

shunday nomi millatimiz tug‘iga aylangan zabardast siymo ulug‘ bobokalonimiz Amir Temurdir. Ko‘p yillar mobaynida hattoki Yevropa davlatlari samimiy ehtirom bilan tan olgan bobokalonimiz sha'niga tuhmat va haqoratlar yog‘dirib kelindi. Nihoyat, haqiqat g‘alaba qilib, Sharqda tengi yo‘q sarkarda, Vatan va millat mustaqilligi uchun umrini baxsh etgan mard va fidoiy inson, Markaziy Osiyoda bundan 600 yil avval ulug‘ bir saltanat barpo etgan davlat arbobi istiqlol sharofati bilan o‘z Vataniga qaytdi. Yosh avlod ongiga milliy ma'naviyatimiz an'analarini singdirishda buyuk sarkarda Amir Temurning “Tuzuk”lari, millat nomini yuksaklarga ko‘tarishga sarf etilgan hayoti buyuk ibrat timsoliga aylandi. Mamlakatimizda ma'naviy merosga munosabat, uni o‘rganish, tadqiq etish va avlodlarga yetkazish masalasi davlatning ma'naviyat sohasidagi ustuvor siyosatining ajralmas qismiga aylanganini ko‘rsatdi. Bizning o‘tmish madaniyatimiz butun insoniyatni qiziqtirib kelayotgani, albatta, tasodifiy emas. Samarqand, Buxoro, Xiva, Shahrisabz, Termiz, Qarshi, Toshkent, Qo‘qon va Marg‘ilon kabi qadimiy shaharlarimiz faqat olimlar va san'at ixlosmandlari uchungina emas, balki tarix va tarixiy qadriyatlar bilan qiziquvchi barcha insonlar uchun qutlug‘ ziyoratgohga aylangan va hali hanuz hayratlanirib kelmoqda.

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REPRESENTATION OF THE SUBTEXT IN THE TITLE AS A STRONG POSITION OF THE FILM DISCOURSE

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Abstract. Throughout the film, the subtext is realized by various means, but all its objectifications are interconnected, thereby ensuring the integrity of the discourse. At the linguistic level, the subtext is created by using various stylistic means, repetitions, connotative meanings, accompanying meanings of linguistic units and other techniques. The extralinguistic aspect, in turn, covers audio and video sequences of the film course.

Key words. Subtext, film discourse, linguistic level, connotative meaning, repetitions, stylistic means.

Introduction. As noted earlier, in the creation of a subtext, a special role belongs to the strong positions of the text - such as the title – the subtext information is concentrated in it. In addition, the title is the first element of discourse that occurs (sometimes long before watching the film itself) to the viewer, so it directs the recipient along the path of decoding the subtext.

Main part.the specifics of this study involve the use of discursive analysis, we consider it appropriate to consider the title in conjunction with the main poster films due to the fact that the poster is also a kind of pre-information, and one of the elements of the poster is always the name of the picture itself.

The title of the movie, together with the poster, provides the interpreter with the following information: the presence of a name in the title indicates that the heroine named Jasmine is at the center of the story, which is confirmed by a poster depicting the profile of a beautiful woman with a Mona Lisa smile. We can say that the poster is made in a minimalist style: in addition to the profile of the main character, nothing concrete is depicted on the poster anymore. However, it is worth noting the color scheme in which it is made: blue and white paints, reminiscent of celestial colors; the name of the film, the name of the director and screenwriter, as well as a list the actors involved in the shooting are also blue. Blue plays an important role for further decoding the subtext of the film discourse, since the very token "blue" is found in the title. The question arises: what meaning can an adjective of color carry when it stands before a proper name denoting a female name?

In some versions in Uzbek, the name of the film was translated as "Blue-eyed Jasmine" (the main character has blue eyes, which is noticeable, including on the poster) or "Blue Jasmine". However, we do not consider such the translations are accurate. Webster's American English Dictionary offers the following two main meanings of the lexeme "blue":

1. Referring to the blue color ("of the color blue");
2. Discouraged, marked by despondency: melancholy, depression ("low in spirits: melancholy", "marked by low spirits: depressing")⁴⁵. For example: Things look blue.

In the context of the film discourse under study, the second meaning of the word "blue" is more appropriate. Firstly, the plot of the film confirms our position: the events developing in the present tense indicate that Jasmine is not only unhappy and depressed, but also in a state of depression and even a nervous breakdown. Secondly, the proof is the connection between the title and the main soundtrack of the movie called "Blue Moon", which also contains the lexeme "blue" in its name, which we will refer to in more detail in the next paragraph. Multimodal support of the studied film discourse, have a key importance and provides an integrity understanding of the idea of the film. On the audio level, it is especially important to refer to the composition "Blue Moon", which not only plays several times throughout the film, but also, as already mentioned, is an important element of the plot: under this song Jasmine met her husband, during the film she mentions song four times:

(01:35) «Blue Moon» was playing. You know «Blue Moon»?

(06:51) This song was playing when we first met.

(01:34:30) This was playing on the Vineyard. "Blue Moon".

The mention of the composition in Jasmine's speech at the beginning and end of the movie - the strong positions of the discourse, is one of the components of the looped scene, which was mentioned in paragraph 2.2.2.

Let's turn to the lyrics of the song. It begins with an appeal to the moon: *"Blue moon, you saw me standing alone, without a dream in my heart, without a love of my own"*. Then, according to the plot of the song, the character met his beloved:

⁴⁵ Merriam-Webster: Dictionary and Thesaurus [electronic resource] Merriam-Webster, Incorporated, 2017. URL: <http://www.merriam-webster.com>

"And then there suddenly appeared before me the only one"
"the moon had turned to gold..."

The song ends with a denial of what it started with: "Blue moon, now
I'm no longer alone, without a dream in my heart, without a love of my own»

As can be seen from the lyrics of the song, the plot repeats the positive parts Jasmine's storyline is the one in which she meets Hal, and her life becomes beautiful, as well as the one in which she meets Dwight. Thus, this composition had crucial importance in the film discourse, repeating a part of the storyline of the picture, as well as its structure. One can even make an assumption that this music partially served as inspiration for the creation of a film for Woody Allen, since it is repeatedly mentioned and performed in the film and represents a kind of intertextual and interdiscursive reference. The lexeme "blue" is repeated again in the musical genre to which the composition belongs - blues. The name of the genre is an abbreviation of a combination of "blue devils", denoting sadness and melancholy. If we analyze the list of soundtracks of the picture, we can conclude that the vast majority is written in the blues genre: "Back O' town Blues", "Speakeasy Blues", "Blues My Naughty Sweetie Gives to Me", "Aunt Hagar's Blues" and others. Blues as a genre is based on the transfer of the emotional state of the performer to the listeners. Blues compositions, as a rule, convey the stressful states of a person standing at a crossroads, as well as such states as depression and melancholy. Thus, the specifics of the genre of the soundtracks are directly related to the mental state of the main character and the idea of the entire film course.

The song "A Good Man Is Hard to Find" is also connected with the idea of a film discourse, which is repeated several times in the film. The composition contains the following text: "A good man is hard to find, well, you always get the other kind. And just when you think he's your one best pal, you look around, you find him loving another girl". The lyrics of the song contain a kind of mocking meaning: Jasmine was obsessed with the idea of finding the "best" man for herself, but she never found happiness in the pursuit of material goods. We can say that the author in a certain way, he taught the main character of his work, and confirms this by including a composition with an ironic subtext in the film discourse. For the first time, the composition sounds in the episode in which Ginger notices Hal with his mistress, which is the most appropriate accompaniment to the scene, since the song touches on the problem of male infidelity.

The subtext always has a material basis, and repetition is very important for its creation, It can be both verbal and plot, In this film discourse, the subtext is also created by using the antithesis - contradict of the world of Jasmine and the world of Ginger, upper class and middle class.

Conflict is the central feature of any screen story: human against human, man against the environment, or man against himself - these are classic versions of conflict on movie. Variations of gender age, religion and culture ensure its diversity. In this case, the two sides of confrontation lead to an obvious conflict - the "rich and poor" polarity.

In the studied film discourse, class conflict, the problem of privileges and rights are presented with the help of the antithesis. Although Jasmine is addicted from Ginger's hospitality and help, however, she does not accept the image of her sister's "existence". Jasmine and Ginger live completely different lives, and this difference is constantly emphasized. Even at the very beginning of the picture, in one of the first flashbacks (13:09), when Jasmine did not need her sister's help yet, she means that "our paths just went in totally different directions", that Ginger "was never particularly smart", "she was so wild", and Jasmine of course, Miss Perfection ("she was never too bright», «she was

so wild and I, of course, was Miss Perfect»)). Jasmine emphasizes the differences between them using adverbs-enhancers totally, absolutely, completely before the adjective "different" and "so" before the adjective "wild", a negative adverb of the frequency "never", emphasizing Ginger's low level of intelligence, according to Jasmine, as well as through metaphor: Jasmine focuses on her virtues, using the expression "Miss Perfect" in relation to herself, which is also a reference to the discourse of beauty contests or talents.

In addition, each of the sisters repeatedly mentions that both of them were adopted and are not biological relatives, that they have different genes (Ginger believes that Jasmine "she got the good genes", which gives the impression that this fact is very important to them, and from this it can be concluded that the girls do not adhere to each other's train of thought.

The antithesis is already visible at the level of the video sequence.

The way the sisters look: their preferences in clothes and hair styling are absolutely opposed to each other. Jasmine wears elegant designer clothes, expensive jewelry made of pearls and diamonds, her blonde hair is neatly styled and curled at the ends. Ginger dresses in simple colorful tops and jackets, her hair is always disheveled and gathered in a ponytail or a bun, there is no bright on her make-up and expensive jewelry with the exception of jewelry in the form of earrings, bracelets and cheap chains

It is worth noting that Woody Allen has been shooting most of his films in Europe for the last decade, and it is "Blue Jasmine" brings the director back to his beloved New York. However, New York does not become the main location for the production of the film under study: the picture begins with a significant frame depicting a flying from New York to San Francisco, which becomes a kind of visual statement confirming the director's transition to a new stage of his work. New York remains a symbol of the past, also for the main character of the movie, and is used as an illustration of Jasmine's previous life in retrospective scenes. Allen takes the main action to San Francisco, which is stylistically different from New York. In San Francisco, the cameraman shoots longer frame, saturated with light and bright colors, giving the city a European panorama. In one of the episodes (24:58), Jasmine even utters the following words: "This city is so beautifully European". It is worth noting that San Francisco is also the setting of the film "Vertigo" (1958), in which the main character also adapts to the romanticized ideal of a man, with the only difference that in the Alfred Hitchcock film the heroine reconstructs a male character, whereas Jasmine does it to herself. Other intertextual references will be discussed further.

The red and orange color scheme is used in many frames San Francisco:

Bright colors are present in all the outfits of Ginger, as well as people from her surrounding. Jasmine, in turn, adheres to a strict white color scheme in clothes, which indicates an unwillingness to adapt and rejection of the style of middle-class people. In retrospect in New York, she also predominantly wore white, which can be attributed to primness or lack of passion. In addition, she reluctantly gets a job in the waiting room at the dentist's office, where the color scheme is clinically white, and then when she pretends by the interior designer, the spaces she is associated with are also characterized by white or dull colors.

Thus, the color scheme, other parts of the visual content and the musical accompaniment of the film discourse are loaded with subtext information, which is objectified through the use of visual antithesis, auditory and visual repetition and other means.

The antithesis on the visual level emphasizes the differences between the sisters. At the linguistic level, the contrast between them is noticeable when comparing their discourses. Jasmine 's speech is distinguished by high register: throughout the film, Jasmine uses the following affective adjectives: "lovely", "charming", "spectacular", "delightful", "breathtaking", giving her speech a bookish style.

The mental disorders of both heroines are accentuated in the final scenes of the works, which coincide ideologically: the doctors take Blanche Tennessee Williams, who has lost her mind, to a psychiatric hospital; Woody Allen's Jasmine falls into insanity, remains completely alone and talks to herself.

As mentioned earlier, no discourse can be fully original, since each text includes various intertextual references, in some cases more obvious than in others. Correlation between the film course "Blue Jasmine" and the play "A Streetcar Named Desire" is obvious. In the studied film discourse, the presence of references to the play is not hidden, but rather emphasized. The director includes references to this literary text in his drama, basing the plot by introducing a precedent situation into it. It seems to us that these techniques help the viewer to decode the subtext embedded in the film discourse, as they raise problems that have already been touched upon in their works, and thereby emphasize their importance.

Summing up, it can be stated that the subtext in "Blue Jasmine" is created throughout the entire film discourse at the macro- and micro-textual levels, including in its strong positions, through various ways. At the linguistic level, these include stylistic techniques, expressive-evaluative and grammatical categories, and features of the register of characters' speech. In the extralinguistic aspect, the subtext is viewed at the level of the video sequence, at the auditory level, mainly in musical accompaniment. In addition, the subtext information is embedded in the features of the compositional structure of the studied film discourse.

Thus, the conducted research on the creation of subtext in the film discourse has shown that the subtext has an integral deep part of the Blue Jasmine film discourse, a complex and multilevel structure that is created using various methods. Private implementations of the subtext occur at each of the levels, but a deeper subtext is created at the composition level, as well as at the expense of the intertext.

Analysing film discourse and linguistic factors of the films chosen we came into following conclusions:

- This approach seems to us the most logical, since it allows us to identify the most important components of the film discourse and determine their relationship in the time of creation and the space of the created work of art.

- As for connotation, which plays a major role in all aesthetic languages, its signification is the literary or cinematographic "style," "genre" (the epic, the western, etc.), "symbol" (philosophical, humanitarian, ideological, and so on), or "poetic atmosphere"—and its signifier is the whole denotative semiotic material, whether signified or signifying.

- In American gangster movies, where, for example, the slick pavement of the waterfront distills an impression of anxiety and hardness (signification of the connotation), the scene represented (dimly lit, deserted wharves, with stacks of crates and overhead cranes, the signification of denotation), and the technique of the shooting, which is dependent on the effects of lighting in order to produce a certain picture of the docks (signifier of denotation), converge to form the signifier of connotation.

- The same scene filmed in a different light would produce a different impression; and so would the same technique used on a different subject (for example, a child's smiling face).

- Film aestheticians have often remarked that filmic effects must not be "gratuitous," but must remain "subordinate to the plot. This is another way of saying that the signification of connotation can establish itself only when the corresponding signifier brings into play both the signifier and the signification of denotation.

- The study of the cinema as an art—the study of cinematographic expressiveness—can therefore be conducted according to methods derived from linguistics.

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