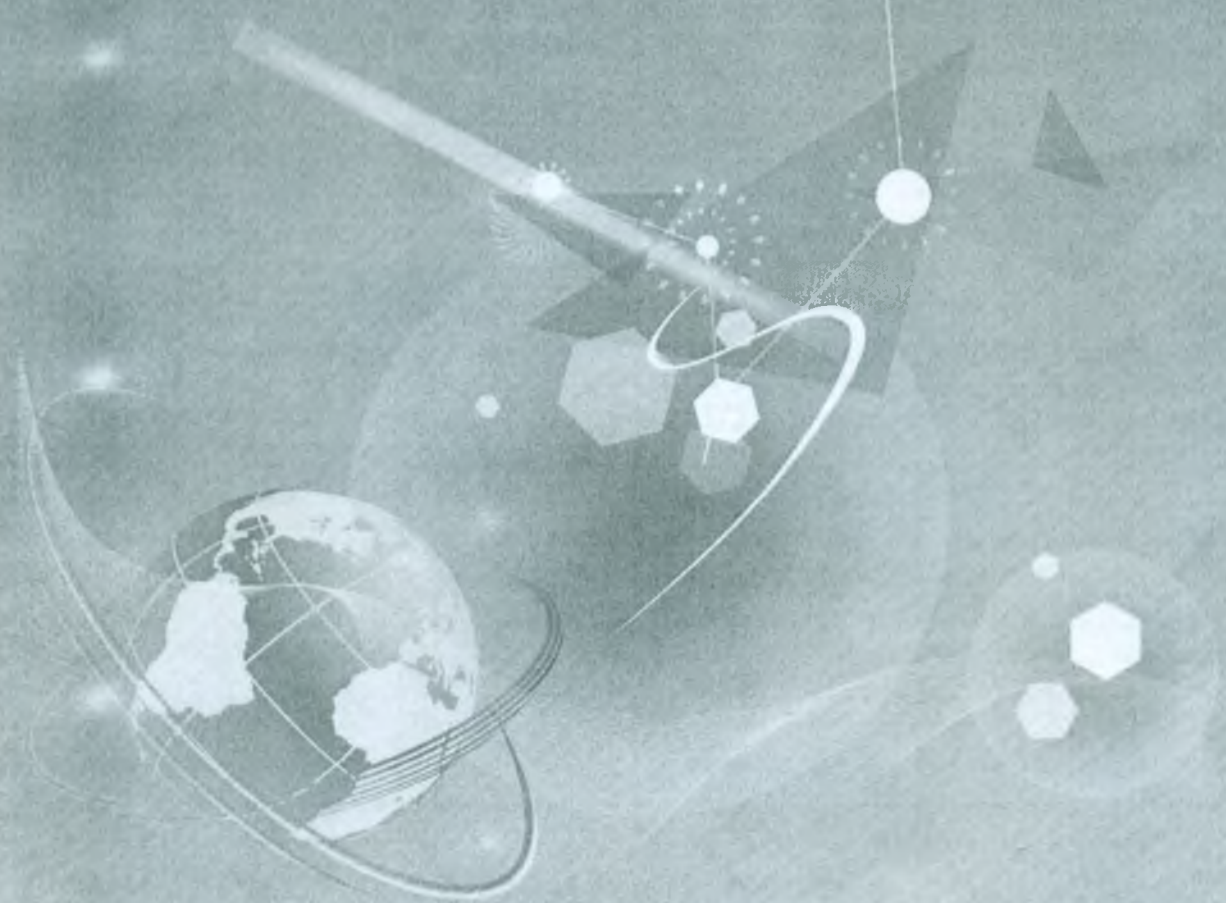




SCIENCE INNOVATORS

International Conference on European Science and Technology



Wiesbaden, Germany

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MONTAGE AS MENTAL ORGANISATION OF THE TEXT

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Abstract

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

Keywords: mental construction of the text, time compression, enlightened space, cycling of time, montage perception, journalistic chronotope, information space.

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. Khodzhikov, S. Aimanov, A. Karsakbaev, E. Tynyspayev, 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 Georgian 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].

In today's "Television journalism" technical and constructive montages managed by a TV director, montage between shots which enlarges shots, foreshortenings and angles, are mentioned [4]. A few pages of K. Abzhanov's tutorial "Televiziyalyk filmder" ("TV Movies") [5], of popular television journalist M. Sadiq's study "Derekti filmnen ulken kinoga deyin" ("From the documentary to the big cinema") [6] are devoted to the montage art.