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EXPLORING THE RECREATION OF EMOTIONS AND FEELINGS IN LITERARY DISCOURSE WITHIN CINEMA DISCOURSE

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Abstract: This article investigates about the link between cinema discourse and literary discourse, their linguistic and extra linguistic aspects with bright examples and the way of recreation of human`s feelings and emotions in different ways. Cinema possesses a unique power to evoke emotions and feelings in its audience. Unlike other art forms, it combines visual and auditory stimuli, creating an immersive experience that can trigger powerful responses. This ability to recreate emotions and feelings forms the core of artistic discourse in cinema, where filmmakers utilize various tools to engage with the audience on a deeper level.
Key words: discourse, linguistic, extra linguistic, visual, auditory, symbolism, internal monologue, cross-cultural comparison, narrative, Cognitive Appraisal Theory.

1. Introduction

Discourse, in its broadest sense, refers to communication through language or other symbolic systems. It encompasses both written and spoken language, as well as non-verbal forms of communication like gestures and images. Discourse is not just about exchanging information; it also shapes our understanding of the world and influences how we think and act. 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.[1] Discourse plays a vital role in various aspects of human life, from shaping individual understanding to influencing societal structures. In here these examples are cleared and classified one by one. By investigating discourse learning constructions and several approaches can be defined like problem-solving and critical thinking. It helps individuals shaping identity and relationship matters among society. Discourse has a great importance in shaping public opinion and influencing political landscapes. Media, public intellectuals, and social movements utilize discourse to sway perspectives and mobilize support for various causes. Discourse is essential for human communication, understanding, and progress. It empowers individuals, shapes societies, and drives innovation across various aspects of life. A film,

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[1] Mechkovskaya, N. B. (2017). Yazik i filosofiya obshcheniya [Language and communication philosophy]. Moscow: FLINTA: Nauka.

or a film text, is a coherent integral and complete message which embodies the author's representation of some problem, expressed with the help of verbal and non-verbal signs, organised in accordance with the concept of a collective functionally differentiated author using cinematographic codes, recorded as a sequence of frames and intended to be shown on the screen for individual or collective audiovisual perception by the viewer. 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) he 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. [2]

2. Literary review and Methods

Among foreign scientists whose scientific works were carried out in the aspect of artistic anthropocentric text and are devoted to the description of linguistic emotionality and expressiveness, the following names can be cited J. Boase-Bier, G.Lakoff, Robert Plutchik, Henry Kellerman, E. Stankiewicz. For instance, E.Stankiewicz studied the problems of emotive vocabulary, and Robert Plutchik and Henry Kellerman contributed in the development of the theory of emotions in language and text. It is the expression of experiences and emotions to the character in the artistic text that it is referred to as a special "human model" by N.D. Arutyunova, M.M.Bakhtin, N.S. Bolotnova, V.G. Gak, K.E. Izard, B. Kiterman, L.I. Komarova, A.N.Luke, G.G. Molchanova, T.G. Nikitchenko, V.I. Shakhovsky and a number of other Russians observed in modern studies of linguistics. In order to investigate the study of this article, the methods of discourse analysis, comparative analysis, audience reception analysis, cognitive analysis as well as historical cultural analysis were employed. During delving into the investigation by using such kinds of methods and approaches, there were clarified several examples related to the research. In the method of discourse analysis, there were explored in different linguistic examples including the linguistic analysis with several word choices, sentences structures and figurative language, the narrative analysis that paying attention to the narrative structure of both works, focusing on plot, character development, and point of view and semiotic analysis which analyzed the use of symbols, imagery, and other non-verbal elements in both forms. The second method of this research was the comparative analysis that was described through scene-by-scene comparison which was selected certain key scenes that are emotionally charged and compare how they are depicted in the book and the film and character or theme analysis by identifying the portrayal of specific characters and the key themes explored in both the book and the film, focusing on those related to emotions and human experience. And the last method that was concluded in this research was Audience Reception Analysis by learning film reviews and critical essays to understand how audiences and critics perceive the emotional impact of the film adaptation compared to the book. It was also considered the historical and cultural context of both the literary work and its film adaptation, as this can influence the portrayal and interpretation of emotions.

3. Results

In this survey, there are selected the book and film version of "Gone with the wind" by Margaret Mitchell and " Days gone by" (O`tkan kunlar) by Abdulla Kodiri in order to investigate the recreation of the feelings and emotions in literary discourse within cinema discourse by analyzing the methods that was chosen above.

There are analyzed more than 10 emotions in both film and book version of these works.

Gone with the Wind is rife with examples of ANGER expressed through

language. Here are some instances with different linguistic approaches:

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[2] Slyshkin, G. G., & Efremova M. A. (2004). Kinotekst (opyt lingvokulturologicheskogo analiza) [Film as a text (a lingua-cultural approach)]. Moscow: Vodolei Publishers.

Direct Expressions:

Rhett Butler: "Frankly, my dear, I don't give a damn." This iconic line uses bluntness and profanity to convey Rhett's anger and ultimate dismissal of Scarlett.

Scarlett O'Hara: "I'll never be hungry again!" This declaration, born from desperation and anger at the poverty she faced, reveals Scarlett's fierce determination.

Figurative Language:

Scarlett's internal monologue: "She felt a surge of hot anger rise in her like a tide." This simile compares Scarlett's anger to a powerful, overwhelming force.

Rhett describing Scarlett: "You're a spitfire, Scarlett, always ready to fight." This metaphor highlights Scarlett's fiery temperament and quick-ness to anger.

Emphasis and Intensity:

Scarlett: "No! I won't let it happen!" The use of capitalization and exclamation points emphasizes Scarlett's defiance and anger.

Rhett: "You've been playing with fire, Scarlett, and now you've gotten burned." The repetition of "fire" and the harsh verb "burned" intensify Rhett's accusatory tone.

In here you can compare the linguistic examples of ANGER in "Days Gone By" by Abdulla Kodiri in the same way:

Abdulla Kodiri's "Days Gone By" portrays various emotions, including anger, through its characters and their interactions. Here are some linguistic examples of anger in the novel:

Direct Expressions:

1. Explicit statements: Characters often express their anger directly through statements like "I am angry," "You make me furious," or "This is outrageous!"

2. Insults and accusations: Characters may hurl insults or accusations at each other, demonstrating their anger and hostility. For example, they might say things like "You are a fool!" or "You are responsible for this mess!"

3. Curses and swear words: The use of strong language, including curses and swear words, can be a direct expression of anger and frustration.

Indirect Expressions:

1. Sarcasm and irony: Characters may use sarcasm or irony to express their anger indirectly, often with a biting or mocking tone.

2. Rhetorical questions: Questions like "How dare you?" or "What were you thinking?" can be used to express anger and disapproval without directly stating it.

3. Body language and tone of voice: While not strictly linguistic, descriptions of body language (e.g., clenched fists, flushed face) and tone of voice (e.g., raised voice, sharp tone) can also convey anger.

Figurative Language:

Metaphors and similes: Anger can be expressed through metaphors and similes that compare the feeling to something powerful or destructive. For example, "His anger burned like a fire" or "Her rage was a storm brewing inside her."

Hyperbole: Exaggerated statements can emphasize the intensity of anger. For example, "I was so angry I could have exploded."

While both Gone with the Wind and Days Gone By tell powerful stories, their respective mediums, film and literature, lead to distinct differences in how the narratives are presented and experienced. There are given several similarities in these two masterpieces with certain points:

In the criteria of themes, both works explore themes of love, loss, societal change, and resilience in the face of hardship. Gone with the Wind focuses on the American Civil War and Reconstruction era, while Days Gone By delves into the social and cultural transformations in early 20th-century Uzbekistan under Russian colonial rule. If there are analyzed the point of Character

development, both narratives feature complex characters grappling with internal conflicts and external challenges. Scarlett O'Hara's determination and Otabek's struggle with tradition versus modernity showcase the characters' growth and evolution.

If it comes to the point of social commentary, both works offer social commentary, reflecting on the impact of historical events on individual lives and communities. Gone with the Wind critiques the Antebellum South and its downfall, while Days Gone By examines the clash between tradition and modernization in Central Asia.

In this survey, there are also clarified various differences in between of these two masterpieces by analyzing them.

The first different point is narrative structure of Gone with the Wind uses a linear structure, following Scarlett's life chronologically, while Days Gone By employs a more fragmented structure, interweaving flashbacks and multiple perspectives. The film's visual nature allows for quicker shifts in time and setting, while the novel relies on the reader's imagination to build the world and the pacing of the story.

Point of Views of Gone with the Wind primarily follows Scarlett's perspective, offering a limited viewpoint, while Days Gone By employs a third-person omniscient narrator, providing insights into various characters' thoughts and motivations.

Sensory Experience of Gone with the Wind engages the viewer through visual storytelling, music, and sound effects, creating a more immersive experience.

Days Gone By relies on the reader's imagination to visualize the settings and characters, engaging them through detailed descriptions and evocative language.

Pace and Length in the film has a set duration, requiring concise storytelling and focusing on key plot points, while the novel allows for a more expansive exploration of characters and themes.

If there are analyzed audience engagement, Gone with the Wind offers a more passive experience where viewers primarily observe the story unfold while Days Gone By requires active engagement from the reader, interpreting the text and constructing meaning.

By analyzing these specific key features of similar and different points of these two books, you can experience the strength of books in illustrating two different society by two different writers.

In this research, you can see distinct similarities and differences in both literary discourse and cinema discourse in the example of the book and the film version of "Gone with the wind"

I. Similarities:

a. Story and Characters: Both the novel and the film follow the same basic plot and feature the same central characters (Scarlett, Rhett, Melanie, Ashley).

b. Themes: Both explore themes of survival, love, loss, war, societal change, and the enduring human spirit.

c. Emotional Impact: Both aim to evoke strong emotions in the audience, such as empathy, grief, hope, and frustration.

d. Setting: Both depict the American South before, during, and after the Civil War, showcasing the antebellum society and its downfall.

II. Differences:

a) Narrative Structure: The novel allows for more in-depth exploration of characters' thoughts and feelings through internal monologue. The film relies more on visual storytelling and acting to convey emotions.

b) Pacing: The novel has a slower pace, allowing for detailed descriptions and introspection. The film condenses the story, focusing on key events and dramatic moments.

c) Sensory Experience: The novel engages the reader's imagination through vivid descriptions of sights, sounds, and smells. The film provides a direct sensory experience through visuals, music, and sound effects.

d)   Emphasis: The novel delves deeper into social commentary and the complexities of the characters' relationships. The film prioritizes the romantic storyline and the dramatic events of the war.

e)   Interpretation: The novel allows for individual interpretation of characters and events. The film presents a specific visual interpretation, guided by directorial choices and actors' performances.

In here several examples are identified through in the same way that were analyzed the differences and similarities:

Scarlett's inner thoughts: The novel provides extensive insight into Scarlett's motivations and emotional turmoil through internal monologue, while the film relies on Vivien Leigh's acting to convey her complex emotions.

The burning of Atlanta: The novel describes the scene vividly, but the film's visual depiction with its dramatic score creates a more immediate and impactful experience.

Rhett's departure: The novel delves into Rhett's feelings of disillusionment and heartbreak, while the film focuses on the visual impact of his farewell and the sadness in Clark Gable's performance.

There are provided with a framework to analyze and categorize the emotions and feelings evoked in Gone with the Wind through various cinematic techniques:
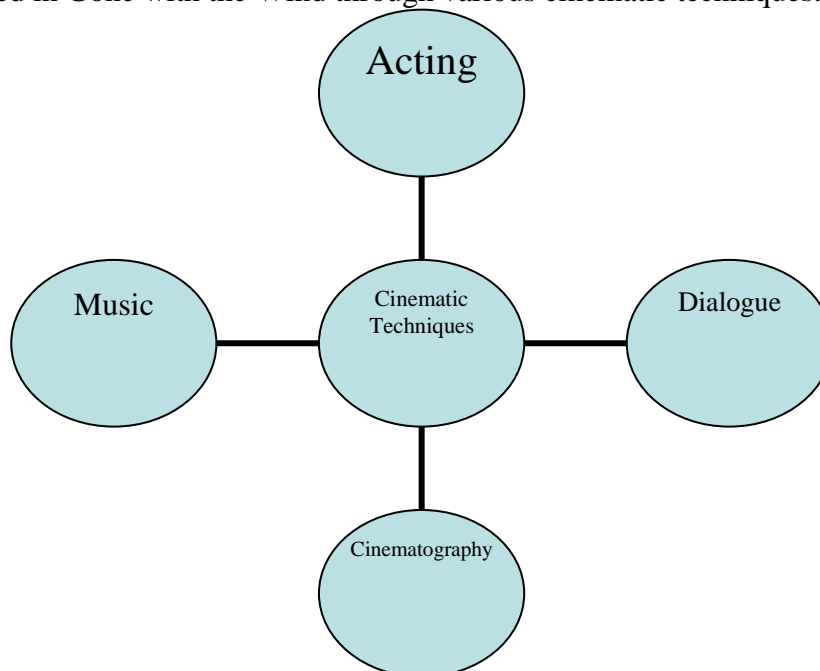

Figure 1. Cinematic techniques

Through using these techniques, there is illustrated bar charts in order to show main characters and their associated emotions in the film version of "Gone with the wind" in accordance with several main examples by using exact examples. This charts can show the distribution of emotions and feelings in main characters in the film with exact emotions that can be the special symbols for every character image in the film.

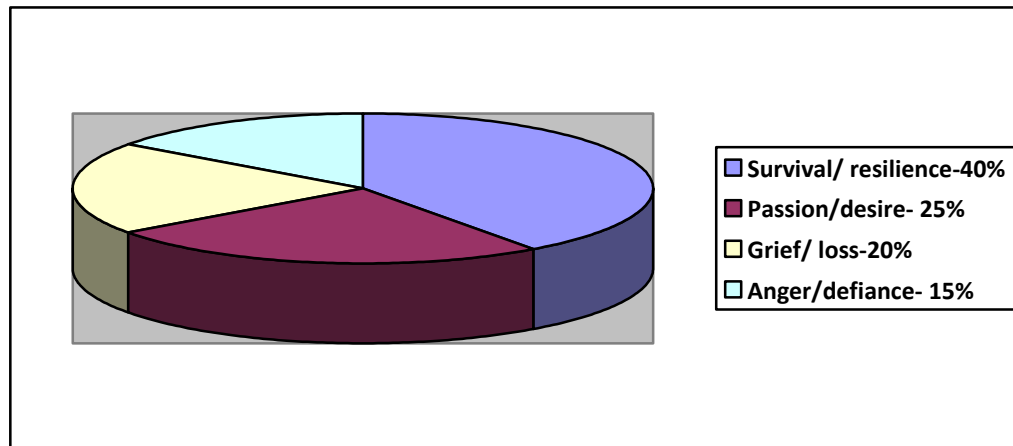Figure 2: Main characters and associated emotions: Scarlett O`Hara

- Survival/ resilience-40%
- Passion/desire- 25%
- Grief/ loss-20%
- Anger/defiance- 15%

Figure 3: Main characters and associated emotions: Rhett Butler

- Cynicism/ World-weariness-30%
- Passion/love-25%
- Frustration/Anger-20%
- Resignation/Acceptance-15%
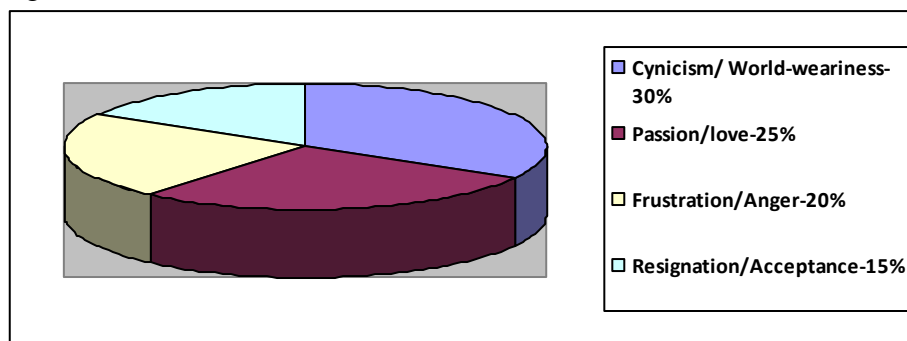
Figure 4: Main characters and associated emotions: Melanie Hamilton

- Kindness/compassion-40%
- Love/loyalty-30%
- Inner strength/resilience-20%
- Sadness/acceptance-10%

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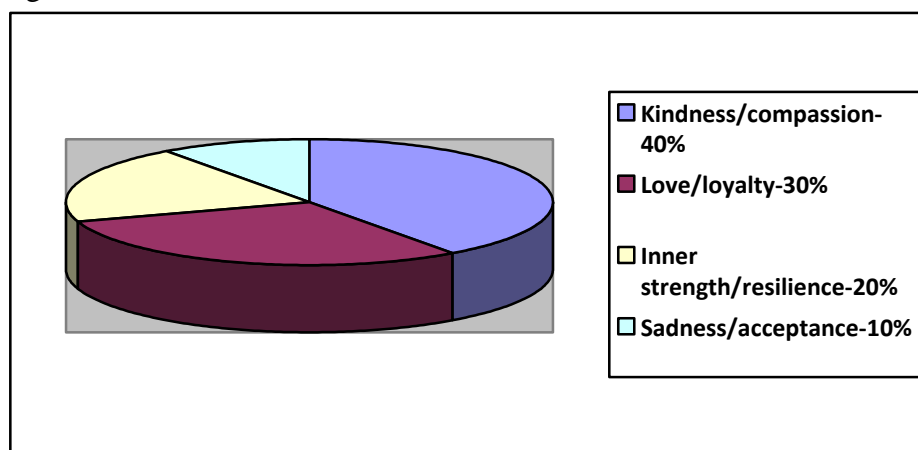
Film and books are analyzed in different types of discourse with different methods and ways. This can cause several differentiations in the components of these discourse that can help to illustrate events for readers and audience. There is analyzed such components of both discourse with various depictions by using the book and film versions of " Gone with the wind" and " Days Gone by".

Components of literary discourse	Components of cinema discourse	Comments
Description	Visuals	Literary discourse relies on detailed descriptions, while cinema discourse translates these into visual imagery.
Sentence Structure	Editing	Complex sentence structures in the novel are replaced by dynamic editing techniques in the film.
Figurative Language	Visual Metaphors	Figurative language in the novel is expressed through visuals and camera angles in the film.
Internal Monologue	Character Actions	Internal monologues are replaced by character actions and facial expressions that convey thoughts and emotions.
Dialogue	Visual Storytelling	Literature emphasizes dialogue, while cinema uses more visual cues to drive the narrative.

Figure 5. The differences between the components of literary discourse and film discourse.

4. Discussion

In order to examine the specific features of cinema discourse and literary discourse we classified some characteristic points related to both forms of discourse. While the emotions and feelings are being recreated by humans you may see exact differences in between these discourses. There are analyzed these phenomenons in varied ways. In literary discourse, emotions are recreated through the use of language that is the main communication tool for contextual meaning, including:

a)   Descriptive language that will be used by vivid and evocative language to paint a picture of the characters' emotions.

b)   Internal monologues that means by characters' thoughts and feelings are revealed through their inner dialogue.

c)   Dialogue. Characters express their emotions through their conversations with others.

However, In cinema discourse, emotions are recreated through a combination of visual and auditory elements which can be played a vital role in creating this atmosphere in films, including:

a)   Camera work like the camera's movements, angles, and framing can convey a character's emotional state.

b)   Lighting can create different moods and atmospheres, which can influence the audience's emotional response.

c)   Music can evoke strong emotions and set the tone for a scene.

d)   Acting. Actors use their facial expressions, body language, and vocal delivery to convey the characters' emotions.

We can see these characteristic features throughout these examples in both forms:

Linguistic examples in literary discourse of "Gone with the wind":

a)   Descriptive language: Mitchell uses rich and evocative language to describe Scarlett's emotions:

"Her heart was beating like a drum, and her breath came in short, shallow gasps."

b) Internal monologues: Scarlett's inner thoughts reveal her complex and often contradictory emotions:

"I hate him! I hate him! But I can't live without him."

c) Dialogue: Scarlett's conversations with Rhett are filled with emotional intensity:

"You're a cruel, heartless beast!" Scarlett cried.

"Perhaps," Rhett replied coldly. "But I'm also a man who loves you."

These are linguistic examples that was given in the book with these in the Film Adaptation of " Gone with the Wind":

a) Camera work: In the scene where Scarlett learns of Melanie's death, the camera slowly zooms in on her face, capturing the shock and grief in her eyes.

b) Lighting: The lighting in the scene where Rhett leaves Scarlett is dark and somber, reflecting the emotional weight of the moment.

c) Music: The music swells dramatically during the scene where Scarlett burns Tara, conveying the intensity of her emotions.

d) Acting: Vivien Leigh's performance as Scarlett is particularly noteworthy for its emotional depth and nuance.

Throughout these several analyses, there are differentiated Cognitive Appraisal Theory which means to analyze how characters' interpretations and evaluations of events influence their emotions. In order to realize these influences in both versions of discourse in one book, it will be very essential to cognate these emotions and feelings with character`s interpretations.

The recreation of emotions in the novel and film adaptation of "Gone with the Wind" is a complex and multifaceted process that involves a combination of linguistic and cinematic techniques. In order to analyze the characteristic features of both discourse forms, we created a comprehensive diagram for analyzing emotions in Gone with the Wind requires considering various linguistic features and their interplay.
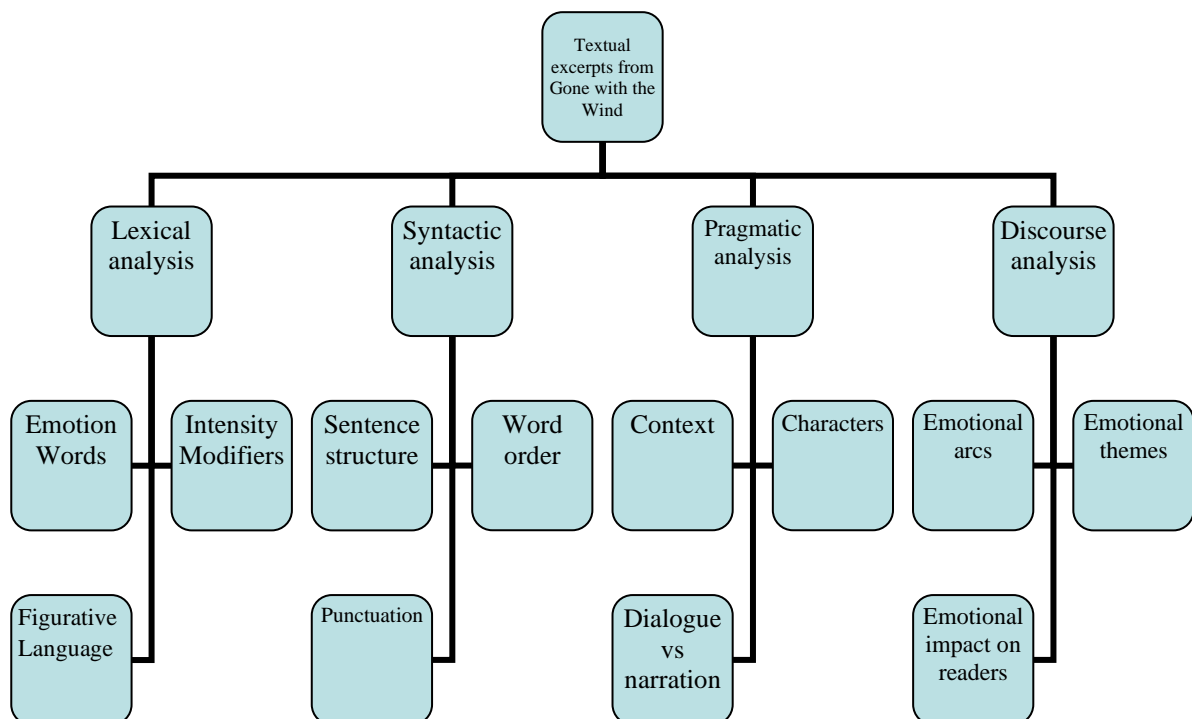

Figure 6: A comprehensive diagram for analyzing emotions in "Gone with the Wind"

5. Conclusion.

In summary both the book and movie versions of Gone with the Wind and Days Gone By excel in evoking emotions and captivating audiences in their ways. The novels delve into characters thoughts and feelings while the films create stunning and emotionally intense experiences. Recognizing these distinctions enhances our appreciation of how the stories enduring appeal

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translates across forms of storytelling. In movies the visual elements, like acting, music and cinematography evoke emotions with Gone with the Wind portraying an epic capturing the essence of that era. On the hand in literature, language and symbolism in Days Gone By explore complex societal changes more profoundly through characters inner narratives. To conclude both Gone with the Wind and Days Gone By stories that touch on universal themes. Yet due to the characteristics of film versus literature each medium offers strengths and limitations in storytelling. Examining how narratives are shaped differently in books and movies is vital, to understanding how adaptations influence storytelling dynamics.

When we look into discourse analysis we go deeper, than the storyline to understand how language, visuals and other factors come together to convey meaning and influence how the audience perceives it. Through the use of discourse analysis we can better understand the intricacies involved in translating literature into movies. It helps us move past ideas of faithfulness. Instead encourages a more detailed examination of how narratives evolve and take on new meanings when transitioning between various forms of media.

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