

**LINGUISTIC FEATURES IN MODERN ENGLISH CINEMATOGRAPHY
BASED ON THE FILM "GONE WITH THE WIND"**

Sayfullaev Khusniddin Rabbim's son

Uzbekistan State University of World Languages. Linguistics student.

Abstract: *The article describes the linguistic features of modern English cinematography based on the film "Gone with the Wind" and the events and processes of the film Gone with the Wind.*

Keywords: *International, American, film, romance, awards, previous, Famous, circumstances.*

Gone with the Wind is a 1939 American epic historical romance film based on the 1936 novel by Margaret Mitchell. The film is produced by David O. Selznick of Selznick International Pictures and directed by Victor Fleming. Set in America and the South against the backdrop of the American Civil War and the struggling, Reconstruction era, the film follows Scarlett O'Hara's (Vivien Leigh) romantic pursuit of Ashley, the strong-willed daughter of a Georgia plantation owner. Wilkes (Leslie Howard) married her cousin Melanie Hamilton (Olivia de Havilland) and her next marriage was Rhett Butler (Clark Gable).

Plot: The film was a very troubled production.. Selznick's determination to get Gable for the role of Rhett delayed the start of filming for two years until January 1939. Sidney Howard's original screenplay underwent numerous revisions by several writers to cut it down to a suitable length. Director George Cukor quit shortly after filming began and was replaced by Fleming, who in turn took some time off due to exhaustion and was briefly replaced by Sam Wood. Post-production was completed in November 1939, a month before its release. Upon its release in December 1939, it was widely reported to have received generally favorable reviews. The casting was widely praised, but its length was criticized. At the 12th Academy Awards, it won ten Academy Awards (eight competitive, two honorary) in thirteen categories, including Best Picture, Best Director (Fleming), Best Adapted Screenplay (posthumously awarded to Sydney Howard), Best Actress (Leigh), and Best Supporting Actress (Hattie McDaniel, who became the first African-American to win an Academy Award). Raman held the record for the total number of wins and nominations at that time.

In 1976, many American television viewers had read Marjorie Rosen's 1973 Popcorn Venus: Women, Movies, and the American Dream or Molly Haskell's 1974 From Respect to Rape: The Treatment of Women in Movies. theorizing film

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from a gender perspective. Fewer viewers of *The Carol Burnett Show* were familiar with the concept of the "male gaze," developed in British theorist Laura Mulvey's 1975 essay "Visual Pleasure and Narrative Cinema," where she argued that the male-centric Hollywood system provided "narrative pleasure." "Primarily for men, it was to make women passive objects to help negotiate male concerns. Feminist tendencies were already in the air, as radical new atmospheric elements moved film scripts toward more dynamic and empowered portrayals to give women more agency and depth." Then Vivien Leigh's glamorous Scarlett O'Hara outshines the classic gentle and docile "true southern lady" portrayed by Melanie Wilkes (Olivia de Havilland) in *Gone With the Wind*. There was still a lot of rewriting to help break in. It also seemed far from a final, punishing exile for Tara.

While Carol Burnett's show at Raman eschews issues of race, her novel approach to erasing this popular cultural relic nevertheless illuminates how *Gone with the Wind* functions as a multifaceted subtext. The film's overtly critical reassessment of the popular cultural construction based on the ideology and imagery of racism was, as the play's title suggests, and racism is bad, Burnett's skit "Gone With the Wind" combined with early 20th-century dramatization techniques was one of the most controversial masterpieces of American literature, provocative it is inseparable from the playful play that allows the dialogue to continue. After the film was pulled from its HBO Max streaming library, "the latest chapter in the torturous saga of America's relationship with *Gone with the Wind*" (Harris) was terminated before its release. After John Ridley's Op-Ed: Hey, HBO, 'Gone With The Wind - Romanticizes The Horrors Of Slavery', The Shift Has Shifted To Big Dirt, Remove From Your Platform Until This Year. Published June 2020 George Floyd 2020 Following his death at the hands of Minneapolis police on May 25, Ridley's intervention called for the film to be temporarily 'removed' from the streaming platform due to its glorification of the antebellum South. was stopped to perpetuate their painful stereotypes

Raman's character Melanie dies in childbirth and asks Scarlett to look after her bereaved husband. Scarlett finally realizes that Ashley has always loved Melanie and that she never loved him - she was just a "boy". Rhett "the man" - she always loved. Knowledge comes too late. Eventually fed up with his feelings for Ashley, Rhett leaves her, no longer in love. He begs her to stay, asks what she'll do without him, and he responds with the most famous line in the book: "Honey, listen to me, I'll do nothing." Scarlett watches him leave and slowly gathers her strength. He vows to return to Tara and reclaim his life. The world presented in *Gone with the Wind* was defined by strict gender and social mores. In Ramanda, rules governed the dress of ladies and gentlemen and their discipline, behavior

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and speech, and punishment for infractions, especially of a sexual nature, was severe. When Rhett first appears at the Twelve Oaks party, there is a sensational rumor about how he was not "welcomed" in his hometown of Charleston because he once had an all-nighter with a woman. , then refused to marry her and damaged the reputation of both of them. constant. Rhett is not considered a gentleman, a dangerous state because, as Scarlett explains, "there was no telling what men would do when they weren't gentlemen. There was no standard by which to judge them."

While Scarlett tries to conform to the social conventions of gender in the film industry, she, like Rhett, feels constrained by them. When Rhett asks Scarlett to dance at a war fundraiser, she shocks the Atlanta community, breaking the required period of mourning for her husband's death. When she buys and runs a lumber mill in Philly without the help of her husband, Frank Kennedy, she breaks all the rules and achieves financial success in Atlanta and shocks the community again. Many references have been made to this behavior making him "unsexy". Soon, like Rhett, he is not "accepted" by many families, except Melanie and Ashley's. Ironically, even Belle Watling, the town prostitute, forbade Scarlett's "ladylike" behavior.

Mitchell himself and others have been interested in *Gone with the Wind's* central theme of survival, who survives tough times and why, etc. Rhett and Scarlett are the survivors, and Ashley and Melanie are the flounder. Rhett and Scarlett's ability to realistically assess the situation and adapt to the changing times will greatly benefit them. One of Scarlett's biggest frustrations with those around her is that they continue to live in the past. A true opportunist, Rhett tells Scarlett at the beginning of the novel that he has a great role to play in building society, and that he needs to make money in destroying it, which makes it difficult for him to have no money and make a living. Instead of going to war, he dealt in gold, not his currency, and put his money in stable European banks until the war was over, and Scarlett, seeing how much lumber Atlanta would need for the rebuilding effort, opened a lumber mill. bought and took most of the material funds from there.

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