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## **ЯЗЫКОВАЯ РЕПРЕЗЕНТАЦИЯ ГЕТЕРООБРАЗА ГОЛДЫ МЕИР В АМЕРИКАНСКОМ КИНЕМАТОГРАФИЧЕСКОМ ДИСКУРСЕ**

**Аннотация.** В статье исследуются лингвистические и экстралингвистические средства формирования гетерообраза Голды Меир в американском кинодискурсе на материале биографических фильмов 1982 и 2023 годов. На основе гетеродискурсивного анализа оцениваются речевые репрезентации внешнего восприятия личности Меир со стороны ключевых политических партнеров (Генри Киссинджера, Моше Даяна), ближайшего окружения (Лу Каддар), а также средств массовой информации и общества. Рассматриваются номинации и формы обращения как маркеры статусной дистанции, метафорические переносы и их трансформация от образа «матери нации» к «железной леди», а также роль невербальной коммуникации в деконструкции политического мифа.

**Ключевые слова:** кинодискурс, гетерообраз, Голда Меир, формы обращения, метафорический перенос, статусная дистанция, речевое поведение.

**Abstract.** The article investigates the linguistic and extralinguistic means of shaping the hetero-image of Golda Meir within American film discourse, based on the comparative material of biographical motion pictures released in 1982 and 2023. Utilizing a hetero-discursive analytical framework, the study examines how the character's cinematic portrait is constructed through the evaluative statements, forms of address, and nominations employed by political counterparts (Henry Kissinger, Moshe Dayan), her immediate personal assistant (Lou Kaddar), and the broader public or media. The paper details the structural evolution of these markers,

highlighting the paradigm shift from the soft, nurturing «mother of Israel» to the rigid, pragmatic «Iron Lady», and evaluates how personal distance and status hierarchies are negotiated in dialogue.

**Key words:** cinema discourse, hetero-image, Golda Meir, forms of address, metaphorical transfer, status distance, speech behavior.

## **Introduction**

Heterodiscourse allows the film recipient to perceive the cinematic image of a character through evaluative statements by other characters in the film about the personality of the main character, the types and tools of interaction with politicians, family and citizens practiced by the character, and the quality of the character's performance of his own social role, the degree of conformity to it. The hetero image of Golda Meir allows us to see the phenomenon in several aspects and dimensions at once, conditionally assuming a dynamic point of view, when events seem to turn in front of us on different sides. This means that when analyzing the hetero image, it is necessary to consider other characters who interact with the chosen character: how they address her, what phrases, grammatical constructions and metaphors they use. This affects the image that the reader or viewer develops after watching the film through the perception of other characters in relation to the chosen person. Using the hetero image, social markers are better taken into account, which help the viewer understand the distance between the characters, as well as who occupies a more dominant position. Both the general situation and its perception are important, since verbal and non-verbal signals form a complete image.

## **The Political Perspective: Henry Kissinger**

Henry Kissinger was chosen as one of the characters who appears in both the first film and the second, «Golda». Golda Meir and Kissinger were political figures

of approximately equal status who interacted in the international arena. In the 1970s, Kissinger held key positions in the US administration: he was the president's national security adviser. Golda Meir was the Prime Minister of Israel at the same time. Their relationship can be described as strained to some extent, however quite close, calm and sometimes even moralizing or nurturing. They mainly communicated during a difficult period in Golda's life: negotiations took place during the Yom Kippur War. Kissinger played a central role in American diplomacy, and Golda, in real life and in films, often referred to the United States as an ally of Israel who was always happy to help their «friend» in need. That is why his character acquires special significance: Golda, as prime minister, understood that she should receive support from America while being in the midst of the conflict. Negotiations on a peace conference in Geneva were held between them, as well as personal conversations in Golda's kitchen. In his memoirs, Kissinger recalls that Golda sometimes «taught him about life»; this detail is also noted in the second, newer film. Their relationship is shown more realistically: the film does not soften the picture of the last years of Golda's life the way the earlier version does.

Thus, in the 1982 film, Kissinger refers to Golda as «my friend» or simply by name, which emphasizes diplomatic partnership and mutual respect. In the 2023 film, a more formal address is more often heard – «Madame Prime Minister», which emphasizes the tension of the moment and the context of the military conflict. However, there are still elements of informality, which show that there is a connection between the characters. It is also noted that Kissinger had Jewish roots, which to some extent brought him closer to Golda. In the dialogues, this manifests itself in warm, personal treatment: Golda and sometimes Kissinger also call each other by name, which indicates a lack of distance. The dialogues between Kissinger in both films are quite long and the topics range from the lives of their children to the real political conflict. Kissinger communicates quite respectfully with Golda, using

a huge amount of exalting her status, her deeds and actions in relation to the metaphor side. This respectful tone unravels Golda as a politician from distinct perspectives. Firstly, this method lets the political negotiation show the bond between the characters. By discussing their families, Kissinger and Golda diverge rigid roles and create a bridge of trust. Secondly, rapture with which Kissinger addresses Golda's status («your wisdom», «your courage», «what you have built») works in different directions. It elevates her and concurrently reminds her of the weight of her job where she cannot afford hesitation before sending young soldiers into battle. The metaphorical language («the shepherd of your people», «the lighthouse in the storm») allows the character to mitigate the rigor of politics by assessing Golda's choices as brave and audacious. The final image of Golda through the lens of a respectful and calculating diplomat appears quite intimate where every compliment and detail carries expectation and a bit of judgment. Their dynamic creates a strong emotional effect on the viewer. A recipient reveres Golda through Kissinger's words and at the same time also senses the importance of her position, where praise might become a form of pressure. The long dialogues, shifting from children to conflict, mirror this tension – the personal is never actually personal – it always serves as small talk to politics.

### **The Inner Circle: Lou Kaddar and Moshe Dayan**

Next, it is worth noting the interaction of Golda Meir with people who were closer to her in their line of work. Among them are Lou (her secretary and assistant) and Moshe Dayan (minister of defense). Lou was one of the closest people to Golda. Lou addressed Golda simply by name, which certainly demonstrates the lack of distance between the characters. Golda also calls Lou by her first name, without specifying her status. For instance, Lou sees Golda and says simply: «Golda, you haven't eaten all day», to which Meir replies: «Lou, bring me tea and stop worrying

like my mother». In the second movie, when Golda is visibly exhausted after the negotiations with Egyptians, Lou softly states: «Golda, you can rest for ten minutes. The country will not fall». These exchanges illustrate the absence of formal titles and reflect the liaison of their interactions. That kind of behavior may seem frivolous as Golda's ward Lou does not call her «Prime Minister» but emphasizes the solidarity that has emerged between them. In a different scene, Lou comforts Golda when she is uneasy: «Golda, I am here» only demonstrating the presence of a helping hand. That showcases Golda as a person who has long-term personal contacts in her political career that help her to stay afloat. In the first movie, the relationship between Golda and Lou is literally captured as friendly, as her assistant is also young, lively and talks a lot just like Golda does. Lou's speech is replete with metaphors in relation to Golda. Her character uses metaphors related to nature or biology in relation to Golda, as if she were a tree or plant that helps society and blooms with it. For instance, in one early scene Lou says: «She has branches wide enough to hold everyone. That is not a weakness, that is how a forest survives» which highlights Golda's gentleness hesitation, which was a part of her image in early years of her career as it was noted previously in the analysis. These nature-based images represent Golda not as a rigorous politician but as a discreet force that evolves with time. In the second film, Lou, like Golda, speaks quite little, and communication is mostly based on nonverbal signals. The transition from a lively long conversation with long rather meaningful dialogues to a cold nod or even a sigh might symbolize the decay of their relationship. On the contrary, in this way the movie shows us two people who know each other so well and understand the whole essence of what is happening so profoundly that a nod or wink is sufficient to convey the deep meaning of the whole statement that could be pronounced. This technique makes an indelible impression as the whole film is riddled with pauses, scenes with silence, and when this stillness occurs even between close people, the message becomes clear. When everything has

been said a long time before and people know literally everything about each other - words can be even superfluous. Therefore, in chilling and stressful situations where decisions need to be made quickly, there is no time for conversations.

Speaking about Moshe Dayan, then at first glance his address to Golda also seems rather informal: he calls her without mentioning her status. However, the connection between them is much more complicated, since Moshe Dayan was Israel's defense minister during her reign. Their relationship is not so much related to the general field of work and everyday life, but rather to political and military events like the Yom Kippur War, which is the central event of the second film. It is there that a recipient can see the more hidden and subtly described interaction of Dayan and Golda Meir. Personal treatment indicates a lack of distance, which emphasizes their closeness in decision-making. For instance, at the maximum degree of the conflict, Dayan affirms: «I offer you my resignation, Golda. I have failed». She responded severely: «I need you on your feet. Do you understand? No more of this. Go home. Wash your face. And snap out of it». Later, when Dayan suggested the Israeli army use nuclear weapons – «I alerted Dimona. The nuclear weapon» – Golda is trying to disregard his panic: «Has he gone mad? Dayan is finished. Take no orders from him». These quotes illustrate Golda as a powerful figure who had to take all the responsibility in a moment when her colleagues' emotional state cannot handle the heat of events. Unfortunately, in the second film, this plays a rather deplorable role for Golda: she trusts Dayan during the war, although it was not worth it, and as a result, the military conflict claims many Israeli lives. For example, Dayan admits catastrophic losses: «We lost. We lost the north. It's Armageddon». Despite his failure, Golda later asks him: «Moshe, what does your gut tell you?» And he answers: «To cross». She follows his instinct, and after the crossing, hundreds die – the film states: «Seven hundred dead or missing. Approximately 2,000 wounded». Thus, although Moshe most often uses only one address in relation to Golda – her

name, the emotional coloring remains different: he acts for her more as a friend than as a political companion; at the same time, Moshe is a «comrade» with whom Golda is practically on the same hierarchical line.

### **Press, Public Perception, and Gender Aspects**

When considering a more abstract image of Golda, it is important to note how the press and society in both films name and characterize Golda Meir. These appeals are often metaphorical in nature. So, in the 1982 film, she is more often called the «mother of the nation», which sets a warmer, deeper image and emphasizes the role of a defender and a nurturer who, in a sense, «will preserve and save». For example, in the 1982 film, the narrator states: «It is my privilege to present a truly great lady of our time or any other time. She has been called the mother of Israel, the earth mother of her people, but mostly she is called Golda». People's attitude towards Golda is conveyed as emotionally warm and welcoming. In the 2023 film «Golda», media and society often put emphasis on perseverance and pragmatism, to create an image of a stoic figure that governs. For instance, a newsreel voice announces: «Iron Lady of Israel, met with President Nixon». There is no «mother» here; instead, Golda herself adopts the harsher image. There is a shift in the character's image: from a «close and warm» person to a more «mechanical» image, which speaks to her strength and inflexibility, significant for her political role. Some people already call her «the grandmother of Israel», using these words in a non-complementary way. Citizens looking at the elderly Golda, assume that she can no longer rule the country, thus using the phrase «the grandmother of Israel» they emphasize that it's time for Golda to retire. Although the treatment is quite respectful, it is still condescending and disgruntled.

Considering the aspects of Golda as a woman, it is worth noting that earlier film adaptations abound in superlatives as well as generally lofty vocabulary in

relation to Golda. Her colleagues and residents of the country do not seem to perceive her as just a woman, but literally as a historical person or phenomenon. Characters refer to her as «one of the great women of this century» and «the greatest». Extensive usage of the noun «miracle» towards Golda is used. All in all the expressions elevate her womanhood and the fact that she is the first to have the status. The description and appeal of Golda are accompanied by rather long syntactic constructions in which strongly emotionalized adjectives prevail e.g., «the hopes, fears, ideals, and stubbornness». This technique gives more sentimentality and drama to the character, endows her with more qualities making her gender corresponding with national resilience that let people see in her feminine image. In this case, a comparison with the second adaptation is necessary, as the given greatness and the power that is described and dominates in the first movie in relation to Golda are replaced by fragility, and even fear towards her, her image is no longer perceived by people as supporting but as fragile – «she cannot do it any longer». However, there is still a detail that unites the image of Golda as a woman in both films, and this detail is her kitchen. In both movies, she quite often holds a meeting in her house in her kitchen, and many politicians are surprised that she herself delivers tea or coffee to guests, who at this moment may be even lower in status. However, Golda has one response to the actions: «first of all, I am a woman and I do not find it strange or difficult to bring or brew tea». The answer may seem strange enough, but the guests do not contradict it. They themselves are happy to hold meetings and negotiations in the house, as they consider it a women's abode in which it is convenient to talk about urgent matters where there is definitely no eavesdropping can happen and the atmosphere is hospitable and warm to share.

### **Family Dynamic and Domestic Circles**

The most important person who has a direct connection to Golda is her husband, Morris Meyerson. They had a rather difficult interaction: they came from America to Israel, and at the same time, when they moved to Israel, Golda left her husband for work. At the same time, Morris retreats, he is quite malleable. He supports Golda on the path of her career and takes on the responsibility of raising children. He addresses his wife quite gently, but at the same time there is an estrangement. The husband rarely sees, understands and even talks to her, because for him her idea sometimes seems too radical. When Golda speaks of Palestine as «the dream I've had ever since I was a little girl in Russia», Morris gently answers: «I don't see any chance for a Jewish state in Palestine at this time». His attitude towards her is soft and delicate, he doesn't get emotional. However, the incapacity to be on the same wavelength with his wife elicits differences between them that cannot in any way lead to compromise. Despite the growing misapprehension, the respect between them cannot go unnoticed. Even when, in the current marriage, Golda literally abandons the family, Morris still treats Golda with love that can be concluded from a number of supportive letters that Morris sends to Golda. The marriage eventually ended in a tragic breakup when Morris dies. The children were already practically adults and they didn't need care. They were also quite far from their mother. Their relationship is almost not described in the film. The only information about what Golda was really going through and feeling at the time of her husband's loss and when she was away from her family was her speech at her Morris's funeral: «I thought Morris, at least we can be glad that Sarah's marriage is working out so much better than ours. But mainly I kept thinking how very sad he was in the last years of his life. And I was guilty because I could always get him to do pretty much what I wanted, but I couldn't be the wife that he wanted and should have had. In the end, whatever I was able to accomplish, he paid for it. Shalom, Morris». There is regret in that phrase and gratitude to what Morris had done for her,

and she understood at what cost she had literally achieved her success – the price is her family life.

### **Non-Verbal Signals and Somatic Codes**

Non-verbal signals or movements can reveal the character from a completely different side. Gestures can literally become visual codes that help the viewer better understand the characters» personality. This is especially vital in the second movie, where the abundance of non-verbal signals complements and literally replaces verbal communication, which cannot be expressed in words. In the first movie, Golda almost never pauses to create confusion or misunderstanding in her speech or actions. Her face is always confident, exudes a smile most of the time. Since the film mostly focuses on the early years of the character, it radiates energy and confidence. Fast movements expressed by constant running and making spontaneous decisions also symbolize in some way impatience and enthusiasm and contribute to creating an image of universal steadfastness. On the other hand, the film «Golda» is full of pauses and elliptical / unfinished sentences. Golda smokes much more often, filling this time in pauses contributing to overall grooving suspense. When she doesn't finish the sentence, it seems that after lighting up, she will finish, but she never does. Smoking becomes one of the symbols of internal conflicts and suppressed emotions. Tension produced by constant silence is shared by everyone in the room with Golda. One of the significant details that can be deduced from her body language is decay. She moves much more slowly, sometimes faints or cannot move from her place at all. It shows how she fades due to illness – her hair falls out and body hurts endlessly. Pervading scenes or her slowness, some kind of twisted awkwardness in movements, shaking hands and feet also make up a rather fragile, ambiguous and dissonant image, in contrast to her younger self. She tries to behave confidently, but this confidence comes only from sharp words and dark humor that serve rather as a protective

mechanism, since her non-verbal portrait exudes greater fragility. At the beginning of her career she is strong and unbending, even though being young and a little naive. In opposition to it, all that remains of inflexibility in the second movie are the words that she uses as armor against people.

**Conclusion**

In conclusion, the hetero-image of Golda Meir undergoes a stark shift in American cinematic discourse across forty years. The 1982 film projects a warm, maternal «mother of the nation» paradigm with minimal social distance, long reflective dialogues, and enthusiastic non-verbal delivery. Conversely, the 2023 film deconstructs this myth through a highly formalized, pragmatic «Iron Lady» profile marked by tense institutional hierarchies, minimalist non-verbal signals, and body language emphasizing physical decay. These dynamic changes demonstrate that the presentation of historical figures transitions from ideological romanticism to complex realism.

**Comprehensive Hetero-Discourse Operational and Structural Grid**

| Category                    | 1982 Film Adaptation                                            | 2023 Film Adaptation                                                           |
|-----------------------------|-----------------------------------------------------------------|--------------------------------------------------------------------------------|
| Henry Kissinger Address     | Refs as «my friend» or by name, minimizing diplomatic distance. | Formal address («Madame Prime Minister»), marking high institutional friction. |
| Interaction with Lou Kaddar | Lively conversations filled with organic nature metaphors.      | Minimalist reduction; replaced by nods, deep sighs, and silence.               |

|                           |                                                                    |                                                                        |
|---------------------------|--------------------------------------------------------------------|------------------------------------------------------------------------|
| Press & Public Perception | Labeled «mother of the nation» and «earth mother of her people».   | Labeled «Iron Lady of Israel» or condensingly «grandmother of Israel». |
| Perception of Womanhood   | Abounds in superlatives and lofty structures highlighting miracle. | Replaced by structural fragility, vulnerability, and somatic decay.    |
| Kitchen Cabinet Role      | A women's abode used for hospitable, surveillance-free strategy.   | Maintained as a locus of female space subverting status lines.         |
| Non-Verbal Signals        | Constant smiles, high kinetic energy, absence of text pauses.      | Heavy suspense, frequent smoking, lighter clicks, physical illness.    |

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