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LINGUISTIC REPRESENTATION OF A CHARACTER'S IMAGE IN THE FILM DISCOURSE

ЯЗЫКОВАЯ РЕПРЕЗЕНТАЦИЯ ОБРАЗА ПЕРСОНАЖА В КИНОДИСКУРСЕ

The aim of the study is to reveal the linguistic means of the character's image representation in the film discourse.

The results of the study: the specific vocabulary and grammar structures used by a character in speech, points to his or her social status, moral characteristics, psychological peculiarities.

Artistic images are the reflection of reality, although presented through the eyes of an author's world perception. That is why images created by a skilled author represent the certain culture and their characteristics can be revealed both verbally and non-verbally. According to the dictionary definitions, "a character's image" is a subjective but precise reflection of reality, a visual way of its representation through the actions and characteristics of a peculiar character.

Speech of a character is one of the most important aspects of the image. Literary dialogues, being stylistically close to the real speech, also reflect various features of a character's image and characterize the participants of a communicative situation. The author's messages are transferred by the character's image on different levels: lexico-idiomatic, morpho-syntactical, phonographic, making it possible for a reader to form an opinion about the character's personality.

The characteristics revealed through the character's speech are gender, age, ethnicity, social status, inner emotional and physical state, as well as traits of personality, mental abilities and the person's relations with the counterpart. Considering the linguistic portrait of Hercule Poirot (the main character of the television series «Agatha Christie's Poirot»), we can say the following.

The key feature shaping the character's image is using the specific vocabulary and grammatical constructions which proves the character to be good-mannered, reserved and tactful: *Unless the affair is one of national importance, I touch it not; It was most kind of you to spare us the time.*

Since the English is not the character's mother tongue, in his speech you can hear errors: ... *he's not to be looking for Davis...*; *Was she saying things about me? — Not at all. Only things of the pleasantest nature.* However, Poirot does not pretend to seem local and includes French words and expressions in his speech: *Monsieur, Mademoiselle, mon ami, bon, voilà, doucement, aurevoir, voyons, mon Dieu, petit sphère, vite.* Moreover, each time he emphasizes his ethnic background: *No, no, no, I am not some "French gent, "I am some "Belgian gent".*

The social status of a private detective who is always in contact with people of different background determines his attitude towards them as an exclusively polite and attentive interlocutor. *Without you, I can do nothing; What is your own idea? Madame, you are in the right and I am in the wrong. Your remarks are just and intelligent.*

The character often speaks about himself in third person, which points to his self-respect and indicates to his ability to get out of awkward situations: *The lungs of Hercule Poirot demand something more substantial: the good air of the town.*

As a result, the viewers get the image of a person whose appearance, manners, speech and behaviour indicate to a person of high moral principles.

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WILL ENGLISH BE THE UNIVERSAL LANGUAGE OF THE FUTURE?

АНГЛИЙСКИЙ — ЭТО УНИВЕРСАЛЬНЫЙ ЯЗЫК?

Language is the road map of a culture.
It tells you where its people come from
and where they are going.

Rita Mae Brown

What a thorny path a language can take in a few centuries! Today, scientists note the fact that the language situation in the world is changing. Every month 2 languages die out and in 100 years their number will be reduced to 500–3000 thousand. We can suggest that international languages will not lose their