

**РОЗДІЛ 3**  
**АКТУАЛЬНІ ПРОБЛЕМИ ДОСЛІДЖЕННЯ**  
**ЛІНГВІСТИЧНОГО ІНШОМОВНОГО ДИСКУРСУ**

**THE CONCEPT OF MAFIA IN ENGLISH-LANGUAGE FILM**  
**DISCOURSE “THE GODFATHER”**

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The relevance of this research is determined by the existing linguistic interest in studying concepts as multidimensional units that reflect complex interaction processes between the linguistic worldview and historical, social, and cultural factors, finding their vivid expression in iconic works.

The research material was the cult gangster film trilogy *The Godfather*, directed by Francis Ford Coppola.

The study aims to determine the content, specificity of modelling, and representation of the concept MAFIA in English-language cinematic discourse, analyse its linguistic and cultural, semantic characteristics, and functioning in the context of the modern English-speaking worldview.

The study employs a comprehensive research methodology, including the continuous sampling method, discourse analysis, stylistic analysis, descriptive, cognitive, contextual-situational analysis and modelling methods.

A general review of the theoretical foundations of concept studies in modern linguistic sciences, including its structure and types, was conducted.

We concluded that modern linguistics defines a concept as a multifaceted abstract unit that integrates cognitive, cultural, emotional, and social aspects. A concept has a structured nature: its core contains fundamental information, while the periphery includes additional cognitive features, metaphors, and associations shaped by culture, traditions, and individual experience.

We established that the concept of MAFIA is a unique cultural and linguistic phenomenon. It reflects various associations, historical influences, and

social contexts in different cultures and languages. In modern American cinema, particularly in *The Godfather* trilogy, this concept acquires complex semantic nuances. It extends beyond mere criminality and incorporates power, honour, morality, and social dynamics themes.

Modelling the concept MAFIA allowed us to distinguish its core. We determined that it is formed based on definitions referring to the mafia as a criminal organisation or a «group of people involved in similar activity» (Fig. 1).



Figure 1. Modelling of the concept by lexical and semantic components

The near-core zone of the concept MAFIA includes secondary components that detail and enrich the concept, such as the lexemes mafia, mafia hood, mafioso, and Capone. These elements expand the understanding of the concept by reflecting various aspects of the mafia, such as its perception as a family, business, or way of life. In the cinematic discourse of *The Godfather* trilogy, these aspects showcase the diversity of meanings and symbolism associated with the mafia, forming a complex and multi-layered conceptual structure.

We also determined that the proximal periphery of the concept MAFIA includes lexemes related to family, business, honour, and specific terms denoting community members, such as patron, godfather, and a man of respect.

The distant periphery of the concept MAFIA consists of lexemes with complex semantic meanings, evoking fear, brutality, and power against the backdrop of the mafia's romanticised image.

Thus, our study is the first attempt to model the MAFIA concept based on English-language cinematic discourse in *The Godfather* and to identify the means of its verbalisation, shaping this concept in the modern English-speaking worldview.

The prospects for further research lie in an in-depth study of the various aspects of the MAFIA concept verbalisation in other iconic films about the criminal underworld. This will allow for the identification of common and distinctive features in the linguistic representation of this concept across different cultures and contexts.

#### **REFERENCES**

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