

International Academy of Science and Higher Education
London, Great Britain
International Scientific Analytical Project

PROBLEMS OF MODERN PHILOLOGY, PEDAGOGICS AND PSYCHOLOGY

Materials digest of the XXV International
Scientific and Practical Conference
and the II stage of Research Analytics
Championship in pedagogical sciences,
psychological sciences and the I stage
of the Research Analytics
Championship in the philological sciences.
(London, May 16-May 21, 2012)



IASHE



2012

Chief editor – D-r of juridical sciences, professor, academician Pavlov V. V.

"Problems of modern philology, pedagogics and psychology" Materials digest of the XXV International Scientific and Practical Conference and the II stage of Research Analytics Championship in pedagogical sciences, psychological sciences and the I stage of the Research Analytics philological sciences. (London, May 16-May 21, 2012)/ International Academy of Science and Higher Education; Organizing Committee: T. Morgan (Chairman), B. Zhytnigor, S. Godvint, A. Tim, S. Serdechny, L. Streiker, H. Osad, I. Snellman, K. Odros, M. Stojkovic , P.Kishinevsky, H.Blagoev – London: IASHE, 2012. - 212 p.)

In the digest original texts of scientific works by the participants of the XXV International Scientific and Practical Conferences and the II stage of Research Analytics Championship in pedagogical sciences, psychological sciences and the I stage of the Research Analytics Championship in the philological sciences "Problems of modern philology, pedagogics and psychology" are presented.

ISBN 978-1-909137-04-2

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MOUNTING LOCALIZATION OF REALITY

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In the author's opinion the origin of the word "assembling" (montage) comes from folklore and written literature works. He analyzes all-round text montage of literature.

Keywords: mental construction of the text, the seal of time, the mounting perception, journalistic chronotope.

По мнению автора, происхождение слова "монтаж" происходит из фольклора и письменных произведений литературы. Он всесторонне анализирует литературный монтаж текста.

Ключевые слова: мысленная конструкция текста, уплотнение времени, монтажное восприятие, публицистический хронотон.

In foreign, Kazakh, and Russian theoretical literature the concept of "montage" is associated primarily with film and television technology. As classic examples we offer art and documentary films of Eisenstein, Pudovkin, G. Chukhrai, S. Rostotsky, D. Vertov, R. Carmen, Charlie Chaplin, K. Lellouche, M. Antonioni, C. Tarantino, A. Kurosawa, A. Hitchcock, S. Khodzhiykov, S. Aimanov, A. Karsakbaev, E. Tynyshpayev, O. Abishev and other eminent artists. Needless to say, the emergence of cinema and subsequent television technology brought to our measured life elements of the jump dynamics and surprising flights of imagination. The world around us, transforming into a screen reality, began to thicken creatively and to shrink, encompassing only the set boundaries of genre and species. This kind of thinking about taking the time-space of dimension cinema theorists subsequently became known as "assembly". The scholars who develop this method, most often refer to the theoretical views of Dziga Vertov. "He built his paintings by the laws of poetry and selected the material for them not according to the story sequence but associatively, claiming unity through repetition of rhythm of visual representations", writes, for example, M. Bleiman [1]. Continuing this thought B. Nebylitsky remembers: "With bated breath we were eagerly looking at the screen, amazed by the originality of Vertov's montage, by the excitement of the director, which is transmitted to the audience. Everything was sweeping there - image capture techniques, rhythm, and the inscription" [2].

A good example of the lyrical montage of thinking is an art picture from Georgia's filmmakers, "Nikola Pirosmani". A bright-eyed boy of five or six years old rapidly runs on the screen past a shepherd in a black hat and black cloak, playing the flute, grazing flock of black sheep, then runs past a shepherd in a white cloak and a white hat, playing the flute, and grazing flock of the white sheep. He runs over and past the winegrowers. The woman gives him the brush of white grapes. Then the old Georgian man opens the Marani and treats him with wine grapes. And he comes back home as a school student, with a shiny black briefcase. Thus, for ten to twenty seconds Pirosmani is growing up, the original artist, a singer of Georgian dukhans and descriptor of domestic scenes.

Other prominent figures of filmmaking in their time were really interested in the mystery of reality decoding. Among the most significant attempts to reconstruct the true meaning of prominent American director David Wark Griffith, includes, as we believe, the research of S. Eisenstein "Dickens, Griffith and we". He brilliantly demonstrated that some elements of Griffith's film language can be traced directly to the influence of works of Charles Dickens [3].

But, is this method as new and fresh at first glance? Wasn't there construction on "formation" of text and other material before that? Whether the opening priority belongs to cinema only? Definitely not!

One of the characters in Graham Greene's novel "The Comedians" says: "If you have rejected one faith, do not reject faith altogether. There is always a different faith, instead of the one we lose. Or maybe it's the same faith in another guise? "What is our faith and how is it measured is your and our world? On what principle it is mounted? How do we know the reality of diversified? As a counterpoint to the sounds of the universe, where is the support of the wandering and the nomadic world?"

Our inquisitive and uneasy mind tries to answer to these questions. At the same time, the running of time in our minds is shortened, then lengthened. And the installation, once incorporated in the human perception of the world, appeared today in our modern abode in another guise, another incarnation. Indeed, in the rough (quiet) flow of everyday life, in a whirlwind of virtual processes, we managed to lose once successfully operating logic system, and now we hastily remove the older versions, we put into circulation new verbs, trying to clarify the hierarchical construction of the modern genre norms. In society, social life signs of assembly ordering of reforms and its logic algorithm are shown as well.

Montage as it is already existed in the speech communication, oral folklore, Gomer's "Illiad" and "Odyssey," in "Tarikh-i Rashidi" of Mohammad Haidar Dulati, in the Russian poem "Slovo o polku Igoreve". It is often used repetition, concretization of multiple events, the different sayings and some tokens, sequestered time and space. For example, having Arabic roots, the Kazakh word formation alkissa, an