

Historical dialects in film discourse

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The Lighthouse by Robert Eggers The American film director Robert Eggers has gained popularity in recent years for his work in the horror genre. Born on July 7, 1983, in New York he developed a fascination with horror and thriller genres at an early age, and this has greatly influenced his vision and methods as a filmmaker. Robert constantly works in both genres, frequently incorporating elements of mysticism and New-England folklore. Eggers admits that he gets inspired by classical American and British authors whom he read in childhood: Edgar Allan Poe, Howard Philip Lovecraft, Joseph Conrad, Algernon Blackwood, Herman Melville, Samuel Taylor Coleridge, Robert Lewis Stevenson, and William Shakespeare. His second film, The Lighthouse, was heavily influenced by Poe's unfinished short story, The Lighthouse and Lovecraft's Dagon with Poe's work having a significant impact on the film's aesthetics. [1]

One of the main factors behind his films' success is Robert Egger's strict commitment to historical accuracy, reflected in the period-accurate costumes, set design, and language. Among these elements, language plays a particularly important role. Eggers pays attention not only to archaisms and obsolete words inherent for the historical periods portrayed in his films, but also to dialectal expressions, jargon, and syntactic structures. In addition to vocabulary and sentence construction, dialogue in his films incorporates period-specific references and themes, allowing the audience to immerse themselves deeply in the character's worldview.

The Lighthouse is widely considered to be Eggers's best film. This is a story of two lightkeepers on a distant stormy island. After a number of uncanny cases one of them starts to suspect another in some mystical relation with the lighthouse. The movie takes place in New England, America, a region in the north-east part of the country, including states Maine, Vermont, New-Hampshire, Massachusetts, Road-Island and Connecticut. In the process of working on dialogues of the film Eggers studied maritime fiction, particularly Herman Melville, Robert Louis Stevenson and H.P. Lovecraft. Eventually he came across the works of Sarah Orne Jewett, an American novelist who set her stories in coastal Maine. The author developed dialect-stylised writing style, in which she captured phonetic peculiarities of the speech of Maine residents.

The Lighthouse also has a vast theatrical background: plays by Samuel Beckett, Harold Pinter, and Sam Shepard explore male-centric existential crises and psychosis, which are also common for the characters of the film. In The Lighthouse there are only two characters, but both bear their specific accents and manner of speech. In both cases it is not some specific real dialect, bur rather a combination of different accents, which eventually became unique dialects made for the film.

One of the bases for the movie's language was the Maine accent common to the New England region. To reproduce this specific accent in the script of The Lighthouse Eggers primarily drew on books of the American writer Sarah Orne Jewett, who captured the specific speech patterns, idioms and phrasing of Maine coastal residents. The main source of informationa about language was the book the Country of Pointed Firs, in which Jewett used orthographic distortions to imitate reduction, specific pronunciation and intonations, that are inherent for the countryside of the 19th century New England. From Jewett's books the filmmakers picked up a large layer

of vocabulary, sentence structures and pronunciation to create a dictionary of Maine fishermen, that later helped them during the script writing. For example:

1. Reduction of words: dreadfle instead of dreadful;
2. Dropping of consonants in speech: goin' instead of going (absence of the nasal sound []);
3. Grammatically incorrect endings of the words (f.e. He come_ instead he comes);
4. Local idiomatic expressions and marine terms used by fishermen in fishing villages;
5. Marine related vocabulary (f.e. Nor'easter, dory, yardarm, keelhauling, old tar spirit).

To sum up, in *The Lighthouse* the historical forms of speech collected from different literary sources, as well as extensive philological vertical context – works by E.A.Poe, H.Melville, R.L.Stevenson, H.P. Lovecraft, S.Beckett, H.Pinter, S.Shepard – help to create an impressive image of the fight of man and nature, immersing the viewer in the setting via thriller and horror cinematic techniques.

Источники и литература

- 1) Как снят Маяк. Самый полный разбор фильма // [Электронный ресурс] - URL: <https://youtu.be/НуKFPy7Hu-c?si=sbDWrZ2gqzfZMZm>