

основание говорить о *виртуальном авторе*, а также утверждать, что сетевой псевдоним существенно отличается от традиционного понимания (он шире и многограннее, более похож на новую личность). *Из этого следует, что традиционное изучение литературных текстов, когда творчество поэта/писателя рассматривается в тесной связи с его мировоззрением, взглядами и биографическими сведениями, не может быть применимо к виртуальному автору*, когда, по сути, мы видим «чистое» стихотворение с минимальными сведениями об авторе – иногда не известен ни пол, ни возраст. Например, авторы с никами *Цена молока*, *Шестиструнная осень*, *Идеальная ошибка* очень редко используют глаголы в прошедшем времени в сочетании с местоимением *я*, поэтому, не изучая их творчество полностью, пол определить не представляется возможным. «Нулевые» сведения об авторе накладывают отпечаток на восприятие поэтического текста и дают больше свободы в интерпретации образов.

Заключение. Таким образом, традиционные подходы к изучению поэтических текстов не всегда могут быть применены к сетевой поэзии, в которой не просматривается связь с мировоззрением поэта и его биографией, а сами тексты более свободны в восприятии и интерпретации. Сетевые поэтические тексты ориентированы на диалог с читателем, восприятие которого неотделимо от текста.

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THE STRUCTURAL AND LINGUISTIC PECULIARITIES OF ENGLISH FILM CRITICISM

O. Belskaya, M. Kiselyova
Vitebsk, Vitebsk State University

Popular film criticism is the evaluation of what a film is doing, narratively, thematically and formally. It typically takes the form of published reviews and essays that are meant to inform readers with an interest in the art form. Furthermore, film criticism attempts to explore why films are or are not working.

Material and methods. In the frames of our research we analyzed the structural peculiarities of professional critical article in comparison to descriptive review by amateurs. For this purpose we selected 25 articles by critics of leading print issues and 15 compositions written by amateurs. We picked out 2 films of the same genre of sci-fi but of two different tendencies to reach more objective evaluation. They are “Arrival” with the emphasis on drama and “Rogue One: A Star Wars Story” which represents space opera. The proficient basis for our research is formed by the articles of acknowledged critics of Time, The Film Stage, Variety, The Guardians, The Telegraph, Empire, Time Out London, The Verge, The Rolling Stones, BBC, Game Radar+, Screen International, The Playlist and Total Film. the following methods were used: analysis, classification, the induction and deduction methods, the dialectical method, the system analysis method, the quantitative and qualitative analysis method, generalization, the structural-functional method, the comparative method.

Results and their discussion. Serious film criticism, whether essays written for magazines, journals, books, or class assignments, attempts to analyze films, rather than merely review them or provide simple descriptions of what happens. An analysis requires some reflective thought about the film, and usually benefits from multiple viewings and outside research [1, 225].

We can distinguish an analytical essay from a review or a screening report, which tends to be short (3–5 pages) and to explore a single idea, often focused on a particular sequence. It might concentrate on description of a technique. By contrast, an analytical film essay for a class or publication typically runs 5–15 double-spaced pages. As an analysis, it moves across the film, considering several scenes or perhaps the whole film. It tries to illuminate patterns of form, of technique, or theme. It includes descriptions, but the descriptions are typically more detailed and extensive.

The analytical essay also puts forth the writer’s opinion, but here the opinion doesn’t usually address the ultimate worth of the film, as it might in a film review. When you analyze a film, you’re defending your view of the ways some aspects of the movie work together.

The analytical essay is an argumentative piece. There you develop an idea you have about the film by supplying good reasons for taking that idea seriously. We experience a film scene by scene, but if we want to understand how the various scenes work together, it's helpful to have a sense of the film's overall shape.

The examination of the content and language of the studied articles shows that there at least two styles of representing author's point of view on a particular cinematographic piece of work: descriptive or so-called review-type articles and academic-type or analytical essays. The descriptive writing refers to a review in its classical definition, while academic writing represents analytical essays.

The correlation distributes in the following way:

Academic – 19,

Descriptive – 6.

So, we can come to the conclusion that professional critics tend to write analytical pieces with representation of academic features like examination of film movement belonging, actors contribution not only to the plot development but to the tone and general impression, camera movements, music, etc. more than plain description of on-screen action or characters.

The primary purpose of the descriptive writing is to describe a person, place or thing in such a way that a picture is formed in the reader's mind. The structure of a descriptive essay is more flexible than in some of the other rhetorical modes. The introduction of a description essay should set up the tone and point of the essay. The thesis should convey the writer's overall impression of the person, place, or object described in the body paragraphs.

The organization of the essay may best follow spatial order, an arrangement of ideas according to physical characteristics or appearance [2, 40].

With the descriptive writing you are not developing an argument; you are merely setting the background within which an argument can be developed. You are representing the situation as it stands, without presenting any analysis or discussion.

Descriptive writing is relatively simple. There is also the trap that it can be easy to use many, many words from your word limit, simply providing description. In providing only description, you are presenting but not transforming information; you are reporting ideas but not taking them forward in any way.

If to refer this concept to the field of visual narrative we can formulate some structural and linguistic features and principles allowed for this type of reviewing:

Structure:

- Lead-in sentence to state the topic and capture attention
- Introduction identifies the title, type of film and maybe the setting
- Introduction should include signposts the rest of the review
- General impression
- Brief plot summary: only main events and a few details for interest
- May include a summary of theme
- May include a discussion of the actors (description, performance)
- Evaluation of sound, costumes, special effects
- No spoilers
- Personal recommendations with reasons

Language:

- Includes opinion and subjective language (exhilarated, disappointed)
- Present or past tense to retell the story (used consistently)
- Chronological linking words for retelling events (later, then...)
- Thinking, feeling, observing verbs (anticipated, thrilled)

Depending on what the writer describes, the organization could move from top to bottom, left to right, near to far, warm to cold, frightening to inviting, and so on.

Furthermore, we examined the structure of the pieces of writing and single out the most common models and features.

First of all we should admit that according to the length required by standard argumentative essay only a few (precisely 4) have to do with it. An average number of words is approximately 650-850. The longest analysed article belongs to critical essay by content and size contains 1467 and 1470 ("Rogue One: A Star Wars Story" in The Verge and Variety correspondingly), the shortest one is of

433 words (“Arrival” in Time Out London) and can be referred to the group of reviews according to its size but to an academic essay by its content.

In addition, we considered amateur reviews from the same angle. This point shows that the average volume of such pieces of work is approximately 470–570 words, the longest belongs to Arrival with 970 words and the shortest to Rogue One with 253 words. As for the structural side of these reviews, 13 out of 15 follow typical pattern:

- 1) Introduction
- 2) Plot summary
- 3) General impression
- 4) Personal recommendations

We cannot but admit a controversial situation. The genre of space opera with “Rogue One: A Star Wars Story” 9 times out of 13 was analysed in an extremely profound with lore of a particular kind applied by critics, while the articles dedicated to quite serious work of “Arrival” are of a descriptive character (precisely 4/11). The reviews of amateurs are opposite. “Rogue One” got perfunctory and subjective comments in contrast to “Arrival” which underwent the attempts of analysis.

Conclusion. We came to the conclusion that most professional critics tend to create critical essays with scholarly complex analysis of several points. Most articles are concentrated on techniques, character analysis or its symptomatical meaning including the role and the place among films of the same genre and also its influence on or by contemporary social, political and historical background.

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ПРЕДЛОЖЕНИЕ КАК ГЛАВНАЯ КАТЕГОРИЯ СИНТАКСИСА: ПРОБЛЕМЫ ТЕРМИНОЛОГИЧЕСКОГО ОПРЕДЕЛЕНИЯ

*А.А. Боровик
Витебск, ВГУ имени П.М. Машерова*

Синтаксис один из сложнейших разделов грамматики. При определении объекта синтаксиса в последнее время наблюдается разделение мнений ученых-грамматистов по отношению общих и частных аспектов этой очень важной части науки о языке. Однако большая часть исследователей сходится во мнении, что ключевой единицей синтаксической структуры является предложение. Разумеется, такой подход подразумевает некое единство в терминологическом определении данной грамматической категории. Но наши наблюдения показывают, что, к сожалению, сегодня не существует универсальной трактовки термина «предложение», как, в прочем, не существует и единого подхода или всеобъемлющей концепции, удовлетворяющей всех грамматистов: в литературе представлено более 200 различных дефиниции.

Цель нашего исследования заключается в изучении и систематизации определений понятия «предложение», представленных в различных научных направлениях лингвистики.

Материал и методы. В качестве практического материала исследования методом сплошной выборки были отобраны 30 определений понятия «предложение» из учебных и научных источников. Для интерпретации результатов работы были использованы методы понятийного и компонентного анализа, а также общенаучный метод систематизации.

Результаты и их обсуждение. Следует понимать, что определенная «размытость» изучаемого термина неминуемо отражается и на дидактическом уровне: выбранный подход к пониманию категории предложения определяет стратегии изучения всего синтаксиса. В результате в фокус учебного внимания могут не попасть отдельные функции синтаксических структур, их прагматические, стилистические характеристики и т.д.

Имеющиеся сложности в определении предложения чаще всего обусловлены объективными причинами его многоаспектности. Это определяет наличие множества подходов и стремление к более углубленному изучению предложения и его структуры. Поэтому, логично, что в настоящее время наука рассматривает предложение как комплекс взаимосвязанных систем, то есть его предлагается анализировать как многоступенчатое явление. Ученые выделяют различные аспекты, по которым можно исследовать структуру, свойства и функции предложения.