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ЛИНГВИСТИЧЕСКИЕ СРЕДСТВА СОЗДАНИЯ АВТООБРАЗА ГОЛДЫ МЕИР В АМЕРИКАНСКОМ КИНОДИСКУРСЕ

Аннотация. В статье представлен сопоставительный лингвистический анализ языковых средств создания автообраза премьер-министра Израиля Голды Меир на материале сценариев американских фильмов «Женщина по имени Голда» (1982) и «Голда» (2023). Исследование опирается на когнитивно-дискурсивный подход к анализу речевого портрета киноперсонажа. Выявлена динамика языковых и стилистических средств в зависимости от социокультурного контекста эпохи создания кинокартин. Анализируются синтаксическая длина высказываний, структура условных предложений, семантика модальных глаголов, а также использование иронии, черного юмора и фразеологических единиц как инструментов автодискурсивной самопрезентации.

Ключевые слова: кинодискурс, речевой портрет, Голда Меир, автообраз, лингвистические средства, черный юмор.

LINGUISTIC MEANS OF CREATING THE AUTO-IMAGE OF GOLDA MEIR IN AMERICAN FILM DISCOURSE

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Abstract. The paper presents a comparative linguistic analysis of the means used to construct the auto-image of Israeli Prime Minister Golda Meir based on the

scripts of the American films «A Woman Called Golda» (1982) and «Golda» (2023). Relying on a cognitive-discursive approach to film discourse, the study traces the evolution of linguistic and stylistic markers shaping the character's speech portrait across different cinematic eras. Special attention is paid to sentence length, syntactic structures, conditional sentence types, the semantic shifts in modal verbs, and the strategic deployment of dark humor, irony, and idioms as core mechanisms of textual self-presentation under varying conditions of communicative and political conflict.

Key words: cinema discourse, speech portrait, Golda Meir, auto-image, linguistic means, dark humor.

Introduction

Film discourse directly affects the complex motives, ideological parameters, and core values that a historical figure wants to introduce and systematically strengthen in collective and individual minds. One of the primary aims of framing and shaping speech portraits in movies is considered to be exerting a profound, lasting influence on listeners and viewers. Therefore, the language means with the help of which characters interact with and shape a central protagonist straightforwardly influence the recipient's cognitive perception of that individual. Being a complex code entity, film discourse has a close connection with the concept of a cinematic image. The verbal image of a film hero is never formed in isolation; rather, it is co-constructed through multiple ways of verbalization, which include auto-discourse (the author's or character's assessment of herself) and hetero-discourse.

Auto-discourse, as one of the ways of verbalization, allows the film recipient to perceive the image of Golda Meir through evaluative statements of the character herself about herself, types of interaction, the quality of relationships with people, her worthiness in the role of a worthy «good» politician, woman, or family person.

The set of examples combined reflects the self-portrait created by the movie character. There can be found a number of personal qualities and features of the character's speech that portray the main figure in one way or another in terms of her role as a politician. To note the extent to which the image of Golda Meir has changed in different films, it is necessary to pay special attention to the grammatical component, which significantly influenced the perception and formation of the character in different eras.

Syntactic Structure and Sentence Length

The basic differences between the films reveal that the character played by Ingrid Bergman and the character played by Helen Mirren use a vastly different number of words per sentence. In the 1982 film, most often the sentences of Golda Meir consist of 20 or 40 words, while the 2023 film sentences are short enough and contain 8-10 words at maximum. It is also worth noting that the sentences in the first film are full of convoluted subordinate sentences. In the second case, imperative exclamation points are most often used. This technique mainly affects the rhythm and tempo at which people understand what is happening in the film; that is, with long sentences, a lot of emphasis is placed on psychology and drama, providing time to think. On the other hand, in short imperative sentences, the emphasis is on fast, short phrases that do not allow the viewer to think about it; this creates chaos and action. A fast pace and acceleration contribute to a state of anger, fear and panic.

Bergman's Golda states: «I'm known because at the time of struggle...I was one of the groups that made it possible to survive and succeed» (1982). Meanwhile, Mirren's Golda demands: «Ask the Chemist for a document, something concrete I can work with» (2023). This syntactic divergence represents a major shift from prolonged rhetorical persuasion to fragmented, crisis-driven administrative management.

The Usage of Conditional Sentences

The usage of different types of conditional sentences by characters in different movies also indicates a paramount shift in narration going from revelation of character psychology to manipulation of recipients' expectations. Ingrid Bergman uses future in-the-past or second conditional in order to describe abstract hypothetical situations that may arise but not necessarily occur, as seen in her line: «What would have happened to us had we been a minority...» where the dreamlike image is implied. Whereas the character played by Helen Mirren most often uses constructions with conditional sentences of type first and type zero to generate the effect of immediacy and constant pressure to indicate real danger, threat, and if at present time inaction will obviously lead to irreversible consequences: «If you don't act now, everyone dies» is a line that contributes to the creation of reality where cause and effect are almost inevitable and unavoidable. Linguistically, Bergman's lines are full of narrative space for reflection and processing, at the same moment Mirren leaves a recipient with a feeling of frustration and impending consequence. In addition to that, switching between these conditional types within the movies betoken a character's psychological breakdown, where from hypotheticals to brutal sentences marks a loss of innocence where wonders are out of the question.

Modal Verbs and Pragmatic Orientation

It is also worth noting the use of modal verbs in the speeches of the characters. Ingrid Bergman predominantly employs modals of uncertainty and softness – such as might, could, would, and may which convey insecurity, helpfulness, calmness, and even lightness. The line performed by her character: «May I say a few words?» creates a sense of emotional vulnerability, making her characters appear thoughtful and often hesitant to impose their will on others. In contrast, Helen Mirren relies

almost exclusively on must and can (in its sense of ability or permission rooted in authority). Her line: «You must remember about the boys (soldiers)» expresses obligation, necessity, and unquestionable action, thereby reinforcing the status, power, and authority of the character who utters them. While Bergman's language is inviting and welcoming with a touch of shared hesitation, Mirren's language is strict, unyielding, and her sentences express commands. The resulting image is twofold: Bergman's character appears as a gentle or even a hesitant person, who is open for a discussion; Mirren's Golda emerges as a figure of ultimate authority who serves as a guardian of irreversible consequences.

Dark Humor, Sarcasm, and Idiomatic Frameworks

An integral part of the second movie that allows a viewer to discover the character of Golda from a new perspective is the usage of dark humor, idioms, sarcasm and all in all quite blunt words. Black humor serves as both protection and salvation for Golda. As she relies on it in moments of despair, it is precisely dark expressions and jokes that help overcome disheartening times of death and war. Thus, when a missile attack begins, Golda utters this phrase: «I'm not going to get under the table, but don't let me stop you». She makes fun of the dangerous situation and the panic that people are experiencing at the moment. She uses only short phrases in which each word is perfectly matched, creating an absolute dissonance between the number of words in a short phrase and the effect that emotional words have on a person. This may be evidenced by another phrase in which, after being defeated in battle, Golda tells Dayan the following: «Things could be worse... You could have my feet.» In this case, humor reduces the pathos and severity of the whole situation and in some ways even calms it down.

The figurative expressions of Golda are used at public and political meetings. Idioms perfectly complement Golda's portrait. Their main point is to express brevity

and accuracy. They can convey the full depth and abstract meaning of a topic in a more concise form than ordinary words. Moreover, idioms can also serve as a bridge in social interaction, because understanding the words used also contributes to a more lively and natural communication. Thus, during the crucial meeting before the start of the war, Golda uses the following phrase: «Even a broken clock is right twice a day». That means that even a person who is usually wrong can sometimes be right by chance or accident; no one is wrong all the time. Golda uses it as a reminder that sometimes the actions and words that intelligence receives can be wrong and can harm the further actions of soldiers.

Sarcasm as a form of irony contradicts the literal meaning, which makes words and phrases sound caustic or even rude. Golda always tries to put emotions in the background and act only out of pragmatism. However, sarcasm, dark humor and sharp expressions just emphasize disappointment, contempt and protection, the emotional spectrum that cannot be maintained in difficult tragic situations. In a serious conversation in the midst of the war when Golda tries to persuade Kissinger to help Israel they have the following dialog: KISSINGER: «I am first an American, second I am Secretary of State, and third I am a Jew.» GOLDA: «You forget that in Israel, we read from right to left.» By literally changing the meaning of Kissinger's sentence, she tries to maintain a strong position within the dialogue. Kissinger had been making excuses for a long time that he could not help Israel, and this phrase, thrown out by Golda may even serve as some kind of exposure to the politician and else illustrate fatigue from hypocrisy that is constantly being said.

A minute later the same interlocutors had a different dialog: KISSINGER: «The Russians gave me two huge dinners last night, one after the other. And to be honest, I'm feeling a bit uncomfortable.» GOLDA: «Ah, those Russians. It's all about strategy... They brought nothing but misery to the world.» KISSINGER: «Normally I would agree with you. Of course, there is Tolstoy. And Dostoyevsky.» GOLDA:

«Misery on every page.» In this case, sarcasm was used to emphasize anger at the moment, as the word misery was originally used in relation to politics in Russia, but to take up and hold her position again in the dialogue and to lower the pressure, Golda changes the direction of the phrase and the word has already been used with a completely different connotation in relation to literature.

Pragmatic Realism and Tragic Facts

The general choice of words and the use of phrases ensure that Golda's speech sounds not only harsh and cruel. She is brusquely firm and pragmatic. Emotionless monotonous phrases that contain scary facts create an atmosphere of chaos and general tension. An abundance of very different emotions across the spectrum are experienced by both the characters of the film and its viewers. In tragic situations helplessness is replaced by ruthlessness, cruelty is replaced by loss and fatigue and through Golda's words the recipient not only feels compassionate but also understands how high stakes might be for a person in a governing position. Thus, in the scene where Golda talks about dead soldiers, she says the following phrase: «Seven hundred dead or missing. Approximately 2,000 wounded. I counted them all, Mr. Chairman. Every one of them. Trust me.» These words are pronounced in a monotonous and low intonation range, which can take into account both the crushing pragmatism and the personal tragedy experienced by Golda. In another scene, again in conversation with Kissinger, Golda literally utters an ultimatum: «You must choose, Henry. Side with me or I will create an army of orphans and widows. I will slaughter them all. Whose side are you on? You must choose.» This choice of words is blowing away the veil of politicization in negotiations with Kissinger, literally dragging him into real life and confronting him with real problems that Israel may face if it loses the war. Such phrases and selected words, idiomatic constructions all

together make up the image of a stoic, unshakeable, strong, cruel and at the same time broken inside Golda.

Conclusion

In conclusion, the comparative analysis of Golda Meir’s auto-image in American film discourse demonstrates a fundamental evolution in how female political leadership is linguistically constructed over time. The 1982 production utilizes elaborate syntactic structures, long sentences, and soft, tentative modality to frame a reflective leader whose authority is an extension of collective history. Conversely, the 2023 film presents an auto-image defined by structural brevity, imperative syntax, deontic modals of necessity, and the innovative use of dark humor and sarcasm as linguistic armor. Ultimately, these linguistic markers prove that the construction of historical memory in cinema shifts from ideological romanticism to complex, fragmented realism.

Core Auto-Discourse Expressions and Structural Markers

Linguistic Unit / Speech Fragment	Cinematic Production (Year)
Long sentences used to emphasize psychology and drama (20-40 words)	1982 (A Woman Called Golda)
Short phrases and fast pace to create a sense of chaos and anger (8-10 words)	2023 (Golda)
Modals of uncertainty and softness: «might»; «could»; «would»; «may»	1982 (A Woman Called Golda)
Modals of authority and obligation: «must»; «can»	2023 (Golda)

I»m known because at the time of struggle... I was one of the groups that made it possible to survive and succeed	1982 (A Woman Called Golda)
Ask the Chemist for a document; something concrete I can work with.	2023 (Golda)
You must remember about the boys (soldiers)	2023 (Golda)
I»m not going to get under the table; but don»t let me stop you.	2023 (Golda)
Things could be worse... You could have my feet.	2023 (Golda)
You forget that in Israel we read from right to left.	2023 (Golda)
Ah; those Russians. It»s all about strategy... They brought nothing but misery	2023 (Golda)
Misery on every page.	2023 (Golda)
Seven hundred dead or missing. Approximately 2,000 wounded. I counted them all... Every one of them.	2023 (Golda)
You must choose, Henry. Side with me or I will create an army of orphans and widows. I will slaughter them all.	2023 (Golda)
Shift from hypothetical conditionals to «brutal» zero/first conditionals	2023 (Golda)

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