



The Linguistic and Prosodic Analyses of English Film Trailers

Svetlana Sergeevna Bodnar¹, Anna Viktorovna Zorina², Enzhe Kharisovna Shamsutdinova³, & Galina Sergeevna Yatsenko⁴

¹Corresponding author, Higher School of Foreign Languages and Translation, Institute of International Relations, Kazan Federal University; ssr80@yandex.ru

²Higher School of Foreign Languages and Translation, Institute of International Relations, Kazan Federal University; azorina@mail.ru

³Higher School of Foreign Languages and Translation, Institute of International Relations, Kazan Federal University; enzhe_86@mail.ru

⁴Higher School of Foreign Languages and Translation, Institute of International Relations, Kazan Federal University; galina-yatsenko@mail.ru

Abstract

The aim of the study is to conduct linguistic analysis and to identify prosodic features in the English film trailers. The authors undertake the study with the assistance of applied computer programme Speech Analyzer 3.1. The linguistic analysis of English trailers shows that the most commonly used stylistic means are: epithets, hyperbole, repetitions, and rhetorical questions. The results of the research suggest that such prosodic features as pitch, loudness, tempo, rhythm, pausation are used in the speech of the actors in the movie trailers. Based on the comprehensive analysis, the authors conclude that the value of prosodic design increases since prosodic features provide film trailers with a sound colouring optimizing mainly the auditory perception and the desire of viewers to watch the film.

Keywords: Language; Communication; Linguistics; Terminology; Lexical Inventory.

1. Introduction

At present, the sphere of mass media is one of the most widespread areas of communication, which covers all types of commercial, administrative, economic, legal and diplomatic relations. After all, various types of human relationships are reflected in movies, and as a result, films are able to influence the worldview of an individual. The same effect has a small video passage, consisting of brief and usually the most spectacular fragments of a film – a trailer. Trailer is an advertisement for the film intended to be shown in cinemas, on television, on video, and on the Internet. The movie trailer includes the most spectacular and memorable shots of the film. The main purpose of the trailer is to attract an audience to watch the movie. In this perspective, the prosodic means and patterns of the actors' speech in the trailer play an essential role. Prosodic means: (stress, emphatic stress, pauses, special intonation contours, rhythm, rhyme) serve to transfer emotions. The main task of a film trailer is to impress a viewer, thereby arousing interest in watching the whole movie. The audience's first exposure to a new movie is often in the form of a "coming attraction" trailer, and short previews are also a vanguard for emerging technology and visual techniques.

More or less previous studies, for instance, conducted by K. Johnson and C. Maier, were related to film trailers, especially in visual evaluation, using technologies such as synchronized sound, widescreen and 3-D, etc. The impact and the use of new technologies and the evolution of trailers beyond the big screen are followed into the digital era (Johnston, 2009). Another study explores how a persuasive purpose of film trailers is attained through specific visual features, and it reveals how these visual features enter into multilayered relationships with verbal and aural ones when creating evaluative meanings (Maier, 2009). Meanwhile, other studies, for example, conducted by D. Hesford and E. Vollans explore the aesthetic representation of a trailer in entertainment industries, and explain the status of a film trailer and place it in a moviemaking culture (Hesford, 2013; Vollans, 2015). The linguistic study of film trailers is considered in the research projects of Russian linguists I. Kiselev and G. Shusharina (Basari & Nugroho, 2017; Bortoluzzi, 2009). A few surveys were conducted related to exploring trailers in learning suprasegmental phonology (Nurhayati, 2018). The thesis



written by B. Noad considers how speech and music on soundtracks are used to shape the interpersonal worlds of characters in six film trailers produced to promote Hollywood-style fictional feature films classified as the psychological narrative genre. It was found that music and intonation are vital contributors to the expressions of displeasure, disquiet and misery, shaping the kinds of emotional situations that are relevant and familiar to audiences. The study extends current approaches to the analysis of multimodality by drawing on complementary theories and descriptions of sound and emotion. It describes the intonation and music resources used to instantiate attitudinal sub/category meanings and their intensification. It explores prosodic realizations relevant to intonation and exemplifies multimodal construals of emotional tone (Bishop, n.d.; Buxó-Lugo, 2019; Delais-Roussarie, Post, & Yoo, 2020; Noad, Unsworth, & Feez, 2017; Xu, 2019).

The relevance of this research is determined: firstly, by referring to one of the most promising fields in modern communication – the prosodic features of the information structure of film trailers (Martin, 2008; Yadav & Vishwakarma, 2020); secondly, by identifying prosodic features of the text of film trailers belonging to one of the most difficult structured types of advertising.

The aim of the research is to study the linguistic and prosodic features of the English language and its characteristics in the film trailers.

1.1. Research Objective

The objective of the research is to identify the specifics of the discourse in the framework of film trailers and to reflect on their prosodic features with the assistance of an audit analysis and electroacoustic experiment.

2. Material and Methods

In order to conduct the study of film trailers, the following research methods have been used: the study of scientific literature, Internet resources, linguistic method, theoretical and practical analysis, audit experiment, electroacoustic analysis, synthesis of the obtained data.

With the help of the above-mentioned methods of linguistic research, the analysis of the syntactic, morphological, lexical, phonetic structure and prosodic peculiarities of trailers have been carried out. While conducting a linguistic study, the following methods are used:

- Structural method – the study of the parts and components of the speech of actors in the form of a holistic structure;
- Transformational method – a study of the syntactic structure of a sentence, based on the derivation of complex syntactic structures from simpler ones using a small set of transformation rules;
- Distribution analysis – a semantic study to identify the compatibility of the characteristics of language units in the speech of actors;
- Method of context analysis – the study of individual fragments of speech of actors;
- Experimental methods – linguistic and psycholinguistic experiments.

Also, for more detailed electroacoustic analysis, a computer program Speech Analyzer 3.1 was applied in order to consider the visual change in the pitch frequency and waveform.

3. Results and Discussion

The linguistic and prosodic analyses of the five trailers “Captain Marvell”, “The Professor and the Mad Man”, “Aladdin”, “IO”, and “Pokémon” are under discussion.

“Captain Marvell” is an American superhero movie based on comics by Marvel Comics. The duration of the trailer is 1 minute 56 seconds.

“The Professor and the Madman” is an American-Irish dramatic film, which tells about the professor, who in 1857 began to compile the Oxford English Dictionary and headed its editorial board, and about the doctor who composed more than 10,000 dictionary entries for this dictionary while being convicted of murder and being in a shelter for the mentally ill. The duration of the trailer is 2 minutes 16 seconds.

“Aladdin” is the film that tells about the adventures of the main character Aladdin. The trailer shows the main plotline of the entire film – Aladdin is in love with Princess Jasmine, and his main goal is to achieve it. The duration of the trailer is 2 minutes 14 seconds.

Io is an American science fiction film, which talks about the future when the Earth's atmosphere becomes toxic. Most people left the planet to live on a space station near Io, the satellite of Jupiter. The duration of the trailer is 2 minutes 17 seconds.

A detective “Pokémon” is a full-length feature film based on the video game. The duration of the trailer is 2 minutes 21 seconds.

3.1. A linguistic analysis of film trailers

Present-day linguistics has no restrictions on the choice of research topics. The investigations conducted by scientists all over the world cover different fields of study. Some of them are worth mentioning: in the sphere Stylistics, A. Zorina and E. Shamsutdinova look upon original metaphors and their functions (Zorina, Shamsutdinova, 2019); in Phonetics N. Deputatova investigates extra-linguistic features of the Southern Dialect of American English (Deputatova, Sabirova, Shangaraeva, Sabirova, & Akimova, 2019); in Cognitive Linguistics D. Sabirova and others study comprehension of the English national character in building professional linguistic culture (Sabirova, Solovyova, Pomortseva, & Antonova, 2019), I. Balabanova discovers value-oriented function of advertising texts (Balabanova, 2018).

The linguistic research of the above-mentioned trailers is carried out on the syntactic, morphological, lexical and stylistic levels as well.

3.1.1. The analysis of the syntax of the trailers

The study of the overall number of sentences has shown that 17 sentences are used in “Captain Marvel” trailer, 18 clauses were found in “The Professor and the Mad Man” trailer, in Aladdin’s trailer there are 22 sentences, IO comprises 30 sentences, and Pokémon’s trailer includes 56 sentences (Figure 1).

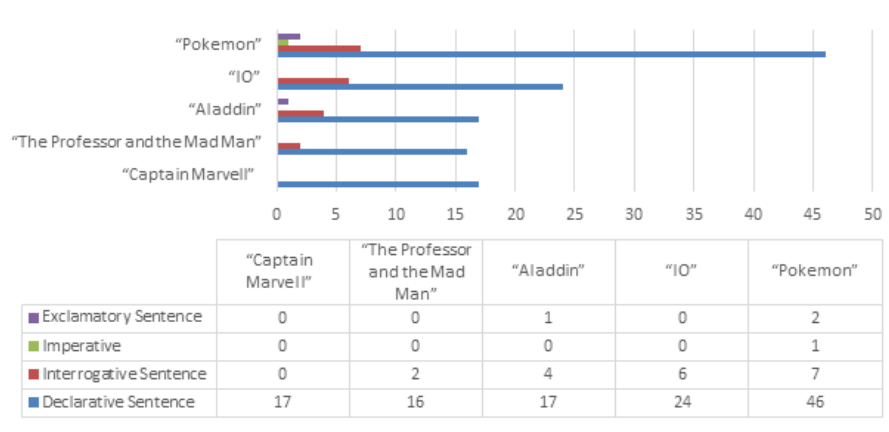


Figure 1. The number of sentences based on the purpose of the utterance

The given bar chart illustrates the number of sentences based on the purpose of the utterance. In brief, the number of declarative sentences prevails, then the interrogative sentences come, and finally, the exclamatory and imperative sentences are sharply bottoming out and made up 3 and 1 sentences, respectively (see Figure 1). This is possible because the exclamations and requests are implemented on purpose to make speech more expressive and render the tension, which urges the spectators on watching the whole film.

The further study of sentence structure of the trailers illustrates that simple two-member sentences prevail, most of them are unextended: “I could just make you a prince” (Aladdin); “War is a universal language” (Captain Marvel); “I have been so lonely” (Pokémon). The wide-spread usage of simple sentences is due to the fact that simple in complex sentences is perceived as better and easier by an audience.



There are some simple one-member sentences. Nominal sentences have been discovered, such as “*Rushes*” (Aladdin); “*Space invasion*” (Captain Marvell); “*Period*” (Pokémon); “*Pipe*” (Pokemon) whilst Verbal one-member sentences haven’t been detected.

Though the Professor and mad man’s and IO’s trailers contain composite sentence structure, the compound sentences can mostly be identified in “IO” trailer: “*We mess up, and we die*”, “*It’s possible but farther than I’ve ever gone*” whereas “The professor and the mad man” trailer contain Complex sentences, such as: “*You think I’m insane*”. “*So, this is the good doctor I’m proud to make you accountable, sir*”, etc. It should be noted that in these cases complex sentences have subordinators (if, when) or relative pronouns (who, that, which), with “that” is omitted. If and when conjunctions have been discovered in Conditional sentences: “*If anyone can hear this broadcast I’m still on earth*” (IO).

In addition, the clauses of a compound sentence can be connected syndetically (by means of coordinating conjunction) and asyndetically (with no conjunction or adverbs), in the trailers understudy the first type is generally used: “*You look like a prince on the outside, but I didn’t change anything on the inside*” (Aladdin). There was found only one compound sentence without a conjunction in “Pokémon” trailer: “*I’m a bad cop, you’re a good cop*”.

“*We have been attempting to make this dictionary the last 20 years, and I submit that’s extraordinary, the unconventional Mr Murray is the solution, and our salvation*” in “The professor and the mad man” trailer is the only example of a compound sentence which comprises three simple two-member sentences connected both syndetically and a syndetically.

Several Compound-Complex sentences have been distinguished – “*Scientists predicted what would happen, but it was too late*” – both in IO and The Professor and the mad man.

Moreover, elliptical sentences have often been encountered. They can be of the following types in the analysed trailers:

- 1) Ellipsis without a subject:

“*Never occurred to me that one might come from above*”. (Captain Marvell)

“*Not this Princess*”. (Aladdin)

“*A long way to travel*”. (IO)

“*Lease or freedom?*” (The professor and the mad man)

- 2) Ellipsis without any word in the predicate position. It usually occurs when heroes answer questions:

“*I’m not*”. (Pokémon)

- 3) Elliptical construction without a subject and the part of a predicate:

“*Shoving?*” (Pokémon)

The sentence structure analysis highlights the significance of the genre of the film that has a great impact on the sentence structure. So, The Professor and the Madman is a biopic film, IO is a science fiction film while Aladdin is a musical fantasy film, Pokémon is an animated movie, and Captain Marvel is a superhero film.

3.1.2. The morphological analysis of the parts of speech used by actors

Both Common and Proper nouns are used to refer to someone, for example: “*Mr Murray*”, “*Mr Churchill*”, “*brothers*” (The Professor and the mad man); “*kid*” (Pokémon), etc.

As for the verbs, the common use of such tenses as Present Perfect, Present Simple and Present Continuous have been distinguished: “*We need you*” (Captain Marvell); “*I have been so lonely!*” (Pokémon), “*Mr Murray we are watching with a concerned eye*” (The Professor and the mad man).

At the same time Past Simple can often be seen:

“*I was ready to hang it up to let miss you today*” (Captain Marvell); “*I saw dozens of people starve to death because of hope*” (IO).

3.1.3. The lexical structure of the speech in the trailers

We also found that the lexical structure of actors' speech in trailers is characterized by the frequent use of common vocabulary and colloquial vocabulary, since such vocabulary is understandable to all viewers and is easy to understand: *"Because if you wanna find your pop..."*, *"We're gonna do this"* (Pokémon); *"I was gonna be a teacher"*, *"We stuck here"* (IO). As the examples show that the use of colloquial vocabulary is evident.

In the course of a linguistic study, we analyzed emotionally-evaluative information in phraseological units. Using phraseologies, the speech of the actors in the trailer takes on either a positive or negative colouring.

With the help of phraseological units, stable expressions in the language used in a figurative meaning, the speech of actors in trailers acquires the following series of similar features: functional-pragmatic orientation, stylistic features, developed lexical and semantic level, functioning in speech of people of different cultural levels, the dominance of negative ratings and stylistically reduced linguistic units.

In the trailers we studied, we identified the following idioms: *"find your pops"*, *"keep memories"* (Pokémon), *"Cave of Wonders"* (Aladdin), *"cannot believe my eyes"*, *"proud to make acquaintance"*, *"entire life"*, *"Being under threat"*, *"fly out of place"* (The Professor and the mad man).

3.1.4. The stylistic analysis of the language in the analyzed trailers

Our linguistic investigation of the above-mentioned trailers has shown that the most commonly used stylistic means of expression are the epithet, hyperbole, repetition, silence, and rhetorical questions.

The epithet is a word or a whole expression, which, due to its structure and special function in the text, takes on a new meaning or semantic connotation, helps the word to find colourfulness and richness. With the help of epithets, the speech of actors in trailers becomes more expressive and vibrant. The epithets in the actors' speech also help them express their emotional attitude to everything that happens in the trailer. In the trailers, we identified the following epithets: *"fundamental"* (IO); *"extraordinary"*, *"gigantic"*, *"insane"* (The Professor and the mad man); *"loyalty"* (Aladdin); *"universal"*, *"renegade"* (Captain Marvel).

Among the expressive means in trailers, the hyperbole is actively used. The hyperbole is a figurative expression containing an exorbitant exaggeration of any sign of an object, phenomenon or action. Hyperbole aims to enhance expressiveness and is designed to attract the attention of viewers to the uniqueness of the demonstrated film.

Here are some examples of hyperbole in the trailers which have been encountered: *"I saw dozens of people starve to death"*, *"I would give the world to see him"* (IO).

With the help of silence, the deliberate clipping of a statement, the excitement of the actors' speech in the trailer is transmitted. Also, this means of expression helps to create the effect of understatement and arouses the interest of viewers in watching the full movie.

For example, in a sentence taken from the Aladdin trailer, the actor does not continue the statement after the word "just", thereby making viewers think about what could happen next: *"There's a lot of gray area in making me a prince, I could just ..."* (Aladdin).

Such a means of expressiveness as repetition gives actors a speech expressiveness, clarity of expression. Thanks to the repetition of words or phrases, they attract the attention of the audience and thereby enhances their importance in the trailer itself. Also, one of the main functions of the replay is the function of increasing and heating the plot. The beginning of the sentence is repeated: *"I'm not going to fight your war. I'm gonna end it"* (Captain Marvell).

With the help of a rhetorical question, a sentence containing a statement or denial in the form of a question that does not require an answer, the speech of the actors in the trailer becomes more expressive, emotional. Rhetorical questions in speech increase tension, convey the excitement of actors, make them empathize, reflect and thus increase the interest of viewers in watching the full film.

For example, in the trailer "IO", the protagonist asks a rhetorical question: *"Where is everyone else?"* but does not receive an answer to it, since it becomes clear that there is no one left on planet Earth. Using this function, the trailer

fulfils its main role. Namely, it demonstrates the highlights of the film and serves as a form of persuasion, allowing the audience to familiarize themselves with the phenomenon of the advertising product in the form of a dramatic narrative.

3.2. Prosodic features of English film trailers

3.2.1. Prosodic features of the English language

Foremost it is essential to clarify the essence of the concepts of the prosody and its main categories of the English language. In contemporary Linguistics, prosody is defined as a set of suprasegmental or rhythmic and intonational features of speech. Russian linguist E. Buraya in her book “The Phonetics of Modern English” defines prosody as “a speech building material which performs the constitutive and distinctive functions” (Buraya, 2009). According to her notion, suprasegmental elements determine the nature of changes in the pitch range and pitch level, its loudness, tempo, the opposition of unstressed and stressed syllables, rhythm, that is, what is called prosody. Summing up all the foregoing, E. Buraya gives the following definition of prosody: “Prosody is a complex of phonetic suprasegmental elements (pitch, loudness, tempo and pausation) that are realized in a speech at all levels of speech segments (a syllable, a word, a word-combination, a syntagm, a phrase, a supra phrasal unity, a text) and performing the function of organizing and segmenting the speech chain” (Buraya, 2009).

A similar definition is given by T. Shevchenko who defines prosody as “a combination of phonetic suprasegmental features (pitch, loudness, tempo and pausation), which are realized in a speech at all levels of speech units (a syllable, a word, a word-combination, a syntagm, a phrase, super-phrasal unity, a text) and which organize and divide the speech stream into parts” (Shevchenko, 2011).

From the point of view of M. Sokolova, the concept “prosody” refers to the changes in the same parameters that are inherent in intonation (pitch, loudness, tempo), and is widely used in linguistic literature (Sokolova, Gintovt, Tikhonova, & Tikhonova, 1996).

It should be noted that British phoneticians consider prosody as a broader concept than intonation, and distinguish the following prosodic characteristics – pitch, loudness, tempo and rhythm. According to J. Wells, “the prosodic (or suprasegmental) characteristics of speech are pitch, loudness and tempo. All together they constitute the rhythm of speech”. The author affirms that “intonation of the English language is an important complex component of the prosody of the English language” (Wells, 2006). D. Crystal, for example, defines prosody as changes in pitch, loudness, tempo, and rhythm. The author adds that the concept “prosody” is usually used by combining intonation, a rhythmic pattern and more general features of the prosodic expression of a person’s thought. The most important prosodic effects are those conveyed by the linguistic use of pitch movement, or melody (Crystal, 2008).

In Linguistics prosodic elements are understood as a set of sound tools that draw up a sequence of segment units (phonemes) and serve to combine them into meaningful language units – words, syntagms, and statements.

The whole complex of prosodic characteristics of speech is usually divided into four main groups depending on the acoustic parameter which they correlate with, i.e. from their substantial nature (Tikhonova, 2014):

2. Tonal prosodic characteristics (associated with the main tone);
- Temporal prosodic characteristics (related to duration);
- Dynamic prosodic characteristics (associated with intensity);
- Phonation prosodic characteristics (associated with the spectral pattern and due to the special modes of operation of the larynx).

In the present research, the authors study some of the elements of prosody in more detail. Loudness, tempo, rhythm, pausation, tones, and are considered of great importance, and therefore they should be paid attention to when studying the prosodic categories of the English language.

The definition of loudness is considered of great importance; it is the subjective perception of sound pressure. Loudness depends on the segment composition, position in the speech chain, duration and pitch. Loudness is characterized by two functions – the formation of the emotional-modal aspect in speech and the distribution of syntagms in order of importance.

Besides, it is necessary to pay attention to such means of the prosodic structure of speech as the tempo. The tempo is the speed of pronunciation of speech elements. It can be described as the number of syllables pronounced per second or by measuring the average duration of a syllable. The semantic content of tempo is characterized by the degree of expression of various degrees of importance of a phrase in relation to the surrounding phrases. Speech tempo may vary; it depends on the content of a statement and the emotional mood of a speaker.

It would be beneficial to concentrate on the semantic functions of tempo associated with the expression of different meanings. These functions include the following:

3. Expression of the degree of importance of the content (the more important content is characterized by slower tempo and the less important – by fast one);
Attracting the attention of the listener (by slowing down the speech tempo);
Making it easier to understand and memorize (slower tempo or speaking rate gives the speaker time to understand and remember the content that is being perceived);
Expression of the emotional state of the speaker (the emotional state which activates a person's activity (as a rule, positive emotions) is proved to accelerate the tempo and the emotionally negative state which reduces the person's activity is to slow it down);
Giving expressiveness to speech (with the help of acceleration or deceleration of tempo the speech reflects the speed of events, actions that the person speaks of; similarly, when they imitate other people's speaking rate).

The tempo is rather aimed at organizing communication in general.

The next prosodic tool, which has to be examined is rhythm. Rhythm is a regular alternation of stressed and unstressed syllables. Rhythm is based on the contrast between strong and weak syllables. The main function of rhythm is its ability to organize both individual units of text and an entire text. In addition, with the help of rhythm, the text parts are both combined and separated. Following this approach, it is necessary to mention pausation. A pause is a stop of phonation. A pause is characterized by an acoustic correlator which is a complete drop in the intensity of phonation to the zero levels. A pause can also be characterized as a sharp melodic and dynamic difference, not accompanied by the termination of the sound.

Finally, the last prosodic category to be investigated in the present paper is tone. The frequency of the fundamental pitch, which is distinguished, based on the frequency of vibration of the vocal cords is the acoustic correlate of the tone. The tones are divided into level, rising, falling, rise-fall, fall-rise.

Consequently, having considered the basic concepts related to the prosodic organization of speech and intonation, it is possible to conclude that the actors' speech in the English trailers has all above-mentioned prosodic features.

3.2.2. Prosodic analysis of English trailers.

Prosodic means are one of the most powerful ways of effective speech impact on the listener, the complete perception of information by the audience is achieved through immersing them into the atmosphere of events taking place in the trailer.

The loudness of a speech segment depends on its segment composition, position in the speech chain, duration and scale. Also, the loudness of the actors' speech in trailers is determined by the situation of communication. Loudness in trailers is associated with the emotionally modal aspect of speech. "*Oh great one who summons me I stand by my oath loyalty two wishes three I'm kidding*" (Aladdin). This example is interesting in that by changing the volume level, an effect of comic effect is created, since with an increase in volume, the statement and behaviour of the protagonist are perceived as something serious and threatening, but with a decrease in volume, the viewer understands that this statement is a joke. Changing the volume also gives expressiveness to the speech of the actors in the trailers.

The tempo of actors attracts the attention of viewers to especially important points in the trailer. When changing the speed of speech, there is a slowdown or acceleration of the pace, a change in the duration of speech, and in addition, the frequency of pauses. During the analysis of the trailers, it was found that when pronouncing especially significant information in the trailer, the actors slow down the pace of speech, and when pronouncing secondary information, the

speech of the actors is accelerated, thereby focusing on the key points of the trailer, and thus the entire film. *“Listen up, we got ways to make you talk or mine. Yeah. So tell us what we wanna know”* (Pokémon). In this example, the protagonist significantly accelerates the course of his speech, creating the effect of interrogation. This technique causes the audience to feel positive emotions and laughter.

With the help of highlighting stressed syllables, the entire rhythmic pattern in the speech of the actors is created. The ability to identify stressed syllables in the words of a sounding speech is a prerequisite for a successful speech impact on the audience. *“I know you can’t understand me but put down the stapler or I will electrocute you”* (Pokémon). In this example, the emphasis falls on the last syllable before the pause. This intonation technique helps to create a comic effect and have an effect on the audience, causing them to feel positive emotions.

“For my dad leaving was just a last resort. I saw dozens of people starve to death because of hope” (Io). For example, in this statement, the words *“leaving”*, *“dozens”* are highlighted, thereby making viewers understand that millions of people had died as a result of pollution of the planet.

A large number of stressed syllables in an acoustic speech in trailers help to produce an emotional impact on the audience, thus capturing their attention sufficiently to encourage them to watch the full movie. The grouping of phenomena according to the principle of emphasis / non-emphasis also implies the inclusion of other parameters, such as volume and pitch, into the framework of the rhythm. In the sounding speech of the actors, various types of rhythm are presented, mainly a rhythm that is based on duration. In the long-sounding speech, a number of periodically repeating speech units of varying degrees of complexity can be distinguished – rhythmic groups. Such rhythmic groups are united by one rhythmic stress. It is the rhythmic group that can be called the most stable unit in terms of proportionality. The stressed syllable is the basis of the rhythmic group.

Thus, we can conclude that the goal of communication for actors is to effectively influence the audience and that the phonetic means, which are characterized by the following features, also help the actors. The minimum pause factor; the largest number of stressed syllables; the greatest number of rhythmic groups; a slower rate of pronunciation within the meaning of actualizes, reflecting objective, logical information; a more mobile pace of utterance within the meaning of actualizes, reflecting emotional and evaluative information, etc.

As mentioned above, the success of all communication depends on the proper use of prosodic means. The use of prosodic means is necessary for the intonational-semantic division of speech, transmission of a communicative type of expression and the expression of individual emotional meanings. Prosodic contrasts are based on opposing objects and phenomena. This technique allows the actor in the trailers to focus the attention of the audience on the main events of the trailer and correspondently to the entire film. To emphasize a statement or to reduce the information content of a statement, the tactics of contrasting prosodic emphasis of whole statements are used. Information is emphasized by changes in tone, tempo and volume. This helps to attract the attention of the audience, as the statements acquire a more vivid emotional colouring.

The predominant use of the rising tone, which allows the creation of an atmosphere of understatement and interest in the further development of the plot. With this technique, actors in trailers express their emotional state, giving expressive colouring to speech in the trailer. The actors in the trailers tend to use the rising tone during their speech as it makes their speech more expressive and powerful.

Thus, we can conclude that prosody plays an important role in the implementation of communicative contact. With prosodic contrasts, increasing the length of pauses, using emotional pauses, dynamics appears in the actors' speech in trailers. With the help of metacommunicative units, rhetorical pauses, the use of an upward tone, an exciting atmosphere is created in the trailers. This increases the interest of viewers in watching the full movie.

The totality of all prosodic means also includes melodic range, melodic intervals, degree of melodic ruggedness, tempo, pause, power (energy) range, localization of highlight areas. All these means, being in a combinatorial ratio, contribute to increasing the degree of the speech impact of actors on the audience, and, therefore, largely solve the problem of increasing the effectiveness of speech communication.

In order to analyze the prosodic design of acoustic speech in this trailer, we conducted an electro-acoustic analysis which has revealed the following features.

Pause coefficient in speech allows us to consider a pause as a phonetic criterion for highlighting speech units in a sounding text. The articulation of actors' speech in trailers is largely characterized by their composition and lexical-syntactic structure, which is also determined by the rules according to which the boundaries between structural (syntactic) units are prosodically indicated by a pause. In the speech of the actors in the trailer, emotional pauses play a large role, as they help to focus the audience on certain feature points in the trailers, as well as expressing the emotional status of the characters. Emotional pauses are used when it is necessary to give a text unit more expressiveness and importance in its information content.

"I keep having | these memories | I see flashes | I think | I had a life here ||" (Captain Marvell). An emotional pause after the words *"memories"* and *"flashes"* gives this expression great expressiveness and makes it key, revealing the main plot of the film.

Since most of the actors' speeches in trailers are dialogues, then it is necessary to consider prosodic means by which informal communication is realized/

The actors' speech in the trailers is characterized by a large number of rhetorical pauses. These pauses occur when the actors in the trailers touch on topics of concern to all or when the events in the trailer culminate. Rhetorical pauses of an average duration intensify the situation in the trailer and attract the attention of viewers. *"If you believe | that every individual 'life | deserves its own chance ||"* (The professor and the mad man). In this statement, a rhetorical pause after the word "life" gives this statement more expressiveness and attracts the attention of the audience with its culmination.

In order to determine the coefficient of pauses, we divided the pauses in the five trailers we took for research into the following types: pauses between utterances, which include pauses at the boundaries of utterances; inter-phrase pauses implemented at the boundaries of sentences; and pauses that appear inside sentences.

4. Summary

Thus, when conducting the linguistic study of trailers, we have analyzed on the syntactic, morphological structure of the speech of actors in trailers and identified above-mentioned universals that must be taken into account translating trailers. Special attention should be paid to the lexical and stylistic features of the actors' speech, which add an emotionally expressive colouring and increase the interest of viewers in watching the full film.

Based on the prosodic analysis, we can conclude that the value of prosodic design increases, since prosodic means give any trailer a sound colouring optimizing, mainly, auditory perception and the desire of the audience to watch the full movie (See Figure 2).

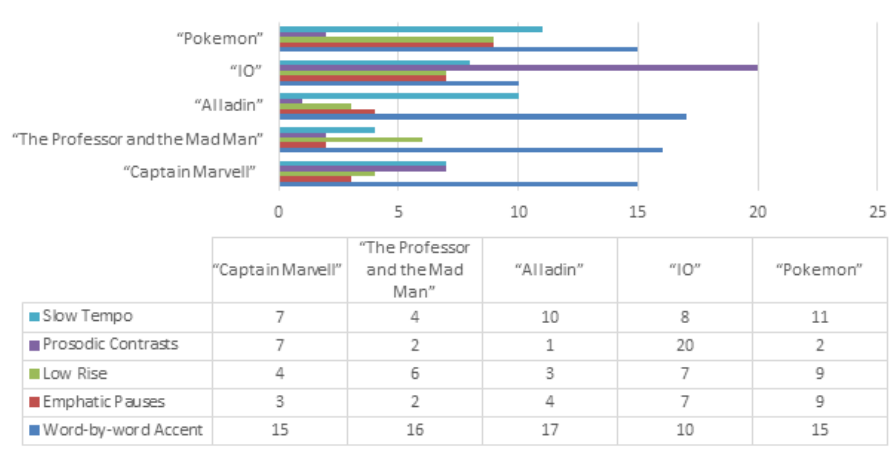


Figure 2. Prosodic means in English trailers

Moreover, it has been outlined that the prosodic structure of the actors' speech in the trailers is characterized by a large number of rising tones, as well as repetitions and omissions of words, rhetorical pauses, and alliteration. All these stylistic features help to make the actors' speech in a trailer meaningful and give the correct emotional colouring.



5. Conclusions

To sum up, in the present research, the phonetic structure and prosodic features of the actors' speech in movie trailers which put an emotionally expressive colour and increase the interest of the audience to watch the full film have been examined. All key points that the viewers should focus on are emphasized through the use of prosodic features. Based on the above analysis, we can conclude that in the trailer the value of prosodic design increases, since prosodic means give the video a sound colour, optimizing mainly the auditory perception and the viewers desire to watch the whole movie.

Consequently, the trailer is used for advertising purposes and serves as the main way of attracting the attention of viewers to watch a film. In this connection, the speech of the actors in the trailers should also have an effective impact on the audience, demonstrate the special art of pronunciation and prosodic peculiarities, reflect the emotional status of the characters.

5.1. Contribution

Based on the thorough review, the authors conclude that the importance of prosodic design increases as prosodic features provide sound colouring for film trailers, primarily maximizing the auditory experience and the desire of viewers to watch the film.

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