

COMPOSITIONAL LEVELS OF THE FILM DISCOURSE

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Abstract. The subtext is realized in the whole text, and therefore it is inextricably linked with the compositional construction of the film discourse.

Key words. Compositional levels, film discourse, compositional construction, subtext.

Introduction. The topic of nonlinear narration in the film under study has already been touched upon.

Main part. So it is in the film course "Blue Jasmine" the subtext is created, including at the level of composition.

French literary critic Yulia Kristeva wrote about cyclical time planning in her works in a work of fiction, contrasting the "time of history", inherent in the masculine worldview and dominant in most forms of representations, with the "time of repetition"⁴⁶

Professor Tanya Modleski from the University of Southern California, in turn, believes that the non-linear narrative in women's films "is associated with women's inherent "experience of time" ("this lack of linearity in the woman's film can be related to a typically feminine experience of time»). This gives the impression of a constant return to the previous state: important moments for the heroine are repeated, involuntarily popping up in memory⁴⁷.

In the case of "Blue Jasmine", it is obvious how a typical feminine experience of time affects the structure of the narrative: instead of a direct plot, where actions would replace each other, gradually reaching a denouement, as in most stories, the film offers a rather confusing plot full of flashbacks interrupting the natural flow of actions, thus confirming its genre - female the movie. The mentioned non-linearity cannot be attributed to coincidence, since the director could have chosen a simpler way of narration and told the same story, but did not do it.

This can be concluded by considering the transitions from the main plot to flashbacks. In one of the episodes, Jasmine, dejected and depressed because of her new job, runs outside and tells herself to take a deep breath (36:58):

Jasmine: **Deep breath. Breathe deeply.** All right, **deep breath.**

And the very next second we are watching a new flashback episode, which begins with Jasmine being in the garden of a certain country house, pouring herself a soft drink after a game of equestrian polo (a game of aristocrats) and talking to her friend, who begins with the phrase "if you take a deep breath...", about perfume:

Jane: *If you take a **deep breath**, you can smell the honeysuckle.*

Jasmine: *Beautiful. Make a great perfume.*

Jane: *It would.*

However, this is not the main topic of conversation in the episode: next they talk about the success of Jasmine's stepson at Harvard. It follows from this that even such

⁴⁶ Kristeva J. *Desire in Language: A Semiotic Approach to Literature and Art* (European Perspectives Series). New York: Columbia University Press, 1980. p.205.

⁴⁷ Modleski T. *Time and Desire in the Woman's Film* // Gledhill C. *Home is where the heart is: studies in melodrama and the woman's film*. London: British Film Institute, 1987. P. 330.

insignificant words or phrases (like "deep breath") send the heroine back to the past - to the moments where these phrases were accidentally used.

The flashback ends, but it seems to continue in the present, because we get to the moment where Jasmine is standing on the street and talking herself with himself, still being in his memory, attracting the attention of passers-by. This technique helps us to see Jasmine from the outside in the present at the moments of flashbacks and realize how unhealthy her memories are, what consequences they lead to.

Let's consider another transition. This time Jasmine is in the present talking to her sister about perfume (01:16:13):

Ginger: ...a whiff of my new fragrance. It's French.

After Ginger pronounces the word "French", we find ourselves in a new flashback in which a dialogue takes place between Jasmine and her friend Nora:

Nora: You're late.

Jasmine: Oh, God. I'm still shaking.

Nora: What's the matter?

Jasmine: I think That is having an affair.

Nora: With Lisette Boudreau?

Jasmine: Who is she?

Nora: That French girl. The Jordan' au pair.

This time we get into a more significant episode for the plot: the moment when Jasmine first finds out that Hal is cheating on her with a French governess.

Thus, the main character does not want to let go of the past in any way and even half lives in it, which is masterfully demonstrated with the help of transitions into flashbacks, as well as with the help of the frame composition as a whole.

Quite often, several types of compositions can be combined simultaneously in films. The movie "Blue Jasmine", being built on the principle of a frame composition, contains elements of a ring composition.

The ring composition is characterized by the fact that it embodies the cyclic concept of time, when the structure forms a ring, that is, leads us to where it all started, but at a new stage.

The ring composition is already noticeable at the plot level. History Jasmine, told to the viewer as part of the film, in fact begins with how she drops out of school and successfully marries a rich man: many years later, her marriage collapses and becomes the cause of all her troubles. The story ends the same way, but at a more dynamic pace: Jasmine, having met a new worthy party, again gives up trying to get an education, but then her engagement to a new chosen one breaks down, and the heroine is left with nothing again.

Jasmine's desire to repeat past experiences - a desperate desire to find an analogue to her ex-husband is confirmed at the linguistic level. First of all, she mentions Hal and how rich they were at every opportunity: "Hal and I traveled everywhere"; "when Hal and I first met... at a party at Martha's Vineyard"; "as Hal said, it's not the money, it's the money"; "well, Hal always used to surprise me with jewelry. Extravagant pieces. I think he used to buy them at auction"; "oh, yes, my husband did, he used to collect vintage Bentleys and Mercedes"; "we knew the ambassador to Mexico - my husband did". The constant use of the simple past tense focuses our attention on the heroine's obsession with her past and the desire to return to it.

Nevertheless, the most important factor of the ring composition in the film discourse under consideration is the presence of a partially looped scene in the strong

positions of the text: the beginning and the end. The film begins with the viewer seeing Jasmine flying on a plane to San Francisco and talking to her elderly neighbor at the place (01:30). However, this scene can hardly be called a dialogue, since the interlocutor does not utter almost a single word all the time.

Jasmine: There was no one like Hal. He met me at a party and swept me off my feet. «Blue Moon» was playing. You know «Blue Moon»?

Lady: Sure.

Jasmine: I still remember that.

Lady: Oh.

Jasmine: Blue moon... And one more year and I would have graduated. But I quit BU to marry him. I mean, what was I learning at school anyway? I mean, can you picture me as an anthropologist?

Arriving at the airport, the woman hurriedly leaves Jasmine, goes to her husband, and the following dialogue takes place (03:03):

Man: Who's that woman you were talking to?

Lady: I was sitting next to her on the plane. She was talking to herself. I thought she said something to me. I said, «What?». But she couldn't stop babbling about her life.

Thus, from the words of the woman, it becomes clear to the viewer that she mistook Jasmine's mutterings with herself for an invitation to a conversation and that Jasmine is not all right. This frame can be considered as a kind of variation of the meta-text commentary (see section 1.3.3), since both characters are absolutely irrelevant for the further development of events in the film discourse, and this dialogue is introduced solely in order to fully realize the author's intention - to reveal the motivation of the main character's behavior.

The film ends with the following scene (01:33:33): absolutely devastated, Jasmine goes outside from her sister's house, sits down on a bench with a stranger and starts talking to herself, after which the stranger looks askance at her and hurriedly leaves:

Jasmine: It's fraught with peril. They gossip, you know, they talk. I saw Danny. Yes, did I tell you? He's getting married. A weekend in Palm Beach means I can wear... what could I wear? I can wear the Dior dress I bought in Paris. Yes, my black dress. Well, Hal always used to surprise me with jewelry. Extravagant pieces. I think he used to buy them at auction. It's so obvious what you're doing. You think I don't know? French au pair. This was playing on the Vineyard. «Blue Moon». I used to know the words. I knew the words. Now they're all a jumble.

We see that the scenes overlap in many ways: Jasmine is talking to herself again - reminiscing in the presence of a stranger. She sometimes speaks in the present, then suddenly she is transported to the past and remembers her happy life, her expensive things, remembers her stepson, and then her husband's infidelities. She thinks she hears her and Hal's song. Only, if last time she said that she still remembers the words, then in the final scene she says that she used to know the words, and now they are all mixed up. That is, there is a contrast in, it would seem, symmetrical scenes: the present passes into the past, meaning either that the main character has finally lost her mind, or that she has finally put an end to her past life.

It would be appropriate to add that the moment when Jasmine allegedly hears the melody can be attributed to the so-called "hysterical moment", that is, "the moment when the condition of realistic representation collapses" ("as the point in which the realist representative convention breaks down")

Music ("Blue Moon") is played by Jasmine is in her head, but the viewer also hears her, thereby getting into the hysterical moment of the main character.

The intersection of the initial and final scenes plays an important role in understanding the director's plan - the heroine finds herself in the same predicament in which she was at the beginning of the film, because she did not learn a lesson from the past and did not want to change her life.

Thus, in the picture there are elements of frame and ring compositions, with the help of which the author, repeating or returning to certain scenes again, helps the viewer to focus pay attention to the main points of the film, and discover the subtext in them.

Next, we will consider in more detail the particular cases of creating a subtext at the linguistic and extra linguistic levels.

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