

See discussions, stats, and author profiles for this publication at: <https://www.researchgate.net/publication/368460544>

SPECIFICITY OF FILM QUOTE USE AND FUNCTIONING IN SPEECH OF VARIOUS GENRES: CORPUS-ASSISTED STUDY

Article · December 2022

DOI: 10.36622/MLMDR.2023.91.97.004

CITATIONS

0

READS

52

1 author:



[Tatiana Dukhovnaya](#)

Kuban State University

13 PUBLICATIONS 1 CITATION

SEE PROFILE

DOI 10.36622/MLMDR.2023.91.97.004
UDC 791:81'42

SPECIFICITY OF FILM QUOTE USE AND FUNCTIONING IN SPEECH OF VARIOUS GENRES: CORPUS-ASSISTED STUDY

T.V. Dukhovnaya

*Kuban State University
PhD, Associate Professor,
Department of Applied Linguistics and Information Technology
Tatiana Valeryevna Dukhovnaya
e-mail: tdukhovnaya@mail.ru.*

Statement of the problem. This paper aims to identify the features of use and functioning of famous film quotes from Hollywood movies in the context of everyday communication, Internet communication, media discourse, TV discourse, blogs.

Results. The study shows possible meanings that film quotes acquire in various contexts, identifies their functions based on their contextual semantics, and describes transformations that film quotes undergo. The main methods of research are corpus analysis, contextual analysis used along with the method of interpretation, and quantitative methods. The analysis of the contextual surrounding of quotes is carried out on the material of texts presented in the Corpus of Contemporary American English (COCA).

Conclusion. The results of the study showed that film quotes are capable of full integration into the subject of a new text, staying connected to the original context. Film quotes establish new connections in situational contexts, have semantic variability, influence the target audience of a text, create an emotional effect. Film quotes also can be transformed by means of extension, reduction or partial replacement, while remaining recognizable. Quantitative methods of analysis allowed to calculate frequency of use of the film quotes in texts of various genres. The corpus-assisted approach provided, along with the available quick results conveniently represented, extensive, reliable, and diverse material for analysis.

Key words: film quote, language corpus, speech, genre, transformation, semantic variation, corpus analysis, contextual analysis, reduction, distribution.

For citation: Dukhovnaya T.V. Specificity of film quote use and functioning in speech of various genres: corpus-assisted study / T.V. Dukhovnaya // Scientific Journal "Modern Linguistic and Methodical-and-didactic Researches". – 2022. – № 4 (39). – P. 39 -47.

Introduction.

Movies are popular cultural products that have a huge target audience around the world. They construct and reflect social realities, engage the audience, and create other discourse such as fan reactions, critical comments, or post-viewing discussions. Language used in film dialogues is used by billions of viewers. These are just some of the reasons why such texts are worth being studied.

Over the past decades, language of cinema and television series has increasingly attracted the interest of scientists engaged in the study of various linguistic problems. These studies focus mainly on the following key areas: teaching and learning a foreign language on the material of films, for example, in the works of A.O. Yalandaeva, E.S. Semenova [1], M.A. Totorkulova [2], P.S. Drobotova, Z.M. Kappusheva, O.F. Sklyarova [3]; issues of audiovisual translation, dubbing and subtitles, for example, researched by M.M. Pereyagina [4], M.V. Eliseeva [5]; stylistic characteristics of the film discourse, for example, in the works of V.A. Baranovskaya [6], A.V. Beloborodova [7]; comparison of film discourse and the discourse of live speech in the articles of T.S. Likhacheva [8], A.G. Sluzhibina [9], T.V. Dukhovnaya [10]; gender in cinematic discourse, for example, in research M. Qin, I.S. Karabulatova, E. Shekhi [11], E.V. Volkova [12].

Within the framework of this study, we will not analyze rather investigated issues mentioned above. On the one hand, the subject of this study partly relates to the field of comparison of film discourse and live speech discourse. On the other hand, it represents a new direction for study. We are interested in interaction and entry of film discourse into other discourse. According to N. Piege-Gro, a quotation is an emblematic form of intertextuality since it allows us to trace how one text includes another. Piege-Gro defines a quotation as a passage of a text explicitly and verbally reproduced in another text [13]. In this paper, we will consider the film quotation as a component of a film dialogue which is incorporated into other texts and discourse.

The purpose of this study is to identify the features of use and functioning of famous movie quotes from Hollywood films in different contexts of everyday communication, including Internet communication, media speech, TV, blogs. To achieve this goal we set number of objectives: to determine possible meanings that film quotes acquire in various contexts; to identify their functions based on the revealed contextual semantics; to describe the transformations that film quotes undergo.

The analysis of scientific papers devoted to the study of film quotes has shown that their number is not big but they are very diverse in the subject of their research. V.V. Voznesenskaya carries out a detailed analysis of a new life of the old movie quote. The researcher examines the origin of the phrase "I vam ne khvorat!", the main features of its use, possible meanings in various contexts and identifies the functions performed by the film quote when it acts as a conventional etiquette formula of greeting and farewell [14]. I.R. Kuryaev determines the role of film quotes in V. Pelevin's prose. According to the results of the research, the scientist comes to the conclusion that film quotes introduce new semantic meanings, establish new correlations of textual and non-textual space, actualize the author's ideological concepts. I.R. Kuryaev also states that film quotes participate in the narration and are able to create narrative frames that give dynamism, eventful plot, and adventurous style to V. Pelevin's works [15].

Analyzing Soviet film quotes functioning in a linguacultural context, P.A. Rozhkova defines film quotes as elements of (customary) usage. According to the linguist, a film quote as the utterance of a film character, which actively functions in language and culture [16]. The researcher investigates what genre a film quote belongs to. So, Rozhkova claims that a film quote has features of an idiom, aphorism, and proverb. According to the researcher, a film quote is a symbiosis of various genres of speech usage and represents a rich material for analysis [16].

N.V. Kabyak is also interested in the question of Soviet film quotes functioning in Internet communication. In the course of the analysis, the scientist identified the following features of movie quotes: film quotes are given accurately; film quotes are often accompanied by shots from source films (however, not from the scenes they were used in); film quotes are transformed [17].

V.D. Shevchenko investigates discursive properties of film quotes used in media texts. The researcher notes that verbal signs, getting into a new discourse and adapting to it, retain a connection with other signs with which they were used in a movie. According to the scholar, linguistic units included in the quotations, can actualize both visual images of specific characters and images of situations in general. Shevchenko makes an important observation concerning the fact that in the interaction of discourse we interpret situations based on our interpretation of the situation from the film. In other words, situations overlap as they contain common elements. The linguist comes to the conclusion that the information we receive through the interaction of texts contributes to updating, clarifying, changing or confirming cognitive models of various situations that we keep in our memory, as well as the assimilation of models of unfamiliar situations [18].

Despite a variety of issues studied in the analyzed scholarship, we do not find papers in which a corpus approach to the study of film quotes use and functioning in speech is applied. In our opinion, this approach involves the analysis of representative material. Therefore, it guaran-

tees the objectivity of the results obtained in a study. This fact ensures the novelty of our research as well as its theoretical value.

Research methodology.

The **object** of this study is well-known quotes from Hollywood feature films. The **subject** of the study is the peculiarities of film quotes use and functioning in speech of different genres.

The **research material** is texts in the Corpus of Contemporary American English (COCA). COCA was created by the professor of corpus linguistics M. Davis in 2000–2003. COCA is currently the largest and most representative corpus of American English. It contains more than a billion word uses from texts of various genres (news, newspaper, magazine, web, blog, etc.). The corpus offers unprecedented insight into the variability of English.

The main **methods of research** are corpus analysis, contextual analysis along with the method of interpretation and quantitative methods of analysis to obtain information about the frequency of film quotes use in speech.

Research results.

We selected three quotes: "*Nobody is perfect*" from the movie "Some like it hot" (directed by B. Wilder, USA, 1959), "*There is no place like home*" from the movie "The Wizard of Oz" (directed by W. Fleming, USA, 1939) and "*Houston, we have a problem*" from "Apollo 13" (directed by R. Howard, USA, 1995). The corpus displays the search results in a table that contains the following information: number of contexts which include the searched phrase; year when the context appeared; text/discourse genre; source name; text passage with the highlighted searched phrase. Figure 1 shows a fragment of the table containing the results of the search in COCA.

1	2016	SPOK	ABC: The View	#doing, and she will do the right thing. <i>Nobody is perfect</i> , okay, not even me
2	2016	MAG	Fortune	#of Axonify. # As the saying goes, " <i>Nobody is perfect</i> ." We often hear this, I
3	2016	NEWS	Chicago Sun-Times	#.. Democrats have to take credit for that. <i>Nobody is perfect</i> .
4	2013	NEWS	NYTimes	#well situated and suited to lead the program, but <i>nobody is perfect</i> , " said

Figure 1. The table with the search results in COCA

When analyzing the search results, the first thing we paid attention to was the relevance of the results. Having checked the relevance of the contexts provided by the corpus, we examined the genres of texts and discourse in which the quotes were found. The search results showed that the quotes are used in a variety of sources. In order to generalize and discover specific features of quotes use, we decided to apply a quantitative method of analysis. We expected to identify correlation ratio of source genres. Figure 2 demonstrates the frequency of film quotes use across eight genres. Based on the data presented in the chart, we can identify the following patterns in the use of movie quotes. All of the searched phrases are used in colloquial speech. "*There is no place like home*" and "*Houston, we have a problem*" are often mentioned in film discourse. While "*Nobody is perfect*" is frequently found in blogs. The frequency of its use in Internet communication reaches the highest score among the other quotes across genres. Interestingly, this quote unlike the other two is not used in fiction at all. The frequency of "*Houston, we have a problem*" in TV shows is much higher than the others'.

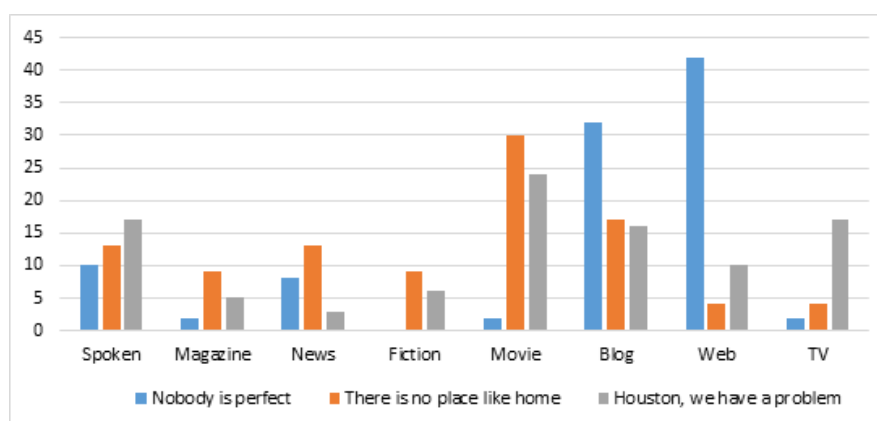


Figure 2. Frequency of film quotes use across genres

According to Yu.M. Lotman, the authority of the quote source text affects a new precedent text thereby contributes to the emergence of additional meanings. A quote always represents its own transformation as it receives additional meanings in a new context [19]. Therefore, we explore the contextual meanings that the film quotes acquire when used in various speech genres.

We found 87 examples of contexts that include the phrase “*Nobody is perfect*” in COCA. As we have already discovered earlier, this phrase is frequently used in Internet communication. Analyzing the contexts, we determined typical contextual meanings and functions of the phrase in contemporary American English.

In contrast to the original context, in which the phrase justifies only the character’s physical flaws, in the Internet discourse it points at universal equality. Using this phrase, speakers claim that everyone deserves, for example, love (1) and does not deserve to be judged (2):

(1) but learns that nobody is perfect, and that everyone deserves love no matter what; (2) then you can judge someone. But as far as I can tell, nobody is perfect, therefore, nobody should judge anyone else [1]*

Meaning that despite all the addressee’s flaws they are still loved by God, the quote functions as an implicature in another instant below:

knows I am a sinner. I could use that to spread his word. Nobody is perfect but God loves you anyway [1]*

In addition to pointing out individuals’ disadvantages (1), the quote helps explain why it is impossible to please everyone (2) or shows that everyone can have secrets or skeletons in their cupboards (3):

(1) but I bet u still buy their albums... Nobody is perfect and NOONE is without fault you are no better than anyone else just [1]; (2) but I think no poet is loved by everyone and nobody is perfect. I am sure a lot of people dislike my poetry and I [1*]; (3) Everybody’s got a skeleton in their closet. Nobody is perfect. And that’s what I want the whole world to know [1*]*

Regarding people’s flaws, speakers often mention that they also have weaknesses, for example,

woman knows what she's doing, and she will do the right thing. Nobody is perfect, okay, not even me, not even me [1]; i never said RIM was/is perfect. nobody is perfect. not me, not you. so why not help them to [1*]*

Authors of texts in blogs often motivate their readers to do some actions employing this film quote. Here are some examples that illustrate the illocutionary force of the quote:

it simply means we're human, and nobody is perfect. Don't quit, don't give up, admit your mistakes [1]; to be completely different than the others people have in their lives? Nothing and nobody is perfect. That's a good place to start [1*]; don't waste too much energy fighting them. I agree "nobody is perfect" and you should sometime accept your imperfections [1*]*

We noticed that the quote has a function of concession in some contexts. In other words, the speaker admitting the fact that no one is perfect gives an example of a person who could prove the opposite. For instance,

Posted by Glen Worthington on April 5,2012 01:52 PM # Nobody is perfect at telling the future, but Clarke is pretty good. Read his [1]; Jerry and Jimmy's credit, they were the people who selected great players. Nobody is perfect, but overall they both get credit for their' 90s success [1*]*

The film quote also fulfills a function of justification of an individual's action(s) in some texts:

I think Rubio didn't exactly make the wisest choice for an endorsement, but nobody is perfect. # Everyone here wants Obama out of office, or I would [1]; beautiful religion of Islam and the peace that it brings to one's life. Nobody is perfect sis, and we all will never be the "ideal Muslimah" [1*]*

Thus, the obtained results indicate that semantics of the quote "Nobody is perfect" varies from context to context. In addition, the phrase performs the following functions: serves as an argument in support of the statement about universal equality; emphasizing the idea that anyone has personal or professional flaws; serves as an excuse for speakers or others' actions and failures; acts as a motivating slogan for influencing the behaviour of the target audience.

We found 74 contexts that contain the film quote "There is no place like home" in COCA. The contexts allow us to draw the following conclusions concerning its functioning in speech. The phrase is often used in colloquial speech and film dialogues to build emotionally charged statements, for example,

Golly, that's a building. "Wow. Whoa. There is no place like home. ROBIN-ROBERTS# (Voice over) For the next few months [1]*

Moreover, the phrase is sometimes repeated within the same saying, for instance,

everywhere?? It's in my heart, forever?? There is no place like home?? There is no place like home?? [1]*

When comparing other beautiful places with home in TV discourse, speakers insist on the uniqueness of their home, e.g.

enough. I guess it's true what they say. "There is no place like home." No matter what color the water is. We'd better [1]*

Authors sometimes even feel guilty about enjoying their trip abroad in their blogs. Therefore, the phrase *"There is no place like home"* helps them communicate the idea that their home country remains the best place for them:

NYC the day after leaving Jamaica. There is no place like home! # Despite loving my trip, there is really no place like [1]*

We find an example in magazine discourse where the author claims that a rental housing can be as comfortable as your own to stay in. We probably deal with an advertisement in this case:

are not sure what to do. There is a solution. There is no place like home – a rental home, that is. "Staying with relatives during the holidays [1]*

Thus, functions of the quote *"There is no place like home"* vary from expressing delight at the sight of an impressive home (in the meaning of a building), comparing your home with a rental home (also in the meaning of a building) in the advertising text to contrasting other places with home in order to emphasize the uniqueness of the latter in blogs.

Having analyzed 143 contexts which include the quote *"Houston, we have a problem"*, we made the following observations. The phrase is often used in its original form without any changes, although it is clear that the recipient's name is not Houston. We believe that M.M. Voznesenskaya explains this fact in her studies. The researcher states that a native speaker gradually ceases to perceive the internal form of a phrase due to new, modern contexts of its use [14]. We also discover several examples from news reports in COCA where *Houston* refers not to a person but to the city of Houston (Texas, USA). The proper name in the following text is an address to the city of Houston:

to the Democracy Party? MR-ROBINSON: Then, you – then, then "Houston, we have a problem," or "Denver, we have a problem" [1]*

Moreover, based on the ambiguity of the word (Houston), a parallel construction is built within the utterance which acts as an appeal to another city, Denver.

Typographic tools such as italics, quotation marks, etc., serve as material indications of heterogeneity of a text. A quotation included in a text immediately catches the reader's attention due to its obviousness and simplicity, and does not require the reader's insight or high erudition to detect it. Although the citation technique may be explicit, this does not make it less complicated. The interpretation of a quote requires a lot of attention since the quote can acquire a different meaning when it gets into a new context [13].

In the example below, we see that the phrase is in quotation marks. However, the recipient has to share the same cultural code as the sender of the message to define it as a reference to a situation from a movie and, hence, to interpret these words correctly.

and they faced possible extinction, you remember the words "Houston, we have a problem." And then trusting those who were there [1]*

A big number of the examples illustrates that the phrase "*Houston, we have a problem*" undergoes different kinds of transformations. Analyzing these transformations, we classified them into the following types.

1. Distribution by means of:

a) attributing. The word *problem* is preceded by an adjective that describes the nature of a problem. We come across this kind of transformation in fiction and blogs. For example,

God's sake if the only new ideas and scripts came from INSIDE Hollywood, Houston, we have an awful, incestuous problem [1]*

b) concretizing. In this case, either a noun preceds the word *problem* or a prepositional phrase follows it. This transformation helps to clarify what problem the communicants deal with. The transformation is most frequently used in colloquial speech, web communication and blogs. The following examples demonstrate this transformation:

Houston, We Have a Dependency Problem # America has a dependency problem, and no; Houston, We Have a Beaver problem # The subdivision in Utah where I live [1]; allow myself to be vulnerable. "Then by Thanksgiving, it's like, Houston, we have a problem with the baby [1*]; 53% of senior executives did not think their company's strategy would be successful. Houston, we have a problem... with strategy [1*]*

2. Substitution. Lexical substitution of the word *problem* with a noun. Film quotes undergo this transformation in film and TV discourse, fiction. After analyzing the semantics of lexical units that replace the original noun (*massage, mistake, outline, go, name, crowning, booger, advice, issue, baby, thrust, etc.*) we identified a group of names that relate to the topic of astronautics, e.g. spaceships and their parts, space operations (*lift off, shuttle, contact, ignition, malfunction, touch down, separation, slack tether*). Apparently, this is not a coincidence. According to N. Piege-Gros, a quotation turns out to be more motivated if the source and new texts have similar themes [13]. We believe that the transformation of substitution leads also to the reduction of the original phrase. It is noteworthy that despite this, the quote retains the connection with the original context of use. Yu.M. Lotman wrote that a film quote refers to the diegetic space of the original source, even being verbally reduced [19].

Conclusion.

The results of the research showed that the corpus-assisted approach to the study of film quotes functioning in speech has a number of advantages. Firstly, linguistic corpora provide quick search of an available material for analysis and represent it in a convenient way. Secondly, we examine an extensive material which differs in genres. Hence, it guaranties the reliability of the obtained research results. Thirdly, the results of a research can be generalized and applied to other similar cases.

In the course of the study, we discovered that a film quote can: be fully integrated into the theme of a new context; maintain a connection with the original context; form new connections with a situation in which it is used; have semantic variability; influence the target audience; impose an emotional effect; be transformed by means of distribution, substitution or reduction, however, remaining recognizable. Quantitative methods of analysis allow measuring the frequency of film quotes use in speech of various genres.

References

[1] Yalandaeva A.O., Semenova E.S. The use of films in the process of teaching foreign languages at school. "Topical issues of intercultural communication and linguodidactics": collection of scientific articles based on the materials of the XXX International Scientific and

Practical Conference. – Cheboksary: I.Ya. Yakovlev Chuvash State Pedagogical University, 2021. – P. 209-212. (In Russ.).

[2] Totorkulova M.A. Learning English by watching movies and TV series // "Traditions and innovations in the education system": collection of scientific papers. – Karachayevsk: Karachay-Cherkess State U.D. Aliyev University, 2020. – P. 248-253. (In Russ.).

[3] Drobotova P.S., Kappusheva Z.M., Sklyarova O.F. Learning English through movies, TV series and cartoons // Trends in the development of science and education. – 2019. – No. 56 (7). – P. 30-32. (In Russ.).

[4] Perelygina M.M. Audiovisual translation of feature films from English into Russian // "Actual problems of comparative linguistics and linguodidactics": materials of the university conference with international participation. – Moscow: Sputnik+ Publishing House, LLC, 2021. – P. 272-275. (In Russ.).

[5] Eliseeva M.V. Strategies of audiovisual translation: difficulties in dubbing and subtitling // Science Journal of Volgograd State University. Young Scientists' Research. – 2020. – No. 18. – P. 46-48. (In Russ.).

[6] Baranovskaya V.A. Stylistic features of modern cinematic discourse // "Eastern Slavic languages and literature in European context": Collection of articles of the VI International Scientific conference. – Mogilev: Mogilev State A. Kuleshov University, 2020. – P. 263-267. (In Russ.).

[7] Beloborodova A.V. Stylistic means and techniques to create a movie personage's image in the English film script (by the material of the historical TV serial "Victoria") // Philology. Theory & Practice. – 2019. – No. 12 (11). – P. 265-270. (In Russ.).

[8] Likhacheva T.S., Strepetova N.V., Bikus D.S. Specific features of colloquial discourse tonality in Quentin Tarantino's film discourse // Bulletin of Chelyabinsk State University. – 2021. – No. 4(450). – P. 73-80. (In Russ.).

[9] Slujbina A.G. Sociophonetic analysis of film discourse on the example on english-language dialogues of adolescents // Proceedings of the V International Interdisciplinary Scientific Conference "Convergent Technologies XXI: variability, combinatorics, communication". – Simferopol: Limited Liability Company "Antiqua", 2021. – P. 60-65. (In Russ.).

[10] Dukhovnaya T.V. Movie discourse: correlation with the notion of a living speech discourse // The Bulletin of Maikop State Technological University. – 2014. – No. 3. – P. 22-25. (In Russ.).

[11] Qin M., Karabulatova I.S., Shehi E. Gender and polycode of the translated film course "Office romance" (based on the material of different structured languages) // "Modern language situation and improvement of teacher-philologist training": materials of the International scientific and practical online conference dedicated to the 90th anniversary of the Voronezh State Pedagogical University. – Voronezh: Voronezh State Pedagogical University. – 2022. – P. 497-501. (In Russ.).

[12] Volkova E.V., Williams Y.W. Gender differences in English business discourse (based on the material of American movies) // "Lexicographic bank": Collection of scientific articles. – Saint Petersburg: Saint Petersburg State Economic University, 2018. – P. 10-16. (In Russ.).

[13] Piege-Gro N. Introduction to the theory of intertextuality: Trans. from French / General Ed. and Intro. Art. G.K. Kossikova. – M.: URSS: LENAND, 2019. – 240 p.

[14] Voznesenskaya M.M. I vam ne khvorat' (on a new life of the old movie quote) // Russian Speech. 2019; 3: 20-28. (In Russ.).

[15] Kuryaev I.R. Cinema quotation in V. Pelevin's prose (on the material of the novels "Buddha's little finger", "Homo Zapiens" and "The sacred book of the werewolf") // Palimpsest. Literary Journal. – 2019. – No. 4. – P. 80-89. (In Russ.).

[16] Rozhkova P.A. On the problem of studying Soviet film quotes in a linguacultural context // "Soviet Socio-cultural Project: Historical Chance or Global Dystopia: X Kolosnitsyn readings": materials of the International Scientific Conference. – Ekaterinburg: non-governmental educational institution of higher professional education Humanitarian University, 2015. – P. 228-232. (In Russ.).

[17] Kabyak N.V. Quotations from soviet cinema' group on the VKontakte social network // Collection of articles of the II International Scientific and Practical Conference "Language and speech on the Internet: personality, society, communication, culture". – Moscow: Peoples' Friendship University of Russia (RUDN), 2018. – P. 385-388. (In Russ.).

[18] Shevchenko V.D. Discursive properties of film citations // "Evolution and transformation of discourses": collection of linguistic and literary papers. – Samara: Samara National Research S.P. Korolev University, 2017. – P.124-130. (In Russ.).

[19] Lotman Y.M. About art. – Saint Petersburg: "Iskusstvo-SPb", 2005. – 704 p. (In Russ.).

Analyzed sources

[1*] COCA – The Corpus of Contemporary American English. URL: <https://www.english-corpora.org/coca/> (data obrashcheniya – 16.06.2022).