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A Stylistic Study of Lexical Devices in Selected Animations

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Dhu al-Qi`dah

بِسْمِ اللّٰهِ الرَّحْمٰنِ الرَّحِیْمِ

﴿ أَلَمْ تَرَ كَيْفَ ضَرَبَ اللّٰهُ مَثَلًا كَلِمَةً طَيِّبَةً كَشَجَرَةٍ طَيِّبَةٍ أَصْلُهَا ثَابِتٌ وَفَرْعُهَا فِي السَّمَاءِ * تُؤْتِي أُكْلَهَا كُلَّ حِينٍ بِإِذْنِ رَبِّهَا وَيَضْرِبُ اللّٰهُ الْأَمْثَالَ لِلنَّاسِ لَعَلَّهُمْ يَتَذَكَّرُونَ * وَمَثَلُ كَلِمَةٍ خَبِيثَةٍ كَشَجَرَةٍ خَبِيثَةٍ اجْتُثَّتْ مِنْ فَوْقِ الْأَرْضِ مَا لَهَا مِنْ قَرَارٍ * يُثَبِّتُ اللّٰهُ الَّذِينَ آمَنُوا بِالْقَوْلِ الثَّابِتِ فِي الْحَيَاةِ الدُّنْيَا وَفِي الْآخِرَةِ وَيُضِلُّ اللّٰهُ الظَّالِمِينَ وَيَفْعَلُ اللّٰهُ مَا يَشَاءُ ﴾ .

صدق الله العلي العظيم

(إبراهيم: ٢٤-٢٧)

In the name of Allah, The Gracious, The Merciful

﴿ Have you not considered how Allah presents an example, [making] a good word like a good tree, whose root is firmly fixed and its branches [high] in the sky? It produces its fruit all the time by permission of its Lord, and Allah presents examples for the people that perhaps they will be reminded, and the example of a bad word is like a bad tree, uprooted from the surface of the earth, not having any stability. Allah keeps firm those who believe, with the firm word, in worldly life and in the Hereafter. And Allah sends astray the wrongdoers. And Allah does what He wills﴾

Allah has spoken the truth

(Surat, Ibrahim: 24-27)

(Al- Hilali & Khan, 1996:258)

The Supervisor's Certificate

I certify that this thesis, entitled (**A Stylistic Study of Lexical Devices in Selected Animations**) written by (**Sahab Rasoul Ma'yuuf**), has been prepared under my supervision at the College of Education for Human Sciences, University of Babylon, in partial fulfillment of the requirements for the degree of Master in Education/ English Language / Linguistics.

Signature:

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Date: / / 2023

In view of the available recommendations, I forward this thesis for debate by the Examining Committee.

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Date: / /2023

The Examining Committee's Declaration

We certify that we have read this thesis, (**A Stylistic Study of Lexical Devices in Selected Animations**), written by **Sahab Rasoul Ma'yuuf**, and, as Examining Committee, examined the student in its content, and that in our opinion, it is adequate as a thesis for the degree of Master in Education/ English Language/ Language .

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Approved by the Council of the College of Education for Human Sciences

Signature:

Name:

Date: / / 2023

Dean of the College of Education for Human Sciences

TO
My Late Father with
Sorrow, And My Dear
Mother with Love

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First of all, all praise and thanks be to Allah, the One and the only Lord in the universe, for blessing me with patience and endurance to accomplish the present study.

God's mercies and blessings may always be poured upon our beloved prophet, Muhammad, the greatest figure in the world, who shares inspiration, spirit and power.

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Finally, it is my maximum effort of conducting this study and I know it is imperfect. Any constructive criticism and advice are gratefully welcomed. I really wish that this thesis can be useful for anyone. Amen.

Abstract

The current study stylistically examines some lexical devices, namely: metaphor, metonymy, simile, euphemism, quotation, exclamation, allusion, hyperbole, and irony in four selected animations. The stylistic devices are combination of the semantic meaning with the specific linguistic form causing the stylistic effect to provide additional meanings, and ideas in a way enforces audience to stop a while, to think and, respond emotionally. To the best of the researcher's knowledge, this notion (tackling the selected nine lexical devices in four selected animations stylistically) has not been tackled thoroughly and there is a gap which the study tries to fill.

The study is an attempt to answer the following questions: what are the lexical devices used in the animations?; how are they linguistically realized?; what are the dominant lexical devices in the selected animations under scrutiny?; what are the functions of the lexical devices in the selected animations under study?

According to the questions above, this study aims at: finding out the lexical devices; exploring how they are realized linguistically; setting out the dominant lexical devices; reasoning the functions of using such lexical devices in the selected data.

To achieve the aims of the study and test the validity of its hypotheses, the following procedures are followed: presenting a literature review about stylistics, lexical device, in addition to the animations; explaining how the lexical devices are used in the selected animations under study; exploring the main functions of the lexical devices that are used in the selected animations. Furthermore, a stylistic analysis is conducted by following an adapted model based on Galperin(1971:26):

Levels of Stylistic Devices; and using some statistical means for calculating the results.

The model of analysis is an adapted one, which draws upon ideas adopted from one paradigm, it is introduced in the literature review, basically it is used for stylistic analysis of lexical devices to attest the findings of this study and to verify or reject its hypotheses. To ensure clarity, the analysis, with giving the lexical devices, are divided according to I.R. Galperin's (1971:26) classification based on lexical level (as an oriented approach).

Findings of the study revealed that there are nine lexical devices used in the four selected animations, namely: metaphor, metonymy, simile, euphemism, quotation, exclamation, allusion, hyperbole, and irony, all of them have been realized in a systematic way to embellish and enhance the texts. The dominant lexical devices are exclamatory words, followed by simile and metonymy respectively. Exclamatory words are dominantly used because their use requires to be familiar with the logical and emotive meaning, and they are used spontaneously as reactions to something. Euphemism is being the rare present lexical stylistic device. *Coco* is the animation that has the highest rate of the lexical devices. The lexical devices are used for certain functions to deliver information in clear way and add intensity to the linguistic meaning.

Key words: stylistic, lexical, device, animation express, linguistic, and meaning.

Table of Abbreviations

Abbreviated From	Full From
ANIME	Animation
Exp	Expressive
FL	Figurative Language
Fr	Frequency
O	Object
S	Subject
SD	Stylistic Device
V	Verb

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CHAPTER ONE

INTRODUCTION

1.1 The Problem of the Study

Stylistics, according to Jeffries and McIntyre (2010:1-3), is a branch of linguistics that deals with the systematic study of style in language. It aims to account for how texts project meaning, how readers construct meaning and why readers respond to texts in the way that they do. Stylistics has been defined as a sub-discipline of linguistics that is concerned with the systematic analysis of style in language and how this can vary according to such factors as genre, context, historical period and author.

Stylistics which is a study of styles, is concerned with the concept of defamiliarization to shake the reader by using something that is unusual or unfamiliar by being away from the conventional use of language characteristics of literary language(Ma'yuuf & Al-Ameedi,2015). In his definition of stylistics, McArthur (2018:914) states that stylistics is the branch of linguistics that studies style, especially in works of literature. In the same vein, it is defined as “the linguistic study of different styles”.

Leech and Short (2007:52) state that style refers to the way in which using language in a given context, by a person, for a given purpose. Style refers to all of the language habits of one person as when talking, or it refers to the selection from the linguistic habits, the occasional linguistic idiosyncrasies which characterize an individual's uniqueness (Al – Zubaidy,2020: 9).

Many stylisticians and analysts as Leech, Short, Ghazala and Galperin and many others have presupposed the concept of the stylistic devices.The stylistic devices are some sort of language tools and techniques, which are commonly used

by writers. The devices contribute a great deal in novelty and uniqueness of language in a given piece of text (Mebarka & Ferdjani 2018:6).

Lexical devices have offered language users new means of talking and expressing things freely and clearly. Lexical devices are used to catch reader's attention, to create a suitable mood to attribute something. The study investigates the lexical devices such as metaphor, metonymy, simile, and euphemism as ones of paramount lexical and stylistic devices (Yeibo,2001: 138).

Animation, according to Oxford Learner's Dictionary, is the process of making films, videos and computer games in which drawings, models or images of people and animals seem to move. It is a process of making films in which drawings or puppets appear to move.

The problem of the current study lays in the lack of investigating the lexical devices from the stylistic analytical perspective in four selected animations. To the best of the researcher's knowledge, this notion has not been tackled thoroughly and there is a gap which the study tries to fill. Therefore, the current study is an attempt to investigate the lexical devices in some selected animations from the stylistic perspective to answer the following questions:

1. What are the lexical devices used in the selected animation?
2. How are the lexical devices linguistically realized in the selected animations under scrutiny ?
3. What are the dominant lexical devices used in the selected animations ?
4. What are the functions of the lexical devices that are used in the selected animations under study?

1.2 The Aims of the Study

In the light of the mentioned questions, the present study tries to achieve the following aims :

1. Finding out the lexical devices that are employed in the selected animations.
2. Showing how they are realized linguistically.
3. Setting out the dominant lexical devices that are used in the selected animations under scrutiny.
4. Clarifying the functions of using the selected lexical devices found in the data under study.

1.3 Hypotheses of the Study

It is hypothesized that:

1. The animations have many lexical devices like metaphor, simile, and exclamatory words.
2. The lexical devices are realized linguistically in a systematic way.
3. Metaphor, simile and exclamatory words are the most dominant lexical devices which are used in the selected animations under scrutiny.
4. All the lexical devices are used for getting the effect of the intensity of language meaning, for giving aesthetic value , and clarity of information.

1.4 Procedure of the Study

To achieve the aims of the study and test its hypotheses, the following procedures will be followed:

1. A literature review about stylistics, lexical devices, in addition to the reviewing of animations will be presented.

2. Explaining how the lexical devices are used and exploring the main functions of the lexical devices by conducting a stylistic analysis following an adapted model based on Galperin (1971) to analyse the some lexical devices in the chosen data qualitatively (according to the items of the adapted model of the analysis) and quantitatively (with frequencies and percentage).
3. To verify the findings of the study, some statistical means will be used for calculating the results of analysis.
4. The stylistic study will be rounded off with conclusions, suggestions and recommendations for further studies.

1.5 Limits of the Study

The study limits itself to the stylistic analysis of nine lexical devices in four selected animations: Aladdin and the Magic Lamp, The Frog and the Princess, CoCo, and Tangled. The animations of this study are products of Disney company, which is a company for children entertainment. These four animations are chosen for they are regarded as the most famous animations around the world, and considered as native data for analysis. The model of lexical devices is according to the classification of Galperin (1971) which is a classification of expressive and stylistic means. It is an adapted model to analyse twenty one texts extracted from the selected data.

1.6 The Value of the Study

Hopefully, the study is aspired to be of good value both theoretically and practically to those who are interested in stylistic, semantic and pragmatic studies. Theoretically, it presents an ample ideas about stylistics and lexical devices.

Practically, it is hoped to make clear idea how the lexical devices are used in the selected animations which is an issue that could be valuable for those who are interested in the stylistic analysis, and to those who are interested in children literature , art and science of animation.

CHAPTER TWO

LITERATURE REVIEW

2.1 Introductory Remark

This chapter explains stylistics as a field of study, and its objectives. Then, it discusses the origin of style. It is also deals with the stylistic devices, at the syntactic , phonetic and lexical levels as well as their functions. The current study sheds much light on animations. Finally, it sheds light on previous studies that are dealt with stylistics.

2.2 Stylistics as a Field of Study

Stylistics, or what is sometimes called 'literary linguistics', is concerned with the study and analysis of language style in texts clearly, precisely and appropriately. Halliday (1964:5,6) states that stylistics is part of the task of linguist to know how to make a description to literary texts by using linguistic methods and theories. He calls this as a linguistic stylistic which means to make an analysis to a certain text by making an application of linguistic methods and theories to verify or reject the theoretical validity. Halliday also proposes that the linguistic stylistics is the "description of texts, by checking the methods..., and by using the classifications of the description of the language in general; and the comparison of each text with others."

Since 1950s the term stylistics has been used to critical procedure which assume to substitute what is said to be the subjectivity and impressionism of standard analyses with an "objective" or "scientific" analysis of the style of literary texts. Much of the motive was toward the methods of analysis and model for the practical application, which were provided by the writings of Roman Jakobson and other Russian formalists and functionalists, as well as by European

structuralists. Stylistics has two basic modes, which differ in the scope of application: one of them is narrow and the other is broad. The narrow mode is based on form when the style is being identified to create the distinction between what is said and how it is said, or between the content and the form of a text (Abrams, 1999:305).

The content is often designated as information, message or prepositional meaning. The stylistic features, or “formal properties,” which are held to be distinctive of a specific work. These stylistic characteristics are at the phonological level, dealing with speech sound patterns, meter, and rhyme. The syntactic level, concerned with types of sentence structure; the lexical level abstract versus concrete words, frequency of relative nouns, verbs, adjectives, rhetorical or figurative language (Abrams, 1999:306).

The other mode, which is the broad (wide) mode, has been eminent from the mid of sixties in the twentieth century. The advocates of stylistics do very much work on expanding the conception and scope of their inquiry by defining stylistics as, in the words of one theorist, “the study of the use of language in literature,” includes the whole range of the “general characteristics of language ... as a medium of literary expression.” Consequently, stylistics is being expanded so as to incorporate most of the concerns of both traditional literary criticism and traditional rhetoric; and focusing on the need to have objective analytical tools due to focusing greatly on the text itself and by finding out the “rules” governing the process by which linguistic elements and patterns in a text accomplish their meanings and literary effects (Abrams, 1999:307).

According to *The Cambridge Encyclopaedia of the English*, stylistics is a linguistic branch which deals with the characteristics of situationally distinctive uses of language. It attempts to figure out the principles that are capable of accounting for the specific choices done by people in their language use,

according to distinctive situations that leading to varieties of language use. It is pointed that the linguistic stylistics deals with the checking of grammar, lexis, semantics, as well as phonological characteristics and other discourse devices that are presented in a text(Crystal, 2003:460).

Mcrae and Clark (2008: 328) agree that stylistics is difficult to be defined for two reasons: firstly, since it functions as an umbrella term, surveying a range of various stylistic approaches to the study of texts. Secondly, stylistic analysis originates as a method of applying models of linguistics or literary texts to check them if they become applicable to the analysis of text or not.

Stylistics draws out its origins in twentieth century from formalism school which is a Russian school of literary criticism. The first pioneers are the exponents of Russian Roman Jakobson, Victor Shklovskii and Boris Tomashevskii, sighting to investigate the qualities and aspects in addition to the quality of language in given texts and to explore how the concept of defamiliarisation of what is familiar and to explore the concept of foregrounding to generate view points for the reader relevant to the topic or work under analysis(Mcrae & Clark,2008:329).

Jeffries and McIntyre (2010:1) have defined stylistics as a sub-discipline of linguistics which deals with the systematic analysis of style text and how this is variable according to some factors as, for example, genre, context, historical period and author and according to situation. For example, there is a specific way or style that could differentiate one author from another one, there are styles that are connected with certain genres (like ‘newspaper language’ or the gothic novel).

Stylistics has many approaches, yet two of them are confusing to the readers, these include literary stylistics and linguistic stylistics. Literary stylistics is dealing with the analysis of literature whereas non-literary stylistics is dealig with the analysis of non-literary texts, since, the term literary stylistics is used in contrast to linguistic stylistics. The differentiation is not amongst the kinds of texts studied,

but between the objectives of such analysis. Literary stylistics in this case largely depends on using linguistic techniques to help in the analysis of texts, while linguistic stylistics is about doing stylistic analysis to check or refine a linguistic model (Mcrae & Clark,2008:329).

The value of stylistic analysis is to provide the means that the reader could comprehend any piece of writing depending on his linguistic experience. The stylistic analysis has pedagogical aims in addition to the appreciation of the texts. It belongs to the applied linguistics because it is based on the application of linguistic theories. Stylistic analysis aims to discover by analysing of how style resources are put to work creatively. Analysing linguistic style has an aesthetic dimension of how to do with talks design, the decorating, and the understanding of social meanings (Widdowson,2013:116).

The researcher agree that stylistics covers language in literature to investigate the correspondence link between idea and expression through going beyond the grammar of that text and also deals with how the text is constructed to amuse, suspend or persuade(Ma'yuuf & Witwit, 2021: 8).

2.2.1The Objectives of Stylistics

Making reference to the prior stylistics definitions, the style has an intense relation with stylistics, which deals with the aspect of language variation. This language variation is mainly based on the writer's choice of words and expressions. For Simpson(2004), stylistics directs at exploring the creativity of language use; it is the study of stylistics which sheds the light on the creative side of the writer ; how s/he uses language, and the style the writer adopts in his/her writing.

According to Crystal and Davy(1969), “the aim of stylistics is to analyse language habits with the main purpose of identifying, from the general mass of

linguistic features common to English as used in every conceivable occasion, those features which are restricted to certain kinds of social context.” For that reason, stylistics increases insights into the scholars about the varieties of language and how the choice of some items and words affects the impression of the readers towards a text. In this sense, it is pointed to the principal aim of stylistics which is to check and explore the meaning that could be constructed and created by different characteristics of the language, as well as the interconnection of those features; written or spoken.

2.2.2 Strengths and Weaknesses of Stylistics

Ramtirthe (2017:4) considers stylistics as one of the vital tools to check and analyse literary texts. It is a branch of linguistics which deals with studying different styles of language. There are, however some strengths and weaknesses of the study of stylistics. The strengths of stylistics are embellished as the following:

1. The strength of stylistics in fact that helps the students at the advanced level are made aware of the social aspect of language and language variation.
2. It helps the students to improve their analytical skills. The stylistic analysis of a literary text aids them to reach at a comprehension from language point of view. For example, when the students are being asked to make the stylistic analysis of the poem “Daffodils”, they are expected to analyse the diction of the poem, the use of figures of speech, imagery and poetic devices related to sound, etc. So, the students’ ability to analyse the text will be enhanced.
3. Stylistic analysis will help the students to employ the analytical skills in the spoken and written discourse and to assist the students to use language in an effective way in written and oral communication in different speech situations.

4. It helps to understand the power and solidarity relations; it is an understanding of how conversational turn-taking patterns in novels and plays could reflect power relations.
5. One can comprehend the figurative language use including deviations and the principles of foregrounding due to studying the stylistics.
6. The text readers reap benefits by the study of stylistics with regard to the rhyme, sound patterns, language variation, dialects and registers.
7. The students of literature will get the writer's point of view in writing the texts. Thus, the students will become more aware of the structures of language including seven kinds of ambiguities used in the text (Ramtirthe,2017).

Thus, the strengths of stylists are numerous and the scholars at the advanced level become more competent in language use because they are continually aware of the style in communication. So stylistics could assist to enhance the power of text comprehension along with increasing the knowledge of the language use .

However, there are unquestionable weaknesses of stylistics. The researcher disagrees with the such weaknesses.They are illustrated in following:

1. It may be restricted in the sense that it does not sometimes take into account the cultural or social meaning of the words and expressions.
2. The contextual or the associative meaning does not configurate the study of stylistics.
3. The pragmatic meaning of the utterances has not any consideration in stylistics.
4. The stylistic study is limited or restricted to the language structures (Ramtirthe,2017:5).

2.3 Style

Crystal and Davey (1969:9-10) distinguish at least four commonly occurring senses of style:

1. A style could refer to some or all of the habits of language, like Spenser's style or styles, or the James Joyce's style.

2. Style refers to some or all of the linguistic habits that are shared by a group of people at one time, or over a period of time, as when talking about the style of Augustan poets, the style of Old English "heroic" poetry, the style in which civil service forms are written, or styles of public speaking, etc.

3. Style is given a confined meaning when it has an evaluative sense that is referring to the effectiveness of a mode of expression. This is implied by such definitions of style as "saying the thing in the most effective way" or as "good manners".

4. Style is the partial overlapping of three senses or wide spread of use of words of certain genres. It has long been connected primarily and exclusively with literature, as a feature of "good", "effective" or "beautiful" writing

One may realize that there are certain English expressions belong to the official style like weather forecasting ('bright intervals', 'scattered showers', etc.), whilst other expressions ('lovely day', 'a bit chilly', etc.) relate to the style of everyday conversational observes about the weather. Style, then, pertains to parole: it is selection from a total linguistic repertoire that constitutes a style.

One of the differences that could be as a clear distinction that often made in discussing prose style is amongst parataxis and hypotaxis: a paratactic style is one in which words in a sentence, or else a succession of complete sentences, are put one after the other without any declaration of their connection or relations but (at most) the noncommittal connective "and." For example, the style of Ernest

Hemingway is attributed by being characteristically paratactic. Especially in his global novel “The Sun Also Rises” (1926), many sentences are connected merely by “ands”: “It was dim and dark and the pillars went high up, and there were people praying, and it smelt of incense, and there were some wonderful big buildings.” The curt paratactic sentences in his short story “Indian Camp” omit all connectives: “The sun was coming over the hills”. Meanwhile hypotactic style is distinguished from the paratactic by using the temporal, causal, logical, and syntactic connections between members; and sentences are identified by words (like “when,” “then,” “because,” “therefore”) or by phrases (such as “in order to,” “as a result”) or by the use of subordinate phrases and clauses (Abrams,1999:303).

Styles are also classified according to a literary period or tradition (“the metaphysical style,” “Restoration prose style”); according to an influential text (“biblical style,” euphuism); according to an institutional use (“a scientific style,” “journalese”); or according to the distinctive practice of an individual author (the “Shakespearean” or “Miltonic style”; “Johnsonese”) (Abrams,1999:304).

Finch (2000:189) declares that in using language there is a style that is adopted of some kind denoted by the selecting of what one utters from a range of syntactic and lexical possibilities depending on the purpose of the communication. Mathews (2007: 386) confirms that stylistics is based on the study of linguistic style and its systematic variations in literary and non-literary texts.

Childs and Fowler write on style (2006 :228) , it is as in the following:

Style is a manner of expression, describable in linguistic terms, justifiable and valuable in respect of non-linguistic factors. The concept ‘manner of expression’ is controversial, but the other two

parts of the definition seem not to be: that it is a facet of language; and that it is given significance by personal or cultural, rather than verbal, qualities. From 'style', 'stylistics' is derived as a branch of literary study. Some historians of criticism have called any approach to literature which pays close attention to aspects of language (imagery, sound-structure, syntax, etc.) 'stylistics'. This can be misleading, since stylistics is a historical division of criticism with its own principles and methods. Stylistics is less diffuse, more single-minded, more mechanical, than criticism in general. Similarly, the word 'style' itself has relatively technical connotations; those not involved in (strict) stylistics have tended to speak of 'tone' or, often, 'rhetoric'.

In its most general interpretation, the word 'style' has a fairly uncontroversial because it refers to the way in which language is used in a certain context, by a given person, for a given aim. The Swiss linguist Saussure makes a distinction between *langue* and *Parole*, *langue* being the code or system of rules common to speakers of a language (such as English), and *parole* being the particular uses of this system, or selections from this system, that speakers or writers make on this or that occasion (Leech & Short,2007:22)

According to Leech (2008:14) the distinction between what a writer has to say, and how it is presented to the reader, underlies one of the earliest and most persistent concepts of style: that of style as the 'dress of thought'. Although such metaphor of style as some kind of 'adornment' or 'covering' of notion, idea or meaning is no longer widely present, it frequently appears in Renaissance and rationalist pronouncements on style, and is implicit, for instance, in Pope's well-known definition of wit:

True wit is nature to advantage dressed,
What oft was thought but ne'er so well expressed.

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The point that the 'adornment' theory was delighted for so long merits some interpretations, and its appropriateness cannot be altogether dismissed in the case of 'artificial' styles cultivated by such Renaissance mannerists as Sidney and Lyly(English prose writers).

Style is a relational term, for instance 'the style of x', referring by 'style' to characteristics of language use, and correlating these with some extralinguistic x, which may be called the stylistic domain. There is a close connection that has been observed between style and an author's personality. Such argumentation is urged by the Latin tag *Stilus virum arguit* who comments that the style proclaims the man. By analysing the style, the one could be familiar with the experience of trying, and perhaps managing, to guess what the author's personality depending on a piece of writing simply as evidence of his language. The author's identity is given away by some small detail that reflect a habit of expression or thought as a habit of that author, and such point appear to confirm that each writer has a linguistic 'thumbprint', an individual combination of linguistic habits which somehow betrays him in all that he writes. Though, the distinctiveness of personal style could be overstressed. Just like with a writer like Samuel Johnson, who seems to imprint his personality on all of his writings, there is a great difference among the didactic and expository prose of the essays in *The Rambler*, the simpler narrative prose of much of *Rasselas*, and the more informal diffuseness of his private letters. If it is hard to extrapolate about the style of an author, then it would be difficult to extrapolate the style of a genre or an epoch. The more general the domain, the more general, selective and tentative are the statements about its style (Leech & Short,2007:23).

Yule (2010: 257) states that style is a social feature of language use that could discriminate the formal and informal uses of speech style. When the formal style is represented by paying more consideration and careful attention while speaking, meanwhile the informal style is represented by paying less consideration attention to the way that we are speaking and be casual.

The origin of style returns back to the poetic or rhetoric old world, it is one of five canons that are of crucialness to stylistics, and this canon is called 'lexis 'or 'elocutio.' The first canon concerns with how the data is generated, the second canon concerns with data when given in a situation, the third canon deals with how the data is stylised, meanwhile the fourth and fifth canons deal with how the data is memorized and delivered. The stylistician of the text takes two forms the first one that is based on clarity and appropriateness' of the languages of the text. The second one is base on style figures whether there are schemes which are deviation on the syntactic level or tropes which are deviant on semantic level (Burke,2014:1).

2.3.1 Style Effects

A Linguistic form is not absolutely governed by the concepts that are wanted to be expressed. There are possible ways of putting messages into words, and the choice among alternatives is exercise along non-linguistic principles. Whether to say 'Shut the door!' or 'I wonder if you would mind closing the door, please?' is controlled by a whole complex of personal, cultural and situational facts structuring the communicative action of which the sentence is a part. Stylistics postulates that these extra-textual impacts on the form of communication are organized systematically. Thus styles could be seen as features of an author, of a period, of a specific kind of persuasion (rhetoric), or a

genre. Literary stylisticians have in general concerned to examine such hypotheses as these: authors' styles – 'linguistic fingerprints', allegedly – have been one focus; in an attempt to also reach to some generalizations as 'Ciceronian', 'Senecan', 'Attic', 'baroque', 'mannered', 'grand', 'middle', 'low', 'terse', 'expansive', 'florid', 'periodic', etc. These labels designate that stylistics is a classificatory mode of literary study, creating categories of text arrived at on the basis of various kinds of taxonomic criteria, which is in general a mixture of linguistic/ formal and extra-linguistic/situational(Childs and Fowler ,2006:228).

Style effects are presumed to be found by introspection, the effects are very complicated to be easily measured by for example laboratory techniques. They typically involve the effect on meanings on the one side, and on the other side persuasive effects, or emotional effects (involving only pleasure or aesthetic experience). The effects are realized by the audience and drawing up a description of what the audience see there, yet in literary studies this is often reinforced or checked by talking through with others about the own introspections, as a consequence clarifying and correcting the own experience(Childs and Fowler ,2006:228).

The basic notion of stylistics is that a stylistic choice makes a man effect on the recipients of the text and that it may be feasible to comprehend the causal interaction between that stylistic choice and that effect. The discipline of rhetoric concerns with the relation between style and the effect is prescribed or propounded; this discipline has classical origins, and could still be considered operating in self-help guides to writing and speaking. Stylistics is to rhetoric as theoretical linguistics to traditional prescriptive grammar. A crucial aspect of stylistics in terms of the extraction of meaning (and other 'effects') is that texts require to be checked as an integrated whole. Thus, stylistics could help to bring

out formal meanings which are inaccessible to syntax or semantics, and which are highly focusing on individual sentences (Fabb,2016:61).

The literary studies seminar and the individual focus become the stylistics 'workshop' where collective discussion assists to clarify the effect of a text, also assists to strip away the individual differences in response to the text, in order better to set up the exact function of stylistic choices. The introspective judgement of effects in stylistics is analogous to the judgement of grammaticality or well-formedness in formal linguistics; in both cases, it appears that people are required to be familiar with how to make such judgements, and develop the ability to do so, and one of the aims of stylistic education is to enhance the students' abilities to look inside themselves (Fabb,2016:62).

What stylistics attempts to discover is how stylistic choices cause the effects as well as to identify discrete stylistic choices. In a sense, a text is all a stylistic choice; to discrete the linguistic form simply the material, from which the text is woven and all features of the weave are considered stylistic. Hence it may be hard to separate off a particular stylistic selection as a discrete part of the text that causes effect. Stylistics has a relationship with the notion of 'markedness' and the notion of salience; since the text is a weave of stylistic choices, some stylistic choices are isolated and prominent by the sense of being specifically noticeable in a text. Stylistics as a practice has often gravitated towards stylistic markedness, by picking texts concisely for their peculiarities which make it easy to notice that particular stylistic choices have been made. For example, a typical title for homework or exam question would be: "Identify [some particular stylistic feature] and describe its effects". Since such question is hard to specify exactly what is being asking the students to identify here, in the sense of giving some verifiable answers. By encouraging only stereotyped answers about style and

effect, such claims for example that any passive sentence has an important effect of de-emphasising agency (Fabb,2016:63).

2.4 Stylistic Devices

The stylistic devices (henceforth SD, or SDs) linguistically have emphatic and expressive functions. There are SDs at five levels: phonetics, graphic, morphology, lexemes, and syntax. All the devices are expressive since they are not totally the same, since the devices are expressive but not vice versa. The SDs are techniques that provide additional meanings, ideas or emotions that enforce the audience to stop for a while to think, to respond and realize emotionally to what they watch, because they have aesthetic and expressive functions implying indirect or deep meaning (Umedilloevna, 2019:232).

The SDs are combination of the semantic meaning with the specific linguistic form causing the stylistic effect that has expressive functions. The SD is just like an equation that composes the interactivity of literal meaning and contextual meaning that would guide to the SDs such as, personification, metaphor, metonymy, irony, etc. The nature of interaction could be based either on principle of affinity (likeness by nature), or principle of proximity (nearness in place, time, order, occurrence, relation) or principle of contrast (opposition). The phonetic devices concerning the vocal pitch, pauses, logical stress, and drawling, or staccato (it is a form of musical articulation) pronunciation such devices are all expressive (henceforth Exp) ones but are not considered as SDs (Znamenskaya,2004:18).

For example the devices at the level of morphology concerning with morphological forms like diminutive suffixes may have an Exp effect: sweetie, heartie, cutie, etc. The lexical Exp means, that are used emphatically, are

illustrated by using intensifiers – awfully, terribly, absolutely, etc. Also morphological devices are concerned with the morphemes like prefixes, suffixes, the function process of word formation, and how system of gender, number, plural are realized by morphemes. For example metaphor is based on Znamenskaya’s principle of affinity such as:

-My new dress is as pink as this flower: comparison (ground for comparison – the colours).

Metonymy is based on proximity, for example:

-Referring to the Indian movies industry or celebrity culture as “Bollywood”

(The Indian movies as associated by a substituted or another word which stands for it Bollywood)

Irony is based on opposition, for example:

-Is that sad ? (which means the opposite, this is not sad, it is happy)(Znamenskaya,2004:73).

2.4.1 Levels of Stylistic Devices (SDs)

There is an organized and detailed classification of SDs that is suggested by Prof. Galperin (a Russian Linguist and stylistician), shown in figure (2.1). He publishes the classification in a manual which is called “Stylistics” that is published in 1971 includes the upcoming subdivision of stylistic devices that is based on the level-oriented approach:

1. Phonetic means and stylistic devices.
2. Lexical means and stylistic devices.
3. Syntactical means and stylistic devices” (Znamenskaya,2004:26).

2.4.1.1 Phonetic Level

This first group by Galperin (1971) includes such means like:

- 1) Onomatopoeia (direct and indirect): ding-dong; ... tik tak, crush, bang...;
- 2) Alliteration (initial rhyme): fish fry in fruitful taste;
- 3) rhyme (full, incomplete, compound or broken, eye rhyme, internal rhyme. Also, stanza rhymes: couplets, triple, cross, framing ring);
- 4) rhythm (Znamenskaya,2004:26).

2.4.1.2 Lexical Level

I. In such group, there are subdivisions that all concerned with the semantic nature of a word or phrase. Since such subdivision manifests different processes of semantics.

I. In the first subdivision, the classification depends on the principle of interaction between various types of a word's meanings: dictionary, contextual, derivative, nominal, and emotive. The stylistic effect of the lexical means could be achieved by the binary contrast of dictionary and contextual or logical and emotive or primary and derivative meanings of a word.

A. The first group involves devices that are based on the interaction between the dictionary and contextual meanings:

Metaphor: dear nature is the kindest mother still.

Metonymy: the camp, the pulpit and the law for rich man's sons are free.

Irony: it must be delightful to find oneself in a foreign country without a penny in one's pocket

B. The second subdivision is based on the interaction between the primary and derivative meanings:

Polysemy: Massachusetts was hostile to the American flag, and she would not allow it to be hoisted on her State House;

Zeugma and pun: May's mother always stood on her gentility; and Dot's mother never stood on anything but her active little feet (Znamenskaya, 2004:27).

C. The third subdivision composes devices that are based on the contrast between the logical and emotive meanings:

Interjections and exclamatory words:

All present life is but an interjection

An 'Oh' or 'Ah' of joy or misery, or a 'Ha! Ha!' or 'Bah!' - a yawn or 'Pooh!'

Of which perhaps the latter is most true.

Epithet: a well-matched, fairly-balanced give-and-take couple.

Oxymoron: peopled desert, populous solitude, proud humility.

D. The fourth subdivision is based on the interaction between the logical and nominal meanings and includes:

Antonomasia: Mr. Facing-Both-Ways does not get very far in this world.

II. The second subdivision is based on the principle of interaction between two lexical meanings simultaneously materialised in the context. This kind of interaction helps to call special attention to a certain feature of the object described:

Simile: Treacherous as a snake, faithful as a dog, slow as a tortoise (Znamenskaya,2004:28).

Periphrasis: a gentleman of the long robe (a lawyer); the fair sex. (women)

Euphemism: in private I should call him a liar. In the Press you should use the words: 'Reckless disregard for truth'.

Hyperbole: The earth was made for Dombey and Son to trade in and the sun and the moon were made to give them light.

III. The third subdivision composes a stable word combinations in due to their interaction with the context:

Clichés: clockwork precision, crushing defeat, the whip and carrot policy.

Proverbs and sayings: Come! He said, milk's spilt.

Epigrams: a thing of beauty is a joy for ever.

Quotations: Ecclesiastes said, 'that all is vanity'.

Allusions: Shakespeare talks of the herald Mercury.

Decomposition of set phrases: you know which side the law's buttered (Znamenskaya,2004:30).

2.4.1.3 Syntactical Level

This group has syntactical stylistic and expressive devices that are syntagmatic or structural devices not paradigmatic, devices that have independent meaning that could affect the lexical meaning. So it may depart from a specific contextual meaning to some of the lexical units. The main criteria for the classification of the syntactical stylistic devices are:

- the juxtaposition of the parts of an utterance;
- the type of connection of the parts;
- the peculiar use of colloquial constructions;
- the transference of structural meaning.

Devices built on the principle of juxtaposition are:

Inversion: At the door were her two dogs, Tommy and Prony.

parallel constructions: her baby not only love to play football, but he also loves to play volleyball. My baby loves not only to play volleyball.

Chiasmus: My baby has all my love; my heart belongs to her.

Repetition: She has to practice my times tables over and over and over and over again so I could learn her well.

Climax: in Hamlet, the climax is often recognized as being the moment when the queen is being poisoned and being injured by the poisoned sword. At this point, Hamlet is doomed and the play begins the downfall of the young protagonist.

Antithesis: Speech is silver, but silence is gold.

The following is figure (2.1) shows the classification Of SDs According to I. R. Galperin(1971):

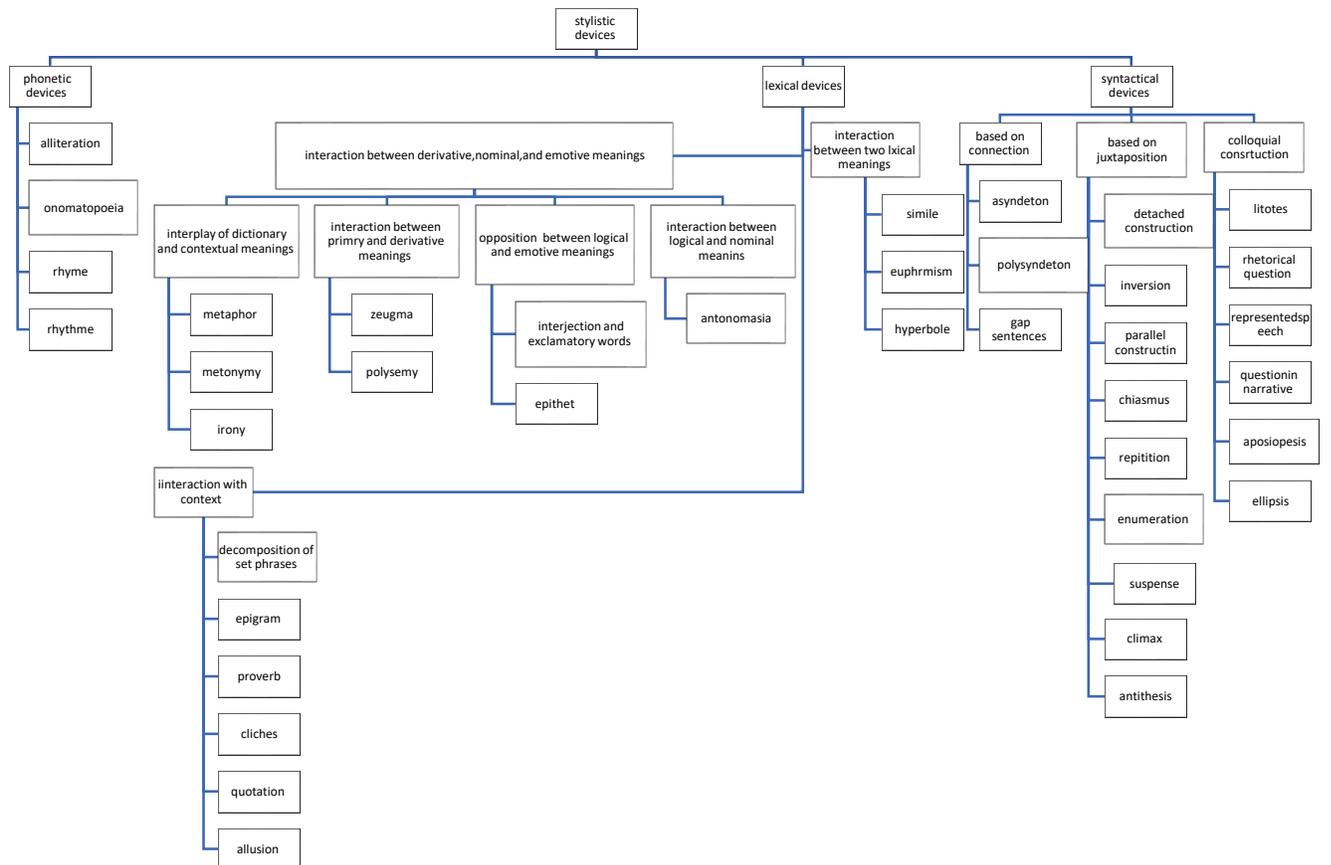


Figure (2.1) Classification Of SDs According to I. R. Galperin(1971)

2.4.2 Functions of Lexical Devices

Lexical devices make the work more colourful, adding more vivid imagery, adding strong feelings, and giving an additional details and that make sentences more beautiful. Perrine (1969:65-71) states that the lexical devices are used to add imaginative pleasure, and to bring an additional imagery. They enable the readers to form images in their mind by imaging situation and action given in a text, to feel in delight in seeing likenesses between unlike things, and to bring an imagery by which the use of words or pictures in a literary work to describe ideas or situations, by making what is abstract concrete, as well as of making any work more pleasurable. The reader enhances a wider picture or idea upon the story with it. Lexical devices help to add an emotional intensity to otherwise merely informative statements, they convey attitudes . The main purposes of lexical devices are used to add an imaginative pleasure to the literary works, to make them more sensuous, and to add more emotional intensity .

The lexical devices are also used as a means of intensification of a specific aspects of a thing or phenomenon. The devices are used to enhance the text and increase its depth and weight, to introduce and highlight something which is supposed not be introduced in a simple or direct way, they give special flavour to the text or special connotations as well as to attract the recipient's attention to express that idea meaningfully and briefly. The stylistic devices are used to give writers space to view their inner thoughts and spirit or the personality of the author by their choice of words, phrases, clauses, and sentences (Abrams & Harpham, 2013:320).

The main purpose of using lexical devices, according to Abrams and Harpham (2013: 96), is to make a conspicuous departure from what language users understand the standard meaning and standard order of words to get some

certain effect or meaning or effect. Their value is to add a dramatic mood and make life in Language. Meanwhile according to Prof. Tarigan the purpose of devices whether they are lexical or not is that their use in a text is considered as a good way to explore thoughts of users via language typically showing the spirit and personality of the author to add essence and to beautify the text.

Devices in general are means of figurative language, the authors used devices that could help them to create a figurative or rhetoric speech. The devices in general could be used to focus on a certain idea to make the readers or listeners to stop a while a think of something which is not normal to be presented in a such way. Consequently, when the reader or listener receives something that is strange s/he will understand that there is something hidden here. The literary meaning is not right but it is slippery, after reading over and over and depending on the previous knowledge of analyzing as well as the enough knowledge about the context of the text, s/he will be able to find out the underlying meaning (Abrams & Harpham,2013: 97).

2.4.3 Types of Lexical Devices

The figure of speech is a clear departure from the usual form of expressions to make the meaning clearer, more forceful, or more beautiful. Figures of speech are thoroughly effective, for they add vividness, vigoraity , and beauty to speeches. The main figures of speech with examples are listed below:

2.4.3.1 Metaphor

Metaphor is defined as giving the thing a name which relates to another thing ; the conveyance being either from genus to species, or from species to genus, or from species to species, or on grounds of analogy. The cornerstone of metaphor lies in an interaction among a metaphorical expression and its context.

The interplay which amalgamates a source and a target domain, speaking about the source domain alone may bring to mind the target domain (Zhang & Hu,2009:77).

Metaphor is an implicit comparison in which a word or expression that in literal usage denotes one kind of thing is applied to a different kind of thing, without using comparative words. For example “O my love is a red, red rose”, by comparing implicitly love to red rose (Zhang & Hu,2009:77)

A metaphor is one of the most common figures of speech amongst the lexical devices, it has a figurative language (henceforth FL) use that is based on comparison between two objects or ideas, for example:

“Thomas appeared to savour every word in his talk”, this example means that Thomas is selecting his words with much care, as if he is letting each one of them go round in his mouth, checking its characteristics, and then sharing it with the listeners (Baker & Hengeveld, 2012:275).

Metaphor has two distinguished elements: the metaphorical term and the subject to which it is applied. The tenor uses for the subject, and the vehicle for the metaphorical term itself. In the indirect metaphor, the tenor is not itself specified, but just implied. If one was to say, while talking over someone’s death, “That reed was too frail to survive the storm of its sorrows,” the situational and verbal context of the term “reed” designates that it is the vehicle of an implicit tenor, a human being, meanwhile “storm” is the vehicle for an aspect of a stated tenor, “sorrows.” The aspects, characteristics, or common associations of a vehicle which, in a given context, apply to a tenor are called grounds of a metaphor (Abrams & Harpham,2013:134).

2.4.3.2 Metonymy

The substitution of one term for another takes place within the same domain on the basis of “material, causal or conceptual relationship between terms (Pankhurst, 1994:99). Warren (1995:17) agrees that metonymy is the use of non-literal of a word or phrase to create a link between the referent given and the intended one in a suitable context. Metonymy is concerned with the expression “standing for” something is an inherent property of metonymy. A word or phrase is used to represent something closely associated with it (Barent & Cain, 2000:404). By the process of substitution, one term is replaced by another one that has association or background between them. Meanwhile Casnig (2006:1) suggests that metonymy is “an introspective equation” where an item which exists in one domain is replaced with another in the same domain.

Metonymy is a figure of speech that is used in everyday language and normal modes of thinking. It is believed that most of the basic insights into the tropes of metonymy began from Aristotle, the ancient Greek philosopher, who assumed that metonymy and synecdoche are under the concept of metaphor. Metonymy is one of the categories of metaphor. Metonymy is as metaphor; it is not only a linguistic form yet it is also a powerful cognitive device for people’s conceptualization of the world. It lets authors to conceive one thing by means of its relation to another thing ; metonymic concepts structure do not formulate only our language but our thoughts, linguistic behaviour, and actions. Metonymic concepts like the part for the whole, are part of the object. It is a process consists in mentally retrieving one conceptual entity by another entity, the conceptual entity is the vehicle, which provides mental access to another conceptual entity. Metonymy has a categorization which helps to give more or less complex lists of its types, such as part for whole (for example : few hands make light work.),

whole for part (for example: Japan beat China at cricket.), place for institution (for example: White House is not saying anything.), production for products(e.g., I adore Wordsworth's most) (Guan,2009:180).

2.4.3.3 Exclamatory Words

Munther (2022:56) proposes that the exclamation generally is used to express a strong feeling, or sudden emotion (e.g., fear, anger, anxiety, admiration, excitement), and it is used to create a strong emotional response, it is as a reaction towards something in order to attract attention. It is identified by ending with an exclamatory mark. Exclamatory words are as : wow!, brilliant!, Awesome!, Ouch!, Amazing!, Bravo!, Fantastic!, Unbelievable!, magnificent. They are sometimes called as interjections ,they can stand alone as sentences, they do not need a subject or verb (S and V henceforth). Examples:

What a lovely weather it is!

Wow, that was an exciting ride!

Ouch, that very hurts!

Nearly, every word of the language could be an exclamation, that is when one speaks with exclamatory sentences, phrases and words. Every isolated sequence in language could be uttered with greater force and with specific function, repeated or not repeated, could be regarded as an exclamation.

A: Mary said it was "ordinary".

B: ordinary!

The B sentence is unquestionably exclamatory, judging by the mark that marks its ending, exclamatory words are valuable that could be used in communication.

The exclamatory words are said with some amount of intensity in the voice tone

which is working in the production of one or the other. However, the main and natural exclamatory words that are produced almost spontaneously, without making a try at producing any value sense, exclamatory words compose of many words incorporated into a full-fledged sentence displaying the structure of predication (Jovanovic, 2004:20).

2.4.3.4 Simile

Simile is a direct or explicit comparison between two different things that have some similarity or common shared features. It is overtly denoted by the use of simile markers “as” or “like,” for instance , “O my love’s like a red, red rose.” Simile means resemblance and likenesses. Fromilhague (1995:13) argues that simile has various functions: firstly, similes are used to enhance communication to be concise and efficient. Secondly, similes are as cognitive means for thought in that they enable its users to think of the world in novel, alternative ways, to draw what is going on internal world by comparing it to another thing.

In simile there are two objects are compared by using “like” or “as” in the sentence to highlight a certain feature that is shared between the two entities (Kandanan, 2017:82). Since there is no clear difference between the comparator ‘like’ and ‘as’ within a sentence, but many studies mentioned that ‘like’ is used rather than ‘as’ a figure of speech, most writers prefer to use similes in their writings to explore an object in a more meaningful idea and to draw reader’s attention(Chanh,2021:19).

What differentiates simile from metaphor is that simile is centred on the comparison itself, while metaphor focuses on the idea that something ‘can be understood’ in terms of another thing. The comparison with using simile is highly powerful in its ability to create unexpected comparisons, by mappings two

domains, and could also be seen as a more powerful means in comparison with metaphor. In simile the target domain is precise, or a new facet of it is enhanced, by means of the provided information (Hussain,2014:2).

A simile typically is composed of four basic components: first is the topic or tenor (subject of the comparison), second is the vehicle (object of the comparison), the event, or ground (act or state), and a comparator (usually “as”, “like”, or “than”) (Riloff et al.,2018).

2.4.3.5 Euphemism

Euphuism is one of the common lexical devices, its name is taken from the moralistic prose romance Euphues especially the “ The Anatomy of Wit” by John Lyly 1578 which is full of moral maxims, a simple example from Euphues is that the character Philautus is speaking:

“I see now that as the fish Scholopidus in the flood Araris at the waxing of the Moon is as white as the driven snow, and at the waning as black as the burnt coal” Euphues, increases the knowledge, is so ardent, by describing his state that he is like a fish in the flood, and he is pure like a snow, and burning like a coal. Such quotation describes his intense feelings towards (Abrams & Harpham,2013:117).

Euphemism is presented since there are words in all societies are tabooed and forbidden words to lessen their sharpened effects. Words are not regarded to be used in “polite situations” that should be avoided. There are some words and topics that are for social and religious views are not permitted to be tackled depending on the social reasons, they are social and religious specific and dependent not universal. Taboo words and expressions are prohibited in some society meanwhile are permitted and acceptable in other societies (Hayakawa, 1978: 95-97).

By using euphemisms allow what is socially and religiously unacceptable mentionable in a way that sounds more pleasant and acceptable by substituting or referring to one word or expression by another word or expression that is disagreeable, delicate and offensive. So euphemism means substituting one word that has negative and unpleasant connotation or the word that could be a positive misnomer by another word that is socially acceptable, and agreeable. For instance, in some societies, death is something horrible has negative connotations, yet it is not prohibited to tackle it (Alhussaini, 2007:211).

2.4.3.6 Allusion

Allusion is “a covert, implied, or indirect reference.” Allusions could be direct rather than hidden to some degree. For example, if someone while deciding whether or not to reach a lady for a date resolves, “I am not Prufrock,” here the allusion is made by using an overt and covert reference. Thus, allusion means to employ reference to require more than the only substitution of a referent (Irwin,2001:287).

Allusion means to refer to a literary work or character historical place, event or person, a reference with implicit identification, to a literary or historical person, place, or event, or to another literary work or passage. For example, in the Elizabethan Thomas Nash’s “Litany in Time of Plague”:

Queens have died young and fair. Dust hath closed Helen’s eye

The word “Helen” in the above line mostly refers to Helen of Troy.

Allusions are usually hardly to be recognised explicitly, since they include a fund of information that is shared between an author and the audience for whom the author writes. They are usually intended to increase and educate the readers

of the author's time, yet some are directed to a special coterie (Abrams and Harpham,2013:13).

Allusion is one of the stylistic figures means to hint for a known historical action or literary work, or to say a thing in a way reminding of another thing covertly. It is not usually not been associated with intertextuality yet and it has been interpreted within the context. Concerning the three types of a text – a story, description and reasoning, allusion is considered as one of subtypes of a story, and a way of delivering an idea (Valotka,2019:37).

2.4.3.7 Quotation

Quotation is often used as a lexical device that is used to enhance meaning, it represents someone's point of view. It is also largely used in spoken language when an interlocutor wishes to introduce a proposition that they have come to know by hearsay. Quotations are used for various reasons: to support the meaning of the work arguments which is being quoted, to provide direct information about the work being quoted (in order to discuss it, positively or negatively), to pay homage to the original work or author, to make the user of the quotation seem well-read, and/or to comply with copyright law. Quotations are also highly printed as a tool of inspiration and to invoke philosophical thoughts from the reader (Capone & Nodoushan,2014:45).

A quotation, as one of the lexical devices, means the repetition of sentences and phrases from speech or text that someone has said or written. In oral speech, it is the representation of a speech (i.e. of something that a speaker actually said) that is introduced by a quotative marker, such as a V of saying. For example: John said: "I saw Mary today". Quotations in oral speech are also identified by specific prosody in addition to quotative markers. In written text, quotations are

identified by quotation marks. Quotations are used to introduce popular statements that are overtly attributed by citation to their original source; such statements are marked with quotation marks (McArthur,2018).

2.4.3.8 Hyperbole

Burgers et al. (2016: 166) define hyperbole as “An expression that is more extreme than justified given its ontological referent.” In other words, they propose that there are three basic elements that will help to define what hyperbole is. The first element is exaggeration, the second element is the vitality of the shift from the propositional meaning into what the speaker’s intended meaning. Thirdly and the last, that there should be a particular referent assigned when speaking hyperbolically. When using hyperbolic expression, the speaker is exaggerating an element or feature to focus on certain idea. When a speaker uses hyperbole, s/he usually wants to emphasize the cruciality of exaggerated thing.

The exaggerated statements in hyperbole are used to highlight the importance and the level of the subject in speech. The following example would be used to illustrate:

-This is the worst thing that happened in 2005!

When such speech is uttered, the speaker is uttering something which is untrue to stress a notion that he wants to convey . The speaker is stating something false ‘worst thing that happened in 2005’ to focus on his feeling that what has happened is awful. To be able to exaggerate a point that assist the hearer to comprehend that this is an exaggerated speech, the opposition between the literal meaning and the intended meaning could be large enough for the hearer to realise (Claridge, 2010:7).

If it is not, then there is an opportunity that the hearer will not realise that it is a hyperbolic expression, or the speech may seem not interesting. An example in the following:

- It is extremely hot.

If such speech is uttered when the degree temperature is 26, such statement is not considered as an exaggerated expression to a degree that functions as a hint to the hearer to realise this difference. The temperature is relatively hot, but the speaker may be the kind of person that does not stand hot weather. Thus, the hearer could understand it as a literal statement(Claridge, 2010:7).

- It is boiling

The intended meaning of the above example "It is very hot" while the literal meaning is great. Thus, the hearer gets an idea that this sentence could not be understood literally. Moreover, for the feature to be exaggerated, it should have a scale. There are two scales, the quality scale and the quantity scale. The quantity scale is concerned with the value of the object that is being discussed. The object can be positive or negative. Meanwhile, the quality scale concerns with the evaluation of the object. At least one of those two scales may be presented when using hyperbole. The following examples will be used to explain the two scales:

-Today is the best day of my life!(evaluates the day in an extreme positive way)

-Today is the worst day of my life! (evaluates the day in an extreme negative way)

The quality scale involves hyperbole in the sense that the literal meaning should be more severe than the intended meaning. The second kind of scale is the quantity scale. The hyperbolic statement could be used to deliver a meaning of time. Sentences (A-B) are examples of that:

A. It takes him an entire day to type four words on the computer.

B. It takes him an entire month to type four words on the computer
(Burgers et al, 2016:71).

The intended meaning of (A-B) sentences is that it takes him a very long time. The speaker and the hearer do not expect that what has been said is literally true. The hyperbolic use shows a severe increase of the 'actual' time. No rule is found to govern or rule it, it could be more, or less extreme than what has actually been uttered. Therefore, both statements are hyperboles. There are other statements that deliver the similar meaning that could be regarded as hyperboles. The speaker could say that it takes him a day, a week, a month, or a year. This will only cause effect on the attitude that is delivered and will not cause effect whether it is hyperbolic or not. The point here is that the scale could be swing(to steer one's vehicle from side to side while driving), it could go up and be more extreme or go down and be less extreme depending on the speaker's attitude to convey what he wants (Aljadaan,2016:4).

2.4.3 .9 Irony

Irony means hiding something in order to hide, and to have special rhetorical or artistic effects. Irony could be expressed verbally by using expressions and sometimes in situations that are not necessarily expressed verbally. Consequently, irony is not a unitary device. For example, in a narrative, the protagonist could say a sentence that is ironic; this is called verbal irony. However, the sequence of events that unfold in the narrative can itself be called ironic relative to the protagonist (Zochowska,2021:22).

Irony is of many types; the first type is verbal irony; it is a statement in which a speaker implies some meaning that differs sharply from the meaning that

is ostensibly said or written concerning the attitude, behaviour or to give implicit evaluation in a way the given speech is totally different from what is intended. For instance of irony is a famous sentence with which Jane Austen opens *Pride and Prejudice* (1813): “It is a truth universally acknowledged that a single man in possession of a good fortune must be in want of a wife”; part of the ironic connotation (constructed on assumptions that Austen presumes that the audience shares with her) is that only woman is in want of a rich husband (Abrams & Harpham,2013:187).

The dramatic irony is the second type of irony, it means that when a some situation in which the audience or reader shares with the author familiarity of next circumstances in which a character is not being familiar with. The tragic Greek writers are popular for such type, they construct their plots in which the next events are already known to their audience or reader. Sophocles’ from *Oedipus*, for instance, is a very complicated instance of tragic irony, for the king (“I, Oedipus, whom all men call great”) captures a hunt for the carnal father-murderer who has brought a contagion upon Thebes; the object of the hunt turns out (the audience, but not Oedipus, has familiar) to be the hunter himself; and the king, having accomplished a vision of the horrible truth, remorsefully blinds himself (Abrams & Harpham,2013:187).

The cosmic irony is the third type of irony, it is called irony of fate, it is found in the literary works in which a character’s destiny is viewed since there are handling events that guide to the false hope to the heroes just to frustrate and ridicule them. Thomas Hardy’s *Tess of the D’Urbervilles* (1891), the hero loses her virtue since of her innocence and purity, she loses her pleasure and finding it again but by killing, and having been pleased for a while, she is killed. Hardy wants to be over with that : “The president of the Immortals, in

Aeschylean phrase, had ended his sport with Tess (Abrams & Harpham,2013:188).

The fourth type of irony is romantic, it is first introduced by Friedrich Schlegel and other German writers of the late eighteenth and early nineteenth centuries to generate a mode of dramatic writing to let the writer create an illusion to introduce the reality in a way that writer is the one who is the creator and arbitrary manipulator as well as controller of the characters and actions. Byron's great narrative poem Don Juan (1819-24) consistently employs irony for creating ironic and comic effect, to let the reader get confidence of the narrator, and so divulging the latter to be a fabricator of fiction who is often at a loss for matter to comfort his story and undecided about how to continue it (Abrams & Harpham,2013:188).

2.5 Figurative Language (FL)

Kennedy (2007) proposes that the rhetorical use of language is “the energy inherent in emotion and thought transmitted through a system of signs, including language, to others to influence their decisions or actions. When one expresses emotions and thoughts to other people with the goal of influencing (persuading) them, we are engaged in rhetoric.”

Keraf (2009:136) states that FL is the use of words or phrases in a way that departs from the normal order and literal meaning to convey a complicated meaning, to make writing colourful, to add clarity, or reminiscent comparison. It is a language that cannot be taken literally by people even students since it has differentiation from its context and reality in meaning, to realise that FL. is based on comparison and similarity. By comparing one thing to other things, means an attempt to figure out the features which showed the comparison and similarity of

both. FL is used to cultivate and colour the words beautifully in the content of writing and it has a function to avoid bad assumption while people use language content on what people said exactly. It encourages writers for thinking and creatively to convey ideas that the writers have already made and it all be expressed in the writing to share and get ideas for their daily life.

Propositions could be conveyed in different ways. One way is to use rhetorical figures of speech, like metaphor, understatement, pun, etc. The rhetorical figures of speech deviate from the norm by flouting (a) maxim(s) of “conversational interaction“. Rhetoric has its roots in the culture of Greece and Rome, with the appearance of Aristotle at the fourth century, as a system of analysing the given means of persuasion (Ma’yuuf, 2015:20).

FL is used to attribute expressions that substantially are different from everyday literal linguistic forms. Figurative expressions are the expressions that are viewed as statements that are embellished by metaphor, simile, metonymy, and other tropes to create a more interesting, entertaining and captivating message. Lakoff and Johnson (2003) propose the idea that metaphor and other forms of FL are special by showing how they structure much of everyday language and thought. On this view, it is not by accident that people use things like “I am headed for a nervous breakdown” or “This relationship has hit a dead end,” since people pay attention to emotions, exoticism, communication, work, and all sorts of things in terms of motion(Matlock & Huette, 2016:2,3).

Figures of speech are divided into two types: schemes and tropes. A figure of speech in the schemata mode has a deviation from the typical or standard order of words(schemata). For example, repetition, ellipsis, etc. While, in the tropic mode a figure of speech has a deviation from the ordinary and principal signification of words. For example, pun, hyperbole, etc. A trope referring to a

twist words away from their casual meanings or collocations. A trope is “language used in a figuration way for a rhetorical purpose”. For example, Mark Antony’s speech from Julius Caesar:

Friends, Romans and Countrymen, lend me your ears...

Such phrase “lend me your ears” is used figuratively used for rhetorical ends, here, it is a trope. It has more powerful impact than “listen to me for a moment”(Al- Hindawi et al., 2017).

Dalman (2012:273) declares that “letter is a place to deliver the result of thinking, heart, meaning to other people through written language”. Writers need FL to give life to the content because without FL the writing would be turned into piece of meaningless literary works that might lose the attractiveness, meaning, value and beauty. As well as, the products of writing without functioning FL is going to be like a body without soul or lungs without air, it has the role to make the description more imaginative, touchable, and fresh, to color the contents to help the texts receivers to understand it easily.

It is assured that FL is very crucial to be understood in analysing the writing products to have the intended meaning inside, it is used in the daily communication in speaking or writing particularly in proverb, poems or other writings. Text receivers need to be very aware of realising the kinds of FL that they have already used. For instance: (1) he laughs flowery. Such example has FL by employing metaphor. It could be said because it attributes a comparison that shows how two things are different (Dalman, 2012: 287).

Many scholars like Rumelhart (1979) and Gibbs (1994) argue that the mutual dichotomy amongst figurative and literal language by offering that it is often unclear to know what counts as literal and what counts as figurative. For

instance, few English speakers could awaringly interpret a statement such as “Bob is in a meeting” as figurative because there is no literal containment (compare to “Bob is in his car or Bob is in his swimming pool”), even if the meeting is conducted by phone (Matlock & Huette, 2016:2,3).

Everyday language is full of non-literal spatial expressions, such as “A path runs through the forest”, “The trail goes across campus,” or “A cord runs from the sitting room to the kitchen”. These figurative expressions have a motion V, yet their implied meaning is of static spatial descriptions. The S of noun phrase referent of each sentence is an object or set of objects that is inherently static and linearly extended in space. In some cases, this S noun phrase referent can be a single object that is associated with motion activities. For instance, buses, trucks, cars, and other vehicles which are known to move along roads, and pedestrians and bicyclists are known to move along trails. In other cases, the S noun phrase referent is a single extended object that is not associated with motion (Matlock & Huette, 2016:4).

There is crucial argumentation lies between figurative (nonliteral) and literal meaning at the lexical level of language comprehension. A dictionary-like meaning is represented in the mind which guides to positing that there should be various entries in one’s mental lexicon, with one or more being concrete and the rest being figurative uses that one can prefer when they are needed. So, one would check the literal meaning firstly, and then non-literal meaning would be checked only when the literal meaning mismatches with context (Giora, 2006). This view focus on context-selectivity which seems to imply a clear separate between literal and FL, as well as having a process that operates by logically and clearly checking a literal meaning before a non-literal meaning can be activated (Sperber & Wilson, 1995: 215).

2.6 Functions of Stylistic Devices

Stylistic devices focus on the expressive properties of linguistic units, their functioning and interaction in conveying ideas and emotions in a certain text or communicative context. Stylistic devices are engaged in the study of connotative meanings. In brief, the meaning of a word forcefully consists of its grammatical meaning (noun, V., adjective) and its lexical meaning (Znamenskaya,2004:11).

Lexical meaning is the sense of a speaker fastens to linguistic elements as symbol of actual objects and events. Thus, words like boy, car, pen, each has a lexical meaning, which is the meaning that exists in dictionary(Pardede,2016:20). Since it can be subdivided into denotative in which it is linked to the logical or nominative meaning, and connotative meanings. Connotative meaning is only connected with extra-linguistic circumstances such as the situation and participant of communication. The stylistic devices have connotative meanings that are composed of four components:

- 1) Emotive;
- 2) Evaluative;
- 3) Exp;
- 4) Stylistic.

A word is always attributed by its denotative meaning but not necessarily by connotation(Znamenskaya,2004:12).

1. Emotive connotations express various feelings or emotions. If a psychiatrist is to say “You should be able to control feelings of anger, impatience and disappointment dealing with a child as a piece of advice to young parents” the sentence would have no emotive power. It may be considered stylistically neutral (Znamenskaya,2004:11).

2. The evaluative component charges the word that has negative, positive, ironic or other types of connotation delivering the speaker's behaviour in relation to the object of speech, for example the V. 'to sneak' means "to move silently and secretly, for a bad purpose". The lexical definition makes the evaluative component quite explicit. Two derivatives a sneak and sneaky have both preserved a derogatory evaluative connotation, yet, the negative component disappears though still in another derivative sneakers (shoes with a soft sole) (Znamenskaya,2004:12).
3. Exp. connotation either increases the expressiveness of the message or decreases it, although the emotive and Exp components cannot be differentiated but Prof. I. A. Arnold maintains that emotive connotation always entails expressiveness but not vice versa, and to prove such point she proposes that when the word like "thing" is used with an emotive adjective like "sweet" it becomes emotive itself like "She was a sweet little thing". But in other speeches like "She was a small thin delicate thing with spectacles", she argues that this is not true and the word "thing" is definitely Exp but not emotive. Another group of words that help generate this Exp effect is the so-called "intensifiers".
4. Lastly, when there is stylistic connotation which is at once recognizable like yonder, slumber, thence immediately connote poetic or elevated writing. Words like price index or negotiate assets are indicative of business language. Galperin operates three types of lexical meaning that are stylistically relevant – logical, emotive and nominal. He describes the stylistic colouring of words in terms of the interaction of these types of lexical meaning. The connotations just show to what part of the national language a word belongs – one of the sub-languages (functional styles) or the neutral bulk (Znamenskaya,2004:13).

2.7 SDs and Deviation

Language is an organised system of linguistic units. When one uses these units, s/he mixes them in acts of speech. As distinct from language speech is not a purely mental phenomenon, or a system but it is a process of combining these linguistic elements into linear linguistic units that are called syntagmatic which is a purely linguistic term means a coherent sequence of words. Stylistics as a linguistic branch concerns with texts, within these texts elements stylistically relevant that are dealt could be syntagmatic and paradigmatic. Deviation means unexpected irregularity and, making strange, defamiliarisation. According to Leech, among deviant features, he distinguishes two types of deviation: paradigmatic and syntagmatic deviations. All figures of speech could be divided into syntagmatic or paradigmatic (Znamenskaya,2004:24).

Deviation is said to have been utilized by authors as a strategy to establish a hierarchy of meanings and themes in the text, bringing some to the fore and shifting others to the background. It is regarded as the heart of reader-centered stylistics as it supplies a theory of analysis with the aid of which a reader develops the habits necessary for active and independent reading. Consequently and according to this stylistic strategy, the frequency (henceforth Fr.) of features in a given text can be measured against equivalent figures which are normal in language use; the style then could be measured in terms of 'deviations' from the norm. Linguistic deviation then refers to the range of stylistic effects that occur in literature, whether at the phonetic level (e.g., alliteration, rhyme), the grammatical level (e.g., inversion, ellipsis), or the semantic level (e.g., metaphor, irony) (Salih and Ameen, 2016:413).

Thus, the figure of speech could be initially classified as either syntagmatic or paradigmatic. A basic distinction is often made between these two

complementary aspects of linguistic patterning: items are associated syntagmatically when they combine sequentially in the chain of linguistic events, and paradigmatically when they enter into a system or set of possible selections at one point in the chain. The paradigmatic figures (like metaphor, personification, and antonym) are based on the selection of an item which is not a member of the normal range of choices available at its place in the linguistic chain. In other words, where there is a choice between equivalent items, the writer selects one which is not equivalent to (i.e. in contrast to) the usual range of choices. Syntagmatic foregrounding results from the opposite process, where there is a choice to be made at different points in the chain; the writer repeatedly makes the same choice. This, in Jakobson's words, is the projection of 'the principle of equivalence from the axis of selection into the axis of combination.' (Leech, 2008: 18).

Figures that have syntagmatic deviation introduce an additional layer of patterning to those normally operating within the language; for instance, in an alliterative figure such as the "furrow followed free" the choice of the same initial phoneme /f/ on consecutive accented syllables obtrudes a repetitive pattern, or in assonance such as "hectic red/Pestilence" the repetition of the vowel 'e' as well as anaphora (marked repetition of a word or phrase in successive clauses or sentences). The syntagmatic figure can be visualised as a pattern superimposed on the background of ordinary linguistic patterning, the paradigmatic figure as a gap in the established code means a violation of the predictable pattern. The comprehension of the term 'foregrounding' could, actually, presume both the discrete and the relative types of deviation. The latter category is applicable to syntagmatic as well as paradigmatic figures. A syntagmatic figure could be considered as a realization, to a greater or lesser degree, of the potential

syntagmatic regularity of a language. A trivial degree of regularity is present in the repetition of the V + Object(henceforth O) construction (a weak form of parallelism) in he found his key and opened the door (Leech, 2008: 18).

Leech (2008) also argues that the clause with a direct O is very common in English, and the probability of such a pattern is in any case fairly high. In the contrary, the two clauses in Othello's " I kissed thee ere I killed thee" show a high order of syntagmatic correspondence. Apart from identity of structure (S + V + O), the second clause echoes the first in composing identical pronouns (I, thee) and an identical morpheme (-ed) in equivalent syntactic positions. This formal pattern is further fortified at the phonological level in the initial phonemic correlation of kissed and killed. Figure (2.2) shows Leech's (2008) classification of the Lexical devices:

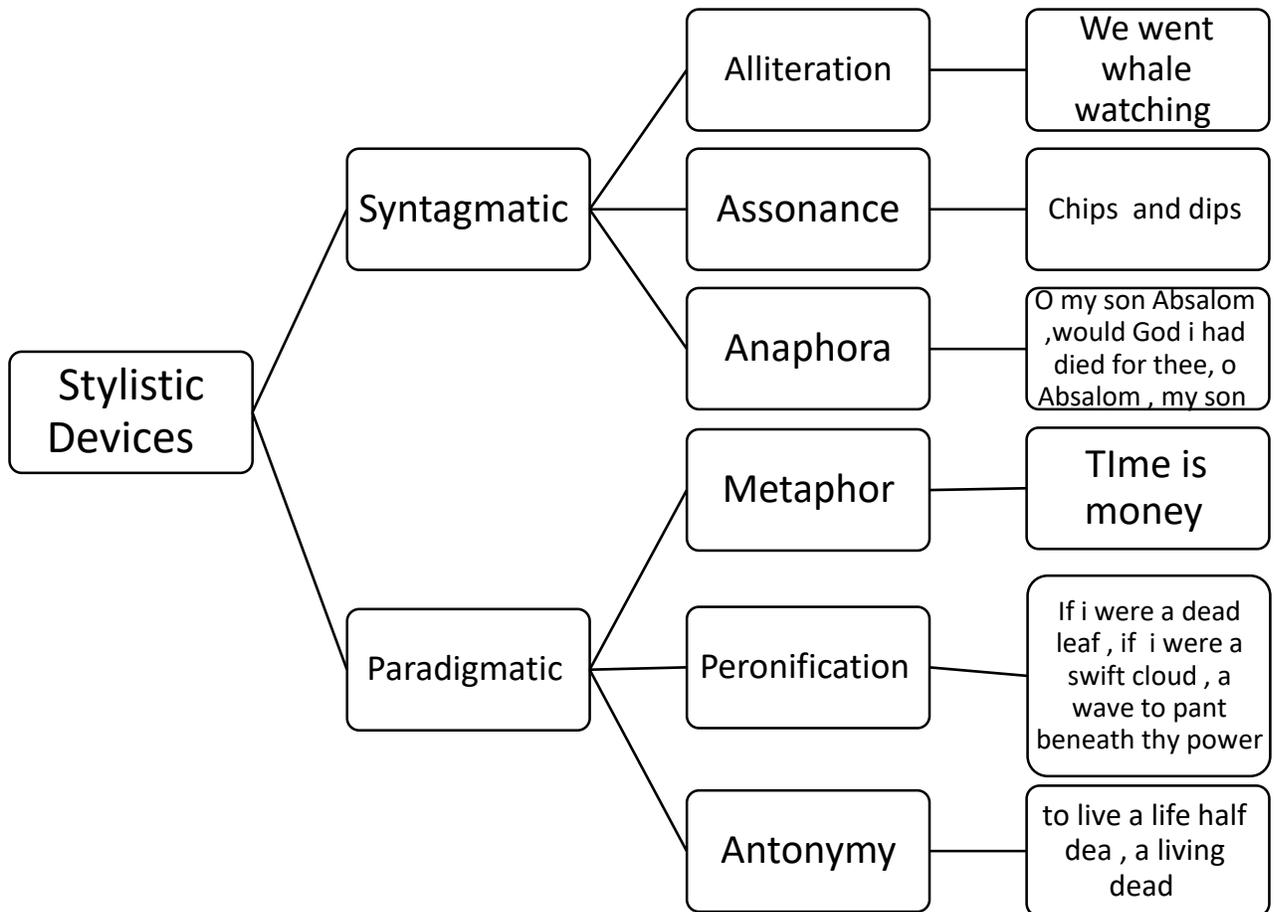


Figure (2.2) Leech’s (2008;16-18) Classification of Lexical Devices according to Deviation

2.8 The Notion of Animation

According to Thesaurus Dictionary, the word “animation” is derived from the Latin word “animatio”, stem of “animātiō”, which means “a bestowing of life”. The original meaning of this word is “liveliness” and has been in use much longer than the meaning of “moving image medium”. Animation means a rapid sequencing process by which an animated films especially a cartoon is made to create a lifelike illusion , animation is about moving pictures that are created from static drawings, models, objects by a computer. A cartoon is an animated film , which is usually refers to a short film, attributing an exaggerated sequencing and visual style. The style takes inspiration from comic strips, often featuring anthropomorphic animals, superheroes, or the adventures of human protagonists. Especially with animals that form a natural predator/prey relationship (e.g., cats and mice, coyotes and birds) (Web Source 1).

Animation begins to be popular on television at the beginning of the 1950s, when television being wide used in the developed countries. Cartoons are mainly directory for kids, on convenient time slots, and especially US youth spent many hours watching Saturday-morning cartoons. Many classic animations (henceforth ANIMES) found a new life and wide acceptance on the small screen, later on at the end of the 1950s, the creation of new animated films start to change from being theatrical releasing to TV series. Hanna-Barbera Productions was especially prolific and has huge hit series, such as The Flintstones (1960–1966) (the first prime time animated series), Scooby-Doo (since 1969) and Belgian co-production The Smurfs (1981–1989) (Buchan,2013:195).

Animation, according to Buchan(2013:78), is pervasive and prevalent in present day moving image culture. It is a transforming cinema, it is the cornerstone for computer games as well as it is used early all round the web, for

advertising and propaganda learned for its power to amaze, influence and coerce. Animation is cinema in its purest form, it is executed in many disciplines and on multitudinous platforms. Animation helps and increases influence the understanding of how one could realize the world around her/him.

2.8.1 Historical perspective about Animation

It is unclear when was the beginning of animation and how, when and where first animation came to life, due to that the concept of storytelling has been around for centuries. From shadow puppetry in about 200 A.D., to the magic lantern in the 1650s, the first actual appearance projector storytelling through motion has been happening forever. But it was in 1832 when the Phenakisticope, which was an optical toy resembling the zoetrope in principle and use, was invented by Joseph Plateau that the first widespread animation device came into bloom. By using the principle of vision persistence, a fluent illusion of motion was created. When various pictures combined into a single moving image in the brain it is a principle of vision persistence. Two year later, William George Horner invented another motion projector which was called wheel of the devil by placing the drawings inside of a drum that turned in a circular fashion. This was considered as one of the successful innovations that laid the basis for processing films. This innovation and its developing versions paved the way to the animated movies that are known today (Web Source 2).

The Father of American animation was the British filmmaker by depending on using the stop motion technique that was invented by James Stuart Blackton. In 1900, he had the credit for generating the first animated film which was called The Enchanted Drawing. Six years after the releasing of that film, he produced a silent film, which is about a blackboard with drawings on it. It was

called *Humorous Phases of Funny Faces*. At the same period approximately, the French cartoonist Emile Cohl created what was considered the first fully animated movie ever made in 1908, *Fantasmagorie* being showed in Paris. While In 1914, Earl Hurd invented cel animation, in which constraints becoming a kind of founder of the traditional style. After releasing Mickey mouse in 1926 which was regarded as iconic as animation since it was short and dubbed. After two years another animation was released “*Steamboat Willie*,” it was the first cartoon that belongs to Disney cartoon by using synchronized sound technique. After nine years, a lovely animation that became a famous one , *Snow White and the Seven Dwarfs* was released, it was distinguished from the previous ANIMES by being the entirely hand-drawn. After the success of Snow White, it gave the traditional animation its wings for Disney, and for the entire animation industry to go forwards (Web Source 2).

2.8.2 Principles of Animation

According to Montgomery(web source 3), there are twelve principles of animation, that are based on the works of animators , in their questing to produce factual ANIMES. The basic objective of these principles is to create an illusion that the characters of animation is to adhere the main laws of physics, since they also deal with more abstract aspects, such as emotional timing and the characters appeal. The twelve principles and their concerns are in the following:

1. Squash and stretch: the flexibility of objects to exaggerate or add appeal to a movement.
2. Anticipation : the setup for an action to happen.

3. Staging: the setting up of the scene, from placement of characters to the background and foreground elements, to how the camera angle is set up, the lighting and shadows.
4. Straight ahead action and pose to pose: the spontaneous and linear approach to create an action by using many in-between poses along with the main poses, and the more methodical approach to creating an action using only a few poses.
5. Follow through and overlapping action: the notion that separate parts of the body will continue moving after a character or object comes to a full stop, and the notion that parts of the body will move at different times.
6. Slow in and slow out: the time for acceleration and deceleration of movement.
7. Arc: the principle that smooths animation and moves action in a realistic way.
8. Secondary actions: the actions that focus or support the basic action of the animation.
9. Timing: the number of frames between two poses, and how those individual frames are placed.
10. Exaggeration : the pushing of movement further to add more appeal to an action.
11. Solid drawing: the accuracy of volume, weight, balance, and anatomy.
12. Appeal: the relatability (or charisma) of a character(Web Source 3).

2.8.3 Animation Vs. Cartoon

An animation refers to that technique of photographing successive drawings or positions of models to generate an illusion of movement when the film is shown as a sequence. It also refers to the process of creating films with drawings, photographs of static object or computer graphics. While cartoons could either refer to a drawing or a television program or film made by using animation technique. Those who are involved in the making of an animation are called animators. Animation methods include hand drawings, stop-motion use paper cut-outs, puppets, clay figures and two and three-dimensional objects, and mechanical ANIMES and computer ANIMES. In general usage, the term animation refers to cartoons that are broadcasted on TV, specifically the television shows that are targeted to children (e.g., Loony Tunes, Tom and Jerry, Garfield, etc.) . Cartoon majorly could be simple, non-realistic, drawing depicting a humorous situation or amusing exaggerated characters. Such type of cartoons is often being found in newspapers and magazines. Cartoons often use satire to offer subtle criticism. An artist who makes cartoon (drawing) is called a cartoonist. Cartoon also refers to a short film or television show that uses animation techniques to photograph a sequence of drawings rather than real people or objects (Web Source 4).

Animated movies such as Tangled, Finding Nemo, Shrek, Kung Fu Panda, Happy Feet, Despicable Me, Frozen, etc. are also type of ANIMES. Thus, ANIMES can actually be both cartoons and animated movies. In spite that fact that ANIMES are aimed at a young audience in the past, animated television shows and movies are watched by both children and adults alike. While cartons are usually aimed at children audience and often feature anthropomorphized animals (animals that act like humans), superheroes, the children adventures and other

related themes. Cartoons are like Asterix, Scooby Doo, Adventures of Tin Tin, Duck Tales, Tom and Jerry, Thunder Cats, Dora the Explorer, Garfield, etc. (Web Source 4).

2.9 Disney and ANIMES

‘Magic’ is the thing that most people associate with on-stage performances. Magic could also result when digital technology is used in the suitable place and with the right aims. Disney is an organization that has a part of the fabric of the entertainment industry for about a century. Walt Disney Studios recently unveiled a product that lets consumers find out, purchase and enjoy watching films across various devices. The application allows users to digitally curate a collection of films that they have already purchased. It also involves controls so that parents can safeguard the content for their children. Disney has always been about magic, right from its inception. It is an organization that is violently determined to use digital transformation to continue and enhance that tradition for its customers. It is not only an organization for entertainment, yet its content always has one eye for the future (Web Source 5).

Animation historians propose that it is all started with a mouse, because it is actually starts with a visionary named Walt Disney. From the early years in Kansas City with the likes of Ub Iwerks, Hugh Harmon and Rudy Ising, Walt Disney goes on to become the lone and the most important man in the history of animation. Disney is the prominent figure in animation business during the period known as the “Golden Age of Animation”, which lasts from 1928 to 1940. He was not the most successful in all the fields; but, his studio produced visually the most fabulous content and made the most progress in the field of technology by employing employees who received a very formal education. In their

designated fields ensured the sophistication of his films. Other studios sometimes simply copied Disney's work, for example, after Disney and Stalling established Silly Symphonies, Warner Bros made Merrie Melodies and MGM followed with Happy Harmonies (Beck,1998 17). The very fact that others copied him by focusing on the originality that he introduced into the business (Cmrecak,2022:2).

Language, as a means of communication, can be a powerful instrument motivating the appropriation of imported cultures and values. Part of the cultural localization process is the reproduction of these cartoons into local dialects as it is the case in Egypt, Jordan, KSA, and recently Morocco where originally US-English speaking animated shorts are dubbed into Moroccan Arabic. The principles of Disney's animated movies include issues regarding the social construction of gender, race, class and many other aspects of self and collective identity. In fact, within the animated product, a whole set of US values and lifestyles are transmitted to the audience that is likely to embrace and spread them in return (Belkhyr,2012:708).

In fact, Disney's influence can be better understood with regards to the way of how children articulate their social identity and embrace new cultural values as they grow up in a given media environment where Disney animated feature lengths are available for repeated home viewing. Following Disney marketing policy, Arab animation producers exploit the popularity some characters to open new horizons to increase their revenues. A great deal of Disney ANIMES, mainly the classics like Aladdin, broadcast on local television channels deal with the representation of the Arab character. Yet, they recycle all the deep-rooted stereotypes and clichés to present a biased image of Arabs (Belkhyr,2012:709).

2.10 The Selected ANIMES under Study: A brief idea

2.10.1 Aladdin and The Magic Lamp: Plot

Aladdin is a young boy living with his mother in poverty. One day, Aladdin decides to go out and play with the other boys in a street. Meanwhile, a wizard approaches Aladdin, convincing him to work with him and he promises him that he is going to be rich. Leading Aladdin to a cave, the wizard shows Aladdin a cave that is full of fabulous riches, the man tells Aladdin to fetch an oil lamp. He grants Aladdin a magical ring that could protect him when he is at danger. Aladdin accidentally rubs the magical ring, and a genie appears. The genie asks Aladdin what he can do for Aladdin, and Aladdin asks him to help him returning home. Immediately the genie fulfils Aladdin's wish. Aladdin takes the lamp home with him (Web Source 6).

Accidentally, Aladdin's mother rubs the lamp, consequently another genie appears. She asks the genie for food, the genie achieves her wish. Then one day Aladdin sees the daughter of sultan. He asks his mother that he will do his best to marry her. Consequently he demands from genie some precious jewels when the sultan sees the jewellery he gets impressed. The sultan wants to marry his daughter to the vizier's son who is the sultan's main adviser .

After a short period, Aladdin's mother knows that the sultan's daughter is going to be married, the mother reminds the sultan of his promise to Aladdin, and the sultan asks for a dowry of forty platters of gold. With the help of the genie, Aladdin is being able to prepare the platters and builds a huge mansion next to the sultan's palace. Aladdin sends them with his mother, and the sultan requests to see his future son in law (Web Source 6).

When the wizard knows that Aladdin is alive and he is keeping the lamp and using it to be wealthy, the wizard pretending that he is a merchant of

lamps. Meanwhile Aladdin is away, the sultan's daughter gives the lamp to the wizard unknowingly. The wizard recalls genie of the lamp and asks him to move the mansion with the princess to his house far away in Africa.

After returning, Aladdin and the sultan are shocked for the disappearance of the mansion, the sultan gets angry and asks his guards to cut Aladdin's head. Aladdin escapes, he is unsure of how he will ever regain the mansion and his wife. He is wearing a ring, he unconsciously rubs it, and the genie appears. But this genie is not able to overcome the genie of the lamp to restore the mansion to Aladdin, but he is able to transport Aladdin to the place where the mansion now stands. After reaching there, Aladdin speaks secretly with the princess, and makes a plan, Aladdin disguises himself as a servant to kill the man. The plan works, the sorcerer is dead, and the mansion returns back to its original location. Then Aladdin becomes the sultan when the princess's father dies (Web Source 6).

2.10. 2 Antoine Galland: Biography

Antoine Galland (1646 – 1715) is a French orientalist and archaeologist, he is well known for being the first European who translated *Arabian Nights*, which he called it “Les mille et une nuits” in French. Such version of the tales appeared in twelve volumes between 1704 and 1717 and exerted an important influence on subsequent European literature and attitudes to the Islamic world. Jorge Luis Borges has suggested that Romanticism began when his translation was first read. After his brief visit to France, where his collection of ancient coins that attracted much attention, Galland comes back to the Levant in 1677. In 1679 he undertakes another voyage, being commissioned by the French East India Company to collect for the cabinet of Colbert (Web Source 7).

On the expiration of this commission, he is instructed by the government to complete his papers, and he has the title of antiquary to the king (Louis XIV) consulted upon him. During his prolonged residences abroad, he gains a thorough knowledge of many languages, literatures and cultures such as the Arabic, Turkish, and Persian, on his final return to France, he is being able to render precious assistance to Melchisédech Thévenot, the keeper of the royal library, and to Barthélemy d'Herbelot de Molainville. Galland has come across a manuscript of The Tale of Sindbad the Sailor in Constantinople during the 1690s and, in 1701, he publishes his translation of it into French. Its success motivates him to embark on a translation of a fourteenth- or fifteenth-century Syrian manuscript (now known as the Galland Manuscript) of The Thousand and One Nights. Much mystery hovering the origins of some of the most popular tales, for example, there are no Arabic manuscripts of Aladdin and Ali Baba, the so-called "orphan tales", which pre-date Galland's translation. Galland has in turn heard these tales from the Syrian storyteller Hanna Diyab (Web Source 7).

2.10.3 Tangled: Plot

Once upon time, a magical sunlight drop falls from the sky and puts out shoot into a flower with powers of healing. After finding out it by Mother Gothel who is an old evil woman, she hides and uses it to keep her young eternally, until some soldiers from the nearby kingdom discover it and tell the king of that kingdom, the king insists on growing it to save the pregnant and ill Queen. After using it, the ill queen has being saved, and be able to give birth to a baby with a golden and long hair. Gothel discovers that the hair of the queen's daughter has the same powers as the flower. Mother Gothel kidnaps the little baby girl, names her Rapunzel, and raises her in a far away tower, by using the

little girl's hair to keep her young. She never gives her the permission to leave of the tower (Web Source 8).

After many years, that a thief Flynn takes Rapunzel's intended crown from the palace, and takes refuge in the tower where the young Rapunzel lives. The girl helps him to hide the crown, not realizing that this crown is her own , and tells Flynn he could only get it back by taking her to see the lanterns. Going out to see the lanterns, Mother Gothel starts out to find Rapunzel, and allies herself with the Stabington brothers after finding the crown in the tower (Web Source 8).

In their way to watch the lanterns, they meet some royal guards, Flynn and Rapunzel become trapped in a fast-flooding cave. Flynn at once declares his true name is that Eugene Fitzherbert and Rapunzel reveals her magic powers. The subsequent day, they spend the day celebrating with the folk people, then they go to see how the solemen release of the lanterns. Having accomplished her dream, Rapunzel gives Eugene back the crown. They confess their love to each other, and they are about to kiss, but Eugene sees the Stabington brothers. He walks off to apologize, and offers them the crown, but they tie him to a ship, but then Eugene runs away with the aid of the pub thugs. Meanwhile, Rapunzel realizes that she has subconsciously incorporated the kingdom's standard into her artwork all her life; then she realizes that she is the "lost princess", she returns back to the tower to face Gothel. Eugene arrives at the tower, climbing up Rapunzel's hair. Gothel fatally stabs him, and tries to drag Rapunzel to a new hiding place. Rapunzel offers to stop struggling and go willingly, Eugene cuts off Rapunzel's hair before she can heal him. Gothel begins to age rapidly as she falls out of the tower .Rapunzel saves Eugene, she is being reunited with her real parents, Eugene declares that he is fully pardoned for his crimes, and he and Rapunzel are married (Web Source 8).

2.10.4 The Brothers Grimm: Biography

The German Brothers Grimm are Jacob (1785–1863) and Wilhelm (1786–1859), brothers duo of German academics, philologists, cultural researchers, lexicographers, and authors who together collected and published German folklore. They are among the popular storytellers of folk tales, their well known stories such as "Cinderella", "The Frog Prince", "Hansel and Gretel", "Little Red Riding Hood", "Tangled", "Sleeping Beauty", and "Snow White" ("Schneewittchen"). The Brothers Grimm spend their formative years in the town of Hanau. The death of their father in 1796 caused a considerable poverty for the family and affected the brothers for many years (Web Source 9).

The Romanticism rise in 19th-century in Europe revives the interest in traditional folk stories, that to the Brothers Grimm mean a pure form of national literature and culture. With the aim of researching a scholarly disquisition on folk tales, they establish a methodology for collecting and recording folk stories that becomes the basis for folklore studies. Besides writing and modifying folk tales, the brothers write many collections of well-respected Germanic and Scandinavian mythologies (Web Source 9).

2.10.5 Coco: Plot

The story of the animation is settled in Mexico, Miguel, the protagonist, is a small boy has a dream of being a musician like Santa Cecilia who is a musical American band, his family has a strict forbidden towards this band. In the past his great-great-grandmother Imelda was married to a musician who left her and their daughter Coco to aspire to music career a career, he went but never returned back, consequently, Imelda forbidden music in general and to listen to Santa Cecilia band in particular from her family's life to follow before beginning a

shoemaking career. The small boy, Miguel, now lives with the elderly grandmother Coco and their family, including Miguel's parents, who are all of them shoemakers. Miguel in secrecy idolizes Ernesto de la Cruz, who is a well known musician. Someday, Miguel accidentally breaks the picture frame that holds a photo of Coco with her mother, discovering that a hidden part of the photograph shows his great-great-grandfather playing Ernesto's well known type of guitar. His great-great-grandfather is greatly inspired Miguel leaves to enter a talent show for Day of the Dead of a great musician despite his family's forbidden. Miguel takes his guitar to strum in the public show, but when he begins to strum, he transforms into invisible for everyone in the village plaza (Web Source 10).

However, he is being able to communicate with his skeletal dead grand parents, who are visiting from the Land of the Dead. The dead parents take him with them. After a while, Miguel discovers that he is being cursed for stealing a guitar from the dead and he has to return to the Land of the Livings before sunrise, otherwise, he will become one of the dead skeletons ; for Miguel to do so, he is to receive a blessing from a member of his family (Web Source 10).

Imelda offers him her blessing conditionally that he stopping his dream of being a musician, yet Miguel refuses that, and going to ask Ernesto's blessing instead. He meets Hector in his way, who declares that he knows Ernesto de la Cruz, by offering his help to Miguel in case Miguel taking his photo back with him, so that he might visit his daughter before she forgets him, causing him to disappear completely. Héctor helps Miguel enter a smart competition to get an entry to Ernesto's house, but Miguel's family follow him down, oblige him to run away (Web Source 10).

Miguel infiltrates into the house, where Ernesto welcomes him as his descendant, but Hector confronts them, again begging Miguel to retrieve his

photo to the living Land. Ernesto and Hector recall an argument about their partnership in lifetime, and Miguel understands that when Hector deciding to leave until he returns to his family, Ernesto tricks him, then takes his guitar with his songs. For Ernesto tries to protect his legacy, he snatches the photo and has his security guards throw Miguel and Hector into a cenote pit. There, Miguel understands that Hector is his real great-great-grandfather and that Coco is Hector's daughter. The crimes of Ernesto are revealed to the audience. In the chaos, Hector's photograph is lost. As the sun rises, Coco's life and memory are being fading; Imelda and Hector bless Miguel so finally he is being able to return to the Land of the Living (Web Source 10).

2.10. 6 Molina, Unkrich, kats, and Aldrich: Biographies

Adrian Molina

Adrian Molina was born in August 23, 1985 in Northern California, he grew up in California, and he graduated from Bear River High School in 2003, and graduated from the California Institute of the Arts in 2007. He is a well known American animator, storyboard artist, screenwriter, director, and lyricist. He has been at Pixar since 2007, where he started as a 2D animator on Ratatouille, then he moves on to be a storyboard artist, working on Toy Story and Monsters University. After writing for The Good Dinosaur, Molina starts his first assignment as a screenplay writer, for Coco, and later goes on to be a co-direct for the film (Web Source 11).

Lee Edward Unkrich

Lee Edward Unkrich was born in August, 1967, he is an American retired film director, film editor, screenwriter, and animator. He is a long-time member of the creative team at Pixar, he started as a film editor in 1994, then he begins

directing of toy stories. Unkrich makes his lone directorial debut in 2010, and most recently directed *Coco* in 2017, both of which won the Academy Award for Best Animated Feature and the Academy Award for Best Original Song (Web Source 12).

Jason Kats

Jason Katz started in 1994 as a storyboard artist for *Toy Story*, *A Bug's Life*, *Toy Story 2*, and *Monsters*. He loves cartoons and emphasizes on the vitality of the mentors and idols. He focuses and depends on the inspirational people in his life. Katz states in one of the interviews with him that his grandmother was helping him as his mentor, teaching and serving him to draw and watch movies. In *Coco* film, the main character, Miguel, is fascinated by his role model, Ernesto de la Cruz. Katz said that how his grandmother was his own de la Cruz. Sadly, she passed away before he went to Cal Arts, but she helps him to inspire the importance of relationships in his film. Katz also emphasized the role of music in the film, hinting at how the music differs between the Land of the Living and the Land of the Dead. They made sure the Land of the Living was authentic to Mexican culture, including music. He is proud that the film is already released in Mexico, before other countries (Web Source 13).

Matthew Aldrich

Matthew Aldrich begins his career as a writer, he starts by crafting stageplays for a traveling children's theatre company. After graduating from UCLA where he initially pursued acting, his work in films began at the Sundance Institute, a non-profit organization that encourages independent filmmakers. Aldrich first began working at Pixar on a film centered around the Mexican holiday, in 2012, co-writing the screenplay and developing the story that would

later become known as Coco. Coco according to him is like an honest attempt by a major studio at honouring a crucial cultural tradition . Making Coco in its present form takes considerably more work, but the result of that work speaks for itself, Coco succeeding not only as a film, but it succeeds as a commemoration of its subject matter (Web Source 14).

2.10. 7 The Princess and the Frog: Plot

A story is settled in a small city in a state of Louisiana called New Orleans, Tiana , a protagonist, is keenly devoted to own her restaurant, a dream of her father. She does two jobs to have money to make this dream comes true. In the same place where she lives, Naveen, who is a prince, arrives in New Orleans where being secluded from his royal family and who has an arrangement to marry from a wealthy Southern belle like Tiana's best friend, Charlotte La Bouff, whose father is extravagantly wealthy. La Bouff, hosts an occult ball in Naveen's honor, for which Charlotte asks poor Tiana to cook some cakes. Naveen and his servant, Lawrence, meet by chance a voodoo witch doctor, Dr. Facilier, who is executive and professional at playing tricks guiding them into a future reading. Subsequently, he converts prince Naveen into a frog and disguising Naveen's servant in the appearance of Naveen by voodoo trick to marry Charlotte, as an evil plan to destroy her father to get his fortune. In the mill, Tiana hopes on the evening star for her dream to come true. She then meets Naveen in a frog look who asking her for a kiss to end Facilier's evil spell. Tiana hesitantly accepts after Naveen convinces her to help her financially to purchase her restaurant. After kissing, Tiana converts into a frog too and the spell is not being broken. After that the two are being chased into a marsh when they confront a trumpet-playing alligator named Louis. They deduced Louis that they are as it happens humans under a voodoo spell, he directs them for a voodoo practitioner.

By time, they express their feelings for each other and the relationship between Tiana and prince Naveen begins to develop. Discovering Naveen has escaped, Facilier demands the spirits of the voodoo to help him in retrieving prince Naveen (Web Source 15).

The intended practitioner tells prince Naveen that the spell can be broken with a princess's kiss like Charlotte. Tiana declares her real love to Naveen and Charlotte accepts Naveen's request to kiss him just to end the spell, he and Tiana can be transformed into human again, but the clock strikes declaring the midnight and the kiss fails. Later on, Tiana and prince Naveen are married by practitioner, after doing so Tiana becomes a princess, and both are transformed into human form after they kissing each other. They later return to their city, New Orleans, in order to marry legally and assisting Tiana to purchase her restaurant together (Web Source 15).

2.10.8 Elizabeth Dawson Baker: Biography

Elizabeth Dawson Baker is an American children's novelist who made her international fame in 2002 with *The Frog Princess*. Baker was born in Buffalo, New York, she started writing at age of 20. Baker has a bachelor degree in psychology and she graduated from Allegheny College in Meadville, Pennsylvania. She got married while she was in college. She got divorced after a short period of her marriage. After the divorce, Baker went back to school, and enrolled the School Immersion Masters in the Art of Teaching program (SIMAT) at John Hopkins University in Baltimore, Maryland. After graduating, Baker went on to teach fifth grade (Web Source 16).

For many years, Baker's writings are characterized by being fanciful and fun in general and directed to children. In 2001, Baker was lucky when she got a chance to attend another conference and met an associate editor from Penguin

Books, they cooperate with each other and then she sent her manuscript. In 2002, Baker published her first story, “*Once Upon A Curse, Tales of the Frog Princess*” after that she writes many books of science fiction directed for younger readers. Baker’s first book, the Frog Princes, got many awards and prizes. Some of her books include *The Wide Awake Princess, No Place for Magic, and the award-winning Once Upon a Curse: Tales of The Frog Princess, and No Place for Magic*. Some of the awards included the Texas Lone Star Reading List Book, and a 2006 Sasquatch Book nominee (Web Source 16).

2.11 Pervious Studies

2.11.1 Jaafar (2014)

This study is under the title of “ *A Stylistic Analysis of Two Poems of English literature*, where the researcher analyses the poems by using linguistic tools with a view to make their meaning explicit, by analysing rhythm and the syntactic structure, mentioning foregrounding technique that is used in the poem. Analysis is at phonological level is done through analysing alliteration and their role in creating suitable musicality or the rhythm. At the syntactical level, the researcher analyses the grammatical deviation, at the graphological level, the researcher studies how the writer violates the regular rules of capitalization or punctuation in general, due to the use of FL. The research analyses also metaphor and simile. The study investigated and analysed the selected the poems stylistically by shedding light on certain deviant characteristics of poems. The researcher comes to the conclusion, that through stylistic tools of foregrounding and its types, one can reach to the right interpretation of the poem, even if there is no prior knowledge about the literary work. Not forgetting that words are the keys

to the door which leads directly to the meaning and interpretation of any genre of literary works.

2.11.2 Aslam and Kashmir (2016)

This study is entitled *A Stylistic Analysis of Robert Frosts Poem Acquainted with the Night*. The researchers analyse the poem at four levels of stylistic analysis, i. e. graphological, phonological, lexical and grammatical level. The data is an American poem entitled “ Acquainted with the Night “ which is about the rural life. By investigating the themes of the poem, the researcher conducted an analysis to the graphological level to the form, how the stanzas are divided, symbolism, imagery, punctuation marks. The analysis at the phonological level, by conducting alliteration, sibilance, tone, also making grammatical analysis in addition to the lexical one by investigating imagery, metaphor, diction, full stops, colon, semi colon, hyphen, and comma that are used thrice in the poem.

2.11.3 Dasuki et al. (2017)

This study is entitled “ *Art Appreciation: An Analysis of Stylistic Development of Malaysian Animations*”. The researchers study the local ANIMES in order to inquire their stylistic development through using an appropriate method of analysis. The study concludes that they are few factors that have given impact to the stylistic development of Malaysian ANIMES, namely the colonization, education, the revival of Islam and globalization. Two important aspects are discovered to describe ANIMES formal elements, they are simplified yet realistic. The animators intend to draw and develop the characters in simplified form, exaggerated and comical style but moving the characters is so challenging to make it seem real and alive.

2.11. 4 Jannat (2017)

This study deals with analyzing of sonnet 138 by William Shakespeare from a stylistic point of view. The study begins with an introduction to both style and stylistic. The stylistic analysis is shown from four sides. Graphological, phonological, grammatical and lexical analyses are shown that they help in comprehending the structure and style of Shakespeare's sonnet 138. The researcher finds out that the poem is full of schemes and tropes like personification, puns, antithesis, rhetorical question, metaphor, pun and imagery.

2.11.5 Mebarka and Ferdjani (2018)

This study is entitled “ *The Study of Stylistics Devices in Ernest Hemingway's The Old Man and The Sea.*” The researchers elicit the SDs focusing on the lexical -semantic ones. The researchers find out that the writer has a unique style that inspired his work by employing simple, direct style and iceberg principle. The researchers also analyse the diction, repetition, symbolism, personification, simile, overstatement and understatement which are extremely present in the Old Man and the Sea. Hemingway used this kind of devices for specific purposes. Generally, this use beautifies his style and adds clarity to his language. In a narrowed sense, Hemingway's choice of words was artistically varied so that to attract the reader's attention, enjoy reading his novel and make them live the characters' role in the novel. His motive behind using repetition was to emphasize the ideas that the repeated words or phrases reveal clarity and beauty of language and their importance in constructing the meaning. In addition, Hemingway uses symbols so that to make the readers imagine the different situations of the characters that they were symbolized to.

2.11.6 Abed (2019)

This study is entitled “*A Stylistic Study of Selected Short Stories by Mary Flannery O’ Connor and William Sydney Porter* “, the researcher conducts an analysis about the figurative use of language through the language choice, the researcher stylistically analyses the SDs that are suggested by Leech and Short (2007) and Simpson (2004). This study has limited itself to analyse figures of speech besides other techniques, concentrating on crucial devices including deviation, foregrounding, parallelism in addition to the literary effect on meaning. In the process of analyzing these literary works by O. Henry and O’Connor, the researcher has concluded that both of those two writers are gifted through expressing their messages in different ways. Their potentials in addressing messages to people are profound and amazing. The creative use of language in conveying different meanings and raising the aesthetic value is the one that attract the readers’ interests. It is very important to notice that the inferences are not the same. Both have conveyed different meanings and thoughts. Numerous features like repetition, parallelism, simile, metaphor, foregrounding, irony, personification are considered similarities. Others like humor, local color, the use of body parts, symbolism, colloquialism, slang language, felicity, pretense, flashbacks, unresolved endings, coincidence, etc., are considered major differences.

2.11.7 Demina (2021)

Demina’s study “*Linguistic and Stylistic Means of Satire Construction in the Animated Series*” has shown the linguistic and stylistic means of satire construction in the animated series. The study aims to actualise the satiric and iconic meaning for a satire creation. The study concludes that the figure of speech such as irony and sarcasm, hyperbole and grotesque, allegory and allusion,

paraphrase and play on words, parody and caricature are used to create a special ironical and sarcastic effect as well as to show how the author of an animated series resort to vulgar, ambivalent, humour to satirize mediocre people, entrenched habits, ruling ideologies and mindsets with the contemporary American society.

2.12 The Current Study

Several studies have focused on tackling the stylistic means, style, SDs at levels of sounds, structure and meaning, or to analyse the figure of speech besides other techniques, concentrating on crucial devices including deviation, foregrounding, metaphor, simile, zeugma, chiasmus, parallelism in addition to the literary effect on meaning, analyzing how the linguistic tools are realized stylistically, conducting a stylistic analysis from four sides graphological, phonological, grammatical and lexical one.

As such, the present study sets out to fill a gap by analysing the lexical devices which are concerned with the level of meaning in some selected animation that are produced by American company, Disney. Disney is the largest and most famous American company in media. The ANIMES under study never being under the light spot of stylistics, they are full of devices and figure of speech because they are considered as masterpieces ANIMES. Each Animation has a history and reflects a culture of its origin. The writers of ANIMES under study are: orientalist, archaeologists, artists, academics, philologists, cultural researchers, lexicographers, authors of folklore, animators, and famous figures. The study aims to reveal the most frequent lexical devices which are used by the animators of the ANIMES under study and how they are utilized to achieve the stylistic effects.

CHAPTER THREE

METHODOLOGY

3.1 Introductory Remark

This chapter identifies the theoretical framework of the study: the nature of the study, and data collection and description. It tries to explain the adapted model that is followed in the study follows depending on some previous models, with explaining its components with their operational definitions that the researcher is going to adopt in the data analysis as well as the procedures for data analysis, and the reliability of the study.

3.2 The Nature of the Study

The four ANIMES which are selected to be the data of the study are analysed from stylistic perspective. In the current study, the researcher uses the mixed methodology (i.e., qualitative and quantitative analysis). The data of this study are four ANIMES: Aladdin and the Magic Lamp, Coco, Tangled and The Princess and the Frog. In the analysis, the researcher is going to depend on the written form of such ANIMES, because it is reproduced more than one time by many companies with different languages and dialects. Therefore, the researcher is in need for the original transcription of the selected ANIMES as they are produced for the first time. Transcriptions of Aladdin and the Magic Lamp, and Princess and the Frog are taken from an official web source that is related to the mother company which produced them. This web source is called Disney Fandom Princesses . It is considered as one of the largest and most popular media franchise owned by Walt Disney Company for films and television series and shows. Transcriptions of Coco and Tangled are taken from a web source which is specialised only for scripts. It is

about a huge collections of movies scripts, screenplays and transcripts from famous and not so- famous screen writers from around the world.

All of the ANIMES under study are produced by Disney, they are arranged chronologically (from the oldest to the newest). They are chosen intentionally according to their popularity, they are the most popular ANIMES across the world according to their popularity, users, rating , number of votes and year of release as well as they have a good ground to analyse the SDs in general and the lexical ones in particular. In addition to that, they satisfy the items of the model, they are linguistically rich for containing various linguistic devices. The period of the data varies between (1922 for Aladdin and the Magic Lamp, 2009 for the princess and the Frog, 2010 for Tangled and 2017 for Coco), all of them are available on the YouTube channels.

Authors of the ANIMES under study direct towards adults and children. So they are written in a way that satisfies both audiences, they are rich of many aspects , one of them is that they reflect culture and traditions of some period in some nations. The ANIMES, as other literary works, have plots, beginning with introduction either be a lyrical beginning by the courses, or beginning with such an introduction that paves the way for the audience to be familiar with many things one of them is the settings, followed by raising actions, climax, falling actions and ending with a resolution. From the beginning till the end, the ANIMES fall with many lexical devices that make the works very artistic.

3.3 Data Collection

The mixed methodology is used for the investigation of lexical devices. Qualitative research is “situationally constrained,” meaning that the social

environment is crucial since it dictates the significance of social behaviours (Neuman, 2014: 17). Qualitative research serves to answer questions beginning with: why? How? In what way ? The qualitative part of the current study involves the analysis of four ANIMES , using an adapted model.

Quantitative research is defined as the use of statistical procedures that are “based on numerical measurements of particular aspects of phenomena...and are easily replicable by other researchers” (King et al.,1994: 3 -4). This combination leads both methodologies to complement and bolster one another, resulting in “deeper and more exhaustive” study (Creswell, 2009: 203; Neuman, 2014: 167).

The researcher adopts the quantitative approach to subject the analysed data to statistical treatment to support or refute alternate knowledge claims (Williams, 2007: 66). In relation to the quantitative methods, a mathematical treatment is used for calculating the results of the analysis by using the percentage equation as shows below:

$$\text{percentage} = \frac{\text{occurance of each lexical device}}{\text{total number of lexical devices}} \times 100$$

The quantitative part involves the numerical results of each device used to in the ANIMES. The numerical results support and provide precise information on the most frequently used devices to produce and this support the qualitative analysis and helps validate or refute some of the hypotheses set previously.

3.3 Data Selection

1.The researcher has selected 21 extracts to examine the theoretical framework developed for analyzing the selected data in chapter four for different reasons. First, these extracts contain clear situations which are suitable for the application of

the adapted model . Second, the selected ANIMES contain the use of different lexical devices that the researcher makes use of them. Third, the researcher confirms that the data is being selected for this study are not tackled by other researchers.

2. The researcher has selected 21 extracts as a whole. Ritchie and Lewis (2003:37) state that if a study includes more data, it will not give more information and it will be only part of the used analysis framework. The extracts of the current study are not chosen in random, but they are chosen intentionally. The researcher chooses only the texts that have lexical devices.

3.5 The Model of Analysis

The model of analysis is an adapted one, which draws upon ideas and assumptions adopted from one paradigm that is introduced in the literature review, it is used for stylistic analysis of lexical devices to attest the findings of this study and to verify or reject its hypotheses. To ensure clarity, the analysis with the given lexical devices is based upon the classification of I.R. Galperin (1971:26), particularly at lexical level (as an oriented approach). Galperin divides stylistic means in a very organised and detailed way into more detailed subdivisions based on approach orientation: phonetics, syntax and lexical. The study is limited only to the lexical devices illustrated in the following figure:

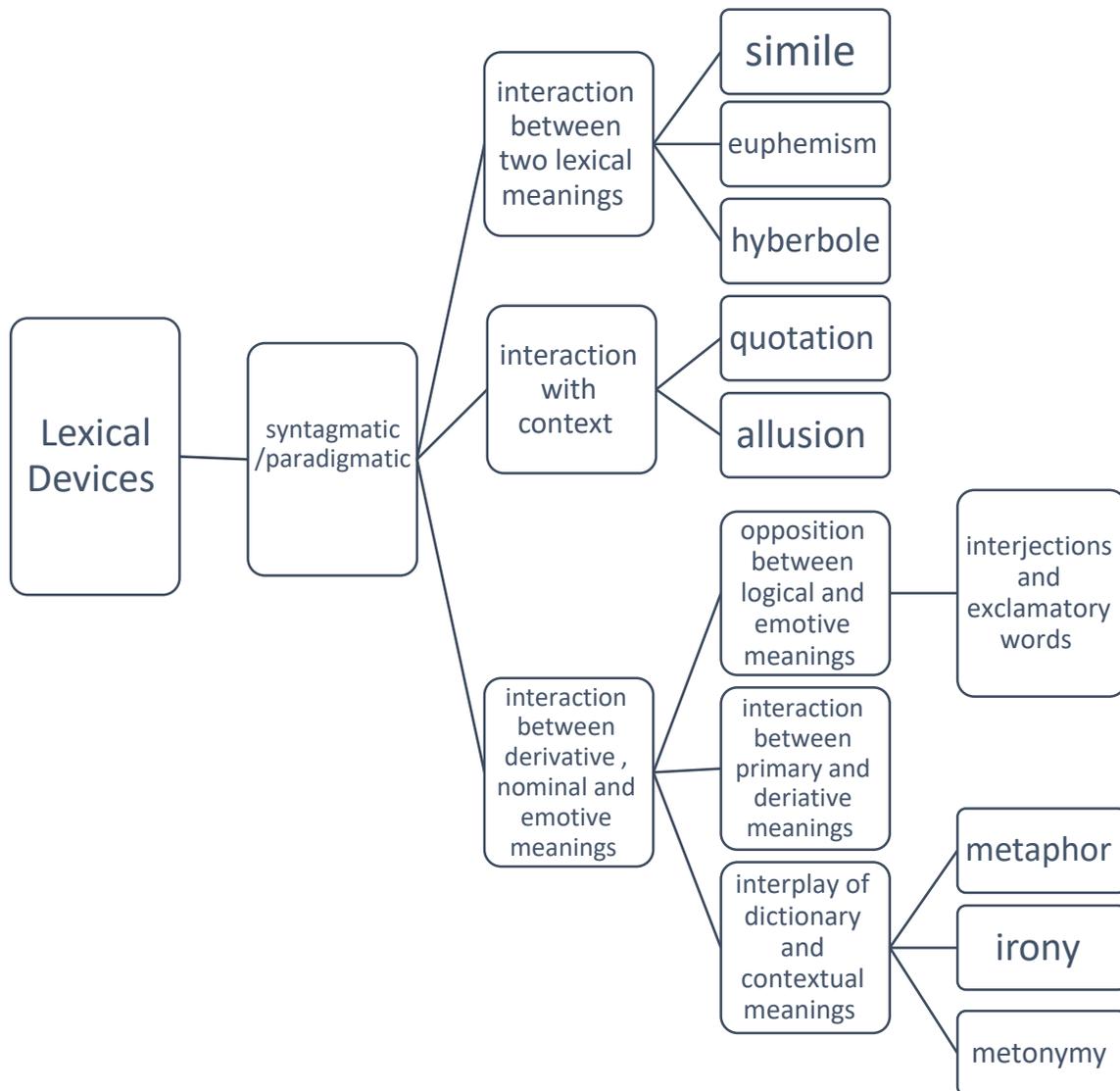


Figure (3.3). An Adapted Model of Analysing Stylistic Lexical Devices in Selected ANIMES (Based on Galperin, 1971:26)

3.6 The Components of the Model

There are nine lexical devices that the study deals with to analyse the ANIMES under scrutiny are illustrated in the following table:

Table (3.1) Explanation and Operational Definitions

The device	The Operational Definitions
1. Simile	<p>Simile refers to a comparison stated by means of introductory comparative word or phrase such as ‘as’ and ‘like’, as in the following example: I wandered lonely as a cloud that floats in high over vales and hills.</p> <p>The literal object which evokes the comparison is called the tenor and the object which describes it is called the vehicle: Jonathan (tenor, object 1) is as strong as a tiger (vehicle, object 2) (web Source 17).</p>
2. Euphemism	<p>From the Greek, euphemism is the substitution of an inoffensive or pleasant expression for a more unpleasant one, or for a term which more directly evokes a distasteful or taboo subject such as: departed instead of died.</p> <p>Euphemism sometimes connects with irony and it helps to thematise a social taboo or embarrassing topic. Euphemism has a special meaning in condolence messages in the sense that mentioning good deeds of dead persons and feelings of sympathy, euphemism could be positive or negative (Wales, 2011:146).</p>
3. Hyperbole	<p>Hyperbole is one of the most Exp means of our everyday speech. It may be the final effect of another SD: metaphor, simile, irony (e.g., he had the tread of an elephant (metaphor). The man was like the Rock of Gibraltar (simile).</p> <p>Hyperbole can be expressed by all notional parts of speech. There are words which are used in the SDs more often than others. They are such pronounce as all, every, everybody etc. Also numerical nouns and adverbs of time: a million, a thousand, ever, never.</p> <p>Hyperbole is used at exaggerating of quantity or quality when it is directly the opposite way, when the size, shape, demotions, characteristic features of an object are not overrated but underrated we deal with understatement or meiosis.</p>

	e.g., this woman of a pocket size (understatement). I was scared to death when I came into the room (H). She was a sparrow of a woman
4.Quotation	Quotation is the citation of words from other authors to highlight or confirm some viewpoint. A text with quotation is polyphonic or it is called multi-voiced :the voice of the writer or quoter interwoven with the voice of his or her source(quoted). It is also intersexuality, since a text with quotation depends on the writer’s (and reader’s) knowledge of previous discourses(Wales, 2011:352).
5.Allusion	Allusion is a reference to famous literary, historical, mythological, biblical, etc. character or event commonly known: Shakespeare talks of the herald Mercury.
6. Exclamatory words	An exclamatory words are the words which are used to express a sudden emotion. It could express fear, anger, anxiety, admiration, excitement. Exclamatory words that are in nature arise because of a stimulus such as 'Ouch, damn it!' is a response to a stimulus – stumbling such as ‘oh’, ‘ah’, and ‘wow’.
7.Metaphor	Metaphor has two distinguish elements the metaphorical term and the subject to which it is applied. The tenor uses for the subject, and the vehicle for the metaphorical term itself. In the indirect metaphor, the tenor is not itself specified, but just implied. If one was to say, while talking over someone’s death, “That reed was too frail to survive the storm of its sorrows,” the situational and verbal context of the term “reed” designates that it is the vehicle of an implicit tenor, a human being, meanwhile “storm” is the vehicle for an aspect of a stated tenor, “sorrows.” The aspects and characteristics of a vehicle which, in a given context, apply to a tenor are called grounds (Abrams and Harpham,2013:134).
8.Irony	Irony is based on interplay of two logical meanings: dictionary and contextual which stand in opposition to each other. Irony does not exist outside the context. E.g.: she turned with the sweet smile of an alligator. Irony must not be confused with humour. They have much in common. The effect of irony in such cases is created by a number of statements or by whole of the text. This type of irony is sustained irony.

9. Metonymy	<p>Metonymy –it is a semantic process of associating two Os, one of which makes part of the other or is closely connected with it. It is a deliberate use of words in two lexical meanings (dictionary and context). Metonymy is a transference of meaning based on contiguity. Metonymy is expressed by nouns. The metonymy based on the types of possible association:</p> <ol style="list-style-type: none"> 1. part for the whole (a flit of fifty sails). 2. a symbol for a thing symbolized (skinheads). 3. the container instead of the thing contained (the hall applauded). 4. the material for the thing made of (glasses). 5. the author for his work. 6. the instrument for the agent of the action performed (his pen knows no compromise)(Web Source 18).
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Lexical SDs are denoting phenomena that serve to create additional Exp, evaluative, subjective connotations. In fact, the intended substitution of the existing names approved by long usage and fixed in dictionaries, prompted by the speaker’s subjective original view and evaluation of things. Each type of an intended substitution results in SDs called also a trope as well (Znamenskaya,2004).

In his “ *Stylistics of the English Language*”, Znamenskaya (2004) explores that the SDs vary from one linguist to another. I.R. Galperin (1971) gives simply an organized, and very detailed classification of literary devices in his manual “Stylistics” published in 1971 and his division of SDs based on the level-oriented approach. Thus, according to his approach SDs based on the binary opposition of lexical meanings regardless of the syntactical organization of the speech are lexical SDs. He subdivides them into several parts. Devices based on interaction between two lexical meanings (simile, euphemism, hyperbole), devices based on interaction with context (quotation and allusion), devices based on interaction between derivative, nominal and emotive meanings which are subscribed into: devices

based on opposition between logical and emotive meanings (Interjections and Exclamatory Words), and devices based on interplay of dictionary and contextual meaning (metaphor, irony and metonymy).

3.7 Procedure of the Data Analysis

The researcher has to follow a particular technique in order to achieve a successful analysis process to get comprehensible results. The researcher of a qualitative study is considered as the primary tool for data collecting and analysing. The researcher of the current study collected the data by following the steps as represented below:

1. Download the Transcriptions of the selected ANIMES.
2. Investigating the lexical devices that are used in the ANIMES
3. Marking out certain extracts from the ANIMES.
4. Following an adapted model to analyse the data.
5. Investigating the Fr. of each lexical devices in each ANIMES solely, then making a comparison between the Fr. of all the lexical devices in the four ANIMES.

CHAPTER FOUR

DATA ANALYSIS

4.1 Introductory Remark

This chapter sheds light on the analysis of lexical devices in the ANIMES under scrutiny. Twenty one extracts have been chosen for the analysis. This chapter presents how the lexical devices are realized. The findings are shown by tables and figures. The hypotheses presented in Chapter One are verified by the end of the chapter. To analyse the data, the researcher follows an adapted model. See figure (3.3).

4.2 Data Analysis

4.2.1 An Analysis of Lexical Devices in Aladdin and the Magic Lamp

Text (1)

"(1)oh, I came from a land, where the caravan camels roam, it is barbaric(Sic), but hey, it is home...(2)Arabian nights like Arabian days , (3) it begins on a dark night, where a dark man waits with a dark purpose....(4) A thousand apologies, O Patient One"

Analysis: in the first speech, there is an exclamatory word 'oh' that is used to express reacting to something, fear, surprise, attract audience's attention to think of what is going to be said next. *The caravan camel* is a metonymy in the sense of that caravan camels referring to the moving people who are the roaming with their caravans in the desert unsystematically. *The caravan camel is* referring to the Bedouins who are roaming across the entire Sahara with their camels. Caravan

camel in its turn is associated with the oriental area inhabited by the Arab whose land is a barbaric land.

In (2), there is a simile because there is a direct comparison between two ideas by using a comparator word 'like' to compare the tenor '*Arabian Nights*' to vehicle '*Arabian days*'. Meanwhile in (3), euphemistic phrase is used, by using polite expressions instead of expressions that have offensive connotation to reduce and soothe the language when the peddler does not call the evil man with evil purpose but he instead of saying directly evil or black man, the word 'dark' is being used for referring to evil man and evil purpose. It is a negative euphemism since replacing the language that people want to avoid using. In (4), there is a hyperbolic expression when Ghazeem wants to apologize for being late, it is not meant to be taken literally but it is used by Ghazeem to express that he is understanding that he is late and he wants to apologize hardly.

Text (2)

"(1)Ah, salaam, and good evening to you, welcome to Agrabah, city of mystery...(2)it will not break, it broke, ohh! Look at this, this is famous Dead Sea Tupperware...(3) after all years of searching the cave of wonders you have touched the forbidden treasure! "

Analysis: here, the exclamatory word '*oh*' is used to represent the noise that speaker makes in conversation to draw attention of people. *Salaam* is metonymy, it is a word that attributes Islamic religion which is the Arabic greetings word for peace used especially in the Arabic countries, it is a word associated with Islam. *Agrabah* is a literary allusion, it is an imaginary city and it is a city of magic, it is a desert kingdom, referring to the middle east. Basically, it is mentioned in the "*Arabian Nights*" stories which is a famous collection of Arabian folktales,

legendary Scheherazade told these stories to her husband the sultan, a different tale every night for 1,001 days it is a literary work. *Agrabah* a metonymy for Baghdad, it is a city belongs to Baghdad, and some of sources suggest that *Agrabah* refers to Taj Mahal city in India.

In (2) besides an exclamatory word '*ohh*' which expresses surprise and disappointment, towards the sudden broken of Tupperware, '*Dead Sea*' is a biblical religious allusion, the Dead Sea is mentioned in the Bible accounts dating to the time of Abraham (the first of Hebrew patriarchs) and the destruction of Sodom and Gomorrah (the two cities along the lake), according to Hebrew Bible, these two cities are located on the Dead Sea that are destroyed by fire from heaven because of the wickedness. Tupperware is metonymy, it is a symbol that symbolises the American company that produce domestic plastic productions which are used in food serving.

In (3) '*Cave of wonders*' is a metonymy, it is a name that represents and symbolises another things like money, there is a close connection between treasure and wealth, money, richness, artifacts, magic. The writer does not use metonymy merely as a figure of speech, but it is a part of people's everyday way of thinking; and, the function of metonymy here is not just to achieve some artistic or aesthetic purpose but rather to better understand concepts of treasure. It is an effective cognitive tool for people to conceptualize the world.

Text (3)

“ (1) never again sees the light of the day...(2) stop ,thief! , I'll have your hand for trophy,..... all this is for a loaf of bread ...(3) you are a worthless street rat , you were born a street rat, you'll die a street

rat, and only your fleas will mourn you....(4) she thinks that the monkey is the sultan”

Analysis: in (1), the lexical device that is used here is hyperbole, in the sense that there is an obvious exaggeration by using the absolute negation it is meant to be taken literally. It is used to explore his strong point of view towards the addressed that it is his end and he is going to die by using absolutelity and to catch the reader’s attention by adding more dramatic effect.

In (2) here, there is a metonymy by using a part to refer for a whole (hand for representing Human, it is part of the body) to punish him by taking his hand for trophy. Bread in the second part of the above quotation is used to refer for something which is closely related to food, bread is one type of food, hence, the writer uses parts to refer for the whole (bread for food), both hand and bread are metonymies.

In (3), the lexical devices that is used in this text is metaphor, there is indirect comparison between two tthing, by comparing you 'Aladdin' who is being described, it is the tenor of this comparison, to a street rat, which is the object describing the tenor it is a vehicle of comparison. The speaker in the animation describes Aladdin as a street rat because Aladdin is homeless and he steels a loaf of bread from a market like the street rat who grows on steeling food from markets, street rats are homeless, that both have no place or family to live with and in.

In (4), the aesthetic value of this text is done by using metaphor in comparing indirectly the sultan to a monkey for his mischievousness, he has playful nature, tricky, the monkey is the tenor and sultan is the vehicle.

Text (4)

“(1) he is a whiz and wonder, he is about to pull my heart asunder!....(2) there is a cave, boy, a cave of wonders filled with treasures ...(3) keep your hands and arms inside...we drop Papa in low and the little woman off the cliff ..she has got these eyes and this hair and her smilekid ! we are going make you a star...”

Analysis: in (1), the aesthetic value of this text is done by using metaphor which is a lexical SDs by comparing implicitly prince Aladdin to whiz and wonder because he is remarkably skilled and playful wherever he goes he makes a trick or miracle, he is rare, because he is moving in an extraordinary way by using magic carpet and with the help of magical characters and the magic lamp, he is moving from one place to another so easily as he is used to do such thing.

In (2), treasure is a metonymy, it is a symbol that symbolises or stands for gold, jewellery, money, wealth, valuable material and possessions. It is a word that is associated with another things because treasure is closely associated and connected with wealth and gold.

In(3), hand, arm, smile, and hair are metonymies, they are parts that are closely connected with the human body parts referring to the whole (to human), metonymy as a mental process, in which there is one conceptual entity(hand, arm, hair, smile) which is the vehicle that provides cognitive process cross to another conceptual entity, the target, within the same domain(these vehicles are related to human beings), both the target and vehicle are associated with each other. The purpose of using such metonymy in this text is generally to focus on the rhetorical emphasis of reference (hand, arm, smile, hair)to an object(human beings).

In the last clause of this extract, there is a metaphor in which a word denoting one kind of object or action (star) is used in place of another to suggest a likeness or analogy between them: the person being addressed in “you a star “ is being equated with a star, with the suggestion that person’s life is being shining as in a high rank and being like a star is shining and high. ‘You’ is a tenor and star is the vehicle, the speaker means that to change the life of the person being addressed from poor to the high level of richness, to make his life shine like a star and to be in a high position.

Text (5)

“ (1)I’m like a shooting star.....the truth is that I sometimes dress as a commoner to escape the pressure of the palace life...(2) I had to slit a few throats, but I got it. Ah-ah-ahhh. The treasure, Ow!”

Analysis: in (1) of the ongoing text, there are two similes, making direct comparisons by using comparative words. The first one is by using like, meanwhile the second one is by using as . The first one is by direct comparison of Jasmine herself to the shooting star, shooting star symbolises a good luck, change, and wishes about to come true ,she is like a shooting star that she is going to change Aladdin’s life, because of her, his life is going to be changed from poor to the richness, he is going to be a prince and live in a palace and be wealthy. Jasmine is sometimes wearing clothes as the clothes of the common people just to be away from the court life and to be free for sometime, in this scene she makes an explicit comparison between her style of clothes which is similar to the clothes of the common people. Similes are used here to highlight the similarities between jasmine and the shooting star once, and between her clothes and the clothes of the coppers another time, Jasmine and her style of clothes are the tenor because they

are being described, they are the starting points, that which are to be compared to something else, the vehicles (shooting star and commoners) are the objects of the comparison, the image or idea that the S of the simile (the tenor)are compared to in order to understand the tenor in a new way.

In (2), hyperbole as a lexical device is used when Ghazem wants to describe the hardness of the situation to Jafer of how he gets the treasure that he has, he fights hard and it is not an easy mission to get a treasure, he does alot as he slitting the throat to get treasure.

4.2.2 Stylistic Analysis of the Lexical Devices in The Princess and The Frog

Text (6)

" (1) there is no way, in this whole wide world, I would ever, ever, ever mean never kiss a frog, yuck!...(2) here my flapjacks...he stayed in our house as a personal guest...my mom says always says that the quick way to a man's heart is through his stomach....this chap is obviously a charlatan"

Analysis: in first speech of this text, there is a hyperbole by using the words 'ever and whole ' that give the sense of exaggeration, the word ' ever' expresses the sense of absolute negation and whole in this text which literary means never in the entire world Tiana would kiss a frog, due using hyperbole, the audience is aware that such claims are to emphasize the traits and point of view of the character (towards the kissing a frog) and are not meant to be taken literally yet it is rhetorical device that helps in investigating speech and giving a vivid image in

readers' minds and emotional and mental state. This gives them the opportunity to present the oral environment of the story clearly and correctly.

The text is considered as an irony at the same time, it is verbal irony in which Tiana's words are incongruous with her intent she says that she never will kiss a frog yet later on she will kiss a frog even without any advanced thinking, so there is a clash between what she will do later and the literal meaning of her words. It is a fate irony which is also called cosmic irony when Tiana manipulates the kiss of the frog to change her life and to be a princess, but unfortunately such kiss leads her to the false hope, she is being turned into a frog instead of being a princess, she lost her family, friends, home and her normal life.

In the second speech of this extract, the flapjack is a slang word for a food similar to pancake, it is a metonymy in the sense that flapjacks is used as a substitution to refer for the American breakfast, it is part (flapjacks) for whole (breakfast or morning meal). There is also simile, it is an explicit comparison by using of 'as' as a comparator to compare between to the staying of the person in the house which is the tenor or topic and the staying of the personal guest which is the vehicle. Heart and stomach are parts of the human body. Heart is a metonymy, it is a symbol that symbolises human experience, emotion, affection, and living organism.

Stomach is a symbol that symbolises greediness, selfishness, and symbolises the person who thinks of his interest instead of others, in this context the word stomach refers to food that fills the stomach, when man's stomach is full, it is a quick way to get man's heart.

In the last clause, the word chap is compared to a charlatan implicitly. The chap is the tenor and charlatan is the vehicle, comparing chap to charlatan in the sense that

the chap is fraud, faker, a one who claims that he has medical skills, but in fact he lacks medical knowledge, he deceives people with his false claims, he turns people to what he wants by voodoo.

Text (7)

“(1) I am sweatin’ like a sinner in church... aren’t you just as pretty as a magnolia in May... Naveen allow me to introduce myself: I’m prince of Maldonia... (2) prince? If you are the prince, then who was that waltzing with the lottie on the dance floor?”

Analysis: in (1) of the ongoing text begins with a simile, in the sense that there is an explicit comparison between the state of the speaker (tenor) and the state of the sinner in church (vehicle), in both states, the situations that are the state of the speaker and sinner in church are under tension, confusion and hard times so that they are sweating. After simile, there is simile too, by comparing her prettiness to the magnolia flower, it is an exaggeration at the same time that is not meant to be taken literally, Charlotte exaggerates in describing Tiana’s beauty, magnolia is white flower with pink meanwhile Tiana is Afro-American woman that has brown skin, it is a hyperbolic simile. In (2), the text has dramatic irony in which the audience share information with the author information about Naveen, who is a prince of Maldonia that he is being turned into a frog by voodoo of doctor Facilier, and he is already a prince but now he is frog while the character (Tiana) does not know that this frog is a prince Naveen.

Text (8)

“(1)Voodoo ? you mean to tell this all happened because you were missing with the Shadow Man....(2) I’ll act like one if you do your

best... you are poised like a panther... there is no way I'm kissing a frog and eating a bug on the same day ...(3)I always wanted to try red beans and rice “

Analysis: in (1) of the current text, Shadow Man is a metonymy, shadow man refers for a character in a video game is called shadow man adventures that fulls of puzzles, and complex missions , a game which is about a man who is fighting alone in the heart of darkness like Naveen who is the only man and in the heart of jungle which is dim place, the worst and dangerous path, it is like a nightmare fulls of terror that can drive one to the maddness to find evil which threatening the living world, in this scene Prince Naveen and his mission in the jungle is like the mission of the shadow man in that game, the shadow man is a symbol that symbolises that game, and he is the main part of the game.

In (2) ,there are two similes by making an explicit comparison, and by using comapative words ‘ like’ to compare the speaker’s acting (tenor) to the acting of one (vehicle), and to compare the addressed poising to the poising of the panther. In (2) also there is a verbal irony where there is a clash between what is said and what is done, Tiana refuses to kiss a frog, to eat bug but later on, she kisses the frog and eats bugs. In the (3), red beans and rice are referring to meals, and food they are used here a as metonymy because they are as substitutions for food.

4.2.3 Stylistic Analysis of Lexical Devices in Tangled

Text (9)

" (1) Gothel raised the child as her own...look at you as fragile as a flower....it is a scary world out there... (2)you will act as my guide, take me to these lanterns, and return me home safely"

Analysis: this text fulls with explicit and implicit comparisons, the first part begins with simile, when Gothel's way of raising the child is the tenor of the explicit comparison and the way of raising her own (child) is the vehicle of comparison, this comparison is done by using the comparative word ' as 'is done to show the audience that how Gothel considers this child is like her baby in the sense of taking care about this baby. Then this simile is being followed by a hyperbolic simile by using simile to compare two ideas but in an exaggerated way , in which that this girl looks like a frogiled flower, by using such image, there is a sense of exaggeration to express her sadness and her frustration as she is being broken or frogiled, the word ' you ' is tenor, meanwhile' fragile as a flower ' is the vehicle while' as 'is the comparative word that links the two parts of companion explicitly. Then the hyperbolic simile is being followed by a metaphor, there is an implicit comparison of two ideas by comparing the market place and the place of lanterns to the scary world, that making one feels fear and horrible. The second part of this text ends with an explicit comparison by using the comparative word of simile 'as ' Rapunzel tells Flynn Rider to act like her guide, Flynn Rider is the tenor and my guide is the vehicle of comparison.

Text (10)

" (1) you seem a little at war with yourself...will this break her heart and crush her soul? crush her soul like a grape, oh gosh this will kill her....(2)we part ways as unlikely friends"

Analysis: the (1) of this text opens with a hyperbole, by making an exaggeration to view Rapunzel's state that she is very stressed and crying as well as pessimistic in this hard and dramatic time. It is actually not meant to be taken literally, but is a way to show Rapunzel's state and what she is going through that sounds very

bad, Rapunzel is not a fighter or soldier in a war neither she is in a warfield but to deliver a clear and simple image to the audience that Rapunzel's state right now is like a soldier in a warfield.

This clause is following by a simile by comparing the crushing of soul to the crushing of grape by using the comparative word 'like' it is not meant to be taken literally it is taken figuratively, to deliver the idea and complex feeling in an easier way to the audience by comparing the crushing of soul(which is the tenor) to the crushing of grape (which is the vehicle of comparison). The (2) of the current text ends with simile too, by comparing the parting of the two persons (Rapunzel and Flynn Rider) to the parting of the unlikely friends as to take each one his way to show that they have no resemblance and likeness, 'we part ways' is the tenor and 'unlikely friends' is the vehicle of comparison, 'as' is the comparative word that links tenor and vehicle. Simile is used to serve a communicative purpose and to be concise in comparing the two ideas effectively.

Text (11)

" (1)I do not know why ,but overall, it smells like the colour brown.... I have been dreaming about them my entire life....I am lover not fighters...(2) there is a child behind it dreaming like everybody else".

Analysis: in (1), text begins with a simile by comparing two ideas with using the comparative word 'like' to compare the smell of the plate of duckling to the smell of colour brown, apparently the color brown is dull and is usually not associated with pleasant things, to show to Rapunzel that this plate is tasteless or smells unpleasant or nasty. 'it' is the tenor, 'colour brown' is the vehicle of comparison. This simile is being followed by a hyperbole by using the hyperbolic word 'entire'

which means whole or complete and nothing is lacking, it is not meant to be taken literally but it is figuratively used, Rapunzel is not meant literally that she is dreaming about this moment for her complete life with no moment lacks that she is not dreaming about it, but the word 'entire' is used here to overstate the situation, yet it is a way to express and emphasize on the idea that is how much Rapunzel wants this moment to come true, she is so enthusiastic and waiting for this moment for a long time to see the lanterns by describing it in a greatly magnified way.

This hyperbole is being followed by a negative metaphor by comparing himself to something else but he is not like a fighter, the pronoun 'I' is the tenor, 'not fighter' is the vehicle of the implicit comparison. Finally, it ends with a simile in (2) by making a direct comparison between two ideas by comparing the dreamed child to the dreaming people by using 'like' as a comparator that links tenor and vehicle together.

Text (12)

“(1) I am so glad I left my tower like all of you ...you should know that this is the bravest thing I have been done...(2) perhaps you want to stop acting like wild dogs chasing their tails and think for a moment..”

Analysis: the first speech of this text begins with simile by using the comparator word 'like' to make an explicit comparison between between Rapunzel's leaving of the tower is similar to the leaving of the rest of people, the tenor is 'I left my tower' and 'all of you' is the vehicle of comparison. This simile is being followed by hyperbole clause by using the superlative which is considered the high level of quality 'bravest' to give the sense that there is no thing is braver than what she has done it is an exaggerated expression of praising that is not meant to

be taken literally, it is used to gain attention and to emphasize her point that what she does is considered as a completion to make it sound bigger in the eyes of addressed character by using the highest degree of a quality as skill.

In the second speech of this extract, there is a simile by making direct comparison between two ideas to compare his behaviour to the behaviour of the wild dogs. The wild dogs are known for such behaviour, they are chasing their tails when they feel bored, excited, when they are dealing with fleas, expelling some energy and when they are injured, anxious, and they do it when they are nervous, or there is aggression from another pet, lack opportunities, and when they are physically and emotionally abused. Consequently this behaviour is considered as stress reliever. The evil mother in *Tangled* tells this to the two men who are searching about the crown, she tells them to stop chasing something in a crazy way like dogs when chasing something that is very close to them, she says so, because she is carrying what they are searching about. The two men are searching crazily about the crown as they lack the opportunity besides they are going to be physically abused by their boss.

Text (13)

“(1) I’ll kill him, I’ll kill that, Ryder....I was going to offer you something worth one thousand crowns and that wasn’t even the best part....(2)mother said when I was a baby people tried to cut it, they wanted to take it, for themselves, but once it cut, it turns brown and loses its power, a gift like that, it has to be protected”

Analysis: in (1), text begins with a hyperbolic expressions, firstly by using the word ‘ kill ‘ as an exaggerated expression to express the anger of the two men who are chasing Ryder because they are so nervous, not meant to be taken

literally. Secondly, by using the words ‘ thousand crowns ‘ it is an overstatement not to be taken literally, it is just to express and focus the value of thing that they have how it is precious.

Then these hyperbolic expressions are being followed by a dramatic irony in (2) in the sense that the audience knows that this woman is not her mother and people do not try to cut her hair, and she does not try to protect her, the audience know that while Rapunzel does not. This woman does not have good intention towards Rapunzel, she does not want to protect her yet she uses Rapunzel as a mean to achieve her aim, she harms her by preventing her from doing what she wants to do and by imprisoning her in the tower.

Text (14)

“(1) It could ruin my whole reputation... I’m so proud of you, come on Rapunzel.... (2) today is kinda the biggest day of my life,...well, best day of your life...now I’m blinking in the starlight, and it is like the frog has lifted...I see the light and it is like the sky is new and it is warm and real and bright “

Analysis: in (1), the text begins with an exaggerated statement or overstatement that is not intended to be taken literally, it is a hyperbole which is a rhetorical lexical SDs, the exaggerated expression ‘whole’ which means that entire is used to emphasize the risks and effect of what they are doing that it could ruin the reputation. Once again, there is also a hyperbolic expression in (2), by using a superlative ‘ biggest’, it is an exaggerated expression not to be taken literally, but it is used to bring focus on the point that the ongoing day is a special day, it fulls with extraordinary events, it is not a day that could be compared with other days . Then there is a simile by making an explicit comparison between the light and the

light of new sky (so bright),’ the light’ is the tenor, ‘the sky’ is the vehicle, and ‘like’ is the comparator.

Text (15)

“ (1) I was so worried about you dear....if it finds even the slightest ray of sunshine.... (2) spent my entire life hiding from people who would use my power... everything I did was to protect you, Rapunzel, oh my precious girl “

Analysis: in (1), by being familiar with the context of this animation, it will be easier to know that this text carries an ironic expression because there is incongruity between a mother’s intended meaning and the literal meaning of her words, she pretends that she is care about her as the mother’s care, she is not her dear, but she is her enemy and she wants to exploits her to get revenge from her parents and to get their crown, the daughter is just a mean for her to reach her aim, it is a verbal irony. This verbal irony is being followed by a hyperbole by using a superlative expression ‘ slightest ‘ which is the highest degree of quality as this ray can not be in a comparative state, this ray is ‘ most’ slight that has ever been found of sunshine. Such hyperbole is being followed by a hyperbole too in (2), by using a word ‘ entire’ which is not meant to be taken literally, it is used to emphasize her point that she spends all the moments in her life being hidden from the eyes of people who wants to exploit her power. Rapunzel’s birthday is at the palace, but then she is being kidnapped by this women, so she does not spend her entire life hidden.

In addition for this hyperbole in this clause, it is considered as a dramatic irony at the same time when the audience know something that the character does not know that Rapunzel is not being hidden because that people may exploit her power,

she is being hidden from the eyes of the people because this woman exploits her power and such fact Rapunzel does know. The mother calls her girl as a precious girl, it is also a dramatic irony, the audience know that she is not her girl yet Rapunzel does not know this, contextually, precious is an verbal irony, the mother says it for Rapunzel and Rapunzel understands that because she is her daughter so the mother says so while in reality Rapunzel is precious mean to get her evil aim.

4.2.4 Stylistic Analysis of Lexical Devices in CoCo

Text (16)

“(1) but my family still tells her story every year on dia de los muertos.... Miguel leaps off the bed onto a pile of pillows...onto mama Coco who wears a mask of her own.. (2) Miguel's Abuelita runs the table like a ship captain....(3) I think we are the only family in Mexico who hates music... I'm not like the rest of my family”

Analysis: in (1), Dia de los muertos(the day of the dead) is a cultural allusion, be out this days is referring to a traditional Mexican celebration when family and friends gathering to pay respects and to remember friends and family members who have died. These celebrations can take a humorous tone, as celebrants remember, funny events, and anecdotes about the departed, it is a celebration of joyfulness more than mourning the deads.

The word ' pillow and mask ' in the above text are considered as metonymies, pillow is a symbol that symbolises sleep, rest, dream, close relationship, meanwhile ' mask' symbolises hidden thoughts, emotions, and dreams, fancy, protection, supernatural beings, rituals, and changing identity. In (2) , there is a comparison between how Miguel's Abuelita running the table (tenor) and how the

captain running the ship (vehicle) by using the comparator ' like', as both Abuelita and the captain are masters of their skill and they are very careful and skilful. Abuelita is an allusion to a devoted woman, she is model and famous grandmother in Mexico who was too worried about her granddaughter and grandson she was using chancla as a fear inducing tool of discipline, she is similar to Miguel's grandmother, both have many things in common by using the same tools to fear kids, appear angrily and, yelling. Abuelita's character embodies the complexity of Latina grandmothers who have raised their families with a firm but loving, they are too serious like by shaking her jiggly parts in order to be immortalised on screen.

Simile is being followed by a hyperbole in (3) by using the word 'only' which is a word of exception which means very limited number , alone, solely family in Mexico that hates music, and it is used here in this context to emphasize Miguel's feeling that his family is the only family who hates music, it is considered as an exaggerated expression not meant to be taken literally, Miguel wants to highlight that his family is an exceptional family, it is not normal since all families like music he says so to enforce his grandmother to let him to play guitar and sing in public places.

Music is an metonymy, it is a symbol that symbolises series of events, succession of tension, breaks, accidents, and endless combination. The last clause in this text has two lexical devices, the first one is simile by comparing explicitly between the speaker himself (tenor) to the rest of his family (vehicle) by using the comparative word' like' which is preceded by negation to express the negative view towards the experience of his family that he does not to be like the rest of the family by avoiding music, it is a simile that has negative polarity by using the particle ' not' to express the negative view of the tenor towards the vehicle. While

the second lexical devices is metonymy, the word ' family' is symbol that symbolises refugees, security, love, value, unity, and life.

Text (17)

"(1) each play a different tone like a marimba.....he has coolest guitar and he wrote the best songs...I hold you in my heart...I want to be just like him ...I got this feeling like we are connected....you wanna be like your hero...(2) what de la Cruz says " seize your moment"

Analysis: the (1) of this text has many similes, firstly it begins with a simile by using the comparator ' like' to make a direct comparison between playing different tone to the marimba. It is used to create a clear image in the mind of audience that both playing tone and marimba are similar. Secondly, by comparing Miguel himself (de la Cruz), de la Cruz is a national icon and most famous, charming and charismatic musician in Mexico. Miguel wants to be famous musician like de la Cruz. Thirdly, by comparing the feeling that the character has to the feeling of people who are connected by using the comparative word ' like'. Fourthly and finally, to make a direct comparison between what he wants to be to what the hero does by using the comparative word ' like'.

By using superlative constructions 'coolest and best' which are carrying an exaggerated sense, they are overstatement not meant to be taken literally because superlative is the hyperbolic expression of praise and it is an extreme exaggeration to make emphasis on that the guitar and the songs are incomparable. By using the word ' heart' here in the above text is considered as an exaggerated

expression, it is a hyperbolic expression not intended to be taken literally to bring light on the speaker's strong feelings and to make dramatic effect. In (2), the text ends with a quotation that is taken from de la Cruz's famous song, Miguel quotes it and says it to his grandmother because de la Cruz according to him is the source of inspiration and he wants to be just like him, by being famous musician and seizing each moment.

Text (18)

“ (1) my grandson is a sweet little anglito ...the music isn't just in me, it is me(Sic)you know that feeling?like there is a song in the air and it's playing just for you...I wanna play in plaza like de la Cruz ...(2) he is dead to his family...you are all deadbut Dante doesn't have any hair and I don't have a nose and yet here we are – Achi!... Miguel looks at his hand, the tip of one of his fingers has started to turn skeleton”

Analysis: the first speech of the this excerpt opens with description of a thing in a way that literally is not true, it is metaphorical speech, by making an implicit comparison between the grandson and the sweet little anglito, both the grandson and sweet little anglito are domains of comparison. The ‘ grandson ‘ is the tenor while ‘ a sweet little anglito ‘ is the vehicle of comparison. The ground of such metaphor which is the shared point between the tenor and vehicle that enables the metaphor to work and to make sense by referring to the point that her grandson is innocent like the sweet little anglito has no evil intention at all.

Then by comparing the music to himself (to Miguel) it is indirect comparison between music and human beings to deliver a point that he is full of music and, love, he is nothing more than music. The metaphor is being followed by a simile by making direct comparison between a feeling (tenor) is similar to feeling of a song in air (vehicle) and then by comparing how Miguel wants to play a music in the plaza (tenor of comparison) similar to the playing of music by de la Cruz (vehicle of comparison) the ground is that he wants to be a professional, skillful, and famous musician like de la Cruz.

In the second part of the (18) extract, by attributing Miguel that he is dead, such implied comparison is considered as a metaphor. The tenor is 'he and vehicle is 'dead' while the ground of comparison is that because Miguel's trip to the dead land, he is considered as a dead for his family because he has no existence on the living land, he is as a dead one. Then by attributing the characters in the afterlife world as a dead while they are moving, speaking, celebrating and behaving like the human beings on earth. The words 'nose, hair, hand, and skeleton' are metonymies, they are parts that are used to stand for the whole, they are referring to the human body to pick out a particular characteristic of the human by referring for the human by the parts 'hair and nose' to a live person, by say that Dante does not have hair and Miguel does not have nose this means that they are not still alive.

The words 'hand and skeleton' are parts that standing for the whole(human beings or animate creature), hand is associated with a living beings while skeleton is mostly associated with the dead. By using metonymy in this text aiming to give more focus on a particular aspects of what is being referred to 'living and dead human beings'. Such metonymies use contiguity that is based on 'closeness' of association in which there is only one domain not like the metaphor when there are two similar domains.

Text (19)

“(1) I’m walking like a skeleton...oh, the mightier xolo dog guider of wondering spirits...(2) I don’t think he is a spirit guide “

Analysis: the (1) of the current text begins with a simile in which there is an explicit comparison between ' how his walking' which is the tenor of comparison and the 'walking of the skeleton' which is the vehicle of comparison by using the comparator ' like' to create a vivid image in the minds of the audience about walking of Miguel. Skeleton, here in this text, is considered as a metonymy it is a symbol that symbolises dead person wherein there is no flesh just bones. Then by making implicit comparison, by comparing the mightier xolo dog to the guider of wondering spirits, as the dog is their guide. The tenor is ' mightier xolo dog ' which is the first domain of comparison and the vehicle is ' guider of wondering spirits ' which is the second domain of comparison while the ground of comparison is that the dog is a good guide that knows the way very well.

Then by comparing implicitly Dante (the dog), which is the tenor, and first domain to ' a spirit guide' which is the vehicle and the second domain of the comparison, both the tenor and vehicle have something in common which is that good guider. In (2) by making implicit comparisons and by attributing the dog as a spirit guide, logically and literally is inapplicable, such lexical device aims to help the audience to pay more attention and to understand Dante’s role.

Text (20)

“ (1) who spend his life performing like a monkey ...c’mon, it is his most popular song, it is too popular...(2) you played with Ernesto de

la Cruz, the greatest eyebrows of all time...(3)you will never understand...the world is our family “

Analysis: in(1) of this text, monkey is a symbol that symbolises greediness, malice, devil, intelligence, mischievousness, courage, kind-heartedness playfulness, trickiness, and creativity. The monkey is a metonymy that is used generally to make a rhetorical focus of a reference (monkey) to an object on a specific quality of that object (tricky, playful and mischievous) besides the metonymy, by comparing how he is performing in his life to the performing of the monkey which is tricky, intelligent, and playful as well as mischievous. Here, there is a direct comparison between the performing of the dog (tenor) and the performing of the monkey (vehicle) by using the comparator ‘ like’ to create a clear image about the performance of the dog.

Then by using a superlative expression ‘most popular’ it is a hyperbolic expression that carries an extreme exaggeration and upper quality to describe the song as it is incomparable with other songs in its excellency or professionalism, actually it is not meant to be taken literally but such expression is used in order to express a strong feelings towards this song and to bring the attention of audience. In (2), by describing the eyebrows of Ernesto de la Cruz as the one who has the greatest eyebrows of all time, it is also a hyperbolic expression not to be taken literally because there is a sense of extravagant exaggeration of praising by using the superlative construction ‘greatest’, it is used to evoke the strong impression towards de la Cruzs’ eyebrows. By using the word ‘ never ‘ which carries the meaning of extreme or absolute negation, it is a hyperbolic expression that carries a sense of exaggeration to create a rhetorical emphasis on the stupidity of the addressed character that he will never understand, logically it is not acceptable because it is the future time, and it is illogical to judge that the

addressed character that he will never understand in the next time, such absolute negation is used for rhetorical purpose not supposed to be taken literally.

In (3) in this text carries a metaphor in the sense that there is an indirect comparison between ‘the world’ which is the tenor and the first domain of comparison and the ‘our family ‘ which is the vehicle and the second domain of the implicit or indirect comparison, the ground is based on that both the family and the world are similar, both of them are source of life and there is a close relationship between them, each one in the world is kind and each one loves the other.

Text (21)

“(1) it is you , you are that boy ,the one who came from the land of the living.... everyone knows you are the good guy....I didn’t write “remember me” for the world.....(2) I’m Ernesto de la Cruz, the greatest musician of all time”

Analysis: in (1) of this text, ' the land of living' is a metonymy, it is a symbol that symbolises earth, the land of living is also a literary allusion, it is a title of a poem written by Nicolaj Frederick Severin Grundtvia, it tackles the afterlife world where no sun burns, no waves, no rules, no gray hair, the description of the afterlife world in this poem is similar to the description of the dead land in Coco animation where the land of flowers, smile, eternal time, no sun, no waves, full with bubbles, where love ever resides, it is perfect place. Nicolaj is the father of Danish folk school, he is famous for his radical ideas which are considered the cornerstone of his poems, he tries to promote a spirit of freedom, creativity, he apposes all compulsion as deadening to the human soul. He is singing in the church

of Jesus Christ of latter- day Saints. There is a similarity between Nicolaj's ideas and Miguel's.

Then this clause is being followed by a hyperbolic expression by using the word 'every one', it is an overstatement because there is an extreme exaggeration to say 'every one' which every person knows Coco which cannot be taken literally because it is impossible, it is used to emphasize that he is very famous on a wide range. Following by a quotation "remember me", it is used to set off and to represent the exact language that has come from a song of de la Cruz, Cruz sings this song to be a mortal and to be remembered after his death, Miguel wants to be famous like Cruz and to sing a song to be mortal.

In (2) , Ernesto de la Cruz uses an exaggerated expression to attribute himself by saying that he is the greatest musician of all time by using the superlative construction which an extreme exaggeration of praising to say that he is incomparable, he is the only great musician, such words are not meant to be taken literally because it is unacceptable rationally, he may be good at music but it does not means he is the only great musician across time. Hyperbole is used here for a rhetorical and dramatic effect by the character or by the author to convey intensity of how he is proud of himself and to highlight the point that he is very professional and marvelous musician.

4.3 Results

4.3.1 The Statistical Analysis of Lexical Devices

4.3.1.1 Lexical Devices in Aladdin and the Magic Lamp

**Table (4.2) The Statistical Analysis of Lexical Devices in Aladdin
and the Magic Lamp**

No.	Lexical Devices	Fr.	Percentage
1.	Metaphor	17	5.990%
2.	Metonymy	27	9.510%
3.	Simile	26	9.154%
4.	Allusion	5	1.760%
5.	Quotation	6	2.112%
6.	Exclamatory words	188	66.200%
7.	Irony	5	1.760%
8.	Hyperbole	8	2.816%
9.	Euphemism	2	0.704%
Total		284	99.995%

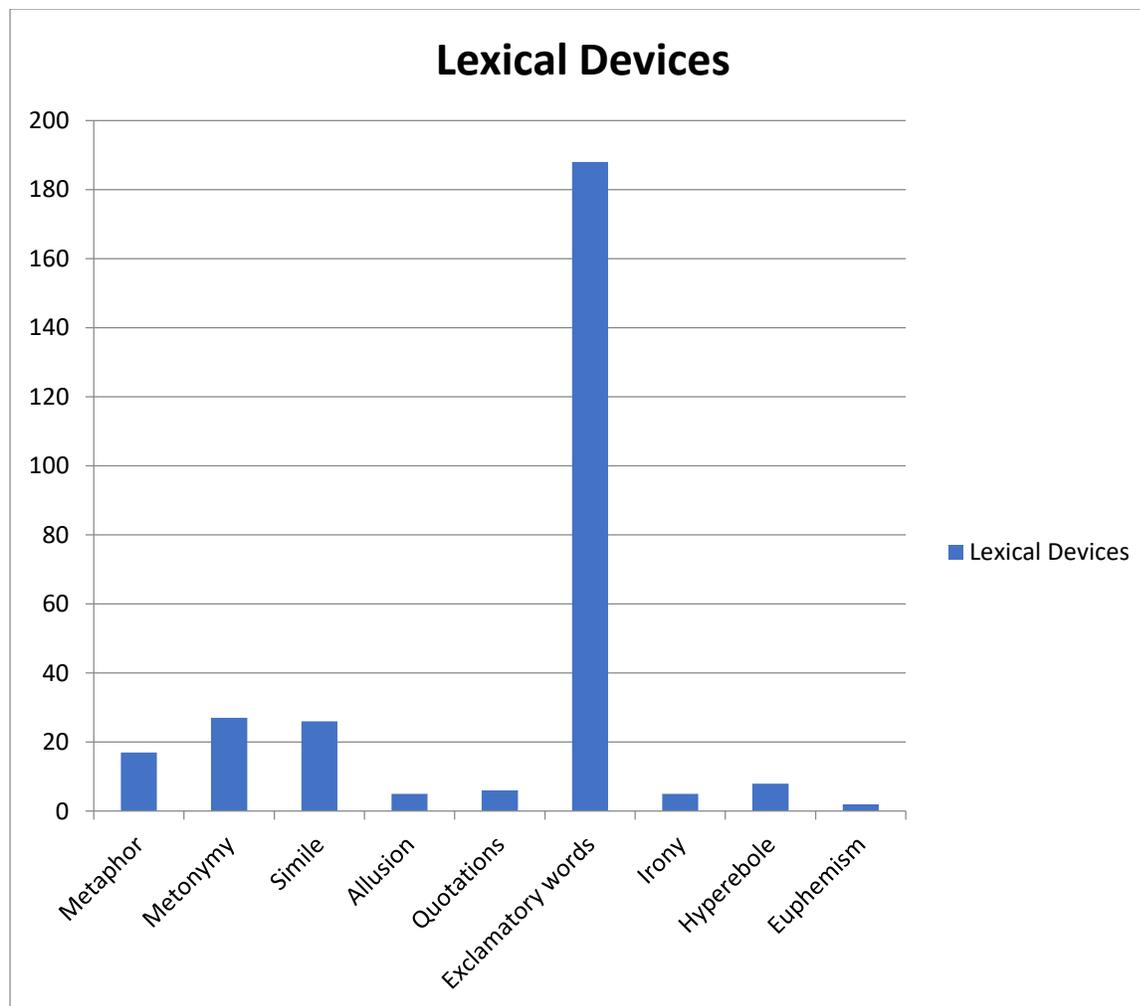


Figure (4.4) The Rate Percentage of Lexical Devices in the Aladdin and the Magic Lamp

The table (4.2) and figure (4.4) show that the exclamatory words are highly used in Aladdin and the Magic Lamp animation, following by metonymy, simile, metaphor, hyperbole, and quotations respectively. While Euphemism, allusion and irony are rarely used.

4.3.1.2 Lexical Devices in Princess and the Frog

Table (4.3)The Statistical Analysis of Lexical Devices in Princess and the Frog

No.	Lexical Devices	Fr.	Percentage
1.	Metaphor	24	4.858%
2.	Metonymy	48	9.716%
3.	Simile	34	6.901%
4.	Allusion	11	2.226%
5.	Quotation	5	1.012%
6.	Exclamatory words	327	66.194%
7.	Irony	8	1.619%
8.	Hyperbole	32	6.501%
9.	Euphemism	5	1.012%
Total	Nine lexical devices	494	99.996%

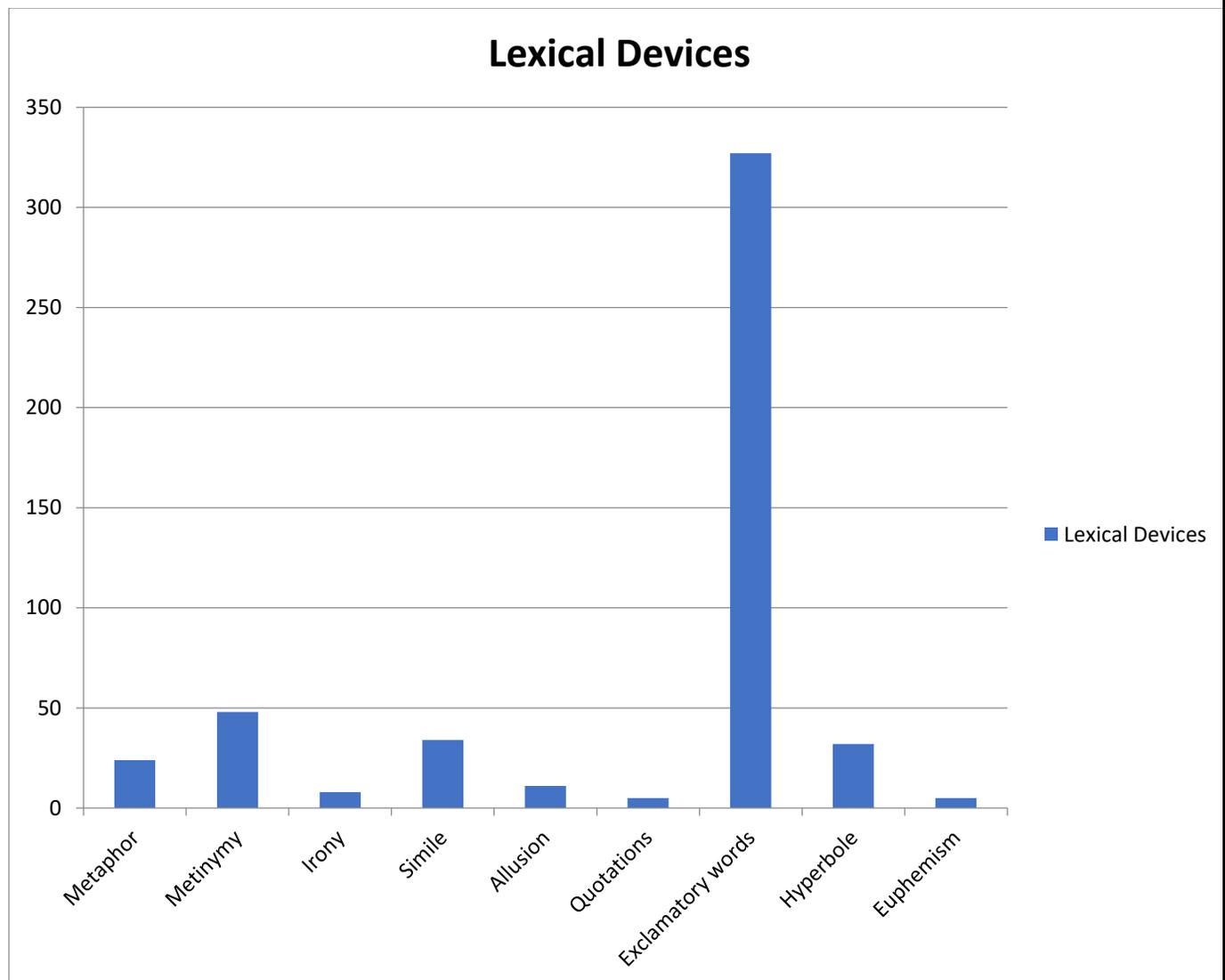


Figure (4.5) The Rate Percentage of Lexical Devices in the Princess and the Frog

The table (4.3) figure (4.5) show that the exclamatory words are highly used in the Princess and the Frog Animation following by metonymy, simile, hyperbole, metaphor, allusion, and irony respectively. Meanwhile quotations and euphemism are used rarely in comparison to other lexical devices, they are used only five times for each one.

4.3.1.3 Lexical Devices in Tangled

Table (4.4)The Statistical Analysis of Lexical Devices in Tangled

No.	Lexical Devices	Fr.	Percentage
1.	Metaphor	25	8.802%
2.	Metonymy	26	9.154%
3.	Simile	25	8.802%
4.	Allusion	2	0.704%
5.	Quotation	0	0%
6.	Exclamatory words	121	42.605%
7.	Irony	21	7.394
8.	Hyperbole	52	18.309%
9.	Euphemism	12	4.225%
Total	Nine lexical devices	284	99.995%

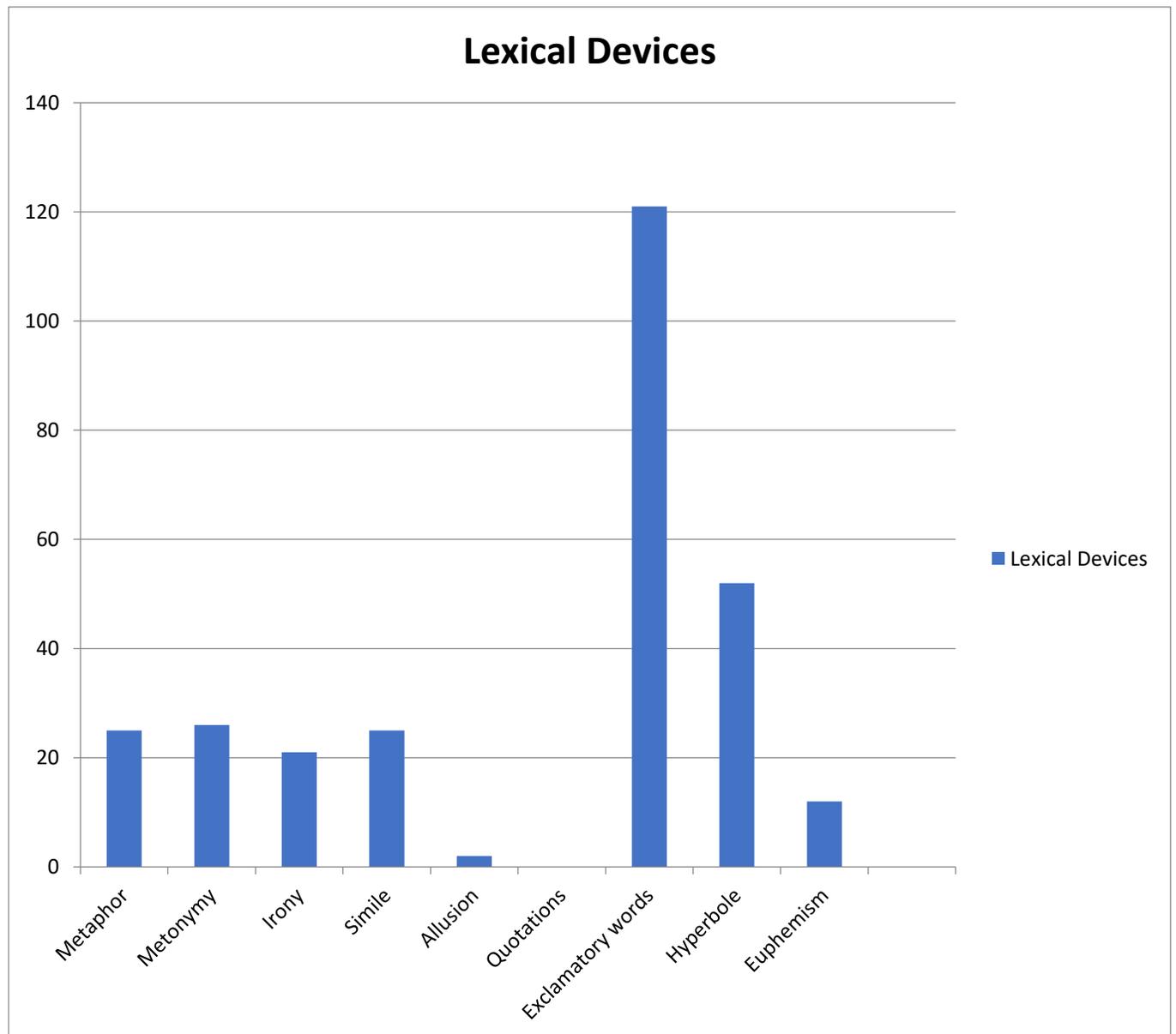


Figure (4.6) The Rate Percentage of Lexical Devices in Tangled

The table (4.4) and figure (4.6) show that the exclamatory words as a lexical device is used highly in Tangled following by hyperbole, metonymy, metaphor, simile, irony, and euphemism respectively. Allusion is used just twice, whereas quotations is not used at all in this animation.

4.3.1.4 Lexical Devices in CoCo

Table (4.5) The Statistical Analysis of Lexical Devices in CoCo

No.	Lexical Devices	Fr.	Percentage
1.	Metaphor	33	3.630%
2.	Metonymy	48	5.280%
3.	Simile	67	7.370%
4.	Allusion	44	4.840%
5.	Quotations	30	3.300%
6.	Exclamatory words	623	68.536%
7.	Irony	18	1.980%
8.	Hyperbole	41	4.510%
9.	Euphemism	5	0.550%
Total	Nine lexical devices	909	99.996%

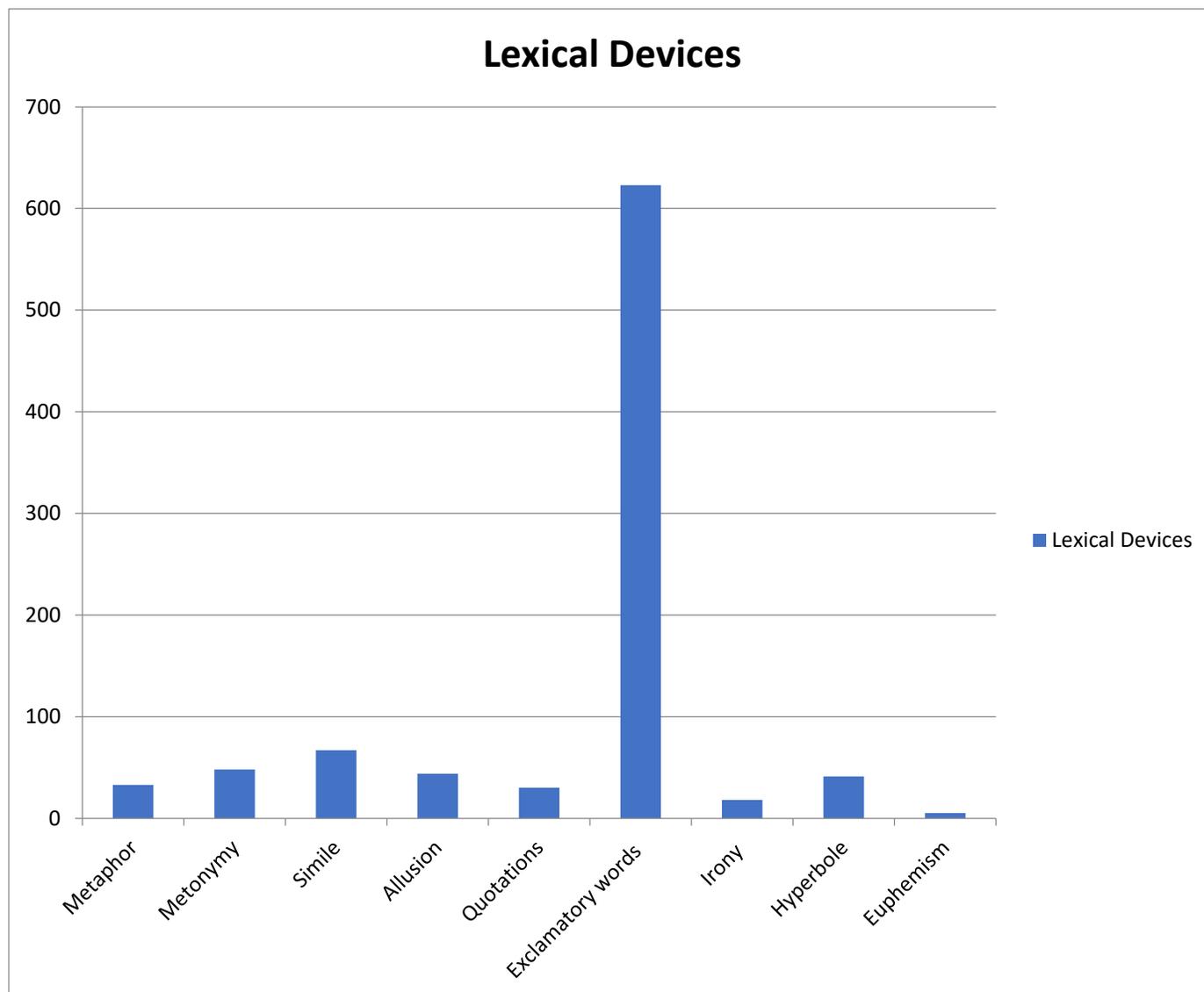


Figure (4.7) The Rate Percentage of Lexical Devices in Coco

The table(4.5) and figure (4.7) show that the exclamatory words as a lexical device are used highly in Coco then following by simile, metonymy, allusion, hyperbole, metaphor, quotations, and irony respectively. Euphemism is rarely used in Coco animation in comparison to other lexical devices, it is used only five times.

Table (4.6) The Stastistical Analysis of Lexical Devices in the Four Selected ANIMES

No.	Lexical Devices	Fr.	Percentage
1.	Metaphor	99	5.022%
2.	Metonymy	149	7.559%
3.	Simile	152	7.711%
4.	Allusion	62	3.145%
5.	Quotations	41	2.080%
6.	Exclamatory words	1,259	63.876%
7.	Irony	52	2.638%
8.	Hyperbole	133	6.747%
9.	Euphemism	24	1.217%
Total	Nine lexical devices	1,971	99.995%

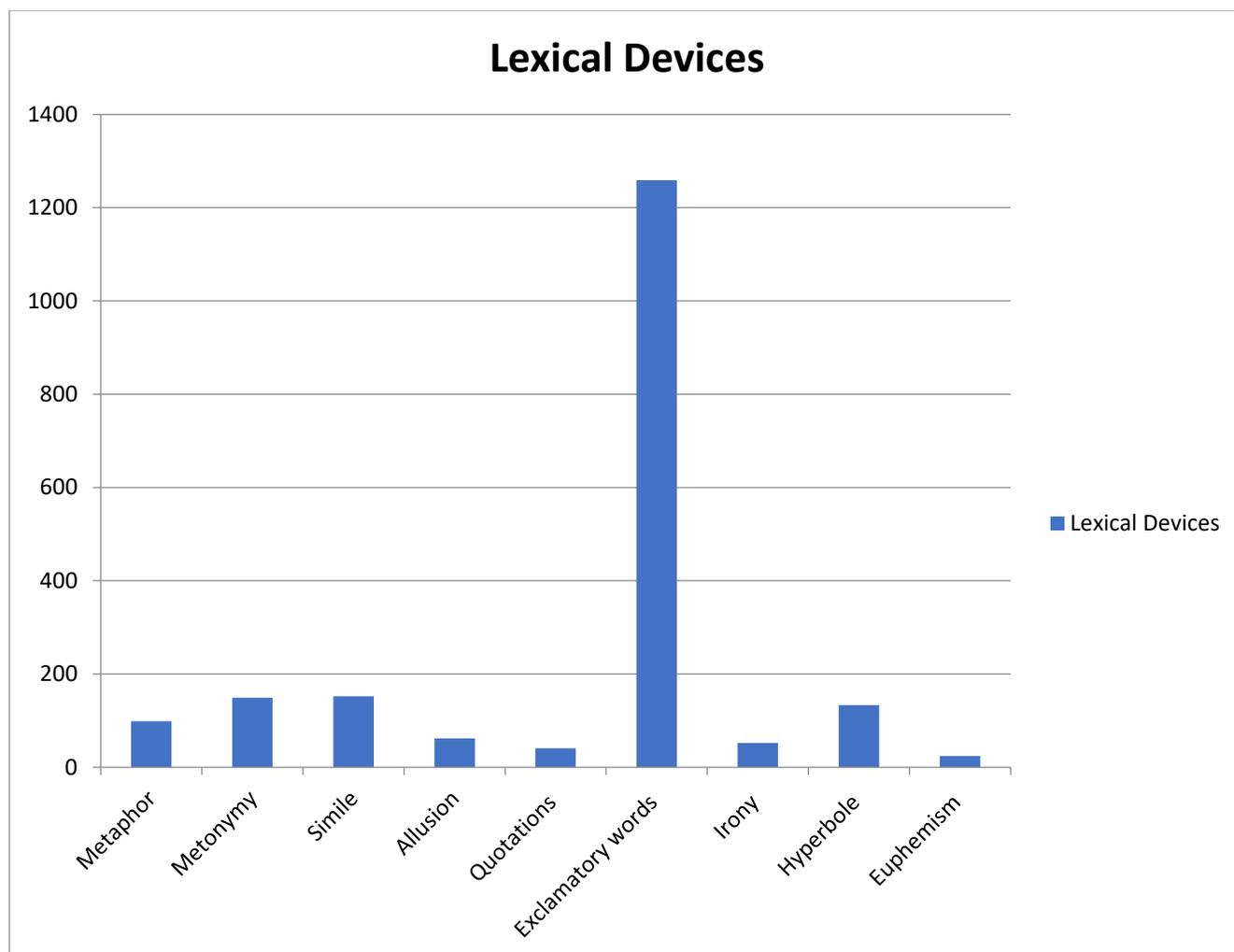


Figure (4.8) The Rate Percentage of Lexical Devices in the Four Selected ANIMES

The table(4.6) and figure (4.8) show that the Fr. of lexical devices that are found in the four ANIMES under scrutiny, from the illustrations above, it is clear to see that exclamatory words as the lexical devices is used mostly in the selected ANIMES under scrutiny. Simile comes second, metonymy comes third, hyperbole comes fourth, metaphor comes fifth, allusion comes sixth, quotations comes seventh, irony comes eighth, and euphemism comes last.

4.3.2 Discussion of the Results

After conducting the stylistic analysis of the data in the previous sections, this section presents a discussion of the results whereby the use of lexical devices are scrutinized in such a way that explores them operationally as SDs in the selected ANIMES.

In the light of the results, it has been obviously shown that exclamatory words as a lexical device occurs very frequently that receives the highest percentage of (63%) . Simile accounts for the second-highest percentage, which is equal to (7.7%). Metonymy gets for the third-highest percentage (7.5%). Hyperbole accounts for the fourth- highest percentage (6%). Metaphor accounts for the fifth-highest percentage (5%). Allusion accounts for the sixth -highest percentage (3%). Irony gets the seventh -highest percentage (2.6%). Quotation as a lexical device accounts for the eighth -highest percentage (2.0%). While euphemism has the lowest rate at the lowest frequent lexical device making (1%). As a result, the most common lexical device is used in selected ANIMES is the exclamatory word as it is depicted in table (4.5) and figure (4.7), that is used heavily to express and emphasize the sudden and strong feelings such as pain, pleasure, displeasure, surprise, congratulations.

Exp function is one of the main functions of using language, to express and report feelings, emotions, and attitudes of the speaker and writer and to evoke specific feelings in the reader. Exclamatory word is used frequently in every day life speech, it is very simple lexical device that could be understood easily that requires no specific skills or knowledge to be understood. It is used spontaneously in speech to express the ongoing feelings and reactions towards something in which there is an opposition between emotive and logical meanings

in which words carry emotions and feelings (subjectivity) away from the logical meaning (objective meaning).

Exclamatory word is highly used in the selected ANIMES, in each time the speaker wants to add emphasis to his speech, to express his/ her feelings, and to attract attention of the addressee to what s/he has said. It needs no great effort to be understood and analysed in comparison with other lexical SDs.

Simile is used as the second-highest, because simile is a direct and vivid comparison between the tenor and vehicle, in which both share similarities supporting by using comparative words such as 'as' and 'like'. Thus, it could be produced, realised and received easily in comparison with the other lexical devices.

Metonymy is used in the four selected ANIMES under scrutiny by replacing a name of an object by another closely related word. It is used 149 times in the four selected ANIMES which equals (7%), its understanding requires efforts to contact or relate the used word to the intended idea or object. Thus, its use requires certain kind of audience that not any one could make such contact exactly as it is intended, and not any one could understand it easily for the reason that there is an interaction between the lexical (dictionary) meaning and the contextual meaning to reach the intended meaning similar to the use of irony and metaphor.

Metaphors could not be understood and analysed well unless the one has familiarity with the contextual meaning in order to get the intended meaning. There is indirect comparison between two things that share similarities. Without being familiar with the contextual meaning, it might be difficult to get the intended point. Like metaphor and metonymy, irony is also dependent on the contextual meaning. Contextual information could override the literal meaning of the ironic

statement, because the use of words is to deliver a meaning which is the opposite of its literal meaning.

Hyperbole and euphemism require mastering the interaction between two lexical meanings, a word in a context needs an additional lexical meanings (contextual meaning) which is not found in dictionaries. The contextual meaning may sometimes depart from the dictionary meaning to another lexical meaning which could be the opposite of the primary meaning but it depends on the dictionary meaning to some extent. The contextual meaning of a word may be found in dictionaries because of frequent use of the word other than in its primary meaning. Hyperbole and euphemism seem strange to be understood and taken literally, therefore they depend on the extent that the addressee or recipient of the text mastering the two lexical meanings, as they can not be used in all contexts, by avoiding the primary meaning and adopting the contextual meaning to get the intended point.

Quotation is used 41 times (2.08%) in the four selected ANIMES. It is used to support the speaker's speech and perspective, to make what they say more effective. It gets the lowest rate in the selected ANIMES under scrutiny, only the protagonists use it to give credit to their speech to explore to which extent they are fanned and addictive to the ideas of the ideal people in their life. Its use is logical, it is found in a situation when the speakers support their speech and to deliver their point of view appropriately.

Based on results of the analysis, the researcher has reached the following findings:

1. The nine lexical devices in the selected ANIMES under scrutiny are: exclamatory words, simile, metonymy, hyperbole, metaphor, allusion, quotation, irony, and euphemism
2. The researcher also has stated that the dominant lexical devices of FL used in the four selected ANIMES under scrutiny based on the data analysis are exclamatory words, followed by simile and metonymy. Exclamatory words are dominantly used and found in the four ANIMES under scrutiny because their use and understanding requires only to be familiar with the logical meaning and emotive meaning. The logical which is the dictionary meaning and emotive meaning is the meaning of words that express feelings, emotions, and attitudes, since, language is used mainly to express feeling and emotion in communication in the daily life. In addition, exclamatory words are very easy which occur highly as a part of the experiences or situations of the life.
3. All the nine lexical devices are appeared in the four ANIMES under scrutiny except quotation is being absent in Tangled animation.
4. Euphemism is presented rarely in comparison with the other tackled lexical devices in the selected ANIMES, it is being used only 24 times which equals (1.2%), its use requires certain conditions, it needs that the addressed or recipient one has a wide knowledge or being familiar with literature, religions, and cultures in order to reach the point and justify the use of certain reference.
5. Coco is the animation that has the highest rate of the lexical SDs, it has 909 lexical SDs, since the time of the four selected ANIMES under scrutiny is to some extent similar, the time of each one of them is about one hour and a half.

Table (4.7) Overall Lexical Devices ANIMES

Lexical Devices	Aladdin and the Magic Lamp		The Princess and the Frog		Tangled		Coco		Total Occurrence
	Freq.	P.%	Freq.	P%.	Freq.	P.%	Freq.	P.%	
Metaphor	17	5.99	24	4.85	25	8.80	33	3.63	99
Metonymy	27	9.51	48	9.71	26	9.15	48	5.28	149
Simile	26	9.15	34	6.88	25	8.80	67	7.37	152
Allusion	5	1.76	11	2.22	2	0.70	44	4.84	62
Quotation	6	2.11	5	1.01	0	0.00	30	3.30	41
Exclamatory words	188	66.20	327	66.19	121	42.60	623	68.53	1,259
Irony	5	1.76	8	1.61	21	7.39	18	1.98	52
Hyperbole	8	2.82	32	6.47	52	18.30	41	4.51	133
Euphemism	2	0.70	5	1.01	12	4.22	5	0.55	24
Total	284	99.99	494	100	284	100	909	100	1,971

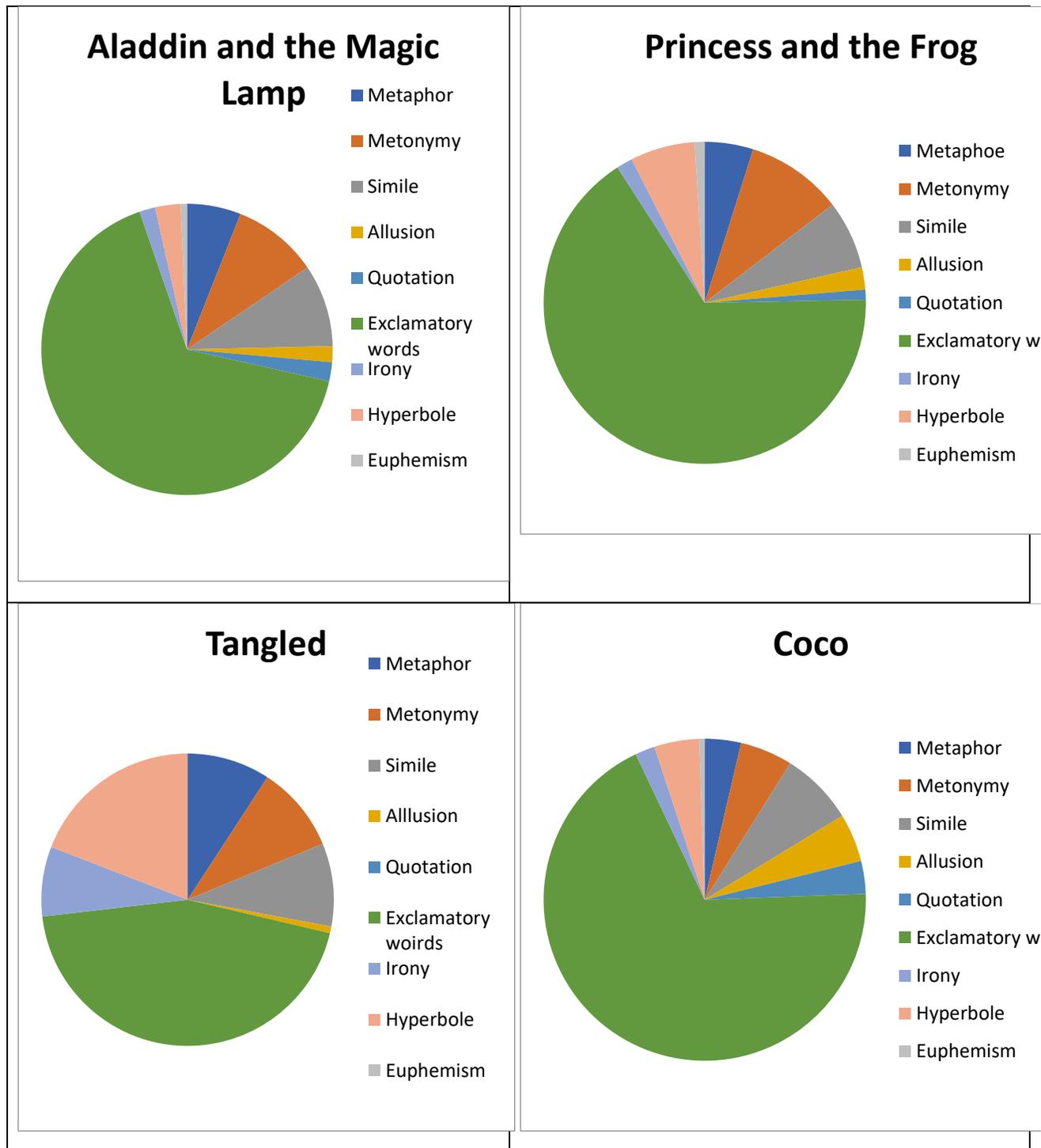


Figure (4.9) The Overall Rate Percentage of Lexical Devices in the Four Selected ANIMES

4.4 The Testing of Hypotheses

At the end of qualitative and quantitative analysis, it is time to check the hypotheses stated in chapter one, section 1.3, the three hypotheses verifications can be given as the following:

1.The first hypothesis which reads “ **The animations have many lexical devices like metaphor, simile, and exclamatory words for giving aesthetic value** “ is verified as the analysis of the four selected ANIMES shows, as it is shown in table (4.7) and figure (4.9), there are 1971 lexical devices in them. There are nine lexical devices are found in the four selected animations. They lexical devices are used to add additional meanings as well as an aesthetic value.

2.The second hypothesis which states that “**The lexical devices are realized linguistically in a systematic way.**” Is verified. Each one of the nine lexical devices is realized linguistically in a systematic way i.e. a sentence with simile is realized by composing of tenor, vehicle and a comparative word, metaphorical clause or sentence is realized by composing of tenor, vehicle and ground of comparison. Metonymy is realized by replacing a concept by a closely associated word with that concept. Allusion is realized by referring to a famous literary, character or event commonly known. Exclamatory word as a lexical devices is realized through expressing a sudden emotion as well as it is denoted by using exclamatory marks. Quotation is realized by the exact words of particular person denotes by using quotation marks. Hyperbole is realized by using a group of words that could not be taken literally. Euphemism is realized through expressing a certain harsh and blunt word in which its lexical meaning is unacceptable for social, cultural and religious reasons by another words which is more acceptable socially, culturally and religiously. Meanwhile irony is realized through the

interaction of two meanings: dictionary and contextual which stand in opposition to each other.

3. The third hypothesis which indicates “ **The metaphor, simile and exclamatory words are the most dominant lexical devices used in selected data under scrutiny** ” about more than a half of it is verified as exclamatory words, simile and metonymy not metaphor which is included in most dominant lexical devices used in the selected ANIMES under scrutiny as authenticated in table (4.6), figure (4.8).

4. The fourth hypothesis which states “ **All the lexical devices are used for getting the effect of the intensity of language meaning and clarity of information**” is verified since they give these works an aesthetic value and help to deliver the complicated information or ideas in a simple and clear way .

CHAPTER FIVE

CONCLUSIONS, RECOMMENDATIONS AND SUGGESTIONS FOR FURTHER STUDIES

5.1 Introductory Remarks

This chapter sums up the most important conclusions, recommendations and suggestions. It comprises three sections. The first section presents the conclusions arrived at in the analysis of the selected data. The second section is concerned with presenting recommendations based on the outcomes of the study. Finally, the third section offers suggestions for further studies.

5.2 Conclusions

In the light of the of the mixed, i.e. qualitative and quantitative study, and results of the analysis of the selected data, the present study has arrived at the following conclusions:

1. There are nine lexical devices found in the selected ANIMEs under scrutiny that give an aesthetic value to the ANIMEs: metaphor, metonymy, simile, allusion, quotation, exclamatory word, irony, hyperbole and euphemism. Each animation has the nine lexical devices except that there is no quotation as a lexical device in *Tangled* animation. This confirms the first hypothesis of the study which says that “ **The animations have many lexical devices like metaphor, simile, and exclamatory words for giving aesthetic value.** ”
2. The lexical devices are realized linguistically in a systematic way in the ANIMEs under scrutiny to embellish and enhance the text, entertaining the reader in characterising person or object and to intensify some features of the concepts. Each lexical device is realized through certain elements or words which can be

identified within or across the sentence i.e. simile is realized through tenor, vehicle and comparative word as ‘as’ and ‘like’. This validates the second hypothesis which reads that “ **The lexical devices are realized linguistically in a systematic way.**”

3. In the selected ANIMES, exclamatory words and simile are found out to be the most common lexical devices that are used in the four selected ANIMES under scrutiny. Accordingly, this achieves two parts of the third aim of the study and it validates two parts of the third hypothesis which stipulates that “ **Metaphor, simile and exclamatory words are most dominant lexical devices used in selected data under scrutiny.**” Meanwhile the rest part of the third hypothesis is not being verified because exclamatory word, simile and metonymy are the most dominant lexical devices not exclamatory words, simile and metaphor.

4. The nine lexical devices, that are employed in the selected ANIMES under scrutiny, are used for certain functions or purposes. They affect the ANIMES by making the information clear and adding intensity of language meaning. Such finding supports the study’s fourth hypothesis which states that “ **All the lexical devices are used for getting the effect of the intensity of language meaning and clarity of information.**”

5. The use of the lexical devices in the selected animations under the study gives and adds an emotional intensity to otherwise merely informative statements, adds imaginative pleasure to the animations, to make them more sensuous. Moreover, they add more emotional intensity help to deliver attitudes.

6. The nine used lexical devices in the four selected animations help in enhancing the animations and increasing their depths and weights, expressing ideas in meaningful and brief ways.

7. The lexical devices are used in the animations because their use let the authors the opportunity to express themselves as they want in a way that others could realize the beauty and intelligence of such authors' use.

8. The lexical devices in the selected animations are used to emphasise certain ideas, explain the meaning clearly or add another layer to the meaning.

9. After analysing the selected animations, the adapted model of this study (Galperin,1971) proves to be useful in conducting a stylistic analysis of lexical devices.

4.3 Recommendations

According to the results of the analysis and conclusions of the current study, it is to recommend the following:

1. It is highly recommended for writers and EFL learners to know about the stylistic lexical devices since they help them in delivering information and ideas efficiently and clearly.

2. It is also of benefit for lecturers and students of linguistics to get familiar with the SDs in general, and the lexical ones in particular and how the speaker can use them to achieve the intended meanings as well as they are the key to convey information in an appropriate way.

3. It is also recommended for EFL curriculum designers to include the lexical devices in the syllabi and show how to use each one of them, as they help to attract the students' attentions to their role in the development of the text.

4.The audience and readers should be aware of the existence of lexical devices in every text they are reading. This awareness will enable them to benefit from the

lexical devices contributions to the overall meaning of such texts. Therefore, the important task for author is that they must establish means for observing instances of lexical devices in a text for young readers.

4.4 Suggestions for further Studies

The following are suggestions for further studies:

1. A Stylistic Analysis of Phonological Devices in Selected English Animations.
2. A Stylistic Analysis of Syntactical Devices in Selected American Animations.
3. A Contrastive- Stylistic Study of Lexical Devices in English and Arabic Selected Animations.
4. A Critical- stylistic Study of Lexical Devices in Transcription of Selected Animations.
5. A Pragma-Stylistic Study of the Lexical Devices in Children Programs.

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Appendices

(The data are put in an accompanied CD)

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المستخلص

تبحث الدراسة الحالية اسلوبياً بعض الوسائل المعجمية مثل الاستعارة ، الكناية ، التشبيه، التلطيف، الاقتباس، الكلمات التعجيبية ، التلميح، المبالغة، و التهكم في اربعة رسوم متحركة مختارة. أن الوسائل الاسلوبية هي ربط للمعنى الدلالي مع شكل لغوي خاص مسبباً تأثير أسلوبى لإضافة المعنى، وإضافة الافكار بطريقة التي تجبر الجمهور على التوقف قليلاً لتفكر والاستجابة عاطفياً . بعد علم الباحث، ان هذه الفكرة (تناول تسع وسائل معجمية في اربع رسوم متحركة مختارة اسلوبياً) لم يتطرق لها من قبل ولهذا وجدت الدراسة حيزاً تستطيع ان تشغله .

تتلخص مشكلة البحث في المحاولة على الإجابة على الاسئلة الآتية : ماهي الوسائل المعجمية التي استخدمت وكيف يمكن ادراكها لغوياً، ماهي الوسيلة المعجمية الاكثر استخداماً في الرسوم المتحركة المختارة قيد الدراسة و ماهي وظيفة الوسائل المعجمية في الرسوم المتحركة المختارة قيد الدراسة ؟

تماشياً مع مشكلة البحث فالدراسة الحالية تهدف الى : اكتشاف الوسائل المعجمية ومعرفة كيف يتم ادراكها لغوياً في الرسوم المتحركة المختارة، عرض الوسائل المعجمية الاكثر استخداماً، استبصار وظيفة استخدام الوسائل المعجمية في البيانات المختارة .

لتحقيق أهداف الدراسة واختبار صحة فرضياتها، تم اتباع الإجراءات الآتية: تقديم خلفية نظرية تعرف الاسلوبية، والوسائل المعجمية، بالإضافة إلى تقديم معلومات عن الرسوم المتحركة، توضيح كيفية استخدام الوسائل المعجمية في الرسوم المتحركة المختارة في الدراسة ، استكشاف الوظائف الأساسية للوسائل المعجمية التي استخدمت في الرسوم المتحركة المختارة، تحليل العينة بأستخدام الأنموذج اللغوي المتكيف للوسائل المعجمية ل (جالبرين، ١٩٧١) تحت عنوان مستويات الوسائل الاسلوبية، استخدام بعض الوسائل الاحصائية لحساب النتائج.

أنموذج التحليل هو أنموذج متكيف، لافكار متبناه من مخطط توضيحي واحد تم تناوله في أدبيات البحث والذي تم استخدامه لأجراء تحليل أسلوبى للوسائل المعجمية لأستعلام نتائج البحث وللتأكد من صحة او عدم صحة الفرضيات . وللتأكد من وضوح التحليل ، أن الوسائل المعجمية قد قسمت حسب تصنيف جالبرين (١٩٧١:٢٦) المبني على المستوى المعجمي والذي يعتبر منهج موجه.

استنتاجات الدراسة كشفت على ان هنالك تسع وسائل معجمية استخدمت في الرسوم المتحركة الاربعه المختارة، والذي هم كالاتي: الاستعارة ، الكناية ، التشبيه، التلطيف، الاقتباس، الكلمات التعجيبية ، التلميح،

المبالغة، و التهكم ، جميعهم قد ادركوا بطريقة نظامية لتنسيق وتعزيز النص. الوسائل المعجمية الاكثر وروداً التي استخدمت هي الكلمات التعجبية، ويأتي بعدها التشبيه و الكناية على التوالي. الكلمات التعجبية استخدمت بصورة شاسعه لان استعمالها يتطلب معرفة المعنى المنطقي و العاطفي، وتستخدم بطريقة عفوية كرد فعل لشيء . كان التلطيف هو الوسيلة المعجمية الاسلوبية الاقل استخداماً. تحتوي الرسوم المتحركة كوكو "coco" على اكثر الوسائل المعجمية مقارنة بالرسوم المتحركة الاخرى المختارة. استخدمت الوسائل المعجمية لأغراض معينة لنقل المعلومات بسهولة واطافة قوة للمعنى اللغوي .

الكلمات المفتاحية : الاسلوبية، المعجمية ، الوسائل، الرسوم المتحركة ، التعبير، اللغوي، و المعنى.



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دراسة أسلوبية للوسائل المعجمية في رسوم متحركة مختارة

رسالة تقدمت بها الى مجلس كلية التربية للعلوم الإنسانية في جامعة بابل
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ذو القعدة