or metaphorical form, and one of the tools that allows you to “catch” the viewer's attention and create the effect of a deceived expectation is anti-allusion - a technique in which the prototext, which has become an element of the metatext, acquires a meaning opposite to the meaning inherent in it. the author of the prototype.

An example of an allusion, in which the names of the characters play the main role, can be a strange at first glance phrase that we see on the screen in the first episode of the third season: Sherlock and Watson's wife Mary receive an SMS, which is a code stating that John Watson is in trouble. One of the code elements reads as follows: *John or James Watson*.

Speaking about the names of the characters of the series, it is necessary to note another allusion that the authors develop over four seasons and allows you to create a comic effect: Sherlock cannot remember the name of Inspector Leistred, calling him either Graham or Jeff, although the real name of the inspector is Greg.

The fact is that A.K. Doyle never gave a name to the hapless inspector of Scotland Yard, calling him simply G. Lestrade. The essence of the allusion may be lost for the viewer, since in English all three names begin with the letter “G”, while in the Ukrainian the names given by Sherlock to the policeman begin with the letters “G” or “D”.

In the series, Holmes and Watson are often mistaken for a homosexual couple, and Watson himself in the pilot episode did not fail to clarify his orientation with Holmes. This gave rise to the belief that the BBC portrays the characters as homosexual.

Stephen Moffat refutes this and adds that the writers make such hints only because in the 21st century it is in the order of things and such relations are not condemned by society.

Moriarty, posing as Molly Hooper's boyfriend, to check on Sherlock, pretended to be gay in disguise, which Sherlock bought into. This idea, according to Moffat, had more to do with Molly than with Sherlock - to create a bad relationship for her. The idea for the two gay restaurant owners in *The Dogs of Baskerville* comes from Sue Verch. Such hidden homosexual hints are characteristic of the so-called queerbaiting.

In general, for Holmes scholars there is a real expanse here. It is a separate pleasure to guess how the writers have compiled these or those stories of Conan Doyle in this TV show. Moreover, each episode is a complete work - it is a political, and gothic, and adventurous detective story. But here it does not happen that the heroes fall asleep in one story, and wake up in another. They are conceptually consistent.

All the same, points on *i* are placed in the already mentioned sixth, probably the most driving, story ("Halifax"). After her "Holmes" can be watched endlessly. In this episode, Inspector Lestrade, who does not stop resenting the entire series, leaves the office, goes to work in the field and turns out to be not such a two-dimensional character.

2.5. The pragmatic load of ludic situations in "Sherlock" TV series

Sherlock is a youth TV series based on Sir Arthur Conan Doyle's novels about Detective Sherlock Holmes and Dr. John Watson, but the action takes place (mostly) today. The main features of the series are modern living speech, a large number of diverse characters, British humor, the widespread use of various modern technologies such as the Internet and the telephone, as well as an emphasis on

deduction and a special technique of thinking and memorization called "palaces of the mind" (Popova, 2014, p. 50).

The second season of "Sherlock" turned out to be stronger than the first, because this time the scripts were based on the most famous (and, it is believed, the best) works of Conan Doyle: "Scandal in Bohemia", "The Hound of the Baskervilles" and "The Last Case of Holmes".

If at the beginning of the 20th century Holmes was most interesting when he studied cigar ash and drew profound conclusions, then in our time, when forensic shows on TV like *uncut dogs*, "Sherlock" looks best when the title character wages cunning intellectual wars with almost so the same strong opponents.

In the second season of "Sherlock" there are two such episodes, the first and the third, and they clearly win both against the background of their predecessors from the first season, and against the background of the "Baskerville" companion. True, with such a development of events, Dr. Watson inevitably goes into the shadows, and this is perhaps the main drawback of both the second season of "Sherlock" and the series as a whole. His Watson is clearly a minor character. Unlike Watson from the Soviet TV series and Joan Watson from the American "Elementary" (Haynsworth, 2001, p. 459-485).

As a "hard disk" or cloud storage of information, the character uses the "palaces of the mind", where he places data in an imaginary space. This memorization method, although popularized by the series, has been around since the days of Ancient Greece and Rome. In another way, it is called the method of loci - just because of the spatial "binding" of objects (from Lat. Locus - place, position). It is even used in the world championships in memorization of information.

Relationship

In *The Dogs of Baskerville*, he notices that he has no friends, only one John Watson. They live at 221B Baker Street, which they rent from Mrs Hudson at a discount they received for Sherlock's earlier help.

The detective began to maintain a relationship with Inspector Lestrade due to the fact that it became one of the necessities for him. In turn, Lestrade admits that some crimes cannot be solved by traditional police methods, and Sherlock needs someone to find new interesting cases. In the second season, it can be understood that Lestrade has become a kind of friend for Sherlock.

They met while investigating the death of a woman in a sauna. As Lestrade said, the police would have puzzled over this for a long time if Sherlock had not intervened, who proved that the deceased had hypothermia.

Irene Adler is the only woman who interested Sherlock, not only in terms of crime. Sherlock referred to her as “this woman”.

Mycroft Holmes is Sherlock's older brother, with whom he does not have the best relationship. However, in *Etude in Pink*, Mycroft notes that they have more in common than his younger brother thinks. There are many examples of this throughout the series, for example, they do not like to be in direct contact with other people, both prefer to communicate via SMS (when communicating with his brother, Mycroft prefers calls).

Mrs. Hudson is the owner of the apartment that Sherlock and Dr. Watson are renting. When Moriarty tells Holmes that he will kill “everyone who cares about you,” Mrs. Hudson turns out to be one of “all”.

Molly Hooper is a pathologist. Secretly in love with Holmes. Initially, Sherlock didn't seem to realize how much Molly cares for him. In episode 3 of season 4, Holmes was forced to tell her “I love you”.

Janine Hawkins is the girl with whom Sherlock had a short relationship. Janine herself believes that he just used her.

Evre Holmes is Sherlock's younger sister. As a child, she loved him very much and wanted to play with him. However, the older brother was more interested in playing pirates with his best friend, Victor. Then Evre committed a crazy act - she drowned the latter, and later tried to kill her family when she set their house on fire.

To set off this image, the series uses forensic characters of an almost caricatured plan. The authors subvert forensic scientists from their throne, showing them not at all as omnipotent as their well-established stamped television images look. They left the bloody extraction of tissue samples from the deceased and crawling on the ground in search of evidence in glamorous tight suits for the characters of other TV series: their Anderson and Molly Hooper (the medical examiner and pathologist, minor characters of the series) wear realistic everyday clothes and uniforms. And the more Sherlock distances himself from people who cannot even mentally “get out of the plane”, offering rather primitive interpretations of the available evidence.

Molly Hooper, unlike her fellow careerists and "iron ladies" from other series, is depicted as grotesquely timid, weak and feminine, succumbing to her emotions, but despite this, is often more competent and useful in investigations than the more confident in myself Anderson. Some female fans were very excited about the character as she demonstrates that a career as a forensic scientist is available even to people with low self-esteem.

The series portrays modern forensic laboratories as institutions that can be corrupted, ineffective or unethical. In contrast to them, the independent detective Sherlock can not only investigate complex cases himself, but also reveal the causes of diseases of the system itself, which is very reminiscent of a book prototype, because his relationship with the police was rather antagonistic than friendly.

Lestrade in the series is shown as a completely ordinary detective, and his colleagues do stupid and thoughtless things at all, do not listen to Sherlock's advice, thus slow down the investigation and even fall into the traps set by Moriarty.

Essential attention is also paid to the disclosure of the plot-compositional functions of Sherlock Holmes' partner - Dr. Watson, whose figure not only shades the image of a great detective, but also is a reflection of the cultural and historical state of the era. In particular, his devotion to his friend Sherlock Holmes can be seen

as a metaphor for the forgotten cog of the system, if we consider his limited range of social ties as a manifestation of moral oppression due to participation in the imperial Anglo-Afghan war of 1878-1880.

Watson's reception of Sherlock Holmes rightly appears in the series as a modeling of the reception of the image of the great detective in general, and therefore due attention is paid to the narrative and semantic analysis of Watson as a narrator and one of the sources of myths around the image of Sherlock Holmes.

As a result, the previous hypothesis is confirmed that, with all attempts to take root in our century, the character turns out to be even more conservative than his book prototype, which did not abandon the achievements of contemporary science, and this is the main contradiction of the series: in contrast to the idealistically depicted criminologists and investigators becomes a genius eccentric, the same invented and alien to the world in which he is placed by the scriptwriters

Conclusions to Chapter Two

1. The existing definitions of film discourse describe it as a complex, capacious, multidimensional, heterogeneous formation with an extended structure. Extra-linguistic factors in determining the essence of film discourse are highlighted and are decisive in relation to linguistic ones. Note that extralinguistic includes not only various non-verbal means that are important in the creation and perception of a movie (drawings, gestures, facial expressions), factors of the communicative situation, but also factors of the cultural and ideological environment, special background knowledge of the addressee.

2. From the point of view of appeal to human instincts and feelings, an important feature of mass culture is mythology. Sherlock Holmes became an object of mythologization, turned into a superman. In the cycle of Soviet television films from 1979-1986 Sherlock Holmes appears as an extremely complex mechanism,

whose intellect seemed so powerful that it was freed from the psyche and ranked among the world of robots.

3. Consideration of the entire cycle of Soviet films about Sherlock Holmes as a film discourse allows us to understand the main character as an area of manifestation of complexes of social meanings produced in a specific historical situation. End of the 19th century and XX centuries. - this is the time of the triumph of technical progress, and the rapid development of technology is a triumph of reason. It is these discourses that construct Holmes in the corresponding cultural texts.

Also, the second season of "Sherlock" can be scolded for the overwhelming melodrama of some scenes, for several plot excesses, for flirting with science fiction that is not very appropriate in detectives, for logical exaggerations ... But all these are trifles that are visible only because the rest of the shirt is fresh and clean. Sherlock is a great show and you should see it if you haven't already. If only for the sake of the adorable and sometimes hilarious Cumberbatch as the title character.

GENERAL CONCLUSIONS

In accordance with the goal set, we characterize film as a type of text. It was found that the pragmatic function of films is to use certain linguistic means for intellectual, emotional or volitional influence on a potential viewer. The pragmatic potential of a film name is the result of a film distribution company choosing the content of the film name and the method of its linguistic expression, which is due to the intention to produce a certain communicative effect on the viewer.

As a result of the interaction of the film name and the content of the film, the following pragmatic effects can arise: the effect of heightened, justified or disappointed expectations.

Define genre features of "Sherlock" Television Series, so we analyzed the BBC's 2010 British television series Sherlock, starring Benedict Cumberbatch. The reference to this film adaptation is due to the fact that this film text is a reference in this context. Consideration of the image of Sherlock Holmes in such a "diachronic" aspect will, to a certain extent, explain a number of modern differential features. The aim of the work is to establish the discursive aspects of the modern cinematography of the image of Sherlock Holmes with an accentuation of the subjective characteristics of a postmodern person.

In this work, when analyzing and evaluating a particular translation, it was decided to use the terms "equivalence" as the maximum possible linguistic closeness of the translation text to the original text and the term "adequacy" as a functional-pragmatic category focused on the intentions of the sender of the message in the original language and reactions recipients of this message. In the course of the study, it was revealed that when translating film mononyms, the main ways of implementing the pragmatic function are appeal to the interests and needs of the addressee and appeal to the specifics of the film mononym as a linguistic designation of the entire work.

We clear up filmic techniques in rendering ludic stylistics. Technically, the emphasis on the character's thought process is achieved thanks to the abundance of close-ups, unexpected angles and graphic elements superimposed on each other. The series constantly exploits the "brain as a computer" metaphor, popular in the second half of the 20th century, and even the hero's thought processes are constantly associated with database searches.

Functional aspect of the series about Sherlock Holmes through the prism of middle literature leads to a logical and reasonable conclusion about the two-dimensionality - the presence in it of "explicit event level", characteristic of the genre of adventure or detective works. And also there is an "implicit ideological level of content", which shows the manifestations of various philosophical, ideological and artistic influences.

Appropriate and well-founded observations on the suggestive attitudes of the analyzed detective works, which in particular can explain such a long influence of Holmesiana on the reader of different countries.

RESUME

Робота присвячена розкриттю лінгвістичної специфіки явища ігрової стилістики, маніфестованої в англomовному кінотексті серіалу “Sherlock”.

Матеріалом дослідження слугував англomовний кінотекст першого сезону серіалу “Sherlock”, зокрема епізоди “Scandal in Bohemia”, “The Hound of the Baskervilles” and “The Last Case of Holmes”.

Кінотекст визначено як чітке, цільне та завершене повідомлення, виражене за допомогою вербальних і невербальних знаків, організоване відповідно до задуму автора.

Ігрова стилістика кінотексту постає як певне художнє явище, що формується сукупністю лінгвальних та кінематографічних засобів, які у своїй взаємодії створюють різноманітні ігрові ефекти.

Магістерська робота складається зі вступу, двох розділів з висновками до кожного з них, загальних висновків, резюме українською мовою та списку використаної літератури.

У першому розділі узагальнено основні терміни та поняття, релевантні для цього дослідження, охарактеризовано фільм як тип тексту, висвітлено базові підходи до вивчення англomовного кінотексту.

У другому розділі встановлені лінгвальні засоби та кінематографічні техніки, що сприяють виникненню мовно-художнього явища ігрової стилістики в кінотексті серіалу “Sherlock”.

Ключові слова: *ludic stylistics, film text, ludic effect, cinematic technique, “Sherlock” television series.*

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