

LINGUISTIC AND EXTRA-LINGUISTIC FEATURES OF CINEMA DISCOURSE

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Abstract: Cinematography is one of the most influential means of mass communication. This unique cultural phenomenon is characterised by rapid development, global distribution and impact on the audience worldwide. This article will investigate about linguistic and extra-linguistic features of Cinema discourse by analyzing these factors in "Gone with the wind".

Key words: culture, language, discourse, semiotics, dialect, dialogue, extra-linguistic, diegetic, non-diegetic, rhetorical device, visual.

Cinema discourse goes beyond just the spoken words. It's a complex interplay of various elements that work together to create meaning and engage the audience. Film discourse is a vivid example of synthesis of different types of signs in a common semantic, functional and structural sphere. The combination of simple signs produces complex signs of the first order which, in turn, form even more complicated signs of the second order (Mechkovskaya, 2017). Signs of film discourse are divided into linguistic and non-linguistic. In each group, according to Pierce's classification, icons, indexes and symbols are distinguished. Language means are mainly represented by signs and symbols that are either written (captions and inscriptions that are part of the film's reality – a poster, a street name, a letter) and oral (voiced speech of actors, off-screen text, a song) (Slyshkin & Efremova, 2004). Indexes and iconic signs are few in a language; both types, however, are used in film discourse – intonation, interjections and shifters are all examples of indexes in a natural language while onomatopoeia is iconic (Mechkovskaya, 2017). The non-linguistic component of film discourse is to a large extent represented by iconic and index signs which can be both visual and audial. The audial part (natural noises, technical noise and music), as well as episodes of documentary films inside a feature film, are index signs. The visual part (the images of people, animals and objects that perform sequences of movements, gestures, facial expressions) consists mainly of iconic and index signs (Slyshkin & Efremova, 2004).

"Gone with the Wind," a cinematic masterpiece from 1939, offers a rich tapestry of both linguistic and extra-linguistic features that contribute to its

enduring power and captivating storytelling. In this survey, there are delved into how these elements work together to create a truly immersive experience. There are analyzed several linguistic and extra-linguistic features of cinema discourse with explanations in the film:

I. Linguistic factors:

1. Dialogue:

a) Content: The actual words spoken by characters reveal plot points, relationships, and character traits. The choice of vocabulary, formality, and slang reflects social class, education, and regional backgrounds.

b) Delivery: How the dialogue is delivered is just as important as the words themselves. Tone of voice, pace, and emphasis can convey sarcasm, fear, love, or any other emotion.

c) Dialect and accent: The way characters speak provides information about their origin, social status, and even their personality.

The film employs a distinct Southern dialect, reflecting the time period and geographic setting. Characters like Scarlett O'Hara and Rhett Butler use colloquialisms and drawl, adding authenticity and regional flavor. The dialogue also effectively reveals character personalities and social hierarchies, with class distinctions evident in the formality and vocabulary used.

2. Narration:

a) Voiceover: A disembodied voice providing context, background information, or the inner thoughts of a character.

b) Direct address: When a character speaks directly to the audience, breaking the fourth wall and creating a more intimate connection.

The film uses narration sparingly, primarily at the beginning and end, to establish context and guide the viewer. The elegant language used in the narration contrasts with the more informal dialogue, creating a sense of historical distance and epic scope.

3. Written language:

a) Inter-titles: Text on screen used to convey dialogue in silent films, or to provide additional information in sound films, such as dates, locations, or news headlines.

b) Signs and symbols: Text within the scene itself, such as on billboards, newspapers, or shop signs, which contribute to the setting and atmosphere.

In certain scenes, characters switch between languages, such as when Scarlett speaks French with her governess or Rhett uses slang with Belle

Watling. This reflects the multilingual reality of the South and further highlights the characters' social backgrounds and relationships. The dialogue is rich with rhetorical devices like metaphors, similes, and hyperbole, which add depth and emotional impact. For example, Scarlett's famous line, "After all, tomorrow is another day," employs a simple yet powerful metaphor for hope and resilience.

II. Extra-linguistic factors:

1. Music:

a) Underscore: Background music that sets the mood and emotional tone of a scene. It can create tension, suspense, joy, or sadness.

b) Leitmotif: A recurring musical theme associated with a particular character, place, or idea.

The iconic score of "Gone with the Wind" plays a crucial role in setting the mood and amplifying emotions. The sweeping melodies evoke the grandeur of the Old South, while poignant themes underscore moments of loss and heartbreak.

2. Sound effects:

a) Diegetic: Sounds that originate from within the world of the film and can be heard by the characters, such as footsteps, gunshots, or car horns.

b) Non-diegetic: Sounds added to the film that do not originate from the story world, such as background music or a narrator's voice.

The film uses sound effects strategically to create a realistic atmosphere and enhance the viewer's engagement. The sounds of cannon fire, galloping horses, and bustling crowds immerse the audience in the midst of the Civil War and Reconstruction era.

3. Visuals:

a) Cinematography: Camera angles, movement, and shot composition influence how the viewer perceives the scene and characters.

b) Mise-en-scène: The arrangement of everything that appears in the frame, including sets, costumes, props, and actors, which contributes to the overall atmosphere and symbolism.

c) Lighting: The use of light and shadow can create mood, highlight important elements, and symbolize emotions.

The cinematography of "Gone with the Wind" is breathtaking, utilizing panoramic shots to capture the vastness of the landscape and close-ups to reveal the characters' emotions. The use of color, lighting, and costume design further contributes to the visual storytelling.

4. Acting:

a) Facial expressions and body language: Nonverbal cues that convey emotions, intentions, and subtext.

b) Gestures and movement: Physical actions that reveal personality traits and relationships between characters.

The performances in "Gone with the Wind" are legendary, with actors like Vivien Leigh and Clark Gable bringing their characters to life with nuance and charisma. Their facial expressions, body language, and delivery of dialogue convey emotions and motivations beyond what words alone can express.

The true magic of "Gone with the Wind" lies in how these linguistic and extra-linguistic features interact and complement each other. For instance, the Southern dialect is enhanced by the actors' drawl and expressions, while the music underscores the emotional weight of key dialogues. The panoramic visuals of Tara are paired with Scarlett's passionate declarations about her love for the land, creating a powerful connection between character and setting.

In conclusion, "Gone with the Wind" masterfully utilizes both linguistic and extra-linguistic features to create a cinematic experience that is both aesthetically captivating and emotionally resonant. The interplay of dialogue, music, visuals, and acting brings the story to life, immersing the audience in a bygone era and leaving a lasting impression.

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