

Section «Journalism»

'Doctor Zhivago' and its post-Soviet adaptation for the Russian television: the visualization of Change

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For the contemporary scientific community the visualization of Media discourse is perceived as a cultural expression, rather than as result of a coincidental procedure. The present paper contributes to this scientific field by researching the visualization of a novel, which refers to historical facts, into a TV mini-series; a visualization approached not only as a cultural expression but as a construction of an ideologized knowledge of the historical past in the narrative present. In 2006, the Russian, state-owned TV channel NTV suggested a new reading of the Boris Pasternak's Russian novel, Doctor Zhivago (1957). The director, Aleksandr Proshkin, and the scriptwriter, Yuri Arabov, met with the internationally recognized cast and crew of the project at the Moshfilm film studio. Their purpose was to adjust the novel to television structures and reform it as a TV mini-series, this being the first adaptation of the novel in the Russian language. In the context of a wider, current research on the relation between Discourse and Ideology in the post-Soviet era, the novel and the TV mini-series are subjected to a comparative analysis. In the present paper, the focus is on the concept of *change*, which runs through the original novel narration as a new view of the world that surpasses the political order and refers to the entirety of the perceptions and beliefs about the social world. This conception of *change* is visualized through concrete cinematic tools in a way that codifies into images the ideological dimension of its current perception. The adopted methodology was that of interdisciplinary critical discourse analysis, based on the foucauldian theory about the four fundamental properties of discourse (Foucault, 1987) and on their systematization in four respective axes of analysis (Doxiadis, 2008). These are the properties of referentiality, subjectivity, knowledge and ideology and the axes of: · objects - discourse's relations with the outside of discourse, · enunciative modes - discourse's relations with itself, analyzing external and internal conditions of enunciation, · concepts - discourse's relations with other discourses, · thematics - discourse's relations with power. The questions that formed the core of the analysis for the visualization of *change* arise from the axis of enunciative modes and they refer to the cinematic and theatrical codification of this concept; that is all the visual techniques which are known to the sender and the receiver of the message and attribute a specific, symbolic meaning to it both in the encoding of the message and when decoding (Chandler, 1999; Hall, 2001). These codes are co-articulated in such a way that the possible interpretations of the texts are restricted and their preferred reading is strengthened. The case study questions are the following: · Which is the social environment of the enunciated visual discourse on *change*? · Which are the visual tools of its articulation and its structural, cinematic and theatrical characteristics? · How is this visual part of the representation of *change* related to the original narration? · How do all the above mentioned elements comprise in an ideologized knowledge on the historical reality of the political, social and cultural *change* from the Tsarist to the Soviet regime? The conclusions

enlighten the ideological signification of the non verbal, visual characteristics of fictional TV narration, such as directing, lighting and montage, as well as set design, costumes and mostly the actors' interpretative integration in the set. According to these data, the episodes six and eleven, where the visualization of *change* is the epicenter of the narration, provide the richest material to the researcher. As argued by this paper, this visualization is enunciated in compliance with the perspective of the novel, but away from its deep existential reflection. On the contrary, the social environment of the Media discourse leads to its enunciation with commercial terms, attributing to the visual representation of *change* such a dimension as well. Media images are perceived as discourse and as part of a political, social and cultural process. As such the visual representation of *change* acquires the characteristics of continuity and objectivity. In this context, a contemporary reading of Pasternak's novel and perception of the Russian past in the era of *change* – as enunciated by the cast and crew of the TV mini-series – utilizes the power of Media, establishing itself as commonly accepted.

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