

Film discourse at the macro-context level

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Annotation. This article analyzes Woody Allen's *Blue Jasmine* (2013), focusing on its genre characteristics, narrative structure, and thematic exploration. The film is identified as a social drama with elements of black comedy, addressing social inequality, betrayal, and personal crisis. The article explores the film's classification as a *woman's film*, highlighting the emotional and psychological depth of its female protagonist, Jasmine. It discusses the film's non-linear narrative, which reflects feminine subjectivity, and examines how the director uses humor and irony to create a complex portrayal of Jasmine's downfall. Additionally, the article delves into themes of financial dependence, sexual harassment, and the impact of social class, while critiquing gender dynamics and societal norms.

Key words. Blue Jasmine, feminine subjectivity, gender roles, narrative structure

American fictional movie from director and screenwriter Woody Allen, released in 2013, "Blue Jasmine" is a drama with elements of black comedy. Before proceeding to the analysis of the movie, it will be reasonable to describe its plot. The main character, Jasmine Francis, recently suffered a nervous breakdown after going broke and falling into heavy debts, so she is forced to leave New York and fly to San Francisco to stay with her step-sister Ginger (they were both adopted). Despite the fact, that she is broke, Jasmine flies to San Francisco in first class, and also leaves big tips to the taxi driver who picked her up from the airport. Jasmine could not escape from memories of her past social life on Manhattan and the failure of her marriage to the rich and courteous Hal. In one of the flashbacks, the viewer sees how a few years ago Ginger and her husband Augie visited Jasmine in New York, during their visit Jasmine paid for their excursions around the city and hotel accommodation in order to spend as little as possible with them time. Ginger says that she and Augie won two hundred thousand dollars in the lottery, which Augie wants to spend on her own construction business, but Jasmine offers the help of her financier husband Hal - in investing money for further profit, to which Augie reluctantly agrees. During another excursion, Ginger notices Hal on the street, kissing another woman. Later, this woman shows up at Jasmine's birthday party at her and Hal's house. Ginger decides not to tell Jasmine about what she saw. Another episode tells how Hal was arrested by the authorities on charges of large financial fraud with his clients' money, after which he goes to prison and later commits suicide, unable to bear public shame. Jasmine's adopted son, Danny drops out of Harvard and stops all relations with Jasmine, believing that she is involved in his father's crimes, which she denies. Ginger and Augie lose their invested money and their marriage falls apart. After Hal's death, Jasmine begins to drink a lot and take sedatives. In addition, she has a habit of mumbling to herself, remembering her old life. After moving in with Ginger, Jasmine decides to start over, get an education, which she once gave up for Hal. She attends computer courses in order to further obtain an online qualification as an interior designer, which, in her opinion, suits her perfectly due to her impeccable taste. To pay for the courses, she gets a job as a secretary in the dentist's office, which she soon quits due to sexual harassment by her boss. Jasmine constantly criticizes her sister's

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life and her choice of men. Ginger meets with a mechanic named Chili, and Jasmine despises him for his low birth and bad manners. She convinces Ginger to go to a party with her and find a more worthy match. At a party, Ginger meets Al. Deciding that he suits her better, she dumps Chili and starts dating Al. However, she later finds out that he is married, returns to the Chili who loves her and realizes that all this happened to her under the influence of Jasmine. At the same party, Jasmine meets a rich widowed diplomat Dwight. She pretends to be an interior designer whose husband the surgeon died of a heart attack, and Dwight asks her to do the decor of his country house. Their relationship is developing rapidly, and soon Dwight decides to propose to Jasmine. He invites her to a jewelry store to choose a ring, at the window of which they encounter Augie. In front of Dwight, Augie remembers Jasmine what Hal did to him and Ginger. He also tells her that her adopted son works at a music store nearby and he is happily married. Dwight is stunned by Jasmine's dishonesty, he cancels the engagement. Jasmine goes to the music store to see Danny. He says he doesn't want anything to do with her after what she did to their family. From another flashback, it becomes clear that Jasmine, having learned about her husband's numerous affairs and the fact that he was going to divorce her for the sake of a nineteen-year-old Au Pair, in a moment of blind rage on herself handed him over to the FBI. Jasmine returns to her sister's house, where happy Ginger and Chili announces that they are going to live together, and therefore Jasmine has to move out. Jasmine lies to her sister about moving in with Dwight, as they are getting married soon, and leaves. Absolutely knocked out of the rut Jasmine sits down on a bench in the park and starts talking to herself; it seems to her that she hears the song to which she and Hal met. However, the drama genre is very vague and includes many subgenres. In this regard, the movie "Blue Jasmine" can also be attributed to a social drama. Social dramas raise social problems by creating stories in which people live with these problems and sometimes even cope with them [McKee, 2008]. So, in the film under consideration, issues such as social inequality are raised (Jasmine and Ginger belong to different strata of society, which develops one of the main conflicts of the film), treason (her husband's infidelity is one of the reasons for the severe mental state and the present predicament of the main character), fraud, sexual harassment and others. Within the framework of the social drama, "Blue Jasmine" can be attributed to a "woman's film". Despite critical disagreements about whether a woman's film is a separate film genre and how appropriate it is to divide films into man and woman, there are certain common features that implicitly justify the attribution of a number of films to women. Firstly, such films they are addressed to the female viewer - this conclusion can be reached, since the problems that primarily affect women are considered (in this case, such are, for example, husband's infidelity, financial dependence on a man, sexual harassment). In addition, such films are characterized by "female subjectivity", which "participates in them, mainly due to the disclosure of a female point of view" ("female subjectivity is engaged in these films mainly through the deployment of a female point of view"). In this case, this is due to the fact that in the center of the plot there are two female characters and their stories. Feminine subjectivity and sensitivity are most expressed in films of the genre of women's film or melodrama. However, this film cannot be attributed to the genre of melodrama. S. Kozloff notes that a certain theatricality is inherent in the melodrama: the replicas are exclusively emotionally and intonationally expressive, everything is a little too much – tears, they flow like a river, and they respond to offensive words with slaps in the face. Women's films are less emotional, and the situations described in them are cruel, and realistic. The plot often "includes episodes of paranoia, hysteria and masochism". Hysteria in the film in question can be attributed to episodes of breakdowns of the main character, when she begins to talk to herself in crowded places. Thus, when watching "a

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female film, spectator pleasure is often inseparable from pain (empathy)". Consider, for example, an episode in which Jasmine is sexually harassed by her boss (48:39): Flicker: Can I...? Can I make a confession? Jasmine: I don't know that I should be the one to hear a confession, doctor. Flicker: Ha-ha, well... the way you dress, I sometimes find very... arousing. Jasmine: Really? I don't think I dress in the slightest provocatively. Flicker: Does it upset you if I tell you that I, um, find you attractive? Jasmine: Dr. Flicker, where is all this talk leading? Flicker: Well, I'm not the kind of person who likes to beat around the bush. I find you a very alluring woman. Jasmine: I'm flattered, but I certainly hope that's not why you hired me. Flicker: A certain elegance in a woman has always been enticing to me. Jasmine: I shouldn't be hearing this. Flicker: No, don't be upset. Jasmine: I'm not upset. Can I just grab my coat? It follows from the dialogue that Jasmine is absolutely cold to Flicker and does not give him any reason to flirt with her. She reacts politely to all his hints, but unequivocally negatively (this is indicated by the abundance of negative forms, including): «I don't know that I should be the one to hear a confession»; «I don't think I dress in the slightest provocatively»; «where is all this talk leading?»; «I certainly hope that's not why you hired me»; «I shouldn't be hearing this»; «can I just grab my coat?». Flicker, meanwhile, calls her way of dressing "arousing" "enticing", and she herself is "attractive" and "alluring". In the future, Flicker tries to provoke Jasmine, saying that she needs to "come out of your shell", "remove your inhibitions", "stop being standoffish", and incline to sexual acts: he piles on her, tries to kiss her, but Jasmine fights back and runs out in hysterics. This episode is interesting to the viewer, as it is a continuation of the downward spiral of events for Jasmine, but the seriousness of the subject and the cruelty of the scene leave the viewer (especially the female) with an unpleasant feeling. Another film critic, Linda Williams, talks about another characteristic of a female film - a non-linear narrative. In contrast to the masculine narrative, where events tend to develop linearly, and in their center is a strong male protagonist, who obeys everything around him, who copes with any hardship, a female film focuses on "a much more passive and suffering heroine while the narrative unfolds in a less linear fashion". Such a non-linear composition is used in the film "Blue Jasmine" and is discussed in more detail in the next paragraph. As mentioned earlier, the film also has the genre characteristics of a black comedy. First of all, it is worth noting that Woody Allen, in principle, is not inherent in shooting dramas in their pure form. All his films, as a rule, are imbued with humor and lyrics. This, first of all, is indicated by the musical accompaniment in the movie, since from the very first frames we hear the soundtrack in the blues genre ("Back O' Town Blues" Louis Armstrong). Blues, although aimed at conveying the melancholic state of the protagonist, is nevertheless lyrical music, not inherent in drama. For more information, the extra linguistic means of creating a subtext (audio and video sequences) are discussed in paragraph 2.4. Along with the music, the whole storyline is imbued with humor and irony towards the main character, whose difficult situation, although understandable, does not cause sympathy. The director seems to be mocking and mocking her, as he does not help to cope with the difficult situation that Jasmine has fallen into, but on the contrary builds various traps for her, drops a series of unfortunate events on her and as a result does not just leave her with nothing, but in an even more depressed and unstable state. All this provides both a humorous effect and leaves a feeling of deep chagrin: Allen's cruel sense of humor makes us doubt whether we really should laugh. Therefore, we can talk about the elements of the genre of black comedy present in this film discourse. The subtext has a linguistic and extra linguistic basis, but it is fully realized only in the whole text, so we started not with particular implementations, but with the entire plot development, which contains the subtext completely. In addition, we have considered the genre specifics of the analyzed motion picture, since there is a certain the number of

typed movie genres. Defining the genre of the movie "Blue Jasmine", the viewer is able to feel the presence of the orientation of the movie to a certain model the number of possible scenarios is reduced, which means that the subtext information becomes easier to detect. Next, we turn to the subtext embedded in the studied film discourse at the compositional level.

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