LINGUISTIC ADAPTATION OF MEDIA CONTENT IN INVARIANTS OF FILM DISCOURSE GENRES

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Introduction

Media communication, designed for mass audience, operates with a systematically and strategically selected information resource – to implement its functions and tasks: primarily information, analytics, manipulation, cognition, entertainment, etc. Therefore, it is important to take into account the nature and means of non-linear ways and methods of creating and distributing of relevant content, basing on a specific field of mass media (television, Internet, newspapers, magazines, etc.) and current genres.

Especially today (though also before, in previous period of time), it is impossible not to pay attention to the constant competition for a rather capricious mass audience, that, as a result, affects the creation of new information in various types through the adaptation of already known one – in the same or other media formats. That is why recently there has been a tendency to complicate the lines of information in different ways and means. This turns media content into a communicatively integrated mechanism of influence on recipients, their language consciousness, which actualizes intellectually oriented information memory for optimal perception of new / updated material in the multi-genre paradigm of mass media.

Functional and communicative dynamization of the media makes it possible to reactivate events, phenomena, plots, and persons, which, as a result, models quite effective components of informational *precedence / continuity* in the media, synchronized in cultural and historical space and time. For instance, in the news (television, newspaper, radio or on the Internet), the mentioned technique is used quite often. When after the main text through a paragraph (in writing) or a pause (in real speech), retrospective information is presented, thematically, event-related with the news itself, or with its informational cause, or with a specific day in the history. For this purpose, the constructions «by the way», «let's remember», «recall», «this day last year», «recently it also became known», etc., are systematically used in the architectonics of the text:

Andrzej Duda honored the memory of the soldiers of the Ukrainian People's Republic.

President of Poland Andrzej Duda honored the memory of the soldiers of the Ukrainian People's Republic. This was reported by the office of the president of the republic, UNN reports…

Remind

The President of Poland equated the Warsaw Uprising with the actions that took place in Mariupol[1].

President of Poland Duda arrives in Ukraine.

President of Poland Andrzej Duda has arrived in Ukraine to meet with President Volodymyr Zelenskyy and participate in the meeting of the Crimean Platform…

As it was reported by Ukrainian News Agency, *on August 23, Ukraine celebrates National Flag Day.*

On August 24, Ukraine celebrates Independence Day[2].

Today Ukraine celebrates National Flag Day.

This holiday is based «on the commemoration of the centuries-old history of Ukrainian statehood, the state symbols of independent Ukraine, and with the aim of raising citizens' respect for the state symbols of Ukraine» according to the decree of President Leonid Kuchma dated August 23, 2004. In 2009, changes were made to this decree, and an annual official flag-raising ceremony was established on August 23 throughout Ukraine…

As it was reported by Ukrainian News Agency, *the government approved the plan of events to celebrate the 31st anniversary of Ukraine's Independence[3].*

«Ukrzaliznytsia» warned about the delay of a number of trains.

Due to a traffic accident near the railway line on the Znamyanka-Pantaivka section, some trains are running late. This was reported in the press service of «Ukrzaliznytsia»…

By the way, *in connection with the introduction of a curfew in the Kharkiv region from 19:00 on August 23 to 07:00 on August 25,*

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[1] Свиридюк Ю. Анджей Дуда вшанував пам'ять воїнів УНР. *Українські національні новини*. 15.08.2022. URL: https://www.unn.com.ua/uk/news/1989982-andzhey-duda-vshanuvav-pamyat-soldativ-unr

[2] Vaniyan R. President of Poland Duda arrives in Ukraine. *Ukrainian news*. 23.08.2022. URL: https://ukranews.com/en/news/877619-president-of-poland-duda-arrives-in-ukraine

[3] Vaniyan R. Today Ukraine celebrates National Flag Day. *Ukrainian news*. 23.08.2022. URL: https://ukranews.com/en/news/877627-today-ukraine-celebrates-national-flag-day

Ukrzaliznytsia canceled suburban and regional trains to and from Kharkiv on Independence Day[4].

Ukraine and Moldova have restored railway connections bypassing Transnistria.

Ukraine and Moldova have restored traffic on the railway section Berezyne – Basarabyaska, which bypasses Transnistria. The updated railway section was opened on Monday, August 22…

It will be recalled *that on June 24 of this year, the Ministry of Infrastructure of Ukraine and the Ministry of Infrastructure and Regional Development of Moldova signed a Memorandum of Understanding, which provided for the joint restoration of railway connections on the Berezyne – Basarabiaska section[5].*

President Volodymyr Zelenskyy awarded Maria Prymachenko with the «National Legend of Ukraine» award. The award was given to her posthumously…

By the way*, ten Ukrainians were also awarded with the «National Legend of Ukraine» award this year, three of them – posthumously[6].*

Often, such a segment in the architectonics of the news text contains various links, which simplifies the use of information in the integrated cognition of the proposed new material's meaning.

Generally, in the media, the linguistically implemented methods of content retrospection are used for intertextualization, that generally simplifies the grouping of relevant material for its publication or broadcasting.

In its turn, cinema as an independent media discourse space operates with such techniques quite systematically. But not with the aim of certain localization of the topic or problem presented in different texts (as, in particular, in the news). And above all, to build a complex, uninterrupted storyline, represented in various films or their parts. In this regard, the appropriate terminology has been formed in the cinema discourse, which is systematically used by scientists to analyze the communicative dynamics of the cinema media space. Although, the linguistic tradition of the cinema's study, its genres and functional resource has not been formed

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[4] Стець А. «Укрзалізниця» попередила про затримку низки поїздів. *Zaxid.net*. 24.08.2022. URL: https://zaxid.net/_poperedzhaye_pro_zatrimku_nizki_poyizdiv_n1548475

[5] Ейсмунт В. Україна і Молдова відновили залізничне сполучення в обхід Придністров'я. *Zaxid.net*. 23.08.2022. URL: https://zaxid.net/ ukrayina_i_moldova_vidnovili_zaliznichne_spoluchennya_v_obhid_pridnistrovya_n1548433

[6] Гринько О. Зеленський нагородив Марію Примаченко відзнакою «Національна легенда України». *Zaxid.net*. 22.08.2022. URL: https://zaxid.net/zelenskiy_nagorodiv_ mariyu_primachenko_ vidznakoyu_natsionalna_legenda_ukrayini_n1548389

yet. Most of the scientific works are devoted to the analysis of the dynamics of the film's plot, the communicative interaction of the characters. Mostly it is connected with methods of literary analysis and terminology (composition, plot, storyline, main characters, etc.). It seems **perspective** to investigate (media)linguistic context of the communicative nature of cinema, paying attention to the language and informational resource that identifies it in the system of the analyzed discourse.

1. Linguistic modeling of information content in film discourse: synopsis, logline

Communicative and informational non-linearity is a common feature of cinema in general, especially of multi-part films and series. Each new series is a complete or relative continuation of the previous one, so, appropriate information is always mentioned («in the previous series», «last time you saw it» etc.). Such a traditional model of the plot sequence with a functional purpose was completely rethought – and in the cinema space (primarily in feature films) plot retrospection, use of the same themes and ideas or the presence of the same heroes (and actors) in new films were actualized. The research paradigm of film discourse (in particular, media linguistics) was updated with the reterminological concept of «season». And also with completely new lexemes that immediately became terms in linguistic stylistics, media genreology and other scientific fields: «sequel», «prequel», «midquel», «interquel», «spinoff», «remake», etc.

Linguistic interpretation of the mentioned communicative models, which represent the dynamics of film discourse, involves a systematic analysis of the **material** – first of all, synopses, loglines, and in some cases the titles of film, that are, in turn, interpreted as primary resource in the perception of content by recipients. Also, the replicas of the heroes, which in a monologue or dialogue form recall the events actualized in the previous part of the film, deserve separate research attention.

It is known, the synopsis in the history of the literary language is identified with the book tradition of creating texts and their interpretation. This, in particular, is reflected in the definitive description of the concept (with special marks for indicating bookish, outdated vocabulary) in an authoritative dictionary: «1. In historical literature – a collection of materials, articles, descriptions placed in chronological order. 2. In theological literature – an abridged account of interpretations, sermons, works of religious content»[7]. In turn, in the modern tradition, the synopsis is related to media information, texts aimed at a mass audience, which expands its book nature and,

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[7] Словник української мови у 20 томах. URL: https://1677.slovaronline.com/126572

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accordingly, dynamizes the presentation style. Thus, academic Western European and American lexicography interprets the **synopsis** in its more problematic objectivity: «a short description of the contents of something such as a film or book»[8]; «a brief summary of «the plot of a novel, motion picture, play, etc»[9]; «a short summary of a book, play, film, etc»[10].

Current mass media practice realizes the communicative nature of the synopsis, adapting it, first of all, to the tasks, strategies and tactics of the film industry, which involve interest and intrigue of potential recipients. That is why nowadays media synopsis is a simple linear description (mostly 6-8 sentences), which summarizes the plot characteristics of the film, names the characters, tells about the situations of their interaction, but does not answer key questions. The linearity of the synopsis models its architectonics in the following way: About what? Who? What are the situations, problems and possible solutions? For instance, *Jumanji* (2017): *In 1996 Brantford, New Hampshire, teenager Alex Vreeke is given the Jumanji board game by his father, who found it on a beach. Uninterested, he sets the game aside. That night, it transforms into a video-game cartridge that catches Alex's attention when the Jumanji drumbeats awaken him. When he begins playing it, he disappears into the game. 20 years later, four students at Brantford High are sentenced to detention: Spence Gilpin and his former friend Anthony «Fridge» Johnson for cheating, Bethany Walker for making a phone call during an English test, and Martha Kaply for refusing to participate in gym class and insulting her teacher. In the school basement, where they are serving their detention, Fridge discovers Alex's discarded video-game system, and he and Spencer decide to play. Although it has five playable characters, they are unable to select the first one, so they choose two others, and convince the girls to play as the remaining two. When Spencer presses «Start», they are transported into the game.*

We fix the systematic use of factual information – anthroponyms (names, nicknames), toponyms, dates, description of the characters' spheres of activity and interests, which generally brings the potential recipient closer to the connection between the characters and the events in the film. This results in a linear, non-problematic presentation of the synopsis, which should arouse interest of mass audience.

[8] Cambridge dictionary. URL: https://dictionary.cambridge.org/dictionary/english/synopsis

[9] Collins dictionary. URL: https://www.collinsdictionary.com/dictionary/english/synopsis

[10] Macmillian dictionary. URL: https://www.macmillandictionary.com/dictionary/british/synopsis

The communicative invariant of the synopsis in the media is the **logline** – a shortened summary of the film, which in 1-2 sentences raises the issue and defines the intrigue, indicating in a few words the main dramatic collision. For example, **The Hangover** (2009): *After a bachelor party in Las Vegas, three friends with no memory of the previous night wake up to find the bachelor missing, consequently seeking to find their friend before his wedding;* **Skyfall** (2012)*: After a hard drive containing agent names is stolen by an ex-MI6 agent with a vendetta on M, Bond must face demons from his past and present in order to save M.*

First of all, we are talking about a minimal informational context, which only outlines the main problems in connection with the use of precedent nomens, recognizable persons and locations, associatively fixed in the language consciousness of the mass audience.

For greater evidence, let's compare the synopsis and logline of the same film. Except the volume, they differ fundamentally in the linguistic and stylistic organization of the text, which is oriented in the synopsis to a certain detail of the events presented in the linear brief description of the logline.

Titanic (1997)	
Synopsis	Logline
After winning a trip on the RMS Titanic during a dockside card game, American Jack Dawson spots the society girl Rose DeWitt Bukater who is on her way to Philadelphia to marry her rich snob fiancé Caledon Hockley. Rose feels helplessly trapped by her situation and makes her way to the aft deck and thinks of suicide until she is rescued by Jack. Cal is therefore obliged to invite Jack to dine at their first-class table where he suffers through the slights of his snobbish hosts. In return, he spirits Rose off to third-class for an evening of dancing, giving her the time of her life. Deciding to forsake her intended future all together, Rose asks Jack, who has made his living making sketches on the streets of Paris, to draw her in the nude wearing the invaluable blue diamond Cal has given her. Cal finds out and has Jack locked away. Soon afterwards, the ship hits an iceberg and Rose must find Jack while both must run from Cal even as the ship sinks deeper into the freezing water.	*A seventeen-year-old aristocrat falls in love with a kind but poor artist aboard the luxurious, ill-fated R.M.S. Titanic.*

In such a content description, words of appropriate semantics, uncomplicated syntactic constructions are used, which associatively evoke feeling of plot interaction, thus increasing interest in viewing. It is a kind of manipulative resource that actively functions in the media to maintain resonance in relation to the appropriate reflection as a reaction to the film. And therefore, in our opinion, for researcher synopsis and logline (and titles of the films) are primary textual formats, which primarily acquaint the audience with the general specificity of the film, and also indicate the communicative and semantic connection of the original and secondary information, strategically used by authors in the time and space of media culture.

2. Linguistic nature of film adaptation models in current mass media

In media linguistics, there are no scientific works in which the linguistic differentiation of the communicative nature of sequels, prequels, interquels, spin-offs, crossovers, and other genre variants of modern films is analyzed. As a result, it allows to determine the novelty of the proposed research, where we also can't identify the separate genre status of these film models: «There is much to suggest that the film sequel operates as a genre or, at the very least, as a sub-genre… Early formative exercises in film 'kinds' led to the western, slapstick comedy, *film noir,* and lately to a host of hybrid generic formulations to alert cinema-going audiences to what they might expect of any film that subscribed to genre codes»[11].

«Film remakes, sequels, and prequels are often understood as forms of adaptation: that is, modes of cinematic remaking characterized by strategies of repetition, variation, and expansion»[12]. They «should not merely be seen as industrial categories. They can also be viewed as complex textual artifacts through their reworkings and referencing of earlier films and the potential they offer for intertextual modes of reception[13].

Precedent nature of such models is motivated by the recent appearance of not original, independent films, but on the contrary, peculiar film adaptations, sequel films, retrospective films, remakes (by analogy with the return in fashion, music to the aesthetics of the 80s and 90s, the

[11] Jess-Cooke, C. Film Sequels: Theory and Practice from Hollywood to Bollywood. Edinburgh: Edinburgh University Press. 2009. P. 52. URL: http://www.jstor.org/stable/10.3366/j.ctt1r1zt5

[12] Verevis, C. Remakes, Sequels, Prequels. The Oxford Handbook of Adaptation Studies. 2017. DOI: 10.1093/oxfordhb/9780199331000.013.15

[13] Mazdon, L. Remakes, Sequels and Prequels. New York : Oxford University Press. 2013. DOI: 10.1093/OBO/9780199791286-0128

popularity of vintage, retro style). Such situation causes public resonance, because it appeals to cultural memory, which cannot be unnoticed by recipients and scientists. It also explains authoritative thought concerning «a comparison between sequelisation and Sigmund Freud's theory of 'the compulsion to repeat' – which explained patterns of repetitive behaviour as a consequence of repressed trauma – as a helpful way to think about how the film sequel constructs remembering activities and memorialising scenarios by which spectators can access a previous text»[14].

2.1. Sequel

Sequel is «a book, film, or play that continues the story of a previous book, etc.; an event that happens after and is the result of an earlier event»[15].

A *functional sequel* is a full-fledged continuation of the previous film (often even from the same place), when the characters continue to live their usual lives, detailed with new elements. The functionality of such a sequel is provided by the strategically constructed architectonics of the new film, which is so connected with the original that the recipients perceive these parts as a whole. And this type of cognition for the intellectual consciousness of a person is more optimal, consistent, and therefore effective. As a matter of fact, it is special manipulative emphasis of the media content creators, who shoot functional sequels.

According to the idea of a functional sequel, multi-season series or full-length films, represented in different parts, are created. For example, the horror project **Halloween** is well-known in world cinema. Almost 45 years after the appearance of the first part (in 1978), 13 independent episodes were filmed, some of which sequentially, one after another, reproduce the tragic events of the life of the maniac Michael Myers and his sister Laurie Stroud. Most of these next parts are functional sequels to the previous ones. This, in turn, is confirmed by the corresponding synopses, in which a story line integrated by a single idea is built on linguistic and semantic level, consisting of components represented in each individual film.

Halloween 2 (1981): ***The action starts seconds after the end of the original picture****, Myers, pursued by the police, makes his way through other people's houses and backyards ...* ***Myers*** *manages to escape, and he is* ***again free*** *...*

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[14] Jess-Cooke, C. Film Sequels: Theory and Practice from Hollywood to Bollywood. Edinburgh: Edinburgh University Press, 2009. P. 130. URL: http://www.jstor.org/stable/10.3366/j.ctt1r1zt5

[15] https://dictionary.cambridge.org/dictionary/english/sequel

His former victim, Laurie Strode, survived and **he returned to finish***. This time, Laurie's pursuits lead him to the hospital, and in its dark corridors, a cold-blooded, unkillable psychopath* **finds his victims again***.*

Halloween 4 (1988): *It's been ten years since Myers committed his last murder. All this time he was in the hospital in a coma, but* **suddenly woke up** *when he heard that he had a niece, Jamie Lloyd, whom he is dreamt at night.* **Myers returns home***... On the night of Halloween Eve, he* **again appears** *in his hometown, exterminating everyone on his way to the main victim – little niece Jamie...*

Halloween 5 (1989): **Of course, Michael Myers didn't die at the end of the previous part. For a whole year he was hiding** *in order* **to go hunting for Jamie again** *on the new Halloween ... A year has passed. It's Halloween, and Jamie has begun to show signs of anxiety... The girl is right –* **Michael is back again. He came back to wreak havoc again***...*

Halloween 6 (1995): **After the event of the fifth part***, no one knew the fate of the maniac Michael Myers and his niece Jamie Lloyd. It won't be clear until six years later.* **Unkillable Michael returns***.* **Returns for his niece Jamie, who managed to hide from him in the previous film***...*

Halloween H 20. 20 years later (1998): *After 20 years, Laurie Strode is* **once again** *forced* to deal with her past*! During these years she lived under an assumed name with her son John. But* **Michael Myers is suddenly back** *in her life...*

Halloween. Resurrection (2002): *A certain show businessman arranges in the house of the infamous killer Michael Myers, who is presumed dead ... Why be afraid if the owner is long dead? But one problem arises –* **Myers returns** *to his native walls...*

In the analyzed synopsis of 2, 4, 5, 6 and other parts of the film, an integrated context that unites them is outlined. The linguistic and stylistic resource is based on the plot adaptation of the previous episode in the next one. It is realized in the systematic use of syntactic constructions ***at the end of the previous part, after the end of the original picture, after the event of the fifth part***, frequency lexemes and phrases ***again, is back again, again free, finds his victims again, returns, returns home, returned to finish, Unkillable Michael returns***, etc, fixed, in particular, in the titles of films: *«Halloween 4: The* **return** *of Michael Myers»*, *«Halloween 5: The* **revenge** *of Michael Myers»*, *«Halloween 6: The* **curse** *of Michael Myers»*, *«Halloween. **Resurrection»***. They indicate an important event connection that consistently implements the communicative effect of linear informational continuity. The functional

and semantic correlation of the episodes is also confirmed by the line of main characters who appear in each part*: Michael Myers, Laurie Strode, Jamie Lloyd, doctor Loumis*, etc.

The full-length film *«Project «Alf»*, can also be a convincing, in our opinion, example of a functional sequel. It shows a direct continuation of the last episode of the 4-season of «Alf» series – about a space being who lived in one American family.

In turn, **plot sequel** refers only to a generalized, associative continuation of the plot line, which is scripturally implemented by other actors and, accordingly, details. The genre and lingual palette, emotional atmosphere, partially functions of the new film is preserved (entertaining, meaningfully oriented, communicative in its various manifestations, etc), that, as a result, is often perceived as independent by the recipients. That is why the resonance for it in the cultural consciousness of society may not be great.

Crazy wedding 2 (2019): ***A year has passed since** the events of the **previous** wedding in Vasyl Seredyuk's family. They have already fully accepted Francois, Katya is quite happy with her husband. And the people in the village were already used to the Afro-Frenchman, so Vasyl was completely calm until a certain time... Until his second daughter decided to get married as well. And the new groom does nothing to inspire confidence in Vasyl Seredyuk. He, **as before**, wants to do everything possible so that the wedding does not take place at all.*

*The film events take place **a year after Crazy Wedding**. ANOTHER surprise, ANOTHER daughter, ANOTHER #crazywedding. A chase, a new son-in-law--Nazariy Zapukhlyak, father Yevlampiy, monks, celeb cast, lots of crazy adventures, and even more high-quality Ukrainian humor.*

Crazy wedding 3 (2021): ***Four years have passed since the last crazy wedding** of the eldest daughter, and now Zakhar, the youngest of the Seredyuk family, is planning to take a shot at happiness. **Traditionally**, for Vasyl's children, he chose an exotic couple to start a family – the daughter of a gypsy baron, the beautiful Rada. And although the father swore not to spoil the wedding this time, the daughter-in-law is to his liking, but a quiet holiday is not **in the traditions** of the Seredyuks family. We are waiting for the Crazy Wedding **again***!

In such sequel model, the constructions typical for this film invariant are used: ***A year has passed, Four years have passed, Traditionally, in the traditions, another, as before, again**, etc*. But according to the course of situations, the new part is more distant from the previous one (unlike a

functional sequel): new characters appear, emphasis is placed on new circumstances that individualize the new part of the film.

In turn, an original example of the plot sequel based on the principle of opposition is the 2nd season of the Ukrainian TV series *«The First Swallows»*. We can see minimal chronological connection with the 1st part, in which the same actors were present, but in the sequel they play different, contrasting roles, remembering what and how it was a year before the current events.

*«The First Swallows. Dependent» is the second season of the cult Ukrainian youth series. It is not a direct continuation of the first season, and viewers will see familiar actors, but in completely **different, unusual roles**. The **contrast of images**, the relevance of problems and a true look at the life of young people, full of fear, protest and addictions…»*

2ⁿᵈ season of the TV series *«Great Vuiky»* was filmed in the same format. *The village is turning into a European resort. All thanks to the fact that earlier a delegation consisting of Ivan Petruk, Bodya, Shtefko and Vasyl Mykytyuk traveled to the capital and managed to get the road there. Soon after that, a foreign investor, the German Berger appeared, who decided to build a private hotel in Vuiky.*

A sequel to a sequel is called a **triquel** – the third part of the trilogy film. And the sequel to the triquel – **quadriquel** – respectively, it is the fourth episode.

2.2. Prequel

Prequel – is «a film, book, or play that develops the story of an earlier film, etc. By telling you what happened before the events in the first film, etc»[16].

A prequel, in contrast to sequel, focuses on the events and chronology preceding the main (or previous) part. It refers to the reflection of the background of the already known plot, the interaction of the heroes, finding possible reasons in the past for what happened in the already screened parts of the film. This technique is often used in the media for informational development of an event, which, based on today's resonant facts, actualizes related details well-known in history. In turn, a film in the prequel format is also shot in cases when the main plot has been ended, and in order to dynamize the film's success, new parts are created that are, in a sense, its original source. The most actual prequel nowadays is long-

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[16] Cambridge dictionary. URL: https://dictionary.cambridge.org/dictionary/english/prequel

awaited continuation film to the «Game of Thrones», the last episode of which, according to viewers and critics, ended in a not quite clear way.

House of the Dragon (2022): *It is «Game of Thrones» prequel series about the death of the last dragons in **Westeros**. The plot adapts the book «Fire and Blood». The events take place **approximately 200 years before** the action of the «Game of Thrones» and talk about an unstable period for the **Targaryen** house, when relatives fight for the throne in all possible ways.*

The lingual and sense system of the prequel is based, first of all, on the use of precedent names (anthroponyms, toponyms), already known from other parts of the film, as well as on the obligatory temporal relation in the semantics of the corresponding words and constructions, that outline the historical, temporal context of events in the previous episodes.

Psycho 4. The Beginning (1990): **Norman Bates recalls his childhood** *with his abusive mother while fearing his unborn child will inherit his split personality disorder.*

Tremors 4. The Legend Begins (2004): *This movie tells us about how the town of Perfection, **Nevada became founded** and how they defended it against the **Graboids** with the help of Burt Gummer's ancestor, Hiram.*

Cruel Intentions 2 (2000): *This takes place **several years before** original «Cruel Intentions» (1999), back to when **Kathryn first meets Sebastian**, their sexual attraction to each other and their enjoyment in destroying the lives of their peers.*

The combination of sequel and prequel is nominated **interquel** – when events take place chronologically between those that were shown in previous films or their parts.

2.3. Spin-off

Spin-off is «a product that develops from another more important product; a programme or other show involving characters from a previous programme»[17].

The spin-off develops the original film's minor plot line by detailing the life stories of the secondary characters that provided it. In this regard, in most cases, we are talking about an independent film product, which is basically not related to the original media material.

Xena: Warrior Princess: *American and New Zealand fantasy television series (1995–2001), a **sequel to the television series Hercules: The Legendary Journeys (1995–1999). The **future saga began with three***

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[17] Cambridge dictionary. URL: https://dictionary.cambridge.org/dictionary/english/spin-off

*episodes in the television series about Hercules, where **Xena was only a recurring character**.*

Joey: *American comedy television series, the main character of which – **Joey Tribbiani – is a character from the popular TV series «Friends».** He goes to Los Angeles to start a new stage of his acting career.*

If the chronology of the spin-off coincides with the original film, such adaption model in the authoritative media linguistic tradition is interpreted as a ***sidequel***.

In the analysis of media communication such film types of information reconstruction are also known: ***remake*** – modern interpretation of already well-known films that have become cult in their genre – with preservation of the primary plot and details of the events (***Halloween*** (2007, original – 1978), ***Friday, 13*** (2009, original – 1980), ***It*** (2017, original – 1990), etc;

crossover – combination of events, characters, locations from several other unrelated films (***Freddy vs Jason***, ***Alien vs Predator***, etc);

reboot – film with an updated storyline and the preservation of the main characters (***New Spider-Man*** (2012), ***Batman: The Beginning*** (2005), etc).

CONCLUSIONS

Thus, the professional analysis of film discourse points to the informational and cognitive dynamics of media strategies and tactics in this communicative locus. Linguistic interpretation of synopses, loglines, and movie titles indicate a system of logical plot, functional, associative connection of their parts, realized in an evolutionarily changing time and space of culture. And therefore, there is a tendency to actualize film intertextuality as an integral component of creating the plots of new films based on the principle of linear information continuity.

Analyzed material has shown the frequency of functioning of almost new, systematically not investigated in media linguistics phenomena of plot and informational invariance in various genres of film discourse. Sequel, prequel, interquel, spin-off, remake, reboot, crossover, etc. – these and other models of chronological, semantic adaptation of film content are based on a kind of interpretation of already known facts with the aim of preserving and increasing the attention of potential recipients to the new film. In turn, we can talk about an appeal to the cultural memory of the mass audience, which perceives the relevant current content as a kind of continuation of the previous one.

As a result of research, we define the sequel as the most frequent of mentioned models – a direct continuation of the film in its next part. For

optimal and consistent cognition, this format is the most understandable, as it is created according to the principle of linearity. Among the sequels, the more frequent is the event (plot) one , which realizes not a specific, but an associative connection with the previous episode. Interquel is almost unrepresented in the film discourse – it is based on the components of reality, updated chronologically between already screened films. This, in our opinion, complicates the perception of the material, thereby disrupting its linearity, and, therefore, the appropriate resonance among the mass audience disappears, which as a result nullifies the communicative tasks, strategies and tactics of media.

The tendency to such linguistic adaptation of media content in the invariants of film discourse genres develops forms of media communication, their understanding not only in the context of the actualization of new resources and means. In turn, the reactivation of meanings is also an optimal model of text / content creation, which determines the vectors of intellectualization of the literary language and appeal to the dynamically changing mass language consciousness.

SUMMARY

The research focus is based on the media linguistic analysis of primary textual realizations in the perception of film content. Synopses, loglines, movie titles are analyzed in the context of information adaptation in invariants of movie genres. It allows the author to determine and professionally interpret the lingual realization of the continuity / precedence principles, actualized in the process of creating new film plots. It has been proven that the corresponding frequency models in this communicative locus are sequel, prequel, interquel, spin-off, remake, reboot, crossover, etc. Analyzed lingual factology (semantics of words and phrases, the nature of syntactic constructions) indicates its connection with the cultural memory of society, variable and reactivated in space and time. It was determined that such a feature of media communication prospectively directs the vectors of intellectualization of literary language and dynamically changing mass language consciousness.

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