

КИНОДИСКУРС КАК РЕСУРС ДЛЯ ДИАЛЕКТНОГО СЛОВАРЯ

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FILM DISCOURSE: A RESOURCE FOR CREATING A DIALECT DICTIONARY

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The Arabic language is a linguistic phenomenon marked by its various dialectal forms coexisting with a unified literary form, which calls for innovative lexicographic and sourcing approaches. Aiming to create a new type of dictionary, we examine the film text of Syrian series as a source of dialectal vocabulary, recorded in the speech of the characters. The recording of dialectal lexical units in the film text occurs, among other things, in the form of subtitles with equivalents in literary Arabic provided by the film makers. The research material consists of historical series in the Syrian dialect; the methodology involves a comprehensive sampling of lexical and paremical units followed by comparative, semantic, componential, etymological and linguocultural analysis. The novelty of the research lies in the proposed methodology for using film discourse as a source of dialectal vocabulary in the Arabic language, with subsequent processing of the lexical material: 1) distinguishing between dialectal and literary words; 2) creating phonetic, grammatical and etymological commentary; 3) interpreting; and 4) giving illustrations based on the materials from the series; analyzing paremical units. An additional block of the dictionary entry may include equivalents of the headword from other Arabic dialects (lexical network) with possible indications of their connection to the literary source.

Keywords: film discourse, film text, Arabic dialects, dialect dictionary, lexical network

Лингвистический феномен арабского языка, представляющий собой его существование во множестве диалектных форм наряду с общей литературной формой, предполагает поиск новых лексикографических и источниковых решений. В статье рассматривается кинотекст сирийских сериалов как источник диалектной лексики, зафиксированной в экранной речи героев, для словаря нового типа. Фиксация диалектной лексической единицы в кинотексте происходит том числе в форме субтитров с предложенными авторами текста фильма эквивалентами на литературном арабском языке. Материал исследования – исторические сериалы на сирийском диалекте; методика исследования – сплошная выборка лексических и паремических единиц с последующим сопоставительным, семантическим, компонентным, этимологическим и лингвокультурным анализом. Новизна исследования заключается в предложенной методике использования кинотекста как источника диалектной лексики арабского языка с последующей обработкой лексического материала: 1) разграничение диалектного и литературного слова; 2) создание фонетического, грамматического и этимологического комментария; 3) толкования и 4) иллюстрации материалами сериала; анализ паремических единиц. Отдельным блоком словарной статьи может быть ряд эквивалентов заглавного слова из других диалектов арабского языка (лексическая сеть) с возможным указанием их связи с литературным источником.

Ключевые слова: кинодискурс, кинотекст, диалекты арабского языка, диалектный словарь, лексическая сеть

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Introduction

The existence of two forms of language (literary and spoken (dialectal)) is a relevant issue in contemporary Arabic linguistics. Arabic lexicographic practice has a long and rich history, with its primary task

being the study and description of the vocabulary of literary Arabic to preserve and strengthen its position in light of the spoken variants used in everyday life [1–3].

Film discourse is a type of discourse that possesses a multimodal nature, incorporating verbal, non-verbal, audiovisual, and other significant extralinguistic components (format, plan, staging, lighting, etc.), their synthesis forming the semantics of the film. At the current stage, the principles of analyzing film discourse have been developed based on M. Halliday's systemic functional linguistics [4, p. 940]. Current research trends in film discourse analysis include: an examination of the communication among participants in film discourse [5; 6]; an analysis of genre-specific features in film discourse [7; 8]; intertextuality and its realization in film text [9; 10]; an interaction of components in the multimodal text of film discourse [11]; and a reflection of linguocultural traits in polycode and polymodal texts [12–14].

Linguists pay special attention to the verbal component of the multimodal text of film discourse in such aspects as: expressive means, particularly metaphor and its implementation [15]; translation of film text [16; 17]; and linguistic creativity in film discourse [18–22].

The verbal component of film discourse includes vocabulary of various types [23–25], including dialectal, and can therefore be regarded as a valuable resource for creating a dialect dictionary, providing a wide range of lexical units, cultural contexts, and examples of dialect usage. There is a need to develop a multimedia dictionary that allows for the study of the literary language and its dialects in the context of cross-cultural education, as traditional textual resources do not convey pronunciation variants or the specific usage of words in different contexts. This addresses both linguistic and extralinguistic needs, ensuring convenient access to information and enhancing the quality of research in the field of linguistics. Incorporating audiovisual materials and interactive elements will enhance the dictionary's accessibility for users, promoting a more in-depth exploration of dialects and their characteristics.

In the context of insufficient empirical data and the inability to conduct field research, film discourse represents an accessible source of vocabulary, paremias, and cultural contexts that can be used to create a multimedia dialect dictionary. Films and series, reflecting linguistic features and sociocultural contexts, can serve as material for studying and describing dialects.

The relevance of using film discourse as a resource for linguistic and extralinguistic material in the context of Arabic dialects stems from the fact that most dialectal lexical units remain unlexicographed and undocumented. The filmmakers' desire to portray events realistically leads to the use of dialectal variations in the characters' speech

(with some exceptions for certain historical films and series). Film discourse encompasses a wide array of specific words and expressions that can vary based on regional characteristics. The vocabulary, used by characters in films, illustrates dialect features such as phonetic variations, grammatical constructions, etc. This documentation of speech and context in the form of reproducible copies allows for easy access to necessary material and facilitates relevant pragmatic analysis. In the long run, this approach will enable comparative analyses of two or more dialects. The comprehensive nature of vocabulary representation is motivated by the idea that “national and cultural concepts are examined in relation to extralinguistic reality, as the more information available about a phenomenon, the broader the semantic fullness of the word that names that phenomenon” [26].

Material and Methods

The material for this work consisted of 240 lexemes and 100 phraseological units, which were selected through a comprehensive sampling method from well-known Syrian series: ¹باب الحارة (Bab al-Hara) “The Neighbourhood's Gate”; ²الفصول الاربعة “The Four Seasons”; ³أرضنا “A Lost Village”

The choice of these series is linked to their popularity, with over 50 million viewers across the Arab world. The series “The Gates of the Neighborhood” illustrates life during the period when Syria was a French colony, highlighting the local population's struggle for independence, which helps identify the borrowed vocabulary from that time. “The Four Seasons” depicts a more modern life for the residents of Syria, addressing the issue of generation gap through the example of a typical Damascene family consisting of three generations, which is reflected in the characters' speech. The third series is a comedy based on the existence of a village untouched by modern technology. The creators express their views on technology and communication and the extent of their influence, as well as their absence impact on people. A distinctive feature of this series is the dialect spoken by the characters, as the actors use the dialect of Latakia residents and incorporate vocabulary that is part of the active lexicon throughout the region. Additionally, the series provides subtitles that offer equivalents of dialectal expressions in literary Arabic.

¹ Country of production: Syria, 13 seasons, 434 episodes, director: Bassam Al-Mulla, 2006–2023.

² Country of production: Syria, 2 seasons, 35 episodes, director: Hatem Ali, 1999, 2002.

³ Country of production: Syria, 2 seasons, 57 episodes, director: Hajo Al-Alais, 2008, 2010.

Using the comprehensive sampling method, we obtained a collection of dialectal vocabulary of two types: 1) a lexical unit used in the character's speech, indicated in the subtitles and accompanied by its literary equivalent, also noted in the subtitles; 2) a lexical unit used in the character's speech, identified by a native speaker of the dialect as a separate lexical unit or as part of a paremial expression. Subsequently, etymological, semantic, and grammatical analyses were conducted using Arabic language and dialect dictionaries. The establishment of semantic and grammatical meanings for the selected dialectal units was verified through the context extracted from film discourse, allowing for a more precise interpretation of dialectal words.

Study and Results

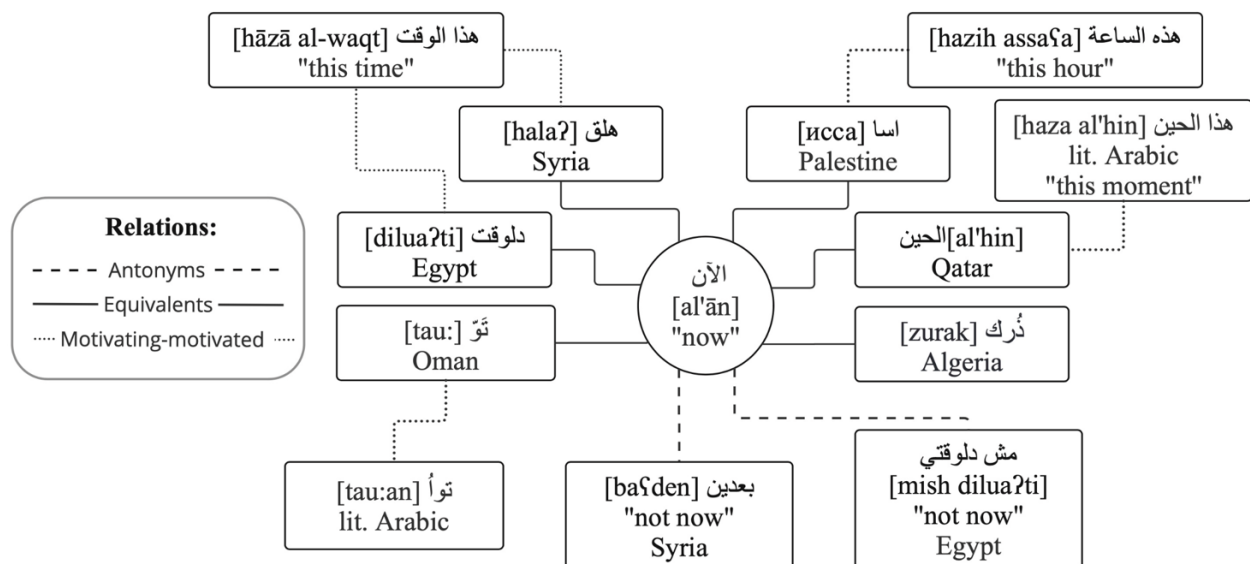
1) The comparison between the vocabulary in spoken and literary variants is an essential aspect in revealing their interconnection and determining the

role of each within the Arabic language continuum. Dialects have developed, in part, based on the literary language, but even the overlapping vocabulary undergoes significant changes at the phonetic level, as each dialect has a phonetic system that differs from that of the literary language [3].

2) Film discourse is one of the tools for documenting dialectal vocabulary: unlike literary lexical units, dialectal words remain at the level of oral tradition and are not codified; in film, they receive documentation. This creates an opportunity for further analysis of words and the study of the dialect as a whole.

3) Researching how the same words or expressions are used in different regions allows for the identification of lexical and grammatical differences and similarities, the establishment of synonymous and antonymous series, as well as the combinability of lexemes (Figure 1), presenting them as a lexical network.

Figure 1. Example Lexical Network for the Lexeme *now*



In this lexical network, three types of relations are indicated:

- Equivalents (solid line);
- Dialectal antonyms (dashed line);
- Motivating-motivated word relationships (dotted line).

At the center is the literary lexeme "now" – الآن [al'ān]; the equivalents of this word in various Arabic dialects are listed, along with their motivating lexical units when available. It can be noted that the Egyptian word دلوقت [dilwaʔti] and the Syrian هلق [halaʔ] were motivated by the literary phrase هذا الوقت [hāzā al-waqt].

Such an organization of material within the dictionary will help systematize and structure information about words, facilitating the understanding of

lexical relationships; it will simplify the search for information related to semantically connected lexemes across different dialects and within a single dialect; it allows for the analysis of the semantics of lexical units; and it enables the creation of language models for automatic text analysis, natural language processing, and the development of lexical resources. If the user is a student studying the Arabic language and/or its dialects, this approach will aid in forming associative connections and organizing the learning process.

Creating a complete lexical network is complicated by the presence of numerous dialects and their complex, multilayered relationships; however, it allows for the reconstruction of the foundation. Moreover, its modular structure provides the ability to add

new nodes and connections, updating data with corresponding language changes.

In constructing the lexical network and organizing the dictionary, we encountered several difficulties related to establishing the etymology of dialectal words. One of the main issues is the lack of a systematic approach to studying the etymology of Arabic dialects. The question of compiling an etymological dictionary of the Arabic language has not been raised for a long time, resulting in insufficient scientific research in this field [27].

In analyzing the linguistic material, we found that the lexical composition of the dialects is characterized by the borrowing of a large number of words from other languages, the formation of new lexical units based on Arabic roots, and the development of new meanings for existing words. The lexical richness of Arabic dialects is largely associated with the following three processes:

1. Forming new lexical units based on Arabic roots.

Dialects, being more flexible and dynamic compared to the codified literary language, actively produce new words based on existing ones: *لكرمالك* [kermalak] means “for you” (lit. *لكرامك*).

2. Borrowing words from other languages.

Arabic dialects have historically and geographically interacted with other languages, such as Aramaic, Turkish, Persian, English, French, etc. Such linguistic contact leads to the penetration of a significant number of borrowings into the dialects, reflecting new realities, concepts, and phenomena: *درابزين* [darabzīn] “railing” (Turkish: *tirabzan* “railing”).

3. Developing new meanings for existing literary words.

In the dialects, words often undergo semantic transformations, leading to the emergence of new meanings: *شمسية* [shamsiya] “umbrella” (lit. adjective “sunny”).

An important indicator of dichotomy is the presence in dialects of roots unknown to the literary language [1]. When considering the Syrian dialectal word *عجقة* [‘ajqa] ‘crowd’ and its literary variant *ازدحام* [izdihām], the following features of the dialectal variant can be highlighted:

1. Phonetic level: An unusual combination of the sounds [j] and glottal [q] is found, which is not typical of the literary language [28].

2. Morphological level: The dialectal base shows truncation of the paradigm of word forms: the plural form disappears and case endings are lost.

3. The dialectal unit becomes part of a paremial expression: *عمل عجقة* [‘amal ‘ajqa] ‘to create a fuss,’ where the dialectal word is the main term, while the dependent part can vary and be replaced with synonyms: *ساوى عجقة* [sāwa ‘ajqa] “to

fuss (he)”, *لا تعجقنا* [lā ta‘jaqna] “do not make us fuss”.

At the same time, the literary word *crowd* has not fallen out of use among Arabic speakers, as the lexemes are not complete synonyms: *ازدحام* [izdihām] denotes a gathering (of people, vehicles, etc.), while the dialectal lexeme *عجقة* [‘ajqa] signifies a gathering of people and, consequently, chaos. However, the literary lexeme has undergone phonetic changes due to the method of analogy: It was transformed according to the grammatical word formation model *فعل* [fi‘la] – *زحمة* [zahma].

Thus, the lexical composition of the dialects is characterized by high dynamics and heterogeneity. A comprehensive approach to the analysis, taking into account phonetics, morphology, semantics, geographical and historical factors, allows for the most accurate establishment of the etymological origins of dialectal words in the Arabic language.

Conclusion

The research has demonstrated the potential value of film text as a lexical resource of dialect vocabulary. The vocabulary of dialects is characterized by high dynamics and heterogeneity. A comprehensive approach to the analysis, taking into account phonetics, morphology, semantics, areal and historical factors, allows for the most accurate establishment of the etymological origins of dialect words in the Arabic language.

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