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Summary

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SUMMARY

The study presents a problem of stylistic textual analysis based on the examples of several specific text types. This includes film reviews and similar texts related to film as published in a variety of German (or German-written) and Czech magazines and newspapers, or their online versions (*Der Spiegel*, *FOCUS*, *Die Zeit*, *Neue Zürcher Zeitung*, *Lidové noviny*, *Dnes* etc.). Theoretical considerations of contemporary textual and stylistic research as well as their subsequent application in the analysis of texts, which deal with film as with a very popular phenomenon in our (i.e. Euro-American) cultural milieu, form a point of departure for this study. Film is a significant element of intercultural communication and the film review text type displays significant shifts common to German and Czech texts devoted to new films, which are largely internationally distributed, i.e. predominantly those produced in The United States.

The first part of this study (Chapter 1 and 2) deals with cinema and its reception in the contemporary mass media. Ever since the beginning of the 20th century, cinema has captivated public and, up to this day, it remains one of the most widespread forms of art and entertainment that also reflects social phenomena and trends. It is, therefore, hardly surprising that film – both as an art form and as a form of mass entertainment – is interpreted in press, as well. Moreover, film reviews and other text types related to film form an inseparable part of the cultural columns found in virtually all periodicals as well as in printed and online magazines. The study pursues to compare the cinema-related articles in mass media, regardless of whether they treat a single film, the social impact of a particular film genre, a film event, etc., as these yield interesting findings regarding the same or similar metaphors and idioms, association processes, references to the same or similar sources, the use of foreign words and film terminology, etc.

Chapter 3 deals with the contemporary German stylistics and stylistic analysis of texts most significantly represented in the work of Barbara Sandig (1986, 2006), Ulla Fix (2002, 2007), Georg Michel (2001), and Hans-Werner Eroms (2008) who perceive style as a socially relevant manner of speech act execution in the form of a written text or interview. Linguistic stylistics is consistently perceived as a subcategory of text linguistics, while style itself as a textual category. The double coding of style is also being emphasized. On the

one hand, style is seen as socially embedded, reflecting historical and social situation of a particular communication process, and bound to particular text types appropriated by an individual; on the other hand, it is also perceived as a form of individual expression with respect to the capabilities, characteristics, and communicative experience of each individual within the framework of a range of text models. The stylistic textual analysis is primarily concerned with the question of 'how' – i.e. what stylistic means are used to convey various types of content, behaviour, situations, associations, etc. – thus, functioning primarily on a formulation level. Linguistic formulation, i.e. the choice of linguistic means, is the result of speech acts largely influenced by socio-cultural and material determinants. The connection to film reviews and similar film-related text types (e.g. a film essay) is evident: subjective factors such as experience, value system and aesthetic perception, taste and linguistic abilities of the author/reviewer play as important role as the objective situation (topic, textual models and recipient expectations).

This study is primarily focused on discussing a single text type: the film review. Every text may be associated with a certain text type, whereas its recipients are expected to exhibit a general (cultural) knowledge of such text types. This indicates that such knowledge is connected to experience acquired by means of a lifetime of engaging in language-mediated communication.

A film-review is a journalistic text, so it can be classified among communicative press text types. The primary goal of a film review is to inform about a newly released film and provide a possible interpretation as well as assessing or evaluating the film, adopting a certain point of view. Therefore, the functions are informative and appellative/persuasive. In order to implement such functions, the author of the review uses speech acts representatives – objective information on the topic, director, cast, origin of the film, as well as labeling cinematic language and its devices. Apart from this, the author also interprets the film and evaluates it, often making use of emotionally loaded and expressive language devices. 'Emotionalisation' may be conveyed explicitly by means of expressions, or implicitly by means of metaphors and similar stylistic figures of speech, idioms, inclusion of borrowings and exclusive lexis or colloquial and derogatory expressions, which may be used to achieve a very dynamic effect of entertainment. However, the evaluative aspects as well as the various devices of emotionalisation are extremely important.

Chapters 3, 4, 5 of this study deal with the methods of stylistic textual analysis using the comparative approach. This method of stylistic analysis is generally concerned with corresponding and dissimilar aspects, similarities and deviations. According to Fix (2007: 244ff.), the comparative process may take place on several levels: the supra-textual level, between individual texts (intertextual comparison), or within a single text (intra-textual approach that examines the relationship between macrostylistics and microstylistics of the text).

Applying the supra-textual approach entails comparing the analysed text to a 'model' text; the text producer is aware of the communicative and situational norms and functions of such a text thanks to the acquired experience often termed cultural knowledge. In the case of the film review text type, the text producer is aware of the fact that reviewing a work of art is a public act and the review is generally perceived as belonging to the communicative area of journalism, where it ranks among subjective, persuasive text types. In the supra-textual analysis, the text is analysed according to these criteria and any similarities to and/or deviations from the 'model' are discussed.

Intertextual comparison may be another alternative – the analyzed text is examined in relation to the texts of the same text types. The primary difference between the supra-textu-

al and intertextual comparison is that while the supra-textual comparison extends beyond the text itself, the intertextual comparison remains within the 'world of text', examining textual and stylistic variations or original elements. The methodology may be used to compare the reviews of one film published in different newspapers or magazines as well as in their online versions. Intertextual comparisons may be considered an interesting source for the examination of semantic frames, i.e. frameworks reflecting our knowledge by means of which conceptual and associative chains are activated which, in return, lead to the emergence of coherent textual structures. Intertextual comparisons may include typical and culturally bound idiomatic expressions, metaphors and phrases, which belong to the typical knowledge framework of a particular language community. However, film reviews dealing with internationally distributed films largely exhibit a certain kind of unified metaphorical and idiomatic expression that reflects common human awareness and similar associations and intertextual references (to other films, literature, culture).

Intra-textual analysis is carried out within a given text. Each text constitutes a reference to itself and displays a specific surface as well as deep structure (cohesion and coherence) with numerous stylistic devices such as metaphors, idioms, and other lexically semantic and syntactic elements coming into play.

However, it is possible to provide a detailed description of the inner structure of a text without any intertextual references. It is, thus, necessary to take certain textual and stylistic models into account, tracing their use in a particular text, and note any dissimilarities and deviations.