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USING SYNTACTIC UNITS IN THE LANGUAGE OF FILM ACTORS

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ABSTRACT

The article is devoted to the use of syntactic units in the language of film actors. The article draws attention to various ideas and considerations regarding the use of syntactic units in all areas of the cinematic language. The reader is presented about themes, genres, style problems in Azerbaijani cinema, screen artists, large-format publishing, a variety of styles in the director's work, various problems of cinema and theater poetry, the history of television poetry and style.

The differences in some cases between the written language and its oral form, innovation, accent, facial expressions and gestures of the actors by the setting of the pavilion and the fact that the dramatic point of view of the film is conveyed to the reader only by word. Since thought is known in dialogical speech, the narrative of some members of a sentence, complex sentences requiring details are omitted. The film pavilion, structure, actor's movements, images form the basis of the article. Readers can extract information from all this, especially since directors and actors choose syntactic units that are more suitable for spoken language. The article also provides tips from individual films and presents ideas for any explanation.

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Introduction. Our national linguistics has a brilliant creative path. Fundamental research has been carried out on the history of Azerbaijani linguistics, lexicology, artistic and scientific bases of language, linguistic analysis of text, onomology, grammar, phraseology, semasiology, phonetics of the Azerbaijani language, the originality of language in the works of various classics and other linguistic problems. Scientific works, books on the subject, genre, style problems, screen artists, screen journalism in a broad sense, style diversity in director's work, various problems of cinema and its closeness to theatrical poetics, television poetics and theory, history and style peculiarities of TV films have been written and investigations have been carried out in Azerbaijani cinematography. But, the language problem of cinematographic works has been left out of scientific research on the principles of linguistics and stylistic principles haven't been the subject of extensive research. Different views and considerations on the using the syntactic units should be brought to the fore as all areas of cinematic language.

It is known that the written language of Azerbaijan and its oral form sometimes differ from each other. Intonation, accent, expressions and gestures of film actors, decoration of the shooting pavilion simplify communication in oral speech. If the movie dramatist expresses his idea to the reader only in words, sentences and signs, the actor's opportunities are wider in this regard. He conveys the writer's idea in several sentences to the audience in one sentence with the help of speaking techniques. Also the situation on the set helps the film actor to express the idea. When we read a work, it doesn't influence on us as much as in the pavilion, but when we watch a movie, the effect is stronger. As if the

work is alive in cinema. Sometimes the actor adds a sentence or a word to cover all the details and psychological situations of the events. He replaces misplaced words and expressions with more appropriate ones. These are important peculiarities of oral speech. In this regard, the speech of the film actor is laconic, effective, emotional and pleasant. Let's refer to the following sentences:

1. "I want to make sure that if we had been acquainted before, would you marry me?"; "Then can I put forward my candidature?" 2. "Hey my niece, don't lie to me... If you didn't love that boy, you wouldn't be engaged." "Hey girl, stop, don't lie to me! You were engaged by force?!" In the first, one of the components of a compound sentence is reduced and it becomes a simple sentence. The actor expressed the author's idea in 12 words ("I want to make sure that if we had been acquainted before") only in two words, "then I", which was easier to pronounce and expressed the idea in a shorter time. The language units used by the writer were saved in the whole sentence and the language was easily understood by the audience. In the second example, he replaces the idea expressed by the components of a complex sentence with a simple sentence with the help of the previous sentence ("Hey girl, stop, don't lie to me!"). "You were engaged by force?!" Unlike written speech, an actor can convey an idea expressed in complex sentences in a word or two with the help of intonation in speech. This is more typical of the language of cinema. Because a cinema actor's expressions, gestures, psychological behavior, the music, state of the interlocutor, relationship between them, decoration - all these help to revive the character in front of the audience, the expression of ideas. Of course, we can say that there is no need for composite sentences in the language of cinema. Or a composite sentence isn't used in the language of cinema. Composite sentences are also used in the language of cinema in some cases, but such sentences are simplified to facilitate pronunciation, adapted to the language of cinema, to the oral language here. For example, this case can be found in "I want seven sons" (1970), "Last pass" (1971), "Our Teacher Jabish" (1969), "The Land, The Sea, The Fire, The Sky" (1967), "The Last Night of Childhood" (1968), "Interrogation Continues", "Sevil"(1970), "Where is Ahmed"(1963) and other such films Azerbaijani movies. There are few words or phrases that weigh the speech and are difficult to say. Sometimes, as we abovementioned, the director and the actor add new words to the text, combine simple sentences into more appropriate composite sentences. For example, an actor uses a dramatist's phrase "I hate the word "love"" as "You know I don't like the word "love"". It is known that words of oral language and everyday life vocabulary are more understandable and fluent because they are used a lot in a family and at home. Therefore, actors try to speak in the folk language and use words belonging to the oral language in "Nasimi" (1973), "The Sound of the Pipe" (1976), "Mad Kur" (1969), "The Day Has Passed" (1971), "The Strike from Behind" (1977), "Dada Gorgud" (1975), "Mother-in-law" (1978) and other films. There is a feeling of closeness and friendship in the expression "You know that". It is perfectly possible for an actor to add an extra word. The dramatist, who wrote "I don't like the word "love"", of course, didn't take into account the psychological situation on the stage and couldn't do it. Regularity is felt in the change of the meaning of the predicate. "I hate" means more flatness than "I don't like it". A man speaks flatly to his lover only when their friendship is weakened. But he speaks softly to gratify his offended friend. Although the dramatist expresses his idea in the form of two independent sentences in the text, the semantic connection between these sentences forces the film actor to pronounce the first sentence in a compound sentence, in an ascending tone, but in a descending tone in the second sentence. Pronouncing the components of a composite sentence separately (i.e. in the form of a simple sentence) takes a lot of time and disrupts the flow of speech. Naturally the actor says the first component is unfinished intonation and the second with a finished intonation. Observations show that sometimes the question and declarative sentences used by the writer turn into exclamatory sentences depending on the situation.

For example: 1. "Mila! How do you know that?! And you, how do you know that, Mila?!" 2. "Oh... Mrs. Malahat! "Mademoiselle" Kamala has become a beautiful lady"... Wow! "Mademoiselle" Kamala!" 3. "You praise Kamala even you don't understand the music!" "Why do you praise Kamala even you don't understand music?"

We can see from the examples that the artificiality and verbiage that exist in written speech have been eliminated. The dramatist's sentences are smoothed in the oral speech. The actor says the salutation at the end of the sentence to increase the emotion, which also strengthens the meaning. As a result, the question sentence is combined with an exclamatory sentence. Unnecessary words are reduced during the speech. The logical emphasis is on the words "where" and "Mila". Logical stress emphasizes "how", "Mila". The speech sounds more meaningful, fluent and musical. The "I" sound in

the word is stretched because it is said with irony and emphasis. As you can see from the examples, some sounds in words and some words in sentences are reduced during pronunciation because of the weight of speech. The exclamation at the beginning of the second sentence is pronounced not as “Oh” but “Wow!” In fact, the actor says he is happy that Kamala is growing up. The writer had to attribute the exclamation to Kamala's being a beautiful lady. The actor rightly uses words like “Wow! Mademoiselle Kamala!” in the movie. The transcript sentence becomes an exclamation sentence. The declarative sentence becomes an exclamatory sentence. Besides clarity of thought, there is also emotionality in speech. It is also useful to reduce the word “oh” in the first sentence. He rebukes sarcastically his interlocutor and turns the question sentence into an exclamatory sentence. The idea is expressed more precisely, simply and clearly than before. All this shows that exclamatory sentences are widely used in the movie to create psychological situations. The exclamatory sentence is one of the main means of attracting the attention of the audience in terms of psychological impact in the language of cinema. The writer gives the predicate of the sentence in the second plural personal pronoun. But the actor changes it and says it with the second singular personal pronoun. Indeed, it is somewhat official to refer with the second plural personal pronoun to a friend. If we refer to a close person as You, the speech has a formal tone. Actors often add auxiliary words to speech to express themselves more clearly in movies such as “Nasimi” (1971), “Babek” (1973), “The Sound of the Pipe” (1976), “In a Southern City” (1969), “Four Sundays” (1975), “Romeo is My Neighbor” (1963), “The Last Night of Childhood” (1968), “The Strike from Behind” (1977), etc., which is good for the work. Auxiliary words and exclamations are used more in oral speech than in written language. These words that used to evoke emotion are usually added to the beginning of nominative phrases.

1. “Hey! Hey! Karim Vahidovich, you still don't say my name correctly hi-hi... You still don't say my name correctly. No! It is really so. We will continue the meeting in your small house.

2. “No! It is false. We will continue the meeting in your small house. Ah! Champagne!

Savalan in trouble

Savalan, a bed for strangers

(excitedly) Why don't I have the power of the world?!

Why can't I break a spell?!”

3. Savalan! Savalan in trouble!

Savalan, a bed for strangers!

Why don't I have the power of the world?!

Why can't I break a spell?!”

The salutation “Hey” is adapted to the hard vowel used at the beginning of the sentence and even creates a difference in meaning of the sentence. This difference isn't just about the speech, it influence on the meaning of the whole sentence. If the dramatist informs that the character is extremely flattering, but the actor shows that he doesn't understand his interlocutor besides flattery. He wants to protest at least a little. The actor wants to explain that even though he is a chief, he has lost his human dignity. The film actor says the word “Karim Vahidovich” with such tender humor that the audience recognizes Karim Vahidovich as a negative type. His inner world opens in front of everyone's eyes. The actor doesn't use the language unit irrelevantly. In the next example, the exclamatory word “ah” in front of the word “champagne” creates a meaningful, harmonious intonation. Saying “Ah” here helped the actor to express his emotions correctly. Of course, this doesn't always happen. Sometimes the actor doesn't use the exclamation when it is necessary. The meaning of the sentence is distorted. The last sentence is the same. The screenwriter rightly remembers Savalan with heartache. He expresses his heartbeat as following: “Oh Savalan!... Savalan in trouble. Savalan, a bed for strangers. Why don't I have the power of the world?!”. But in the second, actor is addicted to gestures. “Savalan. Savalan in trouble. Savalan, a bed for strangers”, etc. Here's not saying “ah!” has a negative effect on the meaning. The director must take into account the voice of the actor when dividing the roles during the filming.

Conclusions. The choice of the film actor's talent, voice, language units must be completed, otherwise the word loses its impact. Sometimes the adjective “so” falls in the language of cinema. For example: “I was watching you. You looked so beautiful in the blue light behind the curtain lace”. You looked beautiful behind the curtain. “But know that I will never betray my husband. The conjunction “that” is reduced in the complex sentence: I would like to know that if we had acquainted before him, would you marry me?” I would like to know, if we had acquainted before him, would you marry me?

The actor sometimes pronounces the predicate of a sentence in a very short way due to choking or in a way that can be understood depending on the situation in movies, such as “The Last Night of My Childhood” (1968), “Why Are You Silent” (1966), “In a Southern City” (1969), “Shared Bread” (1969), “Where is Ahmed” (1963), “I’m composing a song” (1979). Sometimes some parts of the sentence are reduced because the idea is known in a dialogic speech. We meet such cases in folk language.

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