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A Stylistic Analysis of Francis Ford Coppola's trilogy Movie *the Godfather*

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Abstract:

Crime movies, according to the IMDbwebsite, are the most popular film's genre in Hollywood. However, gang movies are part of crime films that reflect Mafia groups and their struggle for richness and power. This type of film usually includes a lot of weapons, Mafia families, and violent scenes. The present study aims at presenting the stylistic characteristics as reflected in Francis Ford Coppola's Trilogy Movie *The Godfather*. The goal of the present studies is to guide the reader in examining the linguistic organization of a literary text in order to achieve understanding. By doing so, it provides the reader of literary text's various benefits, among which is improving the traditional way of thinking about the language. In addition, it reveals the function of certain aspects in a text and helps in understanding the role of these functions in supporting the text in achieving what it does. The research question is an attempt to know whether the use of stylistic analysis approach gives the audience better understanding of *The Godfather* movie or not. The findings indicate that the application of the theory of stylistic analysis to the movie version of *The Godfather* determined its ability in supporting people's comprehending and grasping of literary works thoroughly. Thus, researches were recommended, such as studies on the writing style of other novels; as well as studies on other movies using stylistic analysis. Up to the

researcher's knowledge, there were no previous studies on the stylistic analysis of Francis Ford Coppola's trilogy Movie *The Godfather*.

Key Words: Stylistic Analysis, The Godfather, Mafia, Crime Movies

المخلص:

أفلام الجريمة هي من الأنواع الأكثر شعبية في أفلام هوليوود. علاوة على ذلك، تعد أفلام العصابات جزءاً من أفلام الجريمة التي تعكس مجموعات المافيا وكفاحها من أجل تحقيق الثراء والهيمنة. يتضمن هذا النوع من الأفلام عادةً الكثير من الأسلحة وعائلات المافيا بالإضافة إلى المشاهد العنيفة. تهدف هذه الدراسة إلى عرض الخصائص الأسلوبية المستخدمة في فيلم فرانسيس فورد كوبولا الثلاثي ورواية ماريو بوزو "العرب". الهدف من معظم الدراسات الأسلوبية هو توجيه القارئ إلى فحص التنظيم اللغوي للنص الأدبي من أجل تحقيق الفهم. من خلال القيام بذلك، فإنه يزود قارئ النص الأدبي بفوائد مختلفة، من بينها تحسين طريقة التفكير التقليدية المتعلقة باللغة. بالإضافة إلى ذلك، يكشف عن وظيفة بعض الجوانب في النص ويساعد في فهم دور هذه الوظائف في دعم وتحقيق ما يهدف إليه النص. سؤال البحث الرئيس هو يحاول معرفة ما إذا كان استخدام نهج التحليل الأسلوبية يمنح الجمهور فهماً أفضل لفيلم العرب أم لا، و عرض أوجه التشابه والاختلاف بين رواية العرب وثلاثية الفيلم من وجهة نظر نظرية التحليل الأسلوبية. تشير النتائج إلى أن تطبيق نظرية التحليل الأسلوبية في الرواية والنسخة السينمائية من العرب أظهرت قدرتها على دعم فهم الناس وفهم العمل الأدبي بدقة. يوصي الباحث بإجراء مزيد من الأبحاث: كدراسات حول أسلوب كتابة روايات أخرى بالإضافة إلى دراسات حول أفلام أخرى باستخدام نهج التحليل الأسلوبية. في حدود علم الباحث، لم تكن هناك دراسات سابقة حول التحليل الأسلوبية لثلاثية فيلم فرانسيس فورد كوبولا "العرب".

الكلمات المفتاحية: التحليل الأسلوبية، العرب، مافيا، أفلام الجريمة.

Introduction:

There is a need to draw a connection between literary works and the modern theory of Stylistic Analysis. Since there is poor attention drawn to the application of stylistic analysis on movie, the researcher on this study aims at highlighting the stylistic approach as stated in Coppola's trilogy of *The Godfather* movie, and to unravel important linguistic and social issues. Subsequently, the present study objectives are to analyze the trilogy movie of *The Godfather* from the Stylistic Analysis point of view, and to discuss social issues such as power, family, crime, and Mafia.

The Godfather is a novel that was written by Mario Puzo and published in 1969, then the novel was released as a part I movie in 1972, part II in 1974, and part III in 1990. For the past five decades, the trilogy of *the Godfather* has been considered the greatest and second most highly rated movie of all time after the *Shawshank Redemption* movie (1994).

The Godfather part I movie reflects upon the conflict that faces the organized crime families with their leaders, Vito Corleone (Marlon Brando) for example, against other Mafia families to enhance and transfer the family business. Basically, it's the story which highlights the relationship between father and sons, the relationship between old and new worlds, and the transformation of power to Michael (Al Pacino) the youngest son to be the next head of the family, the next Godfather.

The movie actions begin during the wedding of Don Vito Corleone's daughter Connie (Talia Shire), which took place in Long Island and with the return of Michael from World War II with the presence of his girlfriend Kay (Diane Keaton). The first violent attack results from the refusal of Don Corleone, upon Sollozzo's request, of getting help to gain a loan of million dollars from the Don along with the access to the Corleone's political ties in order to upgrade his criminal business. Sollozzo decided to avenge losing his dignity by shooting Don Corleone with five shots. Don Corleone did not die, but still in danger, and in order to eliminate the threat, Michael kills Sollozzo and a policeman from Sollozzo's allies. Michael is sent to hide in Sicily and gets betrayed by his own guards, which results in the death of his Sicilian wife. Further, Sonny (James Caan), the Don's eldest son, is killed by an ambush settled for him by Connie's husband. Michael gets back home and marries Kim after Don Corleone requests to establish peace among Mafia families including Barzini and Tattaglia. Eventually, Don Vito Corleone died quietly on his farm, and Michael is officially announced as the next Godfather after avenging the death of his brother Sonny.

The bulk of the critics among which are Edward Guthmann, Barbara Shulgasser, and MaryAnn Johanson, believe that the movie is a masterpiece. For example, Nail Smith declares that Coppola's masterpiece reveals something new every

time you watch the movie (as cited in IMDb.com. Web. 15. Dec. 2000).

Moreover, Roger Ebert believes that Coppola's movie is a brilliant conjuring act because he attempted at filming the movie in a closed world and that is the reason why the audiences feel sympathetic towards the mafia characters which are essentially evil. (source: IMDb.com. Web. 16. Mar. 1997).

The second part of *The Godfather* displays two corresponding storylines. One of them presents the story of Michel Corleone the head of the Corleone family, and the other is a set of flashbacks that presents the life of his father (the previous Godfather) from his youth in Sicily till the moment the Corleone family was established.

The actions begin with the funeral of Vito Corleone's father and the death of his 19 years old son. Vito's mother tries to protect her only living son by begging for mercy from Don Ciccio, the one who killed Vito's father and brother, but he refuses and as a result, she gets killed and Vito managed to run away from Sicily to New York. On the other side, there is Michael who is dealing with some family business in the party of his son's first communion, similar to the beginning of the part I movie. Later that night, Michael was almost killed in his own bedroom by strangers; yet, Michael realizes that this attempt was made with a close family member's help.

A flashback shows the adult Vito Corleone who works in a grocery store in an area that is controlled by Don Fanucci who collects money from people for protection. Vito manages to meet with Clemenza and Tessio and they establish their own business together. Later on, Vito kills Don Fanucci and he gradually starts to gain respect and power from people.

As for Michael, he meets with Roth who tried to kill Michael later on by the help of Fredo. Michael finds out that his own brother was cooperating with Roth to kill him, as a result, Michael orders a bodyguard to kill Roth but he fails twice. When Michael is back home, he is informed by Tom that Roth is still alive while his bodyguard is killed, that Fredo is in New York, and that Kay miscarried their baby. A Senate committee, afterward, starts an investigation against the Corleone family with its head Michael, Michael denies all mentioned charges and

challenges the committee to bring one witness. At the next meeting, they bring Frank, who decided to cooperate with the FBI, but as soon as he sees his brother with Michael, he changes his mind and denies the charges being addressed to Michael. Later on, things start to go out of direction between Kay and Michael and as a result, Kay is being detached from her children, when she decided to leave Michael taking their kids with her, by the commands of Michael. Michael's mother dies and as a result, Michael orders to kill Fredo. And eventually, he manages to kill Roth.

Critics diversified in their views towards *The Godfather* part II movie, for some considered it to be much better than the original movie, while others thought that the only thing that was transferred from the second part movie is how great the original was. For example, Neil Smith believes that "only one movie can legitimately be said to be better than the film that inspired it, and that is *The Godfather, Part II*" the only sequel to win an Oscar for best picture". (as cited in IMDb.com. Web. 15. Dec. 2000). On the other hand, Vincent Canby states that "Part II, also written by Mr. Coppola and Mario Puzo, is not a sequel in any engaging way". He adds that the only remarkable thing about the part II movie is insistent on showing how superior the first part was. (IMDb.com. Web. 13. Dec. 1974).

In the third and final part of *The Godfather* trilogy, Michael is shown as an old man who seeks to turn the family business to become legitimate. The movie begins with a ceremony where Michael is named as a commander and this ceremony was followed by a party. In the party, Mary and Anthony, Michael's children, are introduced, in addition to Vincent, Sonny's son. Michael is trying to make the Corleone family business more legal by linking the Corleone's finances with the Vatican, but the ambitions of his nephew Vincent keeps him away from being detached from the violent world. Mary falls in love with Vincent; yet, Michael refuses such an affair to continue. Michael, out of feeling guilt, meets with a priest and confesses of being a criminal and that he regrets.

An ambush is being set to kill Michael by Don Altobello in his son's operatic party. Vincent, later on, is announced as *the Godfather* by Michael before the

party begins with Michael's request that Vincent stays away from Marry. Thus, Vincent tries to protect the family by assigning bodyguards to watch every in and out in the party so nothing can harm Michael. At the end of the opera, Don Altobello is killed, the new pope is killed, Michael gets shot, and Marry is killed. In the final scene, Michael is setting in a chair while he remembers some of his memories, the first is his dance with his daughter, the second is his dance with Kay and the final is his dance with his first wife Apollonia, and then he dies quietly and falls from his chair.

The bulk of the critics' reviews were mostly reflecting disappointment rather than pleasure. For example, Desson Howe states that "There were these two great movies called *The Godfather* and *The Godfather Part II*. But this latest installment, optimistically referred to as *The Godfather Part III*, is one offer director Francis Ford Coppola should have refused". He adds that Coppola and Puzo have overachieved in mistaken directions for there were lots of details that the audience feels confused to keep up with what's going on in the movie. (as cited in IMDb.com. Web. 28. Dec. 1990). Further, Hal Hinson described the movie as "*The Godfather Part III* isn't just a disappointment; it's a failure of heartbreaking proportions". In addition, she believes that the first and second parts of the movie are considered to be universal works of the American cinema history and it's a kind of impossible thing to find a movie that can follow up with these movies, however, the third part adds more than just a bad footnote to the earlier works. (IMDb.com. Web. 25. Dec. 1990).

Stylistic Analysis

Stylistics, originally, is a Latin word which refers to a tool that was used by Romans to write on wax tables. It is an approach that examines the various styles of language. Literary stylistics refers to the study of style used in literary texts. It can be regarded as the study of the fusion of form with content" (Niazi, 2013, p4). Stylistic analysis mainly plays an important role in comprehending and understanding a literary work. It usually studies the styles and techniques that an author uses in formulating his literary work. Interpreting a literary work does not focus on representing the formal features of the work, yet, it aims at describing

and representing their function and significance for the understanding of the text.

"The goal of most stylistics is not to describe the formal features of texts; or to relate literary effects to linguistic 'causes' where these are felt to be relevant" (Person, 2001,p1).

The goal of most stylistic studies is to guide the reader in examining the linguistic organization of a literary text in order to achieve understanding. By doing so, it provides the reader of a literary text several benefits, among which is improving the traditional way of thinking about language. In addition, it reveals the function of certain aspects in a text and it helps in understanding the role of these functions in supporting the text to achieve what it does. Further, stylistics aims at developing language skills and the traditional way of analyzing language. Moreover, stylistic analysis offers help to second language learners as it clarifies the function of a text which helps in interpreting meanings.

Stylistic Analysis is an approach used in analyzing a text through the view of the language used and how language reflects power relations, inequality, dominance, and ideologies. Stylistics, however, is not limited to language only because it has other semiotic dimensions, like music, sounds, and gestures. In addition, it focuses on revealing hidden ideologies through uncovering the hidden meanings of symbols in a discourse to reveal mental and social influences. Stylistics can be applied to different literary genres such as poetry, short stories, novels, plays, movies, and animated movies

Literature Review

2.1 *The Godfather* Movie

According to Estella (2017), the production of the *Godfather* movie faced many obstacles and problems in finding the right director which made the movie executives feel pessimistic and doubt the success of the movie. Yet, Paramount Motion Pictures managed to pick the suitable director along with acting legends who participated in creating a masterpiece. As a result, *The Godfather* was labeled as a movie that holds a huge cultural impact that affected and participated in creating a new story-telling that depends on cinematography and investigating the attached themes of family and respect. Through basic narrative analysis, the

researcher found that the movie included a clever use of shadows especially in the mise-en-scene due to the convenient use of colors. In addition, the noticed cinematography movement in this scene reflects upon the present condition of Michael. However, the editing highlights the strength of the conflict taking place between Michael and Kay. Further, the use of cinematography was applied in an artistic manner.

In addition, intense editing, and the effectiveness of sound had a significant role in the production of a movie that is characterized of being a timeless classic. Gordon Willis, known as the 'Prince of Darkness', depends on the application of the cinematography of shadows in the movie for the purpose of reflecting the themes of *The Godfather*. Through the cooperation that took place between the direction of the movie and the applied cinematography, the movie successfully reflected its rich story-telling, the realistic presentation of the characters, and the revolutionary of the cinematography.

Akkan (2017) states that the smallest details in *the Godfather* movie play a significant role in developing the central theme of the movie, such as suits, guns, and cars. Further, these elements are inspired and taken from Mafia to reflect darkness and crime in an attempt to achieve respect, wealth, as well as the American dream. In addition, Coppola represented the myth of the American dream in *the Godfather* movie and pointed out its effect in the family as a small unite and provided a critical view towards the American society, which made *the Godfather* movie one of a kind. *The Godfather* is believed to be exceptional more than other gangster movies, because it was more concerned with reflecting the deep viewpoint of a spoiled society. Moreover, the movie aimed at dissociating the myth of the American dream by creating a significant work of fiction about a Mafia family.

Coppola (2009) declared in an interview "I had been so conditioned to think the film was bad- too long; too dark, too boring- I didn't think it would have any success". Yet, on March 29, 1972, the movie was shown all across America and became the number one movie in terms of the money it earned. The movie was doing business in a period of six months that exceeded the one was done in 30

years with *The Gone with The Wind* movie. And eventually, the movie won an academy award for best pictures in 1972. Coppola adds that even Al Pacino is wondering about the reason that made the audiences are powerfully connected to *The Godfather* movie. further, Al Pacino says that the reason might be due to "that it was a very good story, about a family, told unusually well by Mario Puzo and Francis Coppola".

2.2 The Literature on the Application of Stylistic Analysis on Literary Works

Anderson (2018) states that stylistic is considered to be an aspect that is used in studying the use of language and it can be applied to many fields such as, literature. She adds that scholars argued over the application of linguistics in the analysis of literature because they are from different fields and they operate at different levels that are considered to be hard to connect. Further, stylistics is considered to be relevant and suitable for the study and analysis of literary and non-literary texts.

In her study, she used the stylistic approach in analyzing the novel. She aimed at critically analyzing the text by using levels of stylistic discipline such as graphology, morphology, syntax, lexico-semantics, and cohesion. She found that the application of stylistic tools in the analysis of literary texts provides a better understanding of the text and the author's style as well.

According to Puspita (2014), people usually are influenced in their speaking by their own style. Further, the listener would be able to understand the speaker's view if he or she was familiar with the speaker's style. In stylistics, style can be shown in the way of speaking, choice of words, grammar, and the tone of voice. She adds that language style is actually presented in an attractive way through movies. In addition, some people's interest is beyond the storyline, some feel really interested in the language style that is presented by the characters of the movie.

In her research, she argues that the movie is interesting because it's a musical movie which makes it different. By applying the stylistic approach to the movie, she aims at representing the types of figurative language used in the movie and

pointing out their functions in the *Les Miserables* movie. She found eleven types of figurative language used in the movie which are simile, metaphor, personification, apostrophe, metonymy, synecdoche, symbol, paradox, hyperbole, irony, and litotes. Using stylistic in analyzing the movie, she found that the use of figurative language in movies helps in creating and fulfilling the audience's desire of feeling pleasure.

Statement of the Problem

There is a need to draw a connection between literary works and the modern theory of Stylistic Analysis. Stylistic Analysis is a modern approach that deals with issues related to society beyond language boundaries. The reader of classical literary works and the watcher of the movies, based upon a literary work, such as *The Godfather novel* and Trilogy, find it difficult to unravel important linguistic and social issues found in such works because they still affix to traditional views.

Significance of the Study

This study aims to highlight the stylistic approach as stated in Coppola's trilogy of *The Godfather* movie. Issues like power, family, and crime are important and must be dealt with behind the language boundaries and need to be connected with social implications. The researcher aims to focus on certain aspects that play a significant role in revealing the ideology and feelings of the characters such as, sound effects, symbols, and cinematography. In addition, the use of music in the movie will be highlighted for it has an important role in reflecting the main theme of the movie.

On the other hand, the researcher will assign a chapter to draw a comparison between the stylistic devices used in the novel of *The Godfather* by Mario Puzo and that of the trilogy movie by Francis Ford Coppola. The researcher aims to highlight the devices that are used in the novel and are found missing in the movie. Further, the researcher will present the devices that are changed or added to the trilogy movie. By exploring the literature written on analyzing the stylistic

devices used in the movie and the novel, the results show the need to analyze the movie more deeply taking into account the implications of modern theories.

Objectives of the Study

The present study aims to:

1. analyze the trilogy movie of *The Godfather* from the Stylistic Analysis point of view.
2. discuss social issues such as power, family, crime, and Mafia.

Research Questions

1. How the use of stylistic analysis approach give the viewer a clear understanding of *The Godfather* trilogy movie?
2. What social issues are highlighted in the movie version of *The Godfather*?

Methodology

Design of the Study

This study is a descriptive qualitative one, for it describes and shows the stylistic devices used in *The Godfather* trilogy movie version using content analysis. The Stylistic Analysis theory is applied to *The Godfather* movie version to unearth the used stylistic devices and to show their overall effect on the viewer's understanding of the overall movie storyline.

In order to achieve the objectives of the study, *The Godfather* movie version is analyzed in regard to the above-mentioned theory. To put it very simple, the stylistic devices used in the movie version are pointed out and analyzed according to the theory of Stylistic Analysis, such as theme, cinematography, costumes, sound effects, music, language, and other stylistic techniques.

Data Collection

To meet the objectives of the study, content analysis of *The Godfather* trilogy movie version by Francis Ford Coppola is used. The novel of the Godfather was published in 1969 then was released as a part I movie in 1972, part II in 1974, and part III in 1990. The Godfather novel is composed of nine books that reflect upon the story of the Corleone family. *The Godfather* part I movie, also known as

El padrino, run time is 175 min and its budget are around \$6,000,000. Further, *the Godfather* part II, also known as El padrino II, run time is 202 min and its budget is around \$13,000,000. Furthermore, *the Godfather* part III movie, also known as El padrino III, run time is 162 min and its budget are around \$54,000,000. *The Godfather* trilogy movie scripts are also used in the analysis.

Data Analysis

The movie version of *the Godfather* is examined and deeply analyzed in terms of the different stylistic devices used. Every stylistic device in the movie version is analyzed in terms of the Stylistic Analysis theory. The researcher watched the three-part movie one at a time and attempted at pointing the stylistic devices used in each part. For this purpose, the researcher watched each part four times aiming at pointing out certain information in each time and then deeply analyzed the pointed out stylistic devices. In addition, the researcher aimed at reading the three-part movie scripts for more understanding and to help in the process of analyzing the trilogy movie. Moreover, the researcher watched interviews and YouTube videos that helped and supported the process of analyzing *the Godfather* movie.

Limitations of the Study

The current study is an attempt to highlight the stylistic approach as stated and reflected in Coppola's trilogy of *The Godfather* movie. Yet, up to the researcher knowledge, searching Google there were no previous studies on the stylistic devices used in the movie.

A Stylistic Analysis of *The Godfather* Trilogy Movie

Themes

Applying Stylistic Analysis to the trilogy movie guarantees more understanding of how family, revenge, criminality, and power are raised in the movie. In analyzing the movie, it is found that one of the central themes of *The Godfather*'s movie is family. Most of the characters in the movie agreed upon the principle of being loyal to family against any other institution, Don Vito Corleone says: "the man that does not spend time with his family cannot be a man". Despite the importance of family in *The Godfather* trilogy, there is no significant role for

women. In part I, for example, Sonny takes advantage of women then he gets rid of them. On the other hand, he disregards his own wife. Connie is being harmed by her husband who beat her after she confronted him with what she knows about his affair with other women. In part II, however, Key is hit by Michael and is detached from her kids after she decides to leave Michael. Furthermore, in the third part, Vincent used to have affairs with women to fulfill his own desire, and eventually, he leaves Mary who loves him for the sake of becoming the Don Corleone.

Revenge is the second central theme. In *The Godfather* trilogy, revenge continues through various phases, in which one crime leads to another. In the first part, for example, when Connie's husband hits her, Sonny hits him in return, but Carlo (Gianni Russo) sets an ambush for Sonny and kills him. Eventually, Michael murders Carlo. Further, in the second part, Michael kills his brother Fredo after he finds out that Fredo knew about the attempt to kill him and was part of it. Moreover, in the third part, Vincent kills Zasa after he tried to Kill Michael.

The driving force in the movie is Criminality. The Corleone family commit criminal actions based on a particular ideology (the collection of beliefs and opinions that a group of people believes in) not for personal interests, "its business not personal". They treat crime as a business, and when the Don Corleone wants something to be done, he makes sure to give an offer that cannot be refused, "I'll make him an offer he can't refuse". For instance, in the first part, when Don Vito Corleone is offered to be a part of a drug dealing business he refuses because he thinks that drug dealing is a dirty business. Instead, he thinks gambling is better as a family business. Despite the fact that Don Corleone is a criminal and the Godfather of a Mafia, yet Coppola succeeded in creating sympathy towards the old man for when he dies the audience feel that a giant has just passed away. In the second part, however, Michael kills his own brother with cold blood because it's all about business and there is no room for feelings. Further, in the third part, Michael tells Vincent when he insists on killing Zasa "Never hate your enemies. It affects your judgment" for it is all about business and it has nothing to do with personal stuff.

Still, it's all about power struggle. In the first part, all mafia families are fighting to reach or sustain power in order to control and gain money out of being powerful. Further, it reflects upon the conflict that faces the Corleone family with its leader Vito Corleone (Marlon Brando) against other Mafia families to enhance and transfer the family business. Basically, it's the story which highlights the relationship between father and sons, the relationship between the old and new world, and the transformation of power to Michael (Al Pacino) the youngest son to be the next head of the family, the next Godfather. In the second part, Roth wanted the death of Michael in order to sustain and be the one and only that has power. In the third part, however, Zasa tried to kill Michael because he affected his power and the share of the money that he gets out of being powerful.

Cinematography

The cinematography of shadows in *The Godfather* trilogy draws focus upon severe contraindications between light and dark, and visually incorporates the conflict between good and evil, in addition, it reflects power. The characters in the movie are captured either from above or from the side without the use of fill light to draw dark to the other side of the face. For example, the first shot in *The Godfather* movie part I is a close-up introducing the audience that they are about to watch a movie revolving around the depth of darkness in the human soul. The slow zoom out draws upon the shoulder of the Godfather in which he looks down reflects Don's position of power.

On the other hand, in *The Godfather* part II Michael and Fredo scene, the medium shot and the movement of the camera were observed to be stable throughout the scene to reflect the distance and gap that is taking place between the two characters, the context of the scene whereby Michael doubts Fredo's involvement in trying to kill him. In this scene, darkness is dominating Michael and Fredo's faces. The camera is observed to be maintaining the medium shot to capture the two characters.

Further, in *The Godfather* part III, cinematography of shadows is still dominating the movie scenes. For example, in the scene where Michael announces Vincent as the new Godfather, it is noticed that the characters are captured from the side

without the use of fill light which draws dark to the other side of the face. Earlier in the movie, Vincent's face is noticed in some scenes to be lit with light, yet, after being announced as the new Godfather, darkness slips into his eyes.

Language

The language used in the three-part movie is mostly Standard English (without the use of old English or dialects); and some cursing words were used by men mostly. Some characters in certain settings and occasions used other phrases or words from Latin, Italian, Spanish, Sicilian, or German. For instance, in *The Godfather* part I, Michael used Latin to speak with his Sicilian wife who couldn't speak in the English language. And in Louis's restaurant scene Sollozzo used Italian with Michael so that the police officer won't understand their conversation.

In *The Godfather* part II, the Sicilian language is used. For example, in the Sicilian revenge scene, Vito Corleone uses Sicilian when speaking with Don Ciccio. On the other hand, Italian is also used in *The Godfather* part II, we notice the usage of Italian in the scene where Don Vito asks Signor Roberto a Favor. However, Spanish is also used in this movie. it is noticed when Michael Corleone arrives in Cuba. A police officer notices that some important person is being driven, while Michael is in the car, the police officer walks up to the driver and says something in Spanish to the driver.

In the final part, Michael uses Italian to welcome his guests who attended the party that followed the ceremony in which Michael is named as a commander. In addition, at the beginning of the movie, Michael is seen in a church receiving papal honors. In this scene, Archbishop Gilday speaks using Latin. Furthermore, German is used in *The Godfather* part III. It is used in the ratification meeting in which the shareholders are gathered in the Vatican in order to ratify the motion passed by the shareholders in New York.

Figurative Language

There is a balanced use of figurative language in the three-part movie, among which are (dramatic irony, simile, metaphor, situational irony, verbal irony, and hyperbole). In *The Godfather* part I, dramatic irony is used, in which the

audience's understanding of an event excels that of a character, for example, when Tom, (Robert Duvall) Don Corleone's adopted son, says to the Tattaglia leader that Luca Brasi (Lenny Montana) won't accept but avenge to the Don Corleone's death and he didn't know that Tattaglia has already killed Luca. The use of simile, showing similarities between two things with the use of the word like, like when Bonasera (Salvatore Corsitto) says: "they beat her like an animal". The use of metaphor, in which a hidden comparison is made between two different things, like in "you found paradise in America" and "she was the light of my life" said Bonasera. The situational irony, in which something happens that is against what was expected, is noticed when Luca went to deceive Tattaglia and he gets killed because they knew that he was fooling them. Verbal irony, when something is said but it contradicts what is intended, is noted in Tom's utterance "Thank you for the dinner, and the very pleasant evening" while he meant the opposite because his host commands him in a cruel way to leave his house. And hyperbole, in which exaggeration is used to emphasize a certain point, is noted in Hagen utterance " Mike, it would be like trying to kill the President; there's no way we can get to him".

In *The Godfather* part II, the use of dramatic irony is noticed when Michael discovers that Fredo was involved with the conspiracy to kill him while Fredo denied it and said that he didn't even know Johnny Ola. As for the use of simile, it is displayed in Michael's utterance in "and you will run it like a Corleone", and "but today Michael asked me to leave like an outsider" Hagen. The use of metaphor, for example, Michael's used this utterance "Fish them out" when he ordered his men to take three killed strangers out of the water. Situational irony is noticed when Michael takes his brother Fredo back to the family, despite that he knew that his brother was engaged with Jonny Ola in trying to kill him. Also, the situational irony is displayed when Vito kills Don Fanucci. Verbal irony is like in Deanna's remark to her husband Fredo "What beats me, is how you guys could be brothers. You must have been your Mother's rotten egg". Also Hyperbole is like in "The Corleone was like the Roman Empire" Pentangelto.

In *The Godfather* part III, the use of dramatic irony is noticed at the very beginning of the movie in which a ceremony is held to honor Michael, in the same scene a flashback is taking the audience to the scene where Michael ordered to kill his own brother Fredo. The use of simile, for example, "Zasa runs it like a disgrace" Connie, and "you're like the supreme court" Vincent. Situational irony is noticed in the movie when Michael decides not to do anything to Zasa after he tried to kill him despite Vincent's insistence on killing Zasa. The use of metaphor like in " Now, Joey Zasa at least was running a very tight ship, but now that he's out of the picture, we're obligated to step in" Vincent. The use of Verbal irony for example, " He's got the map of Sicily on his face" Shareholder #2. Hyperbole like in "I would burn in hell, to keep you safe" Michael. Moreover, personification, in which a non-human thing is giving a human characteristic like that in "But these, friends, use the good name of the Church, to feed their greed" Archbishop Gilday.

Symbols

As for the symbols, the three-part movie was full of symbols among which is the word Godfather itself in which the word God is accompanied with the word Father and it symbolizes power for the Godfather usually has power over godsons and his responsibility is to offer protection for them and in return godsons must pay back the favor being offered to them when they are asked to.

In *The Godfather* part I, the viewers can notice a number of symbols, among which are oranges. Whenever oranges appear in the movie, it suggests or foreshadows death or a near-death. For example, before Don Corleone gets shut, he is seen buying oranges, and when Vito Corleone is shot, oranges get scattered over the roadside. However, when Vito Corleone was playing with Michael's son, he is seen taking pieces of the orange in order to make fake fangs in his mouth. Moments later, Vito Corleone is seen lying on the ground and dead due to a heart attack. The horse head is another symbol that is noticed in the movie. When Waltz refuses to do the Godfather a favor by giving the role to Johnny Fontane, he wakes up the next day with his beloved horse head cut and put in his own bed while he was asleep. The Godfather, by this action, sends Walts a

message that if you refuse the Godfather 's request the first thing to be attacked is the most you love. Another symbol that was used is Fish. When Luca Brasi was killed, the Tattaglia family sends a fish in Brasi's vest as a sign that Luca Brasi is sleeping with fish. In addition, doors are considered to be one of the used symbols. At the final scene, Michael is seen surrounded with men kissing his hand while the door is slowly closing leaving Kay outside, which symbolizes the transformation of Michael into the new Godfather of a world that Kay is not allowed to be part of.

In *The Godfather* part II, orange color is still used as a symbol that foreshadows death. For example, before Vito manages to kill Don Fanucci, the latter is seen walking down the street with an orange in his hand which foreshadows his near death. In addition, windows in this movie are considered to be another symbol that stands as a gate that reflects destiny. For example, when Fredo is seen riding in a boat to go fishing, Michael is seen standing behind a window monitoring the death of his brother which he ordered. Further, the stolen rug is symbolic in the movie. After he witnessed the death of his father, mother, and brother, Vito starts his life as a delivery boy who is known of being noble and too far from being a part in any criminal business. Yet, the stolen rug symbolizes Vito's transformation into initiating a powerful empire that considers crime to be a kind of business.

The Godfather part III consisted of some symbols such as oranges, the same as the previous two parts. For example, in the ending scene of the movie, Michael is seen holding an orange, then the orange falls and Michael dies at the same moment. In another scene, Don Altobello throws an orange to a kid while he was setting an agreement over the assassination of Michael Corleone. In addition, doors are considered to be one of the used symbols. For example, at the scene where Vincent is announced as the new Godfather, Vincent is seen surrounded with men kissing his hand and calling him Don Corleone while the door is slowly closing behind Michael and Connie who left the room. This scene represents Michael's departure from the crime and illegal business, while Vincent takes his place in the Mafia world.

Setting

The trilogy movie was filmed in different locations. The first part was filmed at several locations. For example it is filmed at places such as Longfellow Road, Staten Island, New York City, in which the Corleone family's mansion is located and in which the Don Corleone's daughter (Connie) wedding takes place. Forza d'Agrò, Messina, Sicily, Italy in which the Corleone village is located and to which Michael runs to in order to gain protection after killing Sollozo and a policeman. Savoca, Sicily, Italy (bar sequence), which is Michael and Apollonia's wedding church. 3531 White Plains Road, Bronx, New York City, New York, USA, in which the Italian restaurant scene is taking place, and in which Michel kills Sollozo in order to protect his father. 1 Allen Ave, Ross, California, USA, in which Kim's (Michael's girlfriend) school is located and in which Michael asks Kim for marriage. Beverly House - 1011 N. Beverly Drive, Beverly Hills, California, USA, in which Woltz's mansion is located. And NY Eye and Ear Infirmary, 2nd Avenue & East 13th Street, New York City, New York, USA, in which the Vito hospital scene was done.

The second part was filmed in several locations as well, such as Kaiser Estate, 4000 W Lake Blvd, Homewood, Lake Tahoe, California, USA in which the Corleone Compound takes place. Via Vecchia Pozzillo, Acireale, Catania. In which Vito Corleone (Robert de Niro) revenge the death of his father, mother, and brother and kills Don Ciccio. Via Vecchia Pozzillo, Acireale, Catania, Italy where Don Ciccio's villa is located. 2045 N. Hibiscus Drive, North Miami, Florida, USA where Hyman Roth lives. 538 E. 6th. Street, Manhattan, New York City, New York, USA which is Fanucci Residence. Hospital Padre Billini, Santo Domingo, Dominican Republic Hospital execution in which Bussetta failed to assassinate Hyman Roth. Train Station Sparagogna, Regalbuto, Enna, Sicily, Italy in which a scene is filmed at the train station when Vito Corleone returns to Sicily with his family. Riva Nazario Sauro, Trieste, Friuli-Venezia Giulia, Italy which is a fish market that was used in the movie as Ellis Island immigrant station where little Vito is being checked. And Calle Duarte, Santo Domingo,

Dominican Republic where rebel blows up bomb while Michael is in his way to meet Roth.

The third part was filmed in different locations, among which are the Church of Santa Maria della Quercia, Viterbo, Italy in which Michael's confession to priest scene takes place. Elizabeth Street, Lower East Side, Manhattan, New York City, New York, USA where Joey Zaza's assassination scene is filmed. Forza d'Agrò, Messina, Sicily, Italy which is represented in the movie as the Corleone town. Old St Patrick's Cathedral - 264 Mulberry Street, Little Italy, Manhattan, New York City, New York, USA in which Michael receiving Order of St Sebastian scene is taking place. Palazzo Farnese, Caprarola, Viterbo, Lazio, Italy as the Vatican Palace interiors. Villa La Limonaia, Acireale, Catania, Sicily, Italy where Altobello's villa is located. Castello Degli Schiavi, Fiumefreddo di Sicilia, Catania, Sicily, Italy where Don Tommasino's villa takes place, and where Michael Corleone and key find shelter. Strada Provinciale 78, Nunziata, Catania, Italy where the scene in which Mosca kills Don Tommasino is filmed. And 956 5th. Avenue, Manhattan, New York City, New York, USA where Michael's Manhattan Home takes place and addressed as 957 in the movie.

Costume

The costume of the characters of *The Godfather* trilogy included dresses for females and suits for males. The dresses are supposed to reflect the innocence, feminine, purity, and respectful nature of women. On the other hand, masculine dark suits represent power and crime. In part I, for example, Kay Adams (Michael's girlfriend), appears at the beginning of the movie in Connie's wedding wearing a long red dress, other Corleone women were dressed with similar outfits, yet, the dresses were mostly pinks. However, at the beginning of the first part, Michael Corleone shows up wearing his army uniform which transfers the idea of him being a hero. Then, Michael starts to wear gray suits, which reflect the feeling of being not sure or being confused. Eventually, Michael appeared wearing black suits, which indicate that he is now involved in the family business and which reflects the transformation of Michael into the new Godfather.

In the second part, however, women are still wearing long dresses and skirts. For example, at the beginning of the movie we see Kay wearing a long pink skirt with a pink shirt and a pink jacket. Yet, we notice that Connie is wearing a strapless dress which helped in representing her new character in the movie as a whore. On the other hand, we see Michael wearing a black suite in the New Year's Eve. While he is seen wearing a tan check suit at Hyman Roth's birthday. And finally, he is seen wearing Gray Suit in the scene where Michael was talking with Frankie Pentangeli about the family business. The suits that Michael wore in this part participated in reflecting the character of Al Pacino as a cold powerful Mafia boss. On the other hand, Vito, before becoming powerful, is seen with humble clothes wearing a jacket and a trouser which reflect upon his innocence and lack of crime involvement. However, after killing Don Fanucci, he is seen wearing a black suit in the scene where he was talking to Signor Roberto. Finally, in the revenge scene where he kills Don Ciccio, he is seen wearing a brown suit which reflects his powerful position of being a Sicilian-born gangster.

In the third part of the movie, Kay is seen with clothes that are not as dark as those of the Corleone family, yet, her clothes were unique in their brownish tone. At the ceremony that took place at the beginning of the movie in the hospital when she went to visit Michael, and when she went to Sicily, she is seen wearing brown clothes reflecting upon her strong nature that she reached after what she has been through. On the other hand, Michael is seen wearing a black suit, as usual, throughout the movie. In this part, the dark suits that Michael wore reflected mostly both the darkness and regret that Michael felt.

Music

The music used in *The Godfather* trilogy was created to support the development of the themes and actions of the movie. *The Godfather* soundtracks are characterized by coming to life in a looming and dark soundtrack. In the first part, The Mall Wedding Sequence (1972) is the music that was played in Connie's wedding which was produced by Carmine Coppola. "I Have but One Heart" is the only vocal soundtrack in the movie, which Johnny sings in Connie's wedding party in which Johnny switched in his singing from English to Italian,

the music is by Johnny Farrow and the lyrics are by Marty Symes. The Bells of St. Mary's (1971) is the background music that accompanies the action on the screen, in addition, this soundtrack participates in developing the theme of the movie by adding more darkness to it, and which its music was created by A. Emmett Adams. *The Godfather* Finale soundtrack reflects upon the obvious and undeniable crime theme.

In the second part, Senza Mamma (F. Pennino Edition) Francesco Pennino Performed by Livio Giorgi is the background music that was used in the theater scene where Vito and Genco were watching a play and where Genco was enthralled with the young actress. Mr. Wonderful Jerry Bock Lawrence Holofcener (as Larry Holofcener) George David Weiss (as George Weiss) which was played by Sierra Boys Choir in Anthony's communion ceremony. Guantanamo (uncredited) Written by Julian Orbon, Pete Seeger, José Fernández Díaz, Hector Angulo and José Martí was played by a street singer, followed by a guitarist sings Jose Marti's words of "Guantanamo." It is solemn, as though it is a song of protest, a song of the revolution. In this scene, Michael is seen sitting with his brother Fredo and asking him about his marriage. The same song " Guantanamo " was sung in a different scene by groups of the cheering. Celebrating Cubans sung this song as a song of triumph. And Pop Goes the Weasel (uncredited) Traditional English nursery rhyme (first published 1855), it was played when Frank Pentangeli wanted the orchestra to play his song in the ceremony held in Michael's house.

In the third part, to each his own song, written by Jay Livingston and Ray Evans Performed by Al Martino, was sung by Johnny Fontane in the party that Michael has in his house after being honored in the church. Eh, Cumpari, written by Julius LaRosa and Archie Bleyer, was sung by Connie in the same party taking place in Michael's house in New York. Miracle man, Written and Performed by Elvis Costello Courtesy of CBS Records, was played in a room in Michael's compound where Vincent and Mary were together. Promise me you'll remember, Music by Carmine Coppola Lyrics by John Bettis Performed by Harry Connick Jr. Produced by Harry Connick Jr. Harry Connick, Jr. courtesy of Columbia

Records, is represented and used as the Love Theme in *the Godfather* part III. Cavalleria Rusticana, Lyrics by Giovanni Targioni-Tozzetti (as G. Targioni-Tozzetti) and Guido Menasci (as G. Menasci) Music by Pietro Mascagni Conducted by Anton Coppola Staged by Francis Ford Coppola, is played by Anthony in the opening night of his performance in Cavalleria Rusticana. *The Godfather's* waltz music was played in the scene where Michael and Mary danced together. Bruccia La Terra, a Sicilian song, was played by Anthony in the party which makes Michael cry after he remembers his days with his first wife Apollonia.

Sound Effects

The movie trilogy included several sound effects which are used to draw connection with the theme of violence and crime. The sounds selected were realistic and suitable for the development of the movie's theme.

In part I, Coppola used the sound of train, explosion, and gunfire to create tension and suspense in the movie and to represent Michael's emotional and psychological state. Further, the use of Italian accent, opera music, and soundtracks represent the validity of the crime theme.

For example, when Michael meets with Sollozzo in an Italian restaurant Sollozzo starts to speak with Michael in Italian without providing translation to what is being said. On the other hand, in other scenes when Italian language was spoken, a translation was provided. The purpose of not providing translation is that Coppola wants the audience to pay attention to the sounds being used. Then Michael asks to go to the bathroom in which he takes out a gun that was hidden under the toilet. Michael puts his hand over his head and then the audience hears the sound of train passing outside the restaurant, which reflects the horrific thoughts that occur inside Michael's head at that moment. After he gets back to the table the train sound returns, and while Sollozzo is speaking the train sound goes louder and louder then Michael grabs his gun and kills both Sollozzo and the police officer. The sound of the gun represents the transformation of Michael into a murderer and a Mafia man. At the end of the scene, operatic music starts

playing; this music represents Michael sacrificing his innocence for the sake of saving his family.

In the second part, Coppola used sound effects to help establish the mood and the environment of the scene being shot. In addition, it participated in reflecting the emotions and emphasizes the theme of the movie. Further, it is noticed that sounds effect usually exists in the actions scenes for the purpose of creating a sound echo that strengthen the effect of shooting, and explosion sounds. For example, in the scene where Vito Corleone kills Don Fanucci, we hear the sound of the gun despite the fact that Vito raped the gun with a towel to reduce the sound of the gun, yet it was loud. In the scene, the sound of the gun represents the transformation of young Vito into a powerful criminal. On the other hand, in the very same scene, besides the gun sound, we hear the sounds of cheering and fireworks in the festival that is taking place in the street. It is kind of ironic that Don Fanucci is being murdered at the time where other people are celebrating at the festival. The sounds of cheering and fireworks represent the victory of young Vito. Further, another example of the used sounds effect in the move is in the scene where Michael and Kay were fighting. While Michael and Kay were screaming at each other, Michael breaks a bunch of things which represents the emotions of anger and tension that took place in the scene, and which suggests the end of Michael and Kay's marriage.

In *The Godfather novel*, Puzo attempts at reflecting the personality of the human being. The novel version mainly reflects upon the story of a Mafia family with the Don being the protector and the Godfather of the family. *The Godfather* is considered to be a recognizable cultural trope for *the Godfather* family is represented as a "royal family". On the other hand, *The Godfather* trilogy movie version is adapted from Puzo's novel with the same title. The movie is mainly revolving around love, family, and gangsters' war. Based on the analysis above, it is clear that the stylistic devices used by the author of the novel version and the director of the movie version formulate a unity that functions and provides more understanding of the story being told. The stylistic devices used in both works managed at sustaining the narration's flow of information.

Results

This study aims at analyzing *The Godfather* movie version through applying the Stylistic Analysis theory.

This research addressed several issues which can be stated as follows.

1. The impact of stylistic analysis approach in giving the viewer a clear understanding of the movie version of *The Godfather*.
2. The social issues that were highlighted in the movie version of *The Godfather*.

Stylistic Analysis Theory and understanding formulation

The goal of most stylistic studies is to guide the reader and researcher in examining the linguistic organization of a literary text in order to achieve understanding. By doing so, it provides the reader of literary text several of benefits, among which is improving the traditional way of thinking about the language. In addition, it reveals the function of certain aspects in the text and it helps in understanding the role of these functions in supporting the text in achieving what it does. Further, stylistics aims at developing language skills and the traditional way of analyzing a language. Moreover, stylistic analysis offers help to second language learners in which it clarifies the function of text which helps in interpreting meanings.

The Stylistic Analysis theory, according to each of the above-mentioned elements, has determined its ability to help specialists' learners to comprehend and grasp literary work thoroughly. In addition, it emphasizes the process of distinguishing the language elements that are used in the literary work and the meanings that are raised. However, stylistic analysis reflects the style that is displayed in the way of speaking, the selection of words, grammar, and the tone of voice. Hence, the used stylistic devices in the movie version affected the cultural and personal views towards crime due to the movie representation of Mafia.

Applying the Stylistic Analysis Theory, it is shown that both the author and the director used specific, yet, different techniques in reporting the story of a gangster family. For example, in the novel version, the reader gets to know the

feelings of the characters through the used literary techniques. On the other hand, Coppola used other techniques, sound effects, for example, to address and represent the characters feelings such as the sound of a train to represent tension and suspense in the minds of the characters.

The differences are due to the different stylistic elements, such as sound effects, language, music, costumes, lighting, and other factors. In the movie version, for example, Coppola endeavored at making some adjustment that was noticed to be different from the novel version, yet, this does not affect the basic storyline. The adjustment took place because the director wanted to make the movie accepted by viewers. In addition, these changes were made to gain more financial benefits.

Conclusion and Recommendations

The Godfather movie was adapted from the novel, which was written by Mario Puzo. For the past five decades, *The Godfather* is named as the greatest and second most highly rated movie of all times after the Shawshank Redemption movie (1994). According to The New York Times, Vincent Canby, a film and theatre critic described *The Godfather* movie of being "One of the most brutal and moving chronicles of American life ever designed within the limits of popular entertainment". Mario Puzo successfully produced a masterpiece that is full of epic imagination that reflected the image of a member of a Mafia. Also, in 2006, a video game version of *The Godfather* movie was released.

The results showed that the trilogy of *The Godfather* works as a representation of the written novel, yet, some differences would be detected between the filmed and written version of *The Godfather* by the viewer who has already read the novel. One of the main differences is that in the written copy there are some feelings and ideas that were not presented very well. In other words, the viewer won't be able to notice them unless he\she has already read the novel. These differences are due to the different applied techniques in both works. However, readers and viewers of *The Godfather* would detect that the movie version added and sometimes reduced some scenes that were mentioned in the novel. These changes were made for the reason of gaining more financial benefits, making the

movie more accepted by the viewers, or sometimes it's due to the limited filming time.

In addition, the results stated that the application of the theory of stylistic analysis in the novel and movie version of *The Godfather* determined its ability in supporting people's comprehending and grasping of literary work thoroughly. However, the theory raises individual awareness of the raised meanings in a literary work through the distinction of used language elements.

The Godfather was, is, and will always be a highly rated crime movie masterpiece. Coppola succeeded in creating sympathy towards a criminal character through the exposure of their emotions and ideologies. The stylistic analysis applied to the trilogy provides a clear understanding of the movie. The viewers through such analysis have the ability to understand the ideologies and motives that led to the occurrence or absence of a certain situation.

Based on the results and limitations of the study, further researches were recommended: studies on the writing style of other novels; as well as studies on other movies using stylistic analysis. However, the researcher recommends using Stylistic Analysis Theory in teaching literature for students in both the secondary and the university stages for it confirmed its ability in providing a more immeasurable understanding and recognition of literary works.

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