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A Stylistic Analysis of Francis Ford Coppola's Trilogy Movie *The Godfather*

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Dedication

This thesis is dedicated to:

The Sake of Allah who helped me in dealing with the ups and downs that I faced during these years.

The Palestinian martyrs who gave their lives for the sake of their country and Palestinian prisoners who deserve respect and support.

My beloved parents who have always encouraged me to give the best, my husband who has supported me and held my hand to achieve my dreams, my kids, family, and friends,

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تحليل أسلوبي لفيلم فرانسيس فورد كوبولا الثلاثي "العراب"

الملخص

أفلام الجريمة هي النوع الأكثر شعبية في أفلام هوليوود. علاوة على ذلك ، تعد أفلام العصابات جزءًا 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 و رواية ماريو بوزو "العراب". الهدف من معظم الدراسات الأسلوبية هو توجيه القارئ الى 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 و تحقيق ما يهدف إليه النص. سؤال البحث الرئيس هو يحاول معرفة ما إذا كان استخدام نهج التحليل الأسلوبي يمنح الجمهور فهمًا أفضل لفيلم العراب أم لا ، و عرض أوجه التشابه والاختلاف بين رواية العراب وثلاثية الفيلم من وجهة نظر نظرية التحليل الأسلوبي . تشير النتائج إلى أن تطبيق نظرية التحليل الأسلوبي في الرواية و النسخة السينمائية من العراب اظهرت قدرتها على دعم فهم الناس وفهم العمل الأدبي بدقة بالإضافة إلى ذلك ، تم اكتشاف بعض الاختلافات بين النسخة المصورة والمكتوبة من العراب. يوصي الباحث بإجراء مزيد من الأبحاث: كدراسات حول أسلوب كتابة روايات أخرى بالإضافة الى دراسات حول أفلام أخرى باستخدام نهج التحليل الأسلوبي.في حدود علم الباحث ، لم تكن هناك دراسات سابقة حول التحليل الأسلوبي لثلاثية فيلم فرانسيس فورد كوبولا "العراب".

الكلمات المفتاحية: التحليل الاسلوبي، العراب، مافيا، أفلام الجريمة.

Abstract

Crime movies are the most popular film's genre in Hollywood movies. Further, 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*", and Mario Puzo's novel version. 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 literary text 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 it 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, and to present the similarities and differences between *The Godfather* novel and the movie trilogy from the Stylistic Analysis Theory point of view. The findings indicate 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, in addition, some differences were detected between the filmed and written version of *the Godfather*. Further researches were recommended: 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

Chapter One: Introduction

1.1 The *Godfather,* Critical View

    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 5 decades, the trilogy of *The Godfather* has been considered to be 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 world, 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 while 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 the 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 upon 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 to be 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 tell 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 second part of the 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, 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).

1.2 Historical Background

Mafia, a kind of secret institution that offers private protection for a price in return, has been born in Sicily, an island located in southern Italy, and it has its own effect on economic and politics in both Italy and the United States. It also affected the rules of the law itself. Mafia has been powerfully represented through cinema and television. This kind of movies, traditionally, provide a figurative representation of its central theme which is the crime along with its outcome in relation to society and culture. In addition, it reflects upon the social context in which the crime was committed and also has an impact on the society itself. Further, the reality is affected by gangster movies representation of criminals, justice, and punishment. Thus, gangster movies draw links between the illustration of crime and crime resistance. In the past, people's stereotype concerning crime was attached to the picture presented by culture and society. Whereas, in the present people are exposed to the emotions of the criminal and the victim through gangster and Mafia movies and are aware that

emotions and cultural values have a hand in formulating the criminal behavior. One of the most highly rated crime movies is Francis Ford Coppola's Trilogy Movie The Godfather.

1.3 The Source of the Movie

The Godfather trilogy movie was adopted from a novel, which was written by Mario Puzo and published in 1969. This novel is divided into three parts. The novel is mainly governed by its internal logic and is controlled by a crucial idea that has to do with questioning the root and legality of power through investigating Balzac's view "Behind every great fortune there is a crime". It's not only the chronological story of a Mafia family that has power and control. Puzo aim is to focus on the spiritual and psychological transformation of the main character. The author focused on the emotional and psychological impulses, which played a significant role in creating sympathy towards criminals.

This novel helped transfer the views that have to do with organized crime in America reflecting significant aspects such as, greed, and power and emphasizing on the importance of family and loyalty. Despite the fact that it's another crime novel, the Godfather links the immigrant family's stories who are trying to be a part of the life of the American mainstream.

The novel raises questions about the root and authenticity of power by investigating the notion that Balzac's epigraph raises which is "Behind every great fortune there is a crime". Puzo, in the novel, aimed at showing how things work in real life, and played with the readers feelings by creating sympathy towards the bad guys. By doing that, he redefined the well-known knowledge about the gangster genre.

Mario Puzo has been fortunate in managing to produce a masterpiece of work full of epic imagination that reflected upon the very soul of what it would be like to be a member of a Mafia. Also, in 2006, a video game version of *The Godfather* movie was released. *The Godfather* movie is a representation of the written novel, yet, the viewer that has already read the novel finds some differences between the filmed and written version of *The Godfather.* 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. For example, the novel illustrates that Tom Hagen, *The Godfather* 's adopted son, feels jealous from Jonny, *The Godfather* 's godson. On the other hand, the viewer won't be able to figure this out by only watching the movie. Another difference that is obvious between the two works is the final scene of *The Godfather* part I (the Baptism scene), where the novel ends with Michael killing Sollozzo and the policeman in the Italian restaurant, yet, in the movie Coppola adds a scene that is not mentioned in the novel, which is the Baptism scene, in which Michael is announced as *The Godfather* of Connie's son.

1.4 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 used in language. Literary stylistics refers to the study of style used in literary language. It can be regarded as the study of the fusion of form with content" (Niazi, 2013).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).

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 literary text various of 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 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 a language. Moreover, stylistic analysis offers help to second language learners as it clarifies the function of 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 symbolism in a discourse to reveal the mental and social influences. Stylistics can be applied to different literary genres such as poetry, short stories, novels, plays, movies, and animated movies.

1.5 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.

1.6 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.

1.7 Objectives of the Study

The objectives of the present study include:

1. To analyze the trilogy movie of *The Godfather* from the Stylistic Analysis point of view.

2.To discuss social issues such as power, family, crime, and Mafia.

3.To show the differences between *The Godfather* movie and the novel version from the Stylistic Analysis point of view.

1.8 Research Questions

1. Does the use of stylistic analysis approach give the reader a clear understanding regarding the trilogy of *The Godfather* movie?

2. What social issues were highlighted in the novel and movie version of *The Godfather*?

3. What are the differences between *The Godfather* novel and the movie trilogy from the Stylistic Analysis point of view?

1.9 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. On the other hand, there is poor attention drawn to the analysis of *The Godfather* novel.

Chapter Two: 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 in 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.

Abhilash (2015) notes that crime movies mainly represent the life of criminals, who run a business that is not accepted by law and society, in order to glorify and upgrade their kingdom of crime business. On the other hand, crime movies highlight the life of victims and their quarrel to justice. One of the most famous crime movies is *The Godfather* movie, which can be described as a set of nasty bad death scenes and provides a lot of violence. Further, the movie's performance, body language, and sounds contributed to creating tension, and fear in the minds of the audiences. Violence, which was highly reflected in the movie, is the very aspect that was considered to be magnificence and which made *The Godfather* movie exciting.

Doležalová (2012) states that *The Godfather* part I movie is considered to be a turning point in the presentation of a criminal character and in the production of gangster movies. However, despite the fact that the movie is reflecting a gangster genre, it can be viewed as a representation of the history of a family. In order to understand the reason behind naming *The Godfather* movie as an influential movie, the researcher aimed at examining the filmmaking of *The Godfather* movie and to focus on the background of the novel adaptation.

The researcher found that it is considered to be challenging for a director to achieve the success that precedes the one original version has bought, or even achieve the same level of success. Yet, despite the fact that there is always an artistic conflict between the original work and the adaptation, Coppola succeeded in turning the novel into a masterpiece which sheds the light on the significance of cinematography techniques, sounds, colors, and other aspects that participated in the birth of such unforgettable production. On the other hand, the filmmaking procedure was not as expected because the movie was not named to be or even intended to be a timeless production. The Paramount Motion Pictures was not sure who to pick as the movie director, eventually, and due to the company's current crisis, Coppola was picked. And despite the fact that Coppola himself was not interested in directing the movie, he managed at creating a production that is a masterpiece in the history of the movie industry. The popularity of *The Godfather* movie and its effect on the audiences reveals that it would always have a timeless cultural impact.

Dave Becker states that *The Godfather* part I is the greatest motion picture of all time, it's not simply a masterpiece, it can be referred to as the king of masterpieces. The thing that made this part very unique is that its full of unforgettable scenes. Once you watch a certain scene and you keep thinking about it till the next one comes and you start to have multiple scenes running in your head. It was perfectly done that if the movie fans were asked to name a scene that they can't forget, you will have different answers referring to different scenes. *The Godfather* part I can be presented as the movie which reached the climax of success in the movie industry from the wedding that it begins with till its violent closure. (source: Critic Reviews IMDb.com. Web. 2. Oct. 2012).

Dave Becker notes that the third part of *The Godfather* movie is more like a family reunion than complementation of the two-parts crime movie. It sure didn't match with the predecessors in terms of the level of artistry, yet, the third part forms a delightful conclusion for the story of the Corleone family. In this part, Al Pacino tries to fulfill his old dream of turning the family business into the world of legitimate business by trying to avoid interacting and reacting with criminals, yet, being a part of a mafia family with long history makes it hard for Michael to escape from this organization. Unlike the first and second parts of the movie, Michael who is known of being cold, violent, and who guided the family to a new generation of luxury, is represented in the third part as a person full of disillusionment because he can deal with pressure no more. Being the most appealing movie in the American history of cinema, *The Godfather* III draws the very conclusion of the story of the Corleone family. (source: Critic Reviews IMDb.com. Web. 23. Oct. 2012).

Murtaza Ali believes that *The Godfather* part II is as brilliant as its precursor, and it's even good enough to be presented by its own. The second part is considered as an outstanding movie for it cleverly presented the life of Vito Corleone from his orphaned childhood till he turned into a powerful Godfather of a mafia family and the life of Michael Corleone from the moment he was named as the next Godfather in form of drawing contrast between the father and the son in terms of decision making and the events that they both go through as the heads of the Corleone family. Al Pacino performance in this part was as unique as in the first part which made him definitely worthy of an Oscar. Robert De Niro, on the other hand, gave a great performance without producing a single word in English, and as a result, deserved an Oscar for his part. Despite the fact that this part was longer than the first one, yet, it's

a remarkable work of cinema that deserves praise. (source: Critic Reviews IMDb.com. Web. 5. Dec. 2011).

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 6 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".

Poon (2007) notes that Coppola through directing *The Godfather* part I, and II represented the gangster genre in an artistic way that made this movie connected to history. As for the third part of the movie, it was referred to as a total disappointing conclusion to such a great epic saga reflecting the history of an Italian-American crime family. The third part mismatched the first two parts, for it disconnects the audience and sets them apart from the soul of the movie's ethical mystery. Despite the fact that sympathy was an emotion that viewers feel towards Michael, yet, this feeling no longer exists in the third part for they don't support the idea that the Corleone family changes their system of justice. Still, the notions of morality and legality are conservative in the three parts.

The conflict between society interest and family interest is a fundamental issue in *The Godfather* trilogy. Yet, this issue is not resolved throughout the movie for Michael never gets the chance to make it up with Kay and Tom who actually wanted

something better to Michael than being a criminal. Further, a moral is represented through the movie which is despite the loss Michael's and Vito faced as Mafia Dons, crime didn't pay or make it up for the father and son. Moreover, although the Dons do not care about the power of low, since low is showed as tiny part in the world of *The Godfather* movie, their judgments seem to be justified.

According to Browne (2000), *The Godfather* movie transfers the mystery of Mafia groups from the unknown into cleverly acted and played. Further, Mafia became the new creation that is highly represented by cinema and television. He adds that the representation of Mafia had its own effects on culture and individual's stereotype regarding crime. Violence in *The Godfather* movie was not considered to be meaningless instead, it's referred to be a scheme of justice. Violence is treated as a business and an essential part that is rooted in society to achieve justice. *The Godfather* is still loved and determined to be the most popular American classic movie.

2.2 *The Godfather* novel

Zheng (2017) believes that what makes a human contrastive that other living creatures is his language capability, and accordingly, it's assumed that the language would not be able to survive if it was detached from interpersonal interactions. Mafia argot is considered to be special and different from the ordinary language. Accordingly, *The Godfather* novel forms a good example that can be helpful in studying the reasons why a gangster argot different than the ordinary language.

The gangster argot is considered to be a pollutant and a scourge comparing with the ordinary language. Yet, language hybridity offers a chance to detach the gangster argot from the believed stereotype of being the language of violence. Further, gangster argot entered a new phase in turning from randomness into maturity.

The Godfather novel is a representation of the leadership of Don Vito in the Corleone family, in which the nature of criminals is uncovered layer by layer. The novel doesn't simply reflect the American Mafia, rather, it offers a deep intuition about the gangster argot.

Dziurawiec (2016) declares that a translator should have a sense of creativity in his work of translation as much as a writer needs to produce a successful production in order to make sure that nothing is lost throughout the process of translation. When translating a novel, the translator should take into account the semantic differences between the original text and the language being translated to. In addition, the translator should try to stick to the atmosphere presented through the original text. When *The Godfather* novel was translated by Bronisław Zieliński into Polish, he focused on translating the English words only leaving the Italian words as is. Bronisław Zieliński left the Italian words with no translation because it carries a specific meaning that would affect the readers view if they were translated.

In order to know the words that should be translated and the words that would change the meaning if they were translated, the translator should have insight about the history, culture, and tradition of the original language. In addition, the translator should maintain knowledge about the semantic field of the two languages. Furthermore, the translator ought to reflect the intended emotional effect from the original text. And accordingly, he\she has to be aware not to evoke emotions in certain passages where the author didn't mean to. Thus, a translator is responsible for the final translated production, in which he/she uses their creativity to reflect the original text's atmosphere with no change.

According to Mishra (2015), the narrator of *The Godfather* novel focused on innocence the opposite to the criminal actions that took place in the novel. Puzo didn't

pay attention to the female characters for they didn't have a significant role in formulating the overall plot of the novel. The female characters have been treated as an object, yet, innocence is reflected through them as they suffer from the family business. In addition, sometimes they are considered to be a tool for vicious desires fulfillment.

Vaishnav (2014) believes that the communication techniques that a leader maintains reflect upon the effectiveness of the leader in communicating because the role of communication in a leader's position is manifold. An effective leader has the skill of understanding the unsaid utterances, reading unwritten words, and comprehending the unobvious body language. *The Godfather,* a famous fiction novel, is a template through which a leader to be can learn how to lead a communication. Reading *The Godfather* novel, it is noticed that the novel is not simply a crime novel revolving around the representation of family, justice, and thriller, rather, it is kind of deep research that studies the human psychology.

The novel is considered to be a magnificence work that contains a variety of communication patterns that can be applied in a variety of situations when interacting with a variety of people. Adopting seriousness in communication is actually the basic concept is emphasized throughout the novel. Thus, *The Godfather* novel, through the examination of human psychology, provides guidelines to the manner of communication, negotiation, and personality traits that can be appealed for real-life situations.

Pijáček (2009) reported that crime was mainly connected to the members of the Mafia organization, which was initialized and started spreading around since the middle ages. It is noticed that there are lots of criminals who became part of history due to their criminal activities. Further, the surprising thing is that readers are usually

interested in reading stories about people who became famous because of their crimes. Lots of crime and gangster novels were assigned as being successful and even bestsellers, among which is *The Godfather* novel by Mario Puzo.

Puzo managed, through his novel, to reflect the underworld of Mafia in the United States in an authentic way that a reader won't believe that he had no previous personal experience in the field of organized crime. Puzo's novel gave the opportunity for readers to understand and look into a world that is full of mystery and darkness. Despite the fact that the novel is a work of fiction, yet, it reflects upon the real world of Mafia. For example, the character of Don Vito Corleone stands for real Dons characters from the real world. Due to the way Puzo used in the representation of Don Vito Corleone's character, he managed to evoke the feeling of sympathy towards a criminal in the spirits of the novel readers. Despite the good qualities that the Don has, still, the reader won't forget that he was the reason for the murder of a number of people.

Kitahara (2009) notes that the keyword that can be used as a representation of *The Godfather* novel is Family. In the novel, Michael decides to give up his opposition to his family work and starts helping the family obtain more success through illegal business. *The Godfather* novel reader can assume that the novel is a representation of "democratic" of the American society which, on the other side, includes discrimination in terms of gender, religion, and other fields. Through the reflection of a great Mafia family in the novel, Puzo attempts at showing the existence of organized crime as a result of social mobilization in America.

Though Michael starts obeying the Sicilian traditions, yet, his dream of getting married from Kay and have children protects him from turning into ethnocentric. Further, one of the reasons that supported the success of *The Godfather* as a novel is

the historical situation that took place in the 1970s. Because Michael, in a way or another, was considered as the hero of the ones who were shut out from American society. Michael's ideal performance as the new Don was considered to be more than satisfying for the readers. In addition, the nobility of the Don made reading the novel more attractive to the readers. With the lack of existence of such qualities, it is hard to name a criminal as a hero in the actual real world. With all the above-mentioned factors, *The Godfather* novel can be classified as a timeless novel that can and will attract more readers.

Martinů (n.d) states that Puzo's work of fiction is affected by the development of the world it exists in. Despite the fact that Puzo's work evolves as the world evolves, still, his work includes the exact same ingredients. The reader finds the old Don who has the power, and whom everybody else respects. On the other side we have a youthful hero who either obeys or disagrees with the Don. In addition, there must be a women character that has her own effect on the young hero character.

The interaction between these key ingredients influences the process of theme development. In *The Godfather* novel, Puzo tries to reflect the actual scenario that takes place in real world behind the factors that made Sicilians immigrate to the USA. In the real-world Sicilians immigrated because they were looking for a better life, and in the novel, the Don transferred from being an average immigrant to become the most powerful Mafia leader in the USA.

The Godfather is a reflection of the reality that Sicilians leave their old world behind them, yet, they maintain their faith and values with them. The character of Don Vito Corleone was a representation of the nobility of the Sicilian and Mafia morals. Despite the fact that Michael was opposed to the family business and he could detach himself from the Corleone business, yet, he ended up being the head of the

most powerful Mafia family in the USA. So, the reader gets to the understanding that even if the young hero of the novel disagrees with the powerful Don, the counterpart could hardly be different from the Don.

Though women didn't have a significant role in the novel of *The Godfather,* yet, the hero's actions are noticed to be affected by women. In Sicily, women are treated as a property and their influence was governed by their beauty. Puzo's novel links between the real world that the reader came from and the fictional one that is created as a representation of how a great Mafia family is still loyal to their old traditions.

Puzo (1996), in an interview, states that the most important thing is to respect the reader because the reader reads for pleasure and the writer must fulfill this need for the reader. In addition, a good writer should not quit writing even if his production didn't bring him money. For example, if *The Godfather* book was not a successful work, I wouldn't write another one. Further, Puzo adds that " Coppola was the key to *The Godfather* 1" because he invested a huge effort into producing this movie. When asked about whether the movie is better than the novel, Puzo declares that when searching for the best 20 movies of all time, you will find *The Godfather* included in the list, yet, it's different in case of the novel for it doesn't have the same measurement.

2.3 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, poetics, and other fields of study. 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 the literary and non-literary text.

In her study, "AStylistic Analysis of Akachi Adimora-Ezeigbo's Trafficked", 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 Hussin, Danish (2017), the stylistic approach is referred to be the linguistic representation of the style that a writer uses by describing the language used. Therefore, stylistic is an approach that studies the language symbols in a written work, such as rhetorical figures and syntactic patterns that reflects the literary style. This study aimed at evidencing that stylistics analysis can be applied for the purpose of interpreting a novel which is "Salt and Saffron novel by Kamila Shamsie" through the application of grammatical and lexical analysis. On the other hand, the study attempted at examining the stylistic devices used by the author in reflecting her thoughts effectively.

The researchers found that the author referred to the major and minor character through the use of proper nouns, further, proper nouns were used to refer to countries, like Pakistan. However, adverbs were slightly used and were represented as a part of the grammatical categorization of the words. The dominant use was labeled to the application of verbs in describing the portrait of a family that lives in Pakistani society. Further, interrogative phrases use is noticed every now and then which reflected uncertainty and suspicion. Thus, stylistic analysis is considered to be important in figuring out a new understanding of a literary text depiction.

According to Dawood (2017), stylistics includes two different domains, which are linguistics and literary criticism, in which the first treats literature as a text whereas the other treats literature as a message. However, stylistics seeks at pointing out the role of the linguistic elements of the text in forming the message. The purpose of stylistics is to draw attention to how language is being used in literature. In linguistics, stylistic analysis focuses on identifying the language element that is used in the text, while in literary texts, its focus is on the quality and meaning of the text.

In his study, "AStylistic Analysis of Hemingway's "A Very Short Story", he analyzed the story from the viewpoint of stylistic analysis. He aimed at exploring the length and complexity of the story sentences in order to examine the importance of the incorporation of linguistics in conveying the overall message of a literary text. In his study, he found that using stylistic analysis in analyzing the text helped in encoding essential ideas through complex and lengthy sentences from the text.

Hassoon (2016) states that 'Newspaper' is considered to be the basic motive of conversation, commerce, opinion, and decision. Most people buy or look up online upon the newspaper because, in their opinion, it's a source that provides a full, sufficient, and satisfying package of current information. The main goal behind a well- written newspaper article is to capture the authenticity of the moment and to open the way for readers to relive the experience. She notes that scholars faced hard times figuring out an exact meaning for the term 'stylistics'. This is due to the various meanings that are related to the word. Yet, the simplest definition for stylistics that can be mentioned is referred to the linguistic study of different styles.

In her research, "A Stylistic Analysis of Selected Newspaper's Stories", she hypothesized that the language that is used in newspaper stories does not go along with the rules of grammar and the standards of literary writing despite the fact that

their style is noted to be Moreover their style tends to be very attractive. she adds that it can be assumed that the reason behind this kind of violation is due to the limited space given to each article, in addition, the author's job is to quickly attract their imaginary readers. The study aimed at finding out some linguistic features of newspaper language and drawing the light upon the style used in newspapers and how it varies from that used in literary writing. Applying stylistic analysis to the study, the results found show that the language and style used for writing the stories of the newspaper deviates from the ordinary norms used in writing.

According to Khan, Ahmad, Ahmad, & Ijaz (2015), stylistic analysis was seen as a mean of examining the meaning of a literary text, yet, these days it has developed to go beyond this structuralistic path and moved for the sake of a more pragmatic trend to "link the choices in the text to the social and cultural context". Depending on this view, the author makes specific choices in relation to a particular context.

In their study, "Stylistic Analysis of the Short Story 'The Last Word' by Dr. A. R. Tabassum", the researchers aimed at investigating how particular choices made by the writer participated in creating particular meanings. To give a better insight into the story, the researchers attempted to provide a more detailed discussion about the point of view, characters and allegorical element of the story. In addition, features of repetition, parallelism, alliteration, consonance, assonance, and rhyme are focused on. However, the researchers used stylistic analysis in analyzing the story by focusing on the figures of speech of the chosen story. Applying stylistic analysis, their findings showed that the writer has made use of apostrophes and rhetorical questioning for the purpose of giving the story the form of a speech, further, it is noted that there is a lot of sound repetitions in the story.

Abdulbari, Malik, Manzoor, & Asif, (2015) state that the word "style" is derived from the word "elocution" which is a Latin word. In a literary text, the word "style" has several meanings in and out the literary work. The manner, the method, or the approach being followed to accomplish a particular thing is called a style. A style usually represents the person's personality, in addition, it presents the thoughts of people through their way of speaking or writing. In a sociolinguistic point of view, a style is a combination of linguistic variants that reflects and emphasizes social meaning.

In their study, the researchers attempted to analyze "the poem "Daffodils" by Wordsworth" according to the view of stylistic analysis. The aim is to reflect Wordsworth's style in the poem by analyzing certain used patterns such as phonology, syntax, and grammar. The study found that Wordsworth, through his style, tries to capture the beauty of nature through Daffodils. His style is mainly reflected through the use of rhythmic variations, stressed patterns, and chosen words. Through his playing with words, he managed to draw a beautiful contrast between the world the contains the beauty of the real nature and the materialistic world of men. Further, the chosen words succeeded in reflecting the poet's thoughts and it played a significant role in meaning-formulation. accordingly, the readers are expected to understand the point that the poet is trying to pass. Through this analysis, stylistics reflects the variation that takes place between poetic and non-poetic language.

Saadia, Bano,& Tabassum, (2015) refer to stylistic as being a combination of two elements which are style and linguistics. Style reflects upon the different application of language and characterization. Each author adapts a unique style from others by applying new stylistic devices to their literary work. In their study, they

attempted at analyzing "The Happy Prince short story by Scare Wilde", in terms of the grammatical, lexical, and stylistic devices that are used.

The researchers have found that the author used a number of literary devices in his work, among which are personification, simile, symbolism, and fiction. In addition, he applied a number of stylistic devices, like stair, irony. As for the grammatical features, the story was full of syntactic features, such as the use of questions, exclamations, and declarative sentences. The language used in the short story is characterized of being simple for the author didn't use long description, instead he focused on simple language that can be understood by the reader. On the other hand, the lexical categories showed a nature use of language in which the story included colloquial and expressions that are related to everyday life usage. Through the analysis, it is noticed that Scare Wilde created his literary work depending on the application of many stylistic devices. The use of stylistic devices enables him of transferring his message through the framework of fantasy and imagination.

Batool, Khan, Iqbal, Ali, Rafiq (2014) believe that a style is an essential aspect of a literary text that provides a unique acknowledgment to the writer. They add that if a number of writers try to present the same idea or thing in a literary piece of writing, by applying stylistic analysis to their work, they will end up presenting the same idea in different ways, and with different meanings for each one of them has his own style of capturing and reflecting things. The word Stylistic is derived from style, and it's a branch of linguistics that has to do with studying the appropriate use of language in writing.

In their study, "Stylistic Analysis of Robert Frost's Poem: "The Road Not Taken", they analyzed the Road Not Taken poem from the viewpoint of Stylistic analysis, in which they covered different aspects such as lexico-syntactic patterns and

choices, semantically, grammatically, graphological and phonological patterns. They found that such analysis is important in helping the reader in grasping the basic concept of the poem, which is a contrast between right and wrong selection in life. In addition, they found that the poet successfully transferred his message, theme, idea and managed to deal with the conflict strongly using different stylistic devices.

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 language 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, "AStylistic Analysis of Figures of Speech in Les Miserables Movie", 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.

According to Khan, Batool, Sandhu, Ahmed, &Batoo, (2014), stylistic is a division of linguistics that refers to the different styles and distinction in the used language. It also measures the level of appropriateness of the used language in a written work. Accordingly, every written text is named to be different than other texts

since every author owns his/her own style of reflecting the intended meaning. The researcher aimed at examining the stylistic devices used in "Blake's poem "Night" in terms of syntactical, semantic and phonological patterns.

Through stylistically analyzing the poem, it appears that the poem consisted of phonological devices such as alliteration onomatopoeia. As for the semantic features, simile, metaphor, personification, imagery, and illusion are found. Further, there was various use of lexical patterns, including verbs, nouns, and adjectives. However, Blake in his poem attempted at using two kinds of words reflecting nature, the first represents the terror portions of nature like the word wolves, and the second is tenderness words, as the word blessing. Blake's poem attempted at drawing awareness towards the environmental crisis and reflecting upon the undeniable nature of death. Through such analysis, understanding arises to the basic notions of the "Night" poem, which is a contrast between this world and the new one.

Yeasmin, Kalam Azad, &Ferdoush, (2013) explain that stylistic analysis is an approach that is considered to be an important aid that helps in understanding literary works. Further, readers, through stylistic analysis, can develop and enrich their knowledge in understanding literary works and it emphasizes their skills in literary interpretation. The current study aimed at stylistically analyzing an important political essay by George Orwell named "Shooting an Elephant".

The analysis showed that through the use of stylistic devices in the essay, it manages to relate the present political scenario with the reality of the society. In addition, it helped in reflecting the emotional and psychological status of the narrator through the representation of guilt, sympathy, and insecurity. The tone that is needed to understand the comprehensibility of the writer was successfully transferred through the use of some local words, Latin words, and multiple typical words usage. The

purpose of the writer of representing the reality of imperialism of being dirty is fulfilled through focusing on the denotative and connotative meanings of the used words. Through the usage and application of stylistic devices, the narrator managed to reflect his emotions due to the proper selection of words and stylistic devices.

Varghese (2012) believes that stylistic analysis is an approach that functions mainly as an analytical tool for the purpose of figuring out the significance of used textual patterns. In addition, the stylistic aim is to examine how the used language, vocabulary, and syntax work side by side to bring about the interpretation of the text.

In her study, "Stylistic Analysis of Emily Brontë's Wuthering Heights", the researcher aimed at revealing and pointing out what makes Brontë's narrative style astonishing to the readers. Applying stylistic analysis, the researcher found that the novel contains a multitude of styles. Further, contradiction is powerfully presented through the language used in the novel. Complexity and richness are reflected through the work due to the sentence structure which participated in forming tensions and paradoxes throughout the novel. Brontë's is labeled by her unique use of the verb in an energetic manner that succeeded in representing violent and conflict movement through her characters speeches using appropriate diction. Wuthering Heights emotional passages are planned stylistically through shifting from the past tense into the present tense, interjected statements, and the half-expressed ideas that took a part in reflecting the psychological condition of the characters. However, her potent use of imagery participated in making her piece of work to be named as idiosyncratic.

Bonifacio (n.d.) detailed that every writer has his or her own way of expressing and transforming their ideas, thoughts, and beliefs because each of them has a distinctive style that they apply to the literary work. In other words, style is considered to be a trademark of an author that makes his/her unique and

distinguishable. The stylistic analysis approach is used for the purpose of determining the writing style that is being adopted by an author. Further, this approach analysis a particular piece of written work critically through the use of linguistic science's methods that examines the used language.

In this study, the researcher seeks to apply the stylistic analysis approach on a great contemporary novel, "Harry Potter", which is a combination of seven fantasy novels by J. K. Rowling. These books were later adapted as movies produced by Warner Bros. the researcher aimed at identifying the writing style used in J. K. Rowling Harry Potter series by examining her sentences structure, tense and voice of the used verbs, the used connectors, and the used reduction. The study concludes that J. K. Rowling used mainly used compound complex, declarative sentences. In addition, she used simple past and active verbs. She used appointed connector in connecting her sentences, among which are: and, that, but, and as. She commonly omitted certain pronouns in her writing, such as he, she, it, and they. Thus, the writing style used by J. K. Rowling in her Harry Potter series was reflected through the application of stylistic analysis.

2.4 Summary

This chapter explores the literature written on *The Godfather* novel, such as the study of The Development of Crucial Themes and Main Characters in Mario Puzo's Mafia Novels. In addition, it explores the literature written about the three-part movie of *The Godfather,* like in the study of *The Godfather:* Francis Ford Coppola's Adaptation. Moreover, it examines related studies in connection with the theory of Stylistic Analysis like the study of Stylistic Analysis of JK Rowling's Harry Potter.

Chapter Three: Methodology

Through out the third chapter, the researcher will introduce the method followed in the present study.

3.1 Introduction

In chapter two, the literature review is explored to answer the questions of this thesis. Stylistic Analysis Theory is one of the influential theories to study the styles and techniques used in literature and its function in formulating understanding of the used language. Thus, Stylistic Analysis Theory can be a useful framework to analyze the use of stylistic devices in *The Godfather* novel and movie version and its role in creating understanding in the minds of readers and viewers.

The Godfather is a work of fiction that carries the image of the mystery of Mafia groups from the unknown into cleverly acted and played production. As a result, Mafia is considered to be a new trend in movie productions. Thus, the cultural and personal view of crime is mainly affected by the movie representation of Mafia. In *The Godfather* movie, the power struggle is referred to be a scheme of justice. Violence is presented and treated as a profession and assumed to be important in society in order to achieve justice. *The Godfather* trilogy is still loved and determined to be the most popular American classic movie.

On the other hand, Puzo managed, through his novel, to display and reproduce the vision of the underworld of Mafia in the United States in an authentic and genuine form that a reader won't believe that he had no previous personal experience or knowledge regarding the field of organized crime. Puzo's novel gave the chance for readers to understand and look into a world that is full of mystery and darkness.

Despite the fact that the novel is a work of fiction, yet, it reflects upon the real world of Mafia.

3.2 Stylistic Analysis Theory and Literature

Stylistic Analysis Approach is an aspect that is applied in investigating the application of language which can be used in many different fields such as, literature, poetics, and other various fields as well. Yet, many scholars quarreled over the employment of linguistics in the process of analyzing literature because they think that they relate to different fields and run at varying levels. Thus, stylistics approach is considered to be relevant and suitable for the study and analysis of the literary and non-literary text.

Stylistics Analysis approach covers two distinct domains, which are linguistics and literary criticism, in which the first domain approaches literature as a text whereas the other domain reviews literature as a message. Nevertheless, stylistics seeks to point out the purpose of the linguistic elements of the text in formulating the overall intended message. The commission of stylistics analysis approach is to attract awareness of how language is being used in literature. In linguistics, however, the stylistic analysis concentrates on distinguishing the language elements that are used in the text, while in literary texts, its focus is on the quality, nature, and meaning of the text.

The word "style" is stemmed from the word "elocution" which is a Latin word. In a literary text, the word "style" has numerous meanings in and out the literary work. The manner, the method, or the approach being followed to perform a distinct thing is called a style. A style usually signifies the person's personality and disposition. In addition, it manifests the thoughts, feelings, and principles of people through their way of speaking or writing. In a sociolinguistic point of view, a style is

the incorporation of linguistic modifications that reflects and highlights social meaning.

Stylistic Analysis is a division of linguistics that has to do with scrutinizing the proper use of language in writing. A style is an essential feature of a literary text that implements a unique acknowledgment to the writer. Usually, when a number of writers try to impersonate a similar thought or sense of a certain thing in a literary piece of writing, by applying stylistic analysis to their product, they will end up performing the same idea in several techniques, and with different meanings for each one of them has his own style of capturing and displaying things.

Individuals are usually affected in their method and form of conversing and speaking by their own style. Further, the listener would be able to understand and get the speaker's viewpoint if he or she was familiar and intimate with the speaker's language style. In stylistics, style can be displayed in the way of speaking, selection of words, grammar, and the tone of voice.

Stylistic analysis approach was regarded as a mean of examining and analyzing the meaning and purpose of a literary text, yet, these days it has extended to go beyond this structuralistic route and departed for the welfare of a more pragmatic trend to "link the preferences in the text to the social and cultural context". According to this view, the author advances distinct selections in relation to a particular context.

Consequently, stylistic analysis is an approach that operates essentially as an analytical tool for the purpose of comprehending the significance of used textual patterns. In addition, the stylistic analysis approach intention is to explore how the used language, vocabulary, and syntax operates side by side to bring about the interpretation of the text.

Subsequently, every writer has his or her own custom of denoting and modifying their views, principles, and expectations because each of them has a notable technique that they employ to literary work. In other words, style is estimated to be a trademark and tag of an author that addresses his/her work unique and distinguishable. The stylistic analysis approach is used for the objective of discovering the writing style that is being embraced by an author. Further, this approach breakdown a particular piece of written work critically through the use of linguistic science's methods that measures the used language.

Moreover, Stylistic measures the level of appropriateness of the used language in a written work. Hence, every written text is identified to be different than other texts since every author maintains his/her own style of exhibiting the proposed meaning.

3.3 The Design of the Study

This study is a descriptive qualitative one, for it describes and shows the stylistic devices used in *The Godfather* novel and *The Godfather* trilogy movie version. The Stylistic Analysis theory is applied to *The Godfather* novel and movie version to unearth the stylistic devices and techniques used in both works and to show the stylistic devices overall effect on the reader and viewer understanding of the overall novel and movie storyline.

In order to achieve the objectives of the study, *The Godfather* novel and movie version are analyzed in regard to the above-mentioned theory. To put it very simple, the stylistic devices used in the novel are pointed out and analyzed according to the theory of Stylistic Analysis, such as the theme, plot, language, figurative language, setting, and other stylistic devices. However, the stylistic devices used in the movie version are also pointed out and analyzed according to the theory of Stylistic

Analysis, such as theme, cinematography, costumes, sound effects, music, language, and other stylistic techniques.

3.4 The Data

To meet the objectives of the study, *The Godfather* novel by Mario Puzo and *The Godfather* trilogy movie version by Francis Ford Coppola are used. The novel 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 reflects 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 padrinoII, 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 retrieved from websitehttps://www.raindance.org/scripts/The%20Godfather%20script.pdf for the part I movie, https://www.awesomefilm.com/script/godfather2.html for the part II movie, andhttp://www.thegodfathertrilogy.com/gf3/transcript/gf3transcript.html for the part III movie.

3.5 Procedures of Analysis

The novel and movie version of *The Godfather* are examined and deeply analyzed in terms of the different stylistic devices used in both works. Every stylistic device used in the novel and movie version is analyzed in terms of the Stylistic Analysis theory. The researcher read the novel and pointed out the stylistic devices used then analyzed each device according to the stylistic analysis theory. However, the researcher watched the three-part move one at a time and attempted at pointing the stylistic devices used in each part. For this purpose, the researcher watched each part

4 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* novel and movie version.

3.6 Summary

In this chapter, the methodology, data collection, procedures of analysis were clarified. The Stylistic Analysis Theory will be the theoretical framework in which *The Godfather* novel and movie version are analyzed. As mentioned earlier, the stylistic analysis depends mainly on examining the various styles used in language. 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.

Chapter Four

In this chapter, the researcher of the thesis aims at including an in-depth analysis of the novel and movie version of *The Godfather.* The chapter includes an analysis of the stylistic devices used in both works.

A Stylistic Analysis of *The Godfather* Novel

Setting

Setting refers to the time and place in which the events of the novel takes place. The setting is divided into two types which are, the setting of place that has to do with the locations in which the events occurred, and the setting of time that has to do with the duration of the events.

a. Place.

The setting of place in Mario Puzo's novel *The Godfather* revolving around different places, for example, the events in Book I were presented in several places, such as: New York city, the place in which the novel starts with the wedding of Vito Corleone's daughter Connie to Carlo Rizzi in late summer of 1945. Nevada where Michael decided to move the family business and promises Carlo to become his right hand in Nevada. In addition, he will name Hagen as the family's Las Vegas lawyer. Las Vegas, Arizona, the place where Fredo works in a hotel-casino that is run by Moe Greene and which is partly financed by The Corleone family. Further, Michael went to Las Vegas with Tom Hagen to buy Moe Greene's share of the Casino. Sicily, Italy, Michael is sent to Sicily to avoid getting arrested. Further, he is expected to stay in Sicily till Don Vito Corleone clams the war with the five families, which united to fight against the Corleone family. And California, Tom Hagen went to California upon the request of Don Vito to talk to Jack Woltz. His job was to convince Woltz to give the movie role to Johnny Fontaine being making him an offer he cannot refuse.

However, the setting in Book II included Beverly Hills, the place where Johnny and his first wife have lived when they were married. After divorce, Johnny let his first waif and two daughters live in this house by their own. Hollywood, after he finished acting the movie with Jack Waltz, Johnny initiated his own business in movie production in Hollywood with the support of *The Godfather.* New York, the place where the author of the novel, which Johnny attempted at producing it as a movie, lived. California, the place where Hagen said there is banks that Johnny could ask for money to finance his business. And Spain, the place where Johnny was trying to marry Margot Ashton who soon became his second wife, and eventually they got divorced.

As for the setting of place in Book III, it included Sicily, the village of Corleone, the place where Don Corleone was born. America, when Vito's father was killed, his mother sent him to America to protect him from being killed. Brooklyn, is the place where oil wholesalers lived, who refused to cooperate with Don Vito Corleone. Long Beach, Don Vito decided to movie with his kids to a place where his reputation is not known, so he moved to Long Beach. And New York, the neighborhood where Vito and his wife has first lived in.

b. Time

The setting of time in the novel was different in each book. For example, in Book I, setting of time starts from the year of 1945 with the wedding of Connie Corleone and pass over the years to reflect the chronicle history of the Corleone family. While in Book II, the events take place in the period between the end of World War II till the Five Family War that took place in 1946. Further, in Book III, the events started long before World War I till the end of World War II.

Plot

       The plot of a novel contains a variety of components that take part in the structure of the novel's presented events. It is fundamental for the organization of the events and situations in order to be presented in a logical manner. The plot usually consists of a number of elements, which are the exposition, complication, climax, and the resolution.

   a) Exposition

       The exposition part of the novel refers to the introduction of the story, in which the characters and any important background information about the characters are presented to the readers.

       In *The Godfather* novel BookI, for example, the exposition part can be noticed in chapter one and two, in which the characters of Don Corleone, Sonny, Fredo, Michael, and Tom Hagen are introduced. The exposition in *The Godfather* novel presents the characters with detailed information about their stories, situations, and conditions.

       The Godfather novel is mainly about gangster family story. This first begins to be reflected when Michael decides to protect his father's life. The Dons life is under the threat of Sollozzo and Captain McCluskey who acts as Sollozzo's alien. As a result, Michael made up his mind to kill both in order to protect his father. Despite the mockery he receives from his brothers after announcing his decision, he actually kills them.

   b) Complication

       Complication refers to the phase that takes place between the statement of conflict and the climax. It reflects the conflict that evolves between the characters and it starts growing up till it reaches the climax.

In *The Godfather* novel, the complication is seen after the Don's meeting with Sollozzo, a big drug dealer. The conflict starts when Sollozzo asks the Don to provide him with political and legal support so that he would be able to start the transportation of heroin. Despite the huge amount of money, the Corleone family could earn out of such deal, Don Corleone says no to the deal. Yet, Sonny breaks into the discussion questioning Sollozzo's assurance by the Tattaglia family that the Corleone family's investment is guaranteed. This action is prohibited by the Don for he always says to his sons not to express their thoughts in front of a non-family.

c) Climax

Climax results due to the conflict that took place between the characters. Further, the climax is reached when the conflict reaches its highest point of intensity.

In the novel, the climax occurs when Sollozzo with the help of the Tattaglia family kills Luca Brasi. Then they try to persuade Tom Hagen to offer the same deal to Sonny since the Don is out of the way now. Yet, Sonny refuses the deal. Furthermore, in an attempt to protect the Don's life and to prevent the danger being imposed by Sollozzo, Michael decides to meet Sollozzo and Captain McCluskey in a local restaurant so that he can feel safe. Eventually, Michael manages to kill Sollozzo and the police officer using a revolver planted in the restaurant's bathroom. Accordingly, Michael is sent to Sicily so that he won't be arrested for committing a murder.

d) Resolution

The resolution phase is noticed when the climax starts to lose its intensity and is going down. Further, in this phase, the characters manage to solve their problems that resulted due to the conflict.

In the novel, the resolution is noticed with the reaction of Don Corleone after the murder of Sonny for instead of trying to get revenge, the Don meets with the heads of the five families in an attempt to end the present war against the Corleone family. The Don does that because it's the only way through which Michael can return back home from Sicily. During the meeting, Don Corleone offers political protection for the Tattaglia's traffic in heroin. In addition, Don Corleone realizes that Don Barzini was the one responsible for the war and the death of Sonny.

Point of View

The point of view is mainly related to the method the author adopts in telling the story. There are three types of point of views that can be used in a literary work, among which are: a) participant, the first narrator, b) non-participant, third-person narrator, and c) omniscient.

Puzo, in *The Godfather* novel, uses the non- participant point of view, or what is known as a third-person narrator point of view. In this kind of the point of view, the narrator himself is not involved in the story. In other words, the narrator tends to be as an observer who tells the story without getting into it.

Style

A style usually reflects upon the characteristics that a writer adopts in language usage. The style of the writer can affect the readers ability to read and understand the written product. There are certain elements that can be detected through the writer's style, such as figurative language, diction, sentence construction, and symbolism.

a) Figurative language

Figurative language is a type of language speech that includes the usage and application of figures of speech that are used to reflect upon the narrator's emotions.

There was a balanced use of figurative language in the novel, among which are (dramatic irony, simile, metaphor, situational irony, verbal irony, and hyperbole).

In Book I, for example, Puzo used dramatic irony, in which the audience understanding of an event excels that of a character, which is noticed with Michael's effort to reach Luca Brazi by calling him and knocking at his door, while Luca is killed. Metaphors is used, in which a word is used and applied to an object that is not literally applicable to, to express the characters feelings, such as "she was the light of my life" Bonasera. This sentence reveals the deep love that Bonasera feels as a father towards his own only daughter. The use of simile, showing similarities between two things with the use of the word like, such as, "The Cadillac gleamed like a huge blue steel egg". The Situational irony, in which something happens that is against what was expected, it is seen in Michael's attempt at killing Sollozzo and McCluskey despite his refusal of participating in the family business. Verbal irony, when something is said but it contradicts what is intended, is noted in Clemenza's utterance "You'll have to carry the ball, Sonny". Personification, in which a non-human thing is giving a human characteristic, is noticed in "I had the support, the silent support of all the New York families" Sollozzo. And hyperbole, in which exaggeration is used to emphasize a certain point, is noted in "He knows every feather that falls from the tail of a sparrow" Michael.

However, in Book II, the reader notices the use of metaphor like in " she understood his hunger for beauty". The use of simile, like in "I'll have as much muscle as one of my daughters" Johnny. Hyperbole, like in "you can't get sore at him. It's like getting sore at God". Personification, as in "his voice merely dancing around Nino's main melody". And Situational irony, which is noticed when Johnny was announced as the best male actor despite the fact that Waltz was working hard not to let Johnny

win and, on the other hand, the Don was not in a good health to help him win the Academy Award.

Moreover, in Book III, Puzo used verbal irony, like in "this my neighborhood and you should let me wet my beak" Fanucci. Simile like in, " thank you for speaking to mw as a Godfather" Vito. Hyperbole, like in "burly Sicilian would sooner give up his life than a penny of his loot". Metaphor as in, "he lived under a sentence of death since the murder of his father". Situation irony is noticed when Vito kills Fanucci despite his reputation of being a "harmless nobody" as his wife thinks. Personification as in, "a handsome present of money".

b) Diction

Diction refers to the appropriateness of the chosen words by the author of a literary work. Further, usually authors tend to use easy words if they want their work to be easily understood by the readers.

Puzo, in the novel, attempted at using words that is suitable to the purpose of the novel. At some points, puzo used cynical words to reflect upon the problems that faces the characters, such as the word animal, lousy bastards, and beasts. On the other hand, the usage of words from the native language is also noticed such as, Consigliere, Padrone, and pezzonovante. In addition, puzo attempted at labeling the words used from the native language by writing them in italics. In addition, the reader notices the use of dialects in the novel as the example noticed in Book III

"For the first time, the Don met defeat. Alone with his son, he gave full vent to his rage, cursing the hulking Sonny in Sicilian dialect, a language so much more satisfying than any other for expressing rage. He ended up with a question. "What gave you the right to commit such an act? What made you wish to commit such an act?"

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c) Sentence construction

The Godfather novel includes a variety of sentence construction between long sentences and short ones. Short sentences are noticed in dialogues such as:

Book I:

"I would like to work for you". Tom Hagen

"You know who I am?". Don Vito Corleone

Book II:

"My voice is out of shape". Johnny Fontane

"I'll sing for you, Johnny". Nino

Book II:

"Hey, Nino, how'd you like to come out here and work for me," Johnny said.

"I need a guy I can trust." Nino, kidding around, said, "Gee, I don't know, Johnny, I got a good job on the truck, boffing housewives along my route, picking up a clear hundred-fifty every week. What you got to offer?"

On the other hand, long speeches are used when detailed information and explanation is provided, such as:

Book I:

"I raised my daughter in the American fashion. I believe in America. America has made my fortune. I gave my daughter her freedom and yet taught her never to dishonor her family. She found a 'boyfriend,' not an Italian. She went to the movies with him. She stayed out late. But he never came to meet her parents. I accepted all this without a protest, the fault is mine. Two months ago, he took her for a drive. He had a masculine friend with him. They made her drink whiskey and then they tried to take advantage of her. She resisted. She kept her honor. They beat her. Like an animal. When I went to the

hospital, she had two black eyes. Her nose was broken. Her jaw was shattered. They had to wire it together. She wept through her pain. 'Father, Father, why did they do it? Why did they do this to me?' And I wept". Amerigo Bonasera.

Whereas, in Book II: Hagen said sharply,

"How do you find it so easy to believe that Woltz can finagle it and your Godfather can't? Now since it's necessary to get your faith for the other part of our deal I must tell you this. Just keep it to yourself. Your Godfather is a much more powerful man than Jack Woltz. And he is much more powerful in areas far more critical. How can he swing the Award? He controls, or controls the people who control, all the labor unions in the industry, all the people or nearly all the people who vote. Of course, you have to be good, you have to be in contention on your own merits. And your Godfather has more brains than Jack Woltz. He doesn't go up to these people and put a gun to their heads and say, 'Vote for Johnny Fontane or you are out of a job.' He doesn't strong-arm where strong-arm doesn't work or leaves too many hard feelings. He'll make those people vote for you because they want to. But they won't want to unless he takes an interest. Now just take my word for it that he can get you the Award. And that if he doesn't do it, you won't get it."

d) Symbolism

A symbol usually refers to a word that suggests and has a meaning that exceeds the word's literal meaning. In other words, a symbol in a literary work implies meanings other than the dictionary meanings that are understood according to the context of the story.

In Book I, the reader notices that Puzo used a number of symbols, among which is Don Corleone:

Vito Corleone is a symbol for *The Godfather* and the honored title of Don.

"Now on this great day, his daughter's wedding day, Don Vito Corleone stood in the doorway of his Long Beach home to greet his guests, all of them known, all of them trusted. Many of them owed their good fortune in life to the Don and on this intimate occasion felt free to call him "Godfather" to his face." (Book I, chapter 1)

Another symbol was used, which is Windows:

Windows in the novel are considered to be another symbol that stands as a gate that reflects destiny.

"There was a cracking sound and Wagner's scream of agony brought windows open all along the street." (Book I, chapter 1)

Doors, however, are symbolic:

Whenever there is a business matter, doors are closed as a symbol of separating personal life from business.

"Hagen's wife said, "Was that call about Tom?" She said it almost truculently but she was weeping with fright. Sonny put his arm around her and led her to the door. "I swear he's going to be OK," he said. "Wait in the living room. I'll come out as soon as I hear something." He shut the door behind her." (Book I, chapter 4)

Oranges are used as a symbol:

The use of yellow oranges in the novel suggests or foreshadows death or a near-death. For example, before Don Vito gets shut, it's mentioned that he has a loved the plant that he has in the mall he lives in.

"This had been his habit lately, he loved the big out-of-season fruits, yellow peaches and oranges, that glowed in their green boxes." (Book I, chapter 2)

Moreover, the Horse head is considered to be a symbol:

The horse head in the novel is a symbol that conveys the message that despite Waltz's wealth and relations, an Italian olive oil importer can easily kill him.

"Far down at the foot of his bed was a familiar shape and Woltz struggled up on his elbows to get a clearer look. It had the shape of a horse's head." (Book I, chapter 2)

The Fish is considered to be a symbol:

When Luca Brasi was killed, the Tattaglia family sends a fish in Brasi's bulletproof vest, which as mentioned by Hagen, meant that Luca Brasi is sleeping on the bottom of the ocean.

"There was a loud murmur of voices in the kitchen. Clemenza went out to see what was happening. When he came back, he was holding Luca Brasi's bulletproof vest in his hands. Wrapped in the vest was a huge dead fish" (Book I, chapter 8)

In Book II, however, Puzo used a symbol that was used in the first book, including:

Windows:

"Outside the huge picture window, he could see the dark blue sheet of the Pacific lying flat beneath the moonlight." (Book II, chapter 12)

Themes

A theme in a literary work refers to the central idea or insight that the whole story revolves around. In *The Godfather* novel, Puzo tried to reflect the image of Mafia as a feudal organization. Further, one of the central themes of the novel is revenge. In the novel, revenge takes place for the first time when Michael decides to kill Sollozzo for trying to kill his father despite the fact that Michael didn't want to involve in the family business from the first place.

Moreover, the second theme that can be noticed in the novel is the power struggle. In the novel, conflicts occur due to a power struggle for all the five families are fighting to sustain power. For example, in Book I the reason behind Sollozo's attack at Vito Corleone is because the Don didn't agree upon providing protection and power to Sollozzo to initiate his business in drug-dealing with the Corleone family. Further, in Book III, Vito kills Fanucci in order to protect his money and accordingly gains power. Another theme is family. Despite the Don's business and lack of free time, he always managed to find time for his family for he thinks it's more important than business. Revenge, however, is the most obvious theme in the novel. Michael in Book I, for example, decides to avenge the attempt to kill his father in order to protect him from being in danger of being killed, despite the fact that he was detached from the family business.

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 incorporate 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 either 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 using 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 was 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 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 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". And Hyperbole like in "The Corleone was like the Roman Empire" Pentangelt.

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. And personification, in which a non-human thing is giving a human characteristic, like 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 the 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 died 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 the 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.

Locations

The trilogy movie was filmed in different locations. The first part was filmed at several locations such as 110 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 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 DegliSchiavi, Fiume freddo 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 upon 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 reflects the feeling of being not sure or being confused. Eventually, Michael appeared wearing black suits, which indicates 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 suite in 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 or 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 upon 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 which reflects 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 upon both 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. Guantanamera (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 "Guantanamera." 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 " Guantanamera " 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 the 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 attempted 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.

Chapter five:

A comparison between *The Godfather* novel and movie version

Introduction

In a novel we can get the inner thoughts of the characters, it is usually described to the readers through the use of literary devices. The novel manages to put the reader into the thoughts and perspectives of a character without a hitch. On the other hand, movies operate in the same way through narrating and talking directly to the viewer. Yet, the novel moves from thoughts to actions in a smooth way that sometimes the majority of the novel takes place and happens in the mind of a character and the story can remain grabbing and moving. In movies, however, actions are more common and exist more than thinking. Moreover, it is considered to be uncommon for a movie to spend the whole play time in narrating because it would be boring for the viewer. Further, in a novel, a character is presented by reflecting its inner thoughts and feelings through the use of the narrative world.

Novels mainly aim at representing the feelings of a person or describing how a person looks like for the reader in a way that a movie has trouble with. In a novel, metaphors, tone, hyperbole, and other literary techniques are the key to telling the story. Whereas lighting, camera angle, sound effects, music, costumes, and other cinematic techniques are the way movies show a story. Many viewers feel repugnance towards movies that do not reflect the novel that they are based on due to the changes that it contains. The reasons for such changes to occur between a novel and its movie version is due to shooting time, and financial support that is offered to the production of a movie. yet, movies cannot always reflect and reproduce the mood of a novel because movies have different techniques in telling a story. For example, some

movies might focus more on the visuals of the story more than focusing on the emotional aspect of the story.

In *The Godfather* novel, for example, Tom Hagen feeling towards Johnny Fontane is represented as being jealous because the Don gets delighted when he knows that Johnny came to the wedding after being absent from the family for two years. "Hagen felt a twinge of jealousy. He said dryly, "It's been two years. He's probably in trouble again and wants you to help" (Book I, chapter 1). Yet, in the movie version, Tom's feeling isn't really obvious to the viewer. The viewer, in this case, had to read the novel before watching the movie to be able to recognize the jealousy tone in Hagen's utterance.

Sound effects in the movie, however, played a significant role in reflecting the tension and suspense in the characters' minds which the novel couldn't reflect properly. Dakic (2009) states that " the film industry has devoted many of its resources to develop techniques for producing sound effects and ambience sounds that evoke emotional responses and allow the viewer to be immersed". In the novel, when Michael kills Sollozzo and McCluskey, his feelings are represented in a narrative way through the use of literary devices that cannot be compared to the Coppola's way of using the sound of train, explosion, and gunfire to represent Michael's emotional and psychological state. "Sollozzo was leaning toward him. Michael, his belly covered by the table, unbuttoned his jacket and listened intently. He could not understand a word the man was saying. It was literally gibberish to him. His mind was so filled with pounding blood that no word registered. Underneath the table his right hand moved to the gun tucked into his waistband and he drew it free. At that moment the waiter came to take their order and Sollozzo turned his head to speak to the waiter. Michael thrust the table away from him with his left hand and his right hand shoved the gun almost

against Sollozzo's head. The man's coordination was so acute that he had already begun to fling himself away at Michael's motion. But Michael, younger, his reflexes sharper, pulled the trigger. The bullet caught Sollozzo squarely between his eye and his ear and when it exited on the other side blasted out a huge gout of blood and skull fragments onto the petrified waiter's jacket. Instinctively Michael knew that one bullet was enough. Sollozzo had turned his head in that last moment and he had seen the light of life die in the man's eyes as clearly as a candle goes out". (Book I, chapter 11). The novel shows the reader Michael's nerves through the description, while the movie shows his nerves through editing, lighting, and sounds.

Further, lighting in the movie played a significant role in drawing the attention of the viewers to the severe contraindications between light and dark and representing the conflict between good and evil in the movie, in addition, it aimed at reflecting power. According to Poland (2015), " It is not a single powerful tool like some cinematographers claim it to be, that can independently impact viewers' emotional response to a movie and drastically away from the plot itself, but instead can intensify or mellow the emotional responses that naturally come from the narrative". In the movie, *The Godfather* is always seen with dark eyes which reflects upon the depth of darkness in the human soul and secrets that he hides in his eyes. However, when Michael kills Sollozzo and McCluskey, darkness slips into his eyes as a representation of his transformation into a criminal. However, in the novel,

"dark eyes" were first mentioned to describe Sollozzo's eyes, which was not as effective in describing evil and power as the use of lighting in the movie. "Sollozzo was searching his face intently with his dark eyes. He reached over and roughly thrust his hand in Michael's crotch, under it and around, searching for a weapon". (Book I, chapter 11)

Moreover, costume in the movie version had an important role in reflecting the status and idiosyncrasy of the characters. According to Crist (2014), " The costume designer's job is to use all of the tools that are within their grasp to both research the best option for costuming and to actually construct the costumes. In order to do this, they must conduct research while working with the needs of the production team and the constraints that their products place on the costumes". For example, in the part I movie, Michael is first seen in an army suit which indicates that Michael at this point is detached from the family business, yet, at the end of the movie he is seen in a black suit which indicates that he became involved in the family business and the crime world. In the novel, however, the description of characters way of dress didn't play a significant role in reflecting the character's status. "A man wearing slacks and a white jacket over a red shirt opened the gate, poked his head into the cab to read the meter and gave the cab driver some bills". (Book VII, chapter 25)

Furthermore, the language used in the movie version managed at reflecting the emotions and feelings of the characters in an effective way that the novel couldn't fulfill. For example, in the part I movie, the language tone of Amerigo Bonasera's speech with the Don reflected upon his feelings of sympathy towards his daughter who is in the hospital, and hatred towards the boys who caused injury to his only daughter. On the other hand, in the novel, the words and phrases that were used in narrating the story of Bonasera's daughter didn't succeed in reflecting his emotions as good as the language did. "Don Corleone, as if against his will, made a gesture of sympathy and Bonasera went on, his voice human with suffering. "Why did I weep? She was the light of my life, an affectionate daughter. A beautiful girl. She trusted people and now she will never trust them again. She will never be beautiful again." He was trembling, his sallow face flushed an ugly dark red". (Book I, chapter 1)

The music that was used in the movie, however, had an important impact in supporting the development of the themes and actions of the movie. in addition, the soundtracks that were used in *The Godfather* movie are characterized by coming to life in a looming, and dark soundtrack. Yet, in the novel, the representation and description of sounds and music didn't convey or support the overall theme of the novel. DePree (2017) believes that " Movie music helps to drive human emotions to certain levels at the right time for the best possible reactions to important film moments".

Other differences that can be noticed between the novel and the movie is the addition and deletion of certain scenes in the movie that do or don't exist in the novel. For example, in the part I movie, Coppola didn't show the viewer what happened to the boys who caused injury to Bonasera's daughter, actually, the viewer doesn't have a clue whether the Don helped Bonasera or not. Whereas, in the novel, it's mentioned that the Don ordered his men to teach these boys a lesson and the reader is also informed that Bonasera calls the Don after that to show his delight. "PaulieGatto knew everything there was to know about those two punks. Their names were Jerry Wagner and Kevin Moonan. They were both about twenty years old, good looking, brown-haired, tall, well-built. Both were due to go back to college out of town in two weeks, both had fathers with political influence and this, with their college student classification, had so far kept them out of the draft. They were both also under suspended sentences for assaulting the daughter of Amerigo Bonasera". (Book I, chapter 1)

However, Coppola has added certain scenes into the movie that didn't exist in the novel. For example, in the part I movie, Coppola added a baptism scene as the final scene in the movie where Michael is presented as *The Godfather* of his sister

Connie's son. However, the first book of the novel ends with Michael being sent to Sicily for protection and there was nothing mentioned about Michael being *The Godfather* of Connie's son.

Moreover, Coppola didn't use the second book of the novel in the trilogy. The second book of the novel was mainly telling the story of Johnny Fontane giving a background, flashback, and some information about his personal and business matters. Yet, the second book was kind of detached from the overall theme of crime and Mafia, which accordingly was the reason why Coppola didn't use all of it in the trilogy.

Summary

From the comparison above, the differences between the novel and the movie version of *The Godfather* trilogy is presented. It is shown that both the author and the director used specific, yet, different techniques in telling and showing the story of a gangster family. The differences lie in different elements, such as sound effects, language, music, costumes, lighting, and other factors. In the movie version, Coppola attempted 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.

Chapter Six: Conclusion

Introduction

This chapter summarizes the findings, states the conclusions based on the findings, and recommendations for further research. This study aims at analyzing *The Godfather* novel and 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 reader a clear understanding regarding the novel and the movie version of *The Godfather*.

2. The social issues that were highlighted in the novel and movie version of *The Godfather*.

3. The differences between *The Godfather* novel and the movie trilogy utilizing Stylistic Analysis.

The first chapter offered a critical view of the three-part movie, in addition, it offered a historical background of the main theme of the novel and movie which is Mafia. However, the focus was moved upon the source of the movie. Thus, the stylistic analysis theory was briefly introduced.

The second chapter traces the literature available in *The Godfather* movie, in which Browne (2000) believes that *The Godfather* movie transfers the mystery of Mafia groups from the unknown into cleverly acted and played. Moreover, it provides literature of *The Godfather* novel, in which Mishra (2015) states that the narrator of *The Godfather* novel focused on innocence the opposite to the criminal actions that took place in the novel. Thus, the application of Stylistic Analysis on literary works available studies was also mentioned.

The main part of the thesis included an in-depth analysis of the novel and movie version of *The Godfather*. The chapter included analysis of the stylistic devices used in both works. The setting, plot, point of view, style, figurative language, symbolism, and themes were the main stylistic devices to be analyzed in the novel version. On the other hand, the stylistic devices that were analyzed in the movie version included themes, cinematography, language, figurative language, symbolism, locations, costume, music, and sound effects.

The next chapter consists of a comparison between the novel and the movie version. It provided a general idea about the aims of a novel and a movie as a work of fiction that represents the feelings of its characters. However, it showed the different techniques that were integrated in telling and showing the story of a gangster family in both works.

Then, in a logical sequence, the thesis reaches its final chapter, the concluding part in which the results and recommendations are stated.

Through this study, it is noticed that Puzo, in the novel, used several stylistic devices that functioned effectively in transforming the overall message. However, the used stylistic devices in the movie enabled Coppola of forming sympathy in the soul of viewers towards criminals and to produce a work of fiction that is named as the greatest masterpiece of all time.

The story of the first part of the movie spots the light on Vito Corleone, *The Godfather* and the leader of organized crime in the 1940s. He is a man characterized by his persuasion talent, in which he asks for loyalty from those who want a favor from him. On the other hand, he acts mercilessly with those who disobey him. When other Mafia families try to involve him and use his connection to support drug trade, *The Godfather* refuses and as a result, his life gets threatened. Being incapable of

defending his family, the Don decides to pass power and control to one of his three sons. Moving to the second part of *The Godfather,* the movie 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 tell the moment the Corleone family was established. Finally, 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.

This novel reflected the image of organized crime in the United States of America focusing on central issues like power and raising significant aspects such as family. Despite the fact that it's another crime novel ,*The Godfather* links the immigrant family's stories who are trying to be a part of the life of the American mainstream. When applying stylistic analysis to a movie, certain elements should be discussed, such as: language, costumes, sound effects, lighting, music, central themes, and locations.

The Godfather novel explores the root of power by investigating the notion that Balzac's epigraph raises which is "Behind every great fortune there is a crime". Puzo attempted at examining and representing how things work in real life, and managed at playing with the emotions of readers in which he created sympathy towards criminals. By doing so, he succeeded in redefining the spread ideology that has to do with the gangster genre. When applying stylistic analysis to a novel, certain elements should be discussed, such as: language, figurative language, symbols, the structure of the novel, lexical analysis, vocabulary structure, cohesion and coherence, and syntactic analysis.

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 various of 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 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 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.

In the novel, the used stylistic devices helped in reflecting the image of the underworld of Mafia in the United States in an authentic manner that a reader won't believe that the writer produced this piece of literary work by only reading the available researches about the field of organized crime. Further, the used stylistic devices in the novel gave the opportunity for readers to look into a division that is full of mystery and darkness. On the other hand, the used stylistic devices in the movie version affected the cultural and personal views towards crime due to the movie representation of Mafia.

**The Stylistic Analysis Point of View in Relation to The Differences
Between the Novel and Movie Version of *The Godfather***

In a novel, the characters are usually described through the representation of their feelings and ideas. The novel representation of characters is fulfilled through the use of literary techniques such as metaphors, tone, and hyperbole. However, movies focus more on the visuals of the story through the use of some techniques such as costumes, music, sound effects, and lighting.

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 used 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.

Results, Conclusion, and Recommendations

The Godfather movie was adapted from the novel, which was written by Mario Puzo. For the past 5 decades, *The Godfather* is named as the greatest and second most highly rated movie of all time 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 its 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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