

# TOWARDS THE ANALYSIS OF NARRATIVE FILM AS INTEGRATED ARTISTIC MULTIMEDIA TEXT

*Kaire Maimets*

Estonian Academy of Music, Estonia

## Background

According to the contemporary point of view in film studies the unity of artistic text is constructed of both visual and acoustic means of expression, and the filmic meaning emerges from their interaction. The present analysis of a film as multimedia text is based on encompassing the interaction of image, speech, nondiegetic and diegetic music, noise, special effects (e.g. echo), silence. All these filmic means of expression are equally subordinated to the narrative, and, in turn, mediate the narrative meaning.

## Aims

On the example of an Estonian feature film *Ukuaru* (1973, directed by Leida Laius, original score by Arvo Pärt) we aim towards film analysis as specified above, focusing on the role of film music's composition, and montage of music and image in the construction of compositional unity as well as the interpretation of film as integrated artistic text.

## Main contribution

In search of a method to analyze narrative film as integrated artistic multimedia text we turn to the field of semiotics (structural model of filmic narration, chronotopic analysis). We distinguish between two levels of narration and, accordingly, two levels of narrative meaning. One is associated with the story told (i.e. principal level of narration). The other is associated with authors' conception of the story, its "message", since it is a characteristic

feature of a narrative artistic text to point to something universal through telling a specific story. Both of these meanings are simultaneously communicated through the composition of filmic means of expression and their montage in film. Through analyzing the composition and montage of music and image we: 1) demonstrate the isomorphism between the syntactic and semantic structure of *Ukuaru* narrative; 2) explain music's significant role in bringing forward the nodal points of attention relevant for understanding the compositional integrity of the artistic text, and framing the interpretation of conceptual meaning.

## Implications

There are two types of filmic meaning in which construction music can participate, and from the musical point of view we can speak of two types of feature films: the ones where music mainly functions on the primary level of narration (music "illustrates", "interprets" the plot); the ones where music's functions proceed essentially from the conceptual perspective (e.g. *Ukuaru*).