CHAPTER FOUR
ANALYSIS OF DISNEY MOVIES

I. Snow white and The Seven Dwarfs
II. Pinocchio
III. Cinderella
IV. Alice in The Wonderland
V. Sleeping Beauty
VI. 101 Dalmatians
VII. Jungle Book
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This chapter explores the fifteen animated Disney cinemas since classical to modern period. The first section reveals the context of situation, the panoramas during the periods (1937-2006) where these films and their songs were created. The fifteen selected films are arranged in chronological order with the titles of all the scenes, the names of their characters, the dialogue writers, the producers and the literary sources. Hymes depicts his words about speech as, “Speech magic lies not only on the discourse and rhetoric features of the script, but also in the way the text is said or sung - the ‘channel’ qualities of communication.” (Hymes 64)
These Disney animated features are musical with songs well integrated into the narrative. The voices always fit the characterisation, and many times the tempo of the music was matched by a physical movement in the shot, such as the bucket of water dripping into the well in ‘I’m Wishing’, the first song from Snow White is a fine example mentioned. The original versions count on an international cast of well-known actors, actresses and singers to make cartoon characters talk and sing, from the pioneer dubbing artists who gave voices to the first characters in the history of animation to the most celebrated names on the present silver screen. The considerable receptiveness of Awards proves the artistic musical and linguistic quality of many of these lyrics and the technical achievement of Disney Production. Under Walt Disney’s supervision, the study obtained 32 statuettes. The rewarded cinemas that belong to this study have in short, 12 Academy Awards, 4 Golden Globes, 1 double platinum record, 1 Golden record, 1 Best Video and 8 Nominations, which amounts to 26 special distinctions, from which 23 are for Music and World.

In late 1933, the idea of making Snow White and the Seven Dwarfs, the world’s first animated full-length feature film began to crystallise in Walt Disney’s mind. He recognised the importance of choosing a topic for his film that was ‘known and beloved practically in every country’. After considering other stories and tales, he chose the plot from Brothers Grimm’s Fairy Tale (19th century). By early 1935, the studio began composing the music, casting
for voices, and scripting the picture, which was the necessary prerequisite for layout and animation. In 1937, Disney released its first animated feature film which pioneered a new form of family entertainment. It was the first and foremost memorable full length animated series and may have been superseded technically by many of the films that followed it. The Film was successfully directed by David Hand, William Cottrell, and Wilfred Jackson. Production was now a right hand task for Disney as it has already step forward through some of the great classic hits. Disney’s theatres were now among the world’s most successful commercial theatre enterprises, producing or licensing live entertainment events that reached audience globally.

The music was charmingly composed by one of the Academy Award winning songwriter and composer, Frank Churchhill. To find a suitable voice for innocent, friendly and ageless little princess Snow White was not an easy assignment. The voice Disney was looking for should reflect her personality. After listening to Adriana Caselotti’s songs and speeches, Disney realised that she is Snow White. On one occasion, when she was asked about the film, she said that she is feeling very blessed and Not everybody gets the chance to be a part of the genuine classic like Snow White. The portion chosen from Snow White and the Seven Dwarfs is the famous conversation, that is, the prologue part of the script where Queen and the Magic Mirror are present. The Mirror is personified with the ability of fortune teller as it always speaks Queen’s destiny by reading her face. It starts with a regular applaud as: “What wouldst thou know, My Queen?” The use of rhyme “Magic Mirror on the wall, who is fairest of the all” by the wicked Queen indicates a beautiful phrase.

Adjectives used in the next conversation of Queen and the magic mirror like majesty, lovely, fair and grace. The beautification of language in Disney movies can be easily observed by reading the dialogues itself. This Disney Classical is adorned with several stylistic devices also like, Similies, in Lips red
as the rose, Hair black as ebony and Skin white as snow. The next discourse starts as the humming precedes the beginning of the song I’m Wishing, representing Snow White singing with closed lips. The two spoken interrogative sentences addressed to irrational beings are interlocked by the end-rhyme (tell / well) with the first verse of the lyric, which reveals the singer’s secret. The onomatopoeic cooing of the doves accompanies the soft and amorously singing of Snow White, who introduces us into a concrete situation, We are standing by a wishing well with a magical echoing. The deictic word we, the imperative ‘make a wish into the well’ and the conditional sentence ‘if you hear it echoing, your wish will soon come true’, manage to establish an enchanting, discourse communication between the singer, the doves, the well and the audience. The phrasal verb standing by, meaning ‘to remain steady on the feet next to’ helps point out the accurate location of the scene. The softness which irradiates from Snow White’s discourse is attributable to the sounds of the English consonants which the lyricist uses in the first four stanzas: wishing well, wish into the well, Your wish will soon come true, I’m wishing, For the one I love, to find me, I’m dreaming of the nice things, He’ll say.

The use of the Present Continuous tense with these verbs, which usually are employed in the simple present: ‘I’m wishing’, ‘I’m hoping’, ‘I’m dreaming’, increases Snow White’s emotion and feelings for love to come at the moment of singing. These lines: ‘I’m wishing for the one I love to find me today’. Contain a phrasal verb (emotion + goal), but also an omission of the object, and a structure belonging to the object control theory (Subject + wish for +Object + Infinitive), by which we learn that Snow White is in love (relative clause) and she hopes (I’m wishing for) to obtain her wish (the one = her lover, to find me today = implies that Snow White hopes he will find her that day). Vocalising, that is practising a vowel sound /ah-ah-ah-ahh/, is reinforced by the power of echoing, on repeating a sound produced by the
reflection of sound waves from an obstructing surface, here a wishing well. The Prince will be also captivated by the sweet echo of the melody. There is a great deal of immediate repetition, or the rhetorical figure, representing the echo until the prince echoes ‘Today’. As soon as he listens to Snow White’s voice, he knows she is the one he has been seeking; we can imply it from ‘Now that I’ve found you’. The imperative and the sentence which follows, both draw Snow White and the audience’s attention to the Prince’s discourse (Hear what I have to say).

Prince Charming expresses his feelings in a ballad by comparing being in love with singing a song. Love and lyrics fuse into a romantic proposal. The figures of repetition are lavishly utilised as a powerful device of intensification. The words containing soft sounds -as referred to earlier one song and one love are repeated in initial position, anaphora, intensifying the prince’s deep promise of love. The repetition of the same derivational or inflected endings on ‘beating’, ‘entreating’, ‘thrilling’ and ‘singing’ - provides a few more illustrations of morphological repetition highlighting the emphasis of this song. The last two lines contain a beautiful animistic metaphor attributing animate characteristics to the universal symbol of love, the preposition of serving to establish the quality of song, a love song, and the phrase in brackets representing the kind of soft pigeon made, murmuring sounds: ‘One song my heart keeps singing, Of one love only for you.’ The next few conversations between the Queen and the guards gives a hint of assertive sentence as the Queen orders the guards to kill Snow White. The guard in chorus shows their unlikeness for the task given by the Queen. The onomatopoeic word like ‘cooing’ and ‘chirping’ indicates us about the animals present in the scene.
Pinocchio is the second film in the Disney animated features canon. It was produced by Buena Vista Distribution and was originally released to theatres by RKO Radio Pictures on February 7, 1940. It was made in response to the worldwide success of Snow White and the Seven Dwarfs. This famous feature film is a great combination of Animation and fantasy by genre. The genre, fantasy, precedes audience’s minds toward a rare world of imagination. A very renowned director Norman Ferguson, who has worked a lot on fantasia, successfully employed direction tools for the making of Pinocchio. He has given a new dimension to the movie by providing accurate perspective and spectacular landscape shots.

It is based on the book Pinocchio by Carlo Collodi, the film stars a cricket who becomes the conscience of a wooden marionette brought to life by a fairy, as they face the challenges and dangers of a dark and hostile world of crooks, villains and monsters. This masterpiece of Collodi is considered a canonical piece of children’s literature and has also inspired hundreds of new editions, stage plays, merchandising and movies, such as Walt Disney’s iconic animated version. This movie was deemed culturally significant by Library of Congress and selected for preservation in the United States National Film Registry. The beautiful score of Leigh Harlin with the series of songs composed, also gives credit to Paul J. Smith. But it is appreciated that in no other Disney Animated movie a single composer has been so dominant. Harlin
has never created a sense that the story has paused for a musical number, it always goes with the flow of the scenes in acted.

The film opens with a song of Jimny Cricket, ‘When You Wish Upon a Star’. He greets the audience and acknowledges that many may not believe that a wish can ever come true. He narrates a story of Pinocchio, a wooden carved puppet whose wish come true. The song speaks to the audience by saying, if you strongly believe in your dreams, it’ll definitely come true. It expresses a very representative feature, that is, ‘Grammatical Mood’. It is an analytical feature of verb which indicate speaker’s attitude towards what they are saying; whether intended as a statement of fact, of desire, of wish etc. It also helps to know that the particular phrase or statement is a syntactic expression of modality.

The main lyrics of the song: ‘When you wish upon a star, Makes no difference who you are, Anything your heart desires, Will come to you’, shows Indicative mood, or evidential mood as it shows a positive belief of a wish to be come true. Indicative is the most commonly used grammatical mood in the cinematic conversations. In the next discourse Geppetto addresses the top and the bottom parts of the marionette in two lines, and with this metonymic effect he speaks to the puppet. The intermittent repetition of the adjective little, fills entire conversation with a gentle tone that sounds like fatherly love. The vocatives little wooden head and little wooden feet identify the addressee, showing love and enthusiasm for Pinocchio, his just-born wooden son. The pronoun ‘you’ means Pinocchio. We notice Geppetto’s loneliness when talking with inanimate objects he manages to move. The way he addresses the puppet by using the exclamation: ‘Oh-ho! How graceful!’ makes the imaginary situation almost real. The introduction of Blue Fairy who become happy with good hearted Geppetto brings out a new outlook to the story with the addition of numerous adjective and phrasal words. The exclaiming words said by Pinocchio
after getting life remains exclaiming to the audience. Later Jiminy Cricket was appointed as Pinocchio’s conscience. It is a personification of the conscience in a little cricket that teaches Pinocchio how to behave in ethical situations. The use of the antithesis right from wrong, and the final repetition of the epistrophe containing the onomatopoeic verb whistle and the natural sound of whistling are the most outstanding poetic effects found in the first two stanzas, which are identically structured with anaphora. The syntactic order: When / and / Imperative, placing the problem (trouble / temptation), imagining a potentially sinful situation, and giving instructions (Give a little whistle), provides a powerful effect. The conscience schema, or mental representation, functions as ideational scaffolding in the organisation and interpretation of experience. This schema is a moral knowledge structure which predisposes the audience to interpret Pinocchio’s experience in a fixed way.

III

Cinderella is a 1950’s American animated film produced by Walt Disney and based on the fairy tale "Cendrillon" by Charles Perrault. This is one of Disney’s finest animated features, the characters, the colours, the music, it’s all wonderful. The detected genre of the movie is Fairy Tale, which gives a plot orientation around a charming character. The director of the movie is Clyde Geronimi, who has given number of other classics to Disney. Cinderella is all over a charming tale with memorable characters, emotional moments and excellent animation called as the expected jewels of Disney Production.
The film was first released in theatres on February 15, 1950, as it was a major gamble on his part after a huge hit like Snow White and the Seven Dwarfs. It has got enormous fame due to rich colours, sweet songs, adorable mice and endearing heroine which makes it a nostalgically lovely charmer. Cinderella is among the most popular of all the company’s feature, and it notably offers famed entertainer Olliver Wallace to strut her stuff and sing the classical ballade ‘A dream is a wish your heart makes’. The animated features ethnocentrically discriminate by portraying the characters with foreign accents examined in the context classic Disney films. The representations of animal communication and social dialect are demonstrated to be instrumental to the shaping of specific Disney characters. He contributed significantly to the development of the form, his most permanent legacy may be the tireless self-promotion with which he stamped his own name on animated cinema.

Cinderella is preaching her own story in the fiest scene, where she has used some of the appealing linguistic narrative terms. Disney’s heroines all fit into a model which Cinderella gave rise to when it was produced in 1950. A unique feature found in script is Empty Adjective. Lakoff classifies a group of adjectives as empty, which are used when expressing admiration or approbation. The gender neutral adjectives which expresses the same thing like cool, great and terrific belong to this group as in ‘My dad owned the coolest diner’, ‘I had amazing friends and the coolest dad’. Lakoff says:
Empty adjectives, however, are restricted for female use in the sense that men risk to damage their reputation if using them. Adorable, charming, divine and lovely are examples of adjectives belonging to this category. (Lakoff 43)

Hedges are expressions used in the script of Cinderella shows special feature of women speech like kinda, know and well. These are words having a filler function in a sentence and are used to reduce the force of a statement. Hedges are said to reveal a speaker’s uncertainty of an utterance. Cinderella undoubtedly used such words which represent hedges as in typical women speech. The other linguistic feature is intensifiers. These are the words with little meaning itself but used to add force to another adjective, verb or adverb like extremely, happily and strongly and preferably used by women. Some of the examples are, “...where they lived happily ever after’, ‘Can you believe how extraordinarily gifted my girls are?’, (Cambridge Advanced Learner’s Dictionary 751)

Research suggests that women tend to focus on the affective functions of language as in the utterances like ‘Oh, it’s you!’ and ‘How lovely to see you, do come in!’. The latter conveys a higher degree of affective meaning and is more likely to be uttered by a woman. The expressions are used by the two step sisters of Cinderella for each other as they think they are the most beautiful women of all. Cinderella has used a polite language by saying please, thank you and apologies during conversation. She has used epistemic modals forms modal auxiliary verbs like could, may, might, should and would to a greater extent than men. This is a strategy, speakers use in order to sound more polite and to avoid disagreement and conflict.

IV
Walt Disney pictures produced the thirteenth animated feature film *Alice in Wonderland*, which was originally premiered at London. The Disney animated feature canon has established this masterpiece as the milestone among live-action genre of Disney. It was released successfully on July 26, 1951 worldwide. The main adaptations of the movie are the books Alice's Adventures in Wonderland and the Looking Glass written by Lewis Carroll; this adaptation was than technically followed by animation genre to restore its fantastical value. Walt Disney’s association with Lewis Carroll is a nostalgic outbreak which stretches all the way back to his childhood. The scenes written in Carroll’s novel were very humorous; therefore Walt insisted that the scenes in the movie should keep close to those. The scenes were drifted in and out of the story, through various drafts of the script. *Alice in Wonderland* would boast the greatest number of songs like ‘How Do You Do and Shake Hands’, ‘We’ll Smoke the Monster Out’, and other. An English actress Kathryn Beaumont provided the voice and live-action reference for Alice in the movie.

Disney met with accused criticism for ‘Americanizing’ a great work of English literature. As he was not surprised by the critical reception to *Alice in Wonderland* because he believes that his version of Alice was intended for large family audiences and not literary critics. But despite all criticism and long years of thought and effort, the film met with a lukewarm response at the box office
and was a sharp disappointment in its initial release in 1951. *Alice in Wonderland* on the surface is a dreamlike fantasy for a child as it visits a wonderful wonderland where flowers sing, caterpillars smoke and rabbits talk. This film is not considered about the surface values, it is about the dark, seedy undertones that exist beneath the aesthetic surface.

The plot of the movie starts with the young Alice follows a white rabbit down a hole into a bewilderingly surreal world filled with strange and eccentric creatures where she engages in adventures at both big and small size. Disney’s name has become a feel good family formula for all the trite, it has become synonymous with, something surprisingly agreeable thing as they took on the droll absurdism of Lewis Carroll’s wonderland. The animation is conducted with an extraordinary liveliness. The deliriously amazing visions of some of the Disney films can be easily found in this era, which frequently leave one amazed substance of animation. The woods are involved to encounter with a range of genuinely anthropomorphic creations like ducks that are hooters; vultures that are umbrellas, eyeglass and spade shaped birds, a bird that is a birdcage.

The use of Chorus in the movie directly affects the action of the scenes as its main function is to give back story and to connect the scenes to other myths. Chorus is sung as parados entry song in the opening scene. Parados looks a little bit like the modern word parade. To show Alice’s identity and her ideas embedded in her words the discourse theory is set up, given by Laclau and Mouffe where Hegemony and Socialist Strategy establishes that a discourse results from articulatory practices. Subjects are fragmented, which means that we are never positioned only by one discourse. When a person is experiencing conflicting discourses, then the person is over-determined. It is a field of identities which never manage to be fully fixed, the identity is created when the subject position within a discourse. Laclau and Mouffe make it clear that, “no
discursive formation is a sutured totality and the transformation of the elements into moments is never complete.” (Laclau and Mouffe 106-107)

The moments may change and develop new meaning. A discursive example can be found in a sentence where Alice is determined with the unusual thoughts and says: I’m sorry, but how can one possibly pay attention to a book with no pictures in it? Alice is experiencing the overlap between the discourse of her home and the discourses of Wonderland’s past and present, and because of this she is over-determined. The extract taken which shows her confused mental state, wandering around both natural and imagery world is when she says she had a world of her own, she feels everything would be nonsense.

In her home, she considers a rabbit to be a creature that jumps and can be hunted for food and sport and in Wonderland she saw a rabbit wearing a waistcoat, talking and being part of the queen’s servants. A discourse takes shape once it has been articulated. The more Alice experiences of Wonderland, the more her discourse within Wonderland develops. Experiencing on her own body, eating cake or drinking a special liquid will force her body to grow or shrink, is also a form of articulation. Discourse theory is useful when we are experiencing new adaptations of *Alice in Wonderland*. Most viewers understand that there are at least two different sets of discourses within the tale that is, the discourses on her side of the border and Wonderland’s discourses. Alice has no memories of her past journey to Wonderland. This results in her past discourses being unavailable for her, but this does not mean that they no longer exist. She starts processing a new discourse, but at the same time the other members of Wonderland assume her role within the old discourse, the same one which audience may have experienced from the books or other adaptations of Alice’s adventures.
Alice in Wonderland is the equivalent of Peter Pan for promoting the female imagination and desire for adventure. Walt Disney brings out the vibrancy of the female imagination in Alice in Wonderland and often incorporated the character into a number of live action shots. Alice creates an imaginative world where she is the central figure. This world provides adventure, drama, and thrills for females of all types.

Sleeping Beauty produced by Disney is one of its ambitious effort, a spectacle animation and a gorgeous waltz-filled score. Sleeping Beauty is a fantastic adaptation of seventeenth century fairy tale by Perrault. The film creates new memories with the special effects of dazzling animation and timeless storytelling. The discourse present in Sleeping Beauty is magical, adventurous and romantic. Jack Lawrence and George Bruns were accomplished musician who adapted the romantic songs and orchestrations of the classic work by Tchaikovsky. They even travelled to Germany, where they decided to record the music played by the Berlin Symphony Orchestra with the best stereo equipment available at that time. In order to achieve the best possible adaptations for the film, Bruns worked with the animators while they were shaping the characters and drawing the sequences. This working method proved very useful since the music fits the action with the ballet rhythms, all
transformed into animation tempo.

The second scene of the script is adorable and more interesting to analyse. It starts with the main lead character of the film, Briar Rose, singing around the forest surrounded with many animals. The Fantasy in the scene is created by the magical and rhythmic words used by Briar Rose in her conversation. There is another character who is hero of the story, Prince Philip. While riding through his horse he heard the song of Briar Rose and admires the voice and words. He follows the voice and soon meet the princess and they had a lovely conversation. A song starts with exclamation and repetition, I Wonder, I Wonder, which introduces Princess Aurora, who has now turned into a lovely girl called Briar Rose. She likes singing, dancing and talking to the little animals of the forest. In this song, she expresses her curiosity to find true love. The immediate repetition of the phrase I wonder, in the initial line shapes the song like a soliloquy to convey her thoughts to the audience. In the sentence, Why each little bird has someone, word someone is a pronoun which is not attributable to birds, rather it is a personification indicating she has nobody. Love is compared to music and singing, while the adjectives gay and sweet, suggest tender affection. A pause within line three marks a necessary silence in the rhythm or reading of the verse, to sing to sweet things, a gay little love melody. The rhythm present in the singing of birds has a special music purpose, and the preposition ‘to’ is stressed in the underlined positions. A metonymy and two metaphors reveal us Briar Rose’s desire to inspire love in someone through a song: If my heart keeps singing (Metonymy metaphor), Will my song go winging to someone (Metaphor). The final words of this song express the main message of finding love through a song, To someone who will find me, And bring back a love song to me.

The magic power of making dreams and visions come true colours the discourse with high hopes. Music has a very important role in this film and
contributes to enhance the love between the Prince and the Princess. The fullness of extra efforts is made to make film a fab animation which can be seen by analyzing the characters moving in perfect manner around the plot. Thus, *Sleeping beauty* is a miracle film where fantasy meets live animation giving soulfullness to it.

**VI**

This Disney film is based on *The Hundred and One Dalmatians* by Dodie Smith, it was released on January 25, 1961. Its World Premiere took place in New York, and since then an appreciable number of collectibles from 101 Dalmatians have been sought after today. The whimsical charm of tin banks, pencil boxes, watches, radios, beach toys, towels, T-shirts, and much more - all graced with Dalmatian characters - are merchandise resulting from this motion picture. An amazing storytelling by Bill Pete gave a great contribution to the film. From Bill’s rhetorically perfect script Disney animators like Woolie Reitherman, Frank Thomas and Marc Davies drew the character of Cruella, a wicked woman who is ready to skin ninety-nine puppies to make a fur coat. Hence, the film has totally become a successful animatronic feature.

The animators were inspired by a female friend of their, a fashion designer who was rather whimsical. Cruella de Ville, whose vanity and perversity is reflected in a song, is one of the most interesting villains of Disney
Films. The film has charmed audiences for generations as the tail-wagging stars has created a tickling atmosphere. In the direction of a renound director Stephen Herek this became a masterpiece in the stream of live-action movies. The movie has categorised under a particular Disney genre that is, Family Comedy genre. Glenn Close worked for the iconic character of Cruella de Vil whereas Jeff Daniels acted for Roger, the owner of 101 Dalmations. The musical score for the movie was given by very famous mucisian, George Brun, which is found to be Disney’s most spirited sound track. The honest musical output can be easily seen in the sentimentality of lyrics inspired by jazz. Brun’s high capability of interpreting jazz idioms and large scale orchestral themes emphasizes on the boldness and dramatic sensibility. He has equally adapted the comedy and suspense, mixing effectively for the biggest hit song of the movie, ‘Cruella de Vil’.

The most important characters of the film is Pongo, a handsome Dalmatian. He owns Roger Radcliff, a nice young bachelor musician who was gentle, obedient and unusually intelligent. In fact, Pongo thinks at times he is almost canine. They live in a nice little house near regents Park in London, but it has become very lonely for both of them. There is a vast range of linguistic technical terms used in the movie and specially greater number in the songs. The discursive facts present in discourse of this movie can easily catch our attention towards the linguistic features. Dalmatian Plantation is a very short composition inspired in the longed for return of the Pongo, a dog family with fifteen puppies. The figure of speech present in the repetition of different words with similar graphological and phonological endings like Dalmatian (twice), Plantation (three times), location, population, aggregation. This morphological repetition contributes to play an important part in the polysyllabic rhyme of the discourse. The nouns suggest the idea of a considerable quantity of dogs without flouting the principle of quantity.
The phrase, Dalmatian plantation, refers to a place suitable for dogs. The possessive adjective our includes the owners of these dogs (Roger and Anita). The Future word will, expresses a promise to be fulfilled (We’ll have a Dalmatian plantation). The final verse transmits a warm feeling, a sensation of a happy family living together, by adding the word home (Dalmatian plantation home). Prolonged barking, that is the crying of adult dogs, and yipping, the crying of young dogs, echo throughout London that night celebrating the protection and continuity of animal life. In the Disney world, there are villains also. The song ‘Cruella de Ville’ or ‘Cruella De Ville’, describes an extravagant fashion designer who is eager to skin ninety-nine Dalmatian puppies to make a fur coat. The name has sinister connotations and an aristocratic French surname. Graphological devices by omitting ‘D’ or joining the two separate parts, will produce words evil and devil. In the first two lines, Cruella de Ville serves as a rhythmic anaphora followed by litotes, a trope that by containing an affirmative feeling or opinion resorts to negative sentences in the syntax, If she doesn’t scare you, no evil thing will.

Litotes is a way to colour the expression, a category of irony which tries to hide the deep horror, this woman provokes. The next stanza contain more plain expression (to see her is to take a sudden chill). On conjuring up her name (Cruella...Cruella), the referred association cruelty is brought into open by means of a simile, She is like a spider waiting for the...kill, which indicates her wicked intention to kill the puppies. Graphology is an effective dramatic device of this stanza. The dots (...) mark interruptions caused by fear and make us perceive the slow movements and patient cruelty of spiders. The feeling of impending threat will increase in the following stanzas. In the context of familiar use, with second person verb plural, Cruella is described as the supreme spirit of evil (At first, you think Cruella is a devil), but the verbs of perception (realize, see, watch,) a metonymy (her kind of eyes) and a symbol (underneath a
rock = infernal place, hell) make us perceive the sinister feelings even more powerfully.

The two common nouns denoting either diabolic qualities par excellence, antonomasia(this vampire bat = Dracula), or sadistic nature(this inhuman beast), a passive sentence emphasises the moral of the song, She ought to be locked up and never released. This construction uses a modal auxiliary followed by two infinitive combinations. The first full infinitive is also a phrasal verb, locked up (change + Idiomatic particle), meaning ‘locked or imprisoned’. The conjunction connects the passive action adding a similar action through the expression ‘never released’, which means ‘never to be set free’. For reasons of style, ‘to be’ is not mentioned with the second infinitive that is also passive. The final verses remind us of an uncorrupted world, free of the enemies of ecology. A more modern interpretation would see in this lyrics a protest song for the rights of animals, The world was such a wholesome place untill, Cruella ... Cruella de Ville. The interruption (...) suggests that Roger is improvising her with real venom in his voice, he speaks the complete name of that frightening lady who has corrupted the world. Roger senses evil in Cruella and depicts her as one of the most colourful villainesses of all time.

VII

*Jungle Book* was the last cartoon film personally produced by Walt Disney. Based on a series of Mowgli short stories by Rudyard Kipling (1865-1936), *Jungle Book*, almost a year after Walt Disney’s death, had its world premiere on 18th October 1967, in Grumman’s Chinese
Theatre, in Hollywood. *Jungle Book* was the first film where Walt Disney let the voice influence on the design and personality of the main characters. Many voices were tested to make bear Baloo speak. Aiming to give life to the personality of the bear, none of them seemed to be the right one. Walt Disney himself suggested the director of the film, Larry Clemmons, to see if, Phil Harris, a singer, a musician and a narrator, was the man they were looking for. When he was offered it, he said: “I don’t dub voices, dialects or effects. I’ve only got a voice and that’s all. Besides, I can’t play the bear”. But Clemmons persuaded him to try speaking like Phil Harris, not like a bear. Furthermore, he gave the film a touch of human warmth. Harry’s voice was exactly what the animators needed. His joyful interpretation showed the character from another side and from that moment everything began to be right. Kaa, the snake, also showed his personality through his voice.

Sterling Holloway, an expert dubbing actor gave voice to other Disney characters, such as the stork in Dumbo, or the cat in *Alice in Wonderland*. He also improvised some sentences which gave him a provoking attitude as well as a charming personality. The direction of one of the senior animator Wolfgang Reitherman, provides the clearest example of an authorial within studio’s animated canon. He has given a high degree of expressiveness and subtlety with his great skills and energy. Reitherman with his directorial capacity worked to reconcile the stylistic needs of the script and elevated the animation proficiency of the film. The rhetoric excellence of Larry Clemmons gave the dialogues and storyline of the movie which get substantial popularity. He had a sizeable command over the word and how to make the word ping against one another in the dialogues. The adaptation of the *Jungle book* is from Rudyard Kipling, a master of English language. He has a command over narrating tall tales about animals and humans as he understand them and know their habits. His story of *Jungle Book* is a mixture of credibility, delightfull criters, colourful characters
and a expert extravagance of poeticalness. It is a priceless treasure for the drama, wisdom and beautiful language of original text.

The film tells the story of Mowgli, a lost Indian baby who is adopted and brought up by animals in the jungle. The discourse adapted is a relationship and adventures between this man-cub and the dangerous inhabitants of the jungle. The reactions to good and evil, generosity and selfishness can be seen. All this, represented in the animals, leads to an enormous amalgam of characters. As Disney said, ‘Fables are the best ever created invention to tell stories and off course, animals have always been the main characters of fables. Animals that reflect the defects and virtues of human beings in the most amusing way.’ The song ‘Colonel Hati’s March’ is full of words and expressions belonging to the military register. The lyricist’s intention is to symbolise strict discipline. The continuous repetition (hup two, three, four), and the end-rhyme imprint a sonorous impression of marching and rhythm.

Onomatopoeic effects are found in the consonants of the verbs, keep it up, Keep it up, containing plosive, unvoiced consonants that suggest harsh military barking orders. The phrasal verbs act also as rhythmic military commands: Keep it up (state + direction), expressing ‘maintain, be up to’. Sound off (communication) idiomatic verb, meaning ‘speak firmly, with authority’. Dress it up (change + emphatic particle) idiomatic verb, meaning ‘form or line up’. These soldier elephants accept the oddities of their march and drill just bearing in mind the ‘military esprit de corps’, contained in the refrains (epistrophe) "Oh, the aim of our patrol is a question rather droll ... is a military goal; Oh, we march from here and there ...in the military style, And it doesn’t matter where ...with a military air." (Martinez 1994)

A sensation of hard exhaustive marching is felt in the phrases, chiefly attributable to the words denoting distances and ups and downs, Over field and
hill (mixing with the impression of an increasing hard), Over every jungle mile (noise, as long as the song continues). Oh we stamp and crush, Through the underbrush. You can hear us push, Through the deepest bush. The sound of the consonant /-sh/ represents the sound of rustling noises through the jungle. These three phrasal verbs also transmit tactile and auditory sensations: We stamp and crash through (contact + medium), meaning ‘eliminate’. You can hear us push through (contact + medium), also ‘eliminate’. The last stanza contains a very colloquial adjective - crackerjack, followed by a noun-pachyderm- with a double entendre: the literal from Greek, elephant, and the figurative meaning of an adjective ‘not sensitive or thick-skinned’. The maxim of manner is flouted for either poeticalness or humour. The contrast conjunction ‘but’ in pachyderm parade expresses preference of the elephants and their sensitivity inspite of their thick skin. The auditory word trumpeting, inserted in the lines of this song, represents the loud shrill cries of these elephants marching together. The audience’s imagination is taken to a magic world, where elephants act like soldiers and obey the military commands from their Colonel Halt.
Beauty and the Beast, adapted by Linda Woolverton from Madame LePrince de Beaumont’s fairy tale, was released on November 1991 in the US, and on November 1992 in Spain. This film contributed to the artistic and financial recovery of Disney Pictures. This production is the 30th animated cartoon and collected profits for the sum of $146 million. Animation was done by the Disney habitual systems, also using computer techniques in the main scene of the film - the dance in the castle - where the song ‘Beauty and the Beast’ is performed. This three-dimensional system manages to get the audience to participate in the action.

One of the keys of the success of Beauty and the Beast is the music. This great musical, winner of two Oscars, one for Best Soundtrack and the other for Best Original Song. ‘Beauty and The Beast’, sung by veteran British actress Angela Lansbury. Beauty and the Beast will go down in film history as being the first and only feature-length animated film to be nominated for the Oscar as Best Picture. Besides the recognition of the Academy of Motion Picture Arts and Sciences in Hollywood, the film has won three Golden Globes and its soundtrack has also been given a double platinum record in the United States.

The story of Belle is an ancient story that has roots at least in Greece, India, Africa, France and Italy (Beauty and the Beast) Versions of it include such noted tales as Cupid and Psyche, The Hunchback of Notre Dame, The Phantom
of the Opera, and King Kong, to name but a few (Beauty and the Beast). The
color of Belle is a sensible, confident and outspoken from a quiet, French
village. Her father is imprisoned by a prince turned Beast and in order to save
her father, she takes his place as the Beast’s prisoner in an enchanted castle. As
time elapses, she falls in love with the Beast and breaks the spell. During her
stay at the castle, Belle is befriended and entertained by the prince’s staff, who
have been turned into animate objects according to their occupations.

The narrator starts the story by a casual way of story telling as, Once
upon a time, in a faraway land, a young prince lived in a shining castle.
Although he had everything his heart desired but the prince was spoilt, selfish,
and unkind. But then, one winter’s night, an old beggar woman came to the
castle and offered him a single rose in return for shelter from the bitter cold.
Repulsed by her haggard appearance, the prince sneered at the gift and turned
the old woman away, but she warned him not to be deceived by appearances,
for beauty is found within. And when he dismissed her again, the old woman's
ugliness melted away to reveal a beautiful enchantress. The prince tried to
apologize, but it was too late, for she had seen that there was no love in his
heart, and as punishment, she transformed him into a hideous beast, and placed
a powerful spell on the castle, and all who lived there. Ashamed of his
monstrous form, the beast concealed himself inside his castle, with a magic
mirror as his only window to the outside world. The rose she had offered was
truly an enchanted rose, which would bloom until his twenty-first year. If he
could learn to love another, and earn her love in return by the time the last petal
fell, then the spell would be broken. If not, he would be doomed to remain a
beast for all time. As the years passed, he fell into despair, and lost all hope, for
who could ever learn to love a beast? Thus, it can also be said that it is a plot of
our representative fairy tale with lots of animation and impressively composed
songs.
The nineties bring about a revival period of the Studio. One of the keys to the success of *Beauty and the Beast* is its music and lyrics. The first song, ‘Belle’, sung by the main character as she walks through the village, is energetic, full of French salutations, and at the same time, classical. The composer Alan Menken took his inspiration from Bach and Haydn, then added a touch of Mozart. Howard Ashman provided the lyrics and they recorded the song once and again until they obtained the desired effect.

The first stanza situates the action of the film in a French village at the end of the 18th century. The description is based on intermittent repetition of the adjective ‘little’, meaning sometimes ‘small’ (little town), sometimes ‘common’ people like small merchants (little people), and on a simile which conveys the idea of monotony in scenery and occupation (Every day like the one before). Even the continuous ‘Bonjour!’ an interjection from French meaning ‘Good day!’ seems to be a routine morning salutation which breaks into the quiet village. Routine life is the image the singer transmits in each line of the second stanza. The irregular order of the syntactic elements -hyperbaton- (There goes the baker) and the use of expressions of similarity and frequency, give visible life to this daily unvarying procedure to start the day: With his tray like always, The same old bread and rolls to sell, Every morning just the same.

In our ‘village schema’ there is ‘a baker’, so the use of the definite article indicates that the baker pre-exists in our mental representation, although he has been mentioned here for the first time. The phrases ‘The same old bread’ and ‘This poor provincial town’ reflect something about Belle’s personality. In spite of being a peasant, she likes innovation and change, and so, she uses negative adjectives to describe her village. Alan Menken has composed the soundtrack of *The Little Mermaid, Beauty and the Beast, Aladdin, Pocahontas* and *The Hunchback of Notre Dame*, all of them awarded with Oscars. Howard
Ashman wrote the lyrics of *Beauty and the Beast* and *Aladdin*. He died before the latter was released.

The description of Belle is given by the villagers, in the third stanza. A group of peasants draw our attention (Look, there she goes) to Belle. The inversion of the adverb -hyperbaton- achieves a more vivid effect than the usual subject + verb + adverb order. The adjectives of quality (strange, dazed, distracted and funny) used to describe the girl, reflect her reputation as an eccentric. Her personality breaks away from previous stereotypes of Disney characters (*Snow White*, *Sleeping Beauty*, etc.). She is venturesome and the dreamy intellectual of the village: Never part of any crowd cause her head’s up on some cloud (an expression with symbols representing her aphesis) capacity for acquiring knowledge of high order intellect dream and lost in reverie}. On her way to the library, Belle involved herself in continuous conventional expressions (Bonjour! Or Good day! How is your wife?) And in typical market bargaining (That’s top expensive). Only her books and her imagination make her escape this rural existence. The last verse expresses her desire to get to know other places in the world: There must be more than this provincial life. Her speculation, conveying probability, anticipates in the audience an expectation that this heroine will be the protagonist of a very unusual story miles away from the routine of that provincial life.

A scene of the castle where one day Belle’s father seeks shelter in a mysterious castle which happens to be the dwelling of the Beast, a monstrous being half man and half animal. To save her father, Belle gives up her freedom and becomes a prisoner in the enchanted castle. With the assistance of the castle’s enchanted staff, Belle will get used to her new life. The song “Be Our Guest” presented by Lumiere, a French candelabra with a small flame in each hand and another one in his head, and his staff. Lumiere is a mixture of Maurice
Chevalier and Fred Astaire, the life of the party who can provide the most incredible banquet, with just his fantasy.

A cordial invitation to have dinner is based on a double initial repetition (Be our guest, be our guest), indicating insistence; secondly the persuasive, informal tone observed in the figures of omission; a reminder of the relaxed habit of using the napkin and thirdly the affectionate French word addressed to the young girl: ‘Tie your napkin round your neck, chérie’ apocope linguistic loan, a noun meaning ‘dear’. The following stanzas are real illustrations of French cuisine (Hors d’œuvres), phrases (soup du jour) with lexis belonging to the register of cooking (ragout, soufflé, flambé) which not only emphasise the quality of the banquet, but also refer to the origin of the singer: After all, Miss, this is France. And a dinner here is never second best litotes, and an idiomatic expression, meaning they offer the best dinners.

Linguistic loans play an important part in this discourse, since they bring into delicious French delicacies: Soup du jour: phrase which literally means ‘of the day’; as prepared and served today. Hors d’œuvres: phrase which literally means ‘out of (the) work, i.e. the main course’. An appetizer, as a relish or more elaborate preparation served before or as the first course of the meal. Beef ragout: a highly seasoned ‘stew’ of meat with or without vegetables. Cheese souffle: meaning puffed up, made light, as by baking and cooking. Pie and pudding en flambé: a phrase meaning served in flaming liquor, especially brandy. Lumiere also proves to be a professional (We only live to serve), making suggestions, recommending specialities (Try the grey stuff, it’s delicious). When he wants to sound extremely convincing he resorts to a personification of the dishes: ‘Don’t believe me?, Ask the dishes, They can sing, They can dance’. The singer continues insisting (Go on, unfold your menu), feeling that Belle will accept their invitation, just by looking at the menu. The verbal repetition and the French loan underline his conviction: ‘Take
a glance and then, You’ll be our guest, Oui, our guest, be our guest’ (a French adverb: yes). As it is her first night in the castle, Belle feels sad and strange among those domestic objects and furniture -the enchanted staff- that try to be so kind to her. It is clear in this song that Lumiere’s purpose is to cheer Belle up in ‘You’re alone and you’re scared’ and in ‘We tell jokes, we do tricks’.

In the next stanza, Mugs, a member of the staff, uses the German conjunction Und (and) probably to underline his nationality. Lumiere’s persistence in putting new heart into the banquet is intensified when he makes a toast (Come on, lift your glass) and offers his invitation again (Be our guest) in the final three verses of stanza seven (epitrophe). So far, this song can be interpreted as just a musical choreography in a dining room, full of dancing glasses and bubbles in the air, all of which helps to maintain the element of fantasy and evade Belle’s sad reality. However, the following stanzas will show us the real and most profound feelings of the ‘objects’ inhabiting the castle: Life is so unnerving for a servant who is not serving. The long line and the exact morphological endings -even though they belong to different grammar categories intensify the impression of sorrow. Using the deictic personal pronoun ‘We’, Lumiere flashes back to the past, describing their situation of difficulty, how they deteriorated through inactivity and the negative (Flabby, fat and lazy) consequences brought about by the lack of work: ‘Ten years we’ve been rusting {metaphor, compared to disuse of iron}, Needing so much more than dusting, Needing exercise, a chance to use our skills’.

The gerundive repetition and the metaphor are fundamental devices of pathetic intensification, which reveal their urgent want of work. The following stanzas express the emotional excitement the household objects feel on being able to serve again. Curses (I’ll be blessed), exclamations (oops-a-daisy, Sakes alive, Thank the Lord) and a passive construction (wine’s been poured), bring focus to those exciting moments when each member of the staff starts
performing their duties. Mrs. Potts, the enchanted teapot, is an efficient maid and a maternal figure who feels affection for Belle. She sings the following stanza presenting herself as a teapot making tea. Alliteration of consonants represent the sounds of boiling water and steam, combined with tap dancing. ‘While the cups do soft-shoein’ (sibilants suggest softness: done in soft-soled shoes), I’ll be bubblin’, be brewin’ (plosive voiced ‘b’ gives the impression of vigorous humming), I’ll get warm pipin’ hot’ (plosive voiceless, onomatopoeic verb representing a hard sound). Apocope in all gerunds indicate a fast succession of activities and a colloquial tone. This cook, transformed into a teapot, shows herself to be responsible, bossy and obliging: ‘Heaven sakes! Is that a spot?, Clean it up! We want the company impressed, Is it one lump or two? In the last stanzas there is a noticeable state of generosity and obsession to please Belle. The lyricist has used different poetic devices to communicate the final moving excitement of the song. Verbal repetition (Be our guest) is one of the most representative figures of speech throughout this long musical composition. In the next to the last stanza, we observe a metaphor (While the candlestick’s still glowing) comparing the duration of the meal with the light of the candle, a symbol common when speaking of time and life.

The whole discourse has actually combined different poetic elements to create a banquet full of fantasy, at the same time pointing out the importance of feeling useful at the same time. The final verse turns the insistent invitation into a polite request which in the context of this song is a fervent petition that the enchanted staff can be useful to Belle: ‘Please be our guest!’. Although the song does not say what Belle eats or if she even tries something, the audience assume that she is the ‘enchanted guest’ who ate the fantasy banquet served by the ‘enchanted staff’. Our ‘invitation schema’ and ‘banquet schema’ fill in details which we are not really given: invitations and banquets are made to be accepted, served and eaten.
A new version of *Aladdin* and the Enchanted Lamp, one of the stories of The Thousand and One Nights (850 AD), a compilation of about 200 folk tales which had Indian, Persian and Arabic origins, translated in 1704-1717 by Antoine Galland, a professor of Arabic. This genre of the movie is animated musical and it was released in 1992, getting excellent reviews. One of the most striking details in the film is the Genie. Robin Williams gave his voice to this character, and by doing so he gifted the Genie with an amazing personality able to express a wide variety of feelings. His design was also inspired by the physical appearance of this American actor. The most outstanding features of the Genie’s drawings is his curve loo that gives him a sense of movement and lightness, necessary qualities for a genie since he has to transform himself into different characters in a time of fantasy. Not always the voices of the characters are dubbed by the same people when talking or singing.

*Aladdin* could talk thanks to Scott Weinger who being only seventeen years old managed to bring a magical combination of comedy and drama. He gave *Aladdin* all his power and energy to overcome difficult situations and also his face inspired many of the boy’s gestures. Aladdin’s voice was given by Brad Kane whose impressive conversation range matched perfectly with the different moments of Aladdin’s life. The fantastic performance of Linda Larkin, who
described her experience of dubbing Princess Jasmine as ‘magical’, shows through her right intonation and her way of talking the honesty and idealism of this character who will fight to her freedom and for her love. Jasmine’s singing voice was provided by the Tony Award winner Lea Salonga who succeeded in capturing the feeling and emotion of falling in love in the song ‘A Whole New World’

The character of Jasmine is a clever, temperamental and rebellious Arabian princess who is constantly frustrated by her father’s attempts to keep her inside the palace walls and marry her off. The story of the film is based on One Thousand and One Nights, or Arabian Nights as it is often referred to according to its first English translation. It is a collection of oral stories from 1000 AD. In the film, Jasmine escapes the palace and meets the Aladdin at the market. He saves her life, but is taken captive by the palace guard. With the help of an evil advisor in disguise, Aladdin breaks out and is sent to retrieve a magic lamp from the Cave of Wonders. The evil advisor, Jafar, tricks him, however, and he is trapped inside the cave. Aladdin rubs the magic lamp and a genie appears to grant him three wishes. Aladdin wishes to be a prince in order to court Princess Jasmine, but Jafar steals the magic lamp and turns Jasmine, her father and the genie into his slaves. At the end of the film, Aladdin saves them all and grants the genie his freedom, and Jasmine chooses Aladdin to be her spouse.

The film starts with ‘Arabian Nights’, a short song that serves as an introduction to the story of Aladdin, a folk tale which has Indian, Persian and Arabic origins. Its Arabian influence and harmonies, both in the music and language, are very clear. The first discourse situates the action in a distant country, a poetic device used in tales. The narrator, an Arab merchant takes the viewers, to the Arabian Desert by mentioning the caravan camels roam (metonymy) and describing the large dimensions and the hot climate. This
stanza contains automatic connections of elements (the caravan camels, the heat) which are activated by the reader’s / listeners pre-existing mental representation of a ‘desert schema’, although ‘desert’ is never mentioned.

The repetition of the same inflectional endings on two different words such as immense and intense gives us an exact description. On the last line, two small sentences containing two elements of contrast (barbaric and home) are loaded with an offensive remark conveying an idea of rude magnificence of the native land, after the exclamation ‘hey!’ . The first two lines in the second stanza indicating timing, have identical syntactic structures: When the wind’s from the East (Det + Noun + Verb + Det + Noun), And the sun’s from the West (Det + Noun + Verb + Det + Noun). A further example is seen in the fourth line, with two phrasal verbs giving exact instructions of motion and negative motion, direction and location: Come on down, stop on by (Verbal + prep. + adv.) Movement + loc. + dir., neg. motion + loc. The symmetrical repetition of these sentences contributes to intensify the idea of timing and give more expressive force to the instructions, which become elements of fantasy in the last two lines: ‘Hop a carpet and fly, To another Arabian Night’

The last stanza is also extremely parallelistic and abundant in poetic effects. The lyricist has resorted to a simile and a periphrasis to communicate the sensation of deep heat: ‘Arabian Nights like Arabian Days (simile), More often than not, Are hotter than hot {this periphrastic expression refers to heat using, In a lot of good’ ways” comparative degrees}. Some Arab-Americans were offended by the lyrics in ‘Arabian Nights’. In the video version, a more sarcastic sentence was removed which is, Where they cut off your ear if they don’t like your face. The last verses try to keep us safe from danger. The syntactic repetition and the aphesis in the preposition conveying lower position, increase the impression of darkness: ‘Arabian Nights ´neath Arabian moons’ (Adjective + noun aphesis adjective + noun). Likewise, the
The Lion King is based on an original story, a screenplay written by Irene Mecchi, J. Roberts and Linda Wolverton. Released in 1994, this animated musical has collected $2 billion, including box-office, video tapes and merchandising. It was dedicated to the memory of Frank Wells, director of the Studio, who died in a helicopter accident during the realisation of this film. His vacant post was occupied by Michael Ovits. Michael Eisner remained as executive director, while Jeffrey Katzenberg left Walt Disney Pictures. For the first time in a Disney film since Bambi, nature is presented in its pristine state: a jungle paradise inspired by the panoramic majesty of the fiery sunrises, vast mountain ranges, savannahs and velvet black nights of Africa. The Lion King was imagined in a variety of media from traditional drawing, to sketches of live animal models, African landscape background paintings, storyboards, and the wildebeest stampede done by computer. Even though the story is set in Africa, unfolding to the sounds of African-inspired music, rhythm and instruments, a blend of Africa and non-
Africa in style, once the voice-actors took up their roles, they simply used
English as it might be spoken anywhere in the Western World. The story is not
defined by an African accent, it belongs to a multicultural universe.

This film tells the story of the love between a proud lion ruler, Mufasa,
and his son, Simba, a naive and curious cub who must struggle to find his place
in nature’s great ‘circle of life’. The first discourse, ‘Circle of Life’, is perhaps
the most meaningful to the topic of the film. It is about interrelation. We are all
bound together and our actions are important to us and to everybody else. The
music supervisor Hans Zimmer did a great job of giving it a strong African
flavour. He introduced authentic Zulu chanting style, choral arrangements,
rhythm and musical instruments all associated with Africa. By doing so, he
added another dimension to the emotion, this song already inspired.

The first lines should be taken in a figurative sense, with references to
birth(from the day we arrive on the planet) and to the moment when all living
creatures open their eyes. The first impression is of strong light, represented by
the poetic element: ‘blinking step into the sun’. The next lines are made up of
parallel sentences and of hyperbole, poetic devices used here to intensify
syntactically and semantically the values and richness our planet possesses.
Emphasis is also provided by the contrast between the active and the passive
constructions, which contributes to produce another poetic effect, polypoton,
through the repetition of words with varying grammatical inflections in the
sentences like, "There’s more to see than can ever be seen, More to do than can
ever be done, There’s far too much to take in here, More to find than can ever
be found". (Martinez 34) The last lines of the first stanza show two metaphors,
a) an animistic metaphor, which attributes animate characteristics (keep great
and small) to the inanimate (the sun), and b) a comparison, in which the colour
of the sky is pictured as the blue colour of a precious stone: But the sun rolling
high (The protective sun is the subject of ‘keep’), through the sapphire sky
(metaphor on colour), Keeps great and small on the endless round. (Periphrasis for ‘circle’ Animistic metaphor).

The second and last stanza, repeated twice, includes the message of this story expressed through tropes and schemes: ‘the cyclic renewal’, ‘It's the circle of life and it moves us all’ is a concreitive metaphor which attributes physical existence to an abstraction. ‘Through despair and hope, Through faith and love’ Rhythmic and syntactic parallelism (echoic aspect), Till we find our place, On the path unwinding(dramatic effect). In the circle, The circle of life, Anadiplosis (final and initial repetition in lines). All these figures contribute to intensify the idea of respect towards that delicate balance of nature where all creatures are bound together: Poetic elements - Medium + Medium Continuity of Life. The sun rolling high through despair through love, faith moves us all in the circle of life.

‘The Lion King’s mythic narrative as moral educator has intense and opposing responses to Disney’s The Lion King can be attributed to the film’s usage of a combination of Christian and New Age mythologies which advocate morality. It starts with the myth, develops into the fall and expulsion, the resulting moral corruption, the fight between good and evil, the triumph and the cyclic renewal. Some of the lessons presented by the film reinforce patriarchal values, such as gender roles in family raising, while others may be perceived as noncontroversial and prosocial.
*Toy Story* was the world’s first computer animated feature. Genre of the movie is animated digital adventure. It was a joint production in collaboration with Pixar, a company specialised in new technologies. John Lasseter’s original story was rewritten by Joss Whedon who with his co-screen players Andrew Stanton, Joe Ranft and Pete Docter changed the main character, a wooden boytoy, by Woody, a cowboy. Lasseter is not only a technical brilliant but he has also included great humour with pun. He has got a special Oscar for the techniques used in the first feature length computer animated film. The film was released in 1995 in the USA. It appreciated for its greatness that we can discuss, dissect and talk about. There is a kind of movie magic we can easily find by getting the linguistic magic present in the discourse chosen.

*Toy Story* movie is all about the secret life of toys, when people are not around. The film not only attract the younger demographic but also keep the older ones entertained. The voice overs are top notch and everyone gets a fair share in the movie, with sufficient dialogues and conversations. Woody, the main character could speak thanks to actor Tom Hank whose voice ‘possesses the ability to reflect different types of emotions’, said John Lasseter, the original writer and director of *Toy Story*, who defined this film as the typical “buddy-movie”, set in Andy’s bedroom where Woody is the king of toys. Hanks was the real star of the moment when ‘*Toy Story*’ came out, as he worked with the great likeability
creating the stable center. The other inspiring character in the movie is Don Rickles, who has the screen role of his career, as a prickly Mr. Potato Head.

The main discourse found in the movie where we can find maximum linguistic features is a song ‘You’ve Got a Friend in Me’. It is sung at the beginning and at the end of the film by a toy to his human owner. The song contains a promise of eternal friendship. The first two lines express this feeling in a sentence where the repeated words ‘a friend in me’ suggest a poetic meaning of depth, while attributing animated qualities to a toy. The next three lines present the form of an allegory in which material symbols are used for the representation of abstract meanings in When the road looks rough ahead (representing life and difficulty), And you’re miles and miles (representing distance), From your nice, warm bed (representing sweet home).

The first stanza finishes with the repetition of the first verses, which intensifies this generous thought. The second stanza reflects the suspenseful dramatic experiences - the arrival of new toys- that Woody, a pull-string cowboy, will undergo in order to maintain his “top spot” in the heart of Andy, his young owner. By using adjectives in their degree of superiority, the toy expresses a feeling of inferiority about his physical qualities with respect to other toys. The modal (might) contributes to speculating. In contrast, the litotes serves to emphasise his love promise in the last verse: Some other folks (might be personification (other toys), A little bit smarter than I am, Big and stronger, too (maybe comparisons of superiority.), But none of them will ever love you, The way I do. (Litotes)

The last two stanzas show the deepest feelings of the toy, making his promise eternal within a concretive metaphor, which attributes physical existence to an abstraction: ‘And as the years go by (phrasal verb of motion: ‘pass’), Our friendship will never die’ (this deliberate flouting of the quality
maxim reinforces this poetic thought). The song finishes repeating ‘You’ve got a friend in me’ three times, while toy and boy are playing happily, as we see through the exclamations and the sounds described by the verbs of emotion (whoa! All right! Wow! Cool! laughing, laughs). The informal language of this song reflects the personality of its user, a toy that mirrors the modern and dynamic speech of his young American owner, Pal means friend, companion, Folks means people, You are gonna means going to be. The toy feels that their association as friends is based on the inevitable power which determines events (destiny). But the repetition of ‘You’ve got a friend in me’ states the possession and the offer of a valuable quality friendship. *Toy Story* is a new kind of Disney magic, heightening toys as charming objects and good companions of children.
Finding Nemo with a popular Disney genre Adventure comedy is counted as one of the successful and entertaining movies. The related media, characters, and stories are unforgettable elements of Walt Disney and Pixar Animation Studio. The transcript below contains parts of a screenplay written by Andrew Stanton, Bob Peterson and David Reynolds. The movie is about stunning underwater adventures of some memorable characters, who had poured their heartfelt emotions for us. The blend of comedy and momentous journey with an over possessive clownfish named Marlin and his son Nemo. The film is like a whole new world of adventure embedded with animated comedy genre. The animation is done by the wonderful folks from Pixer, starting with Andrew Stanton to Bob Peterson and David Reynolds. The animation given by Stanton will either charm you or totally move you out. The other outstanding aspect of the movie is the outburst of emotions through dialogues and conversations within the scenes.

The digitisation of film data has made film more easily accessible, processable and easier to analyse than ever before. Many issues still exist concerning the annotation, extraction and retrieval of semantic content from film data, which is still a non-trivial task. A user may want to query high-level concepts in film content, such as: emotional scenes (happy, sad) and atmospheres (suspense, dark) in a film, a specific action or dialogue scene, a
scene inside the water that is, the underwater world or some of the peculiar animated scenes, like talking animals and non-living things. The movie is totally based on underwater world. And the characters also belong to the water world especially the talking fishes. Here we will investigate the information audio description scripts and screenplays provide about film content, which is accomplished through the collocation analysis of certain highly frequent open class words in audio description script. The exploration of machine processable representations of film content extracted from the texts is achieved by the developed script of the movie ‘Finding nemo’. Like all the films this film can be considered to have a ‘film grammar’ which film directors have commonly followed. Like any other natural language this grammar has several dialects but is more or less universal.

Film contain various edit-effects such as fades, wipes, transitions between shots and scenes can be seen as punctuation in film grammar, these are worth added to elevate the beauty of water world and the animated characters present in it. This movie has been chosen in order to deal with collateral texts associated with film, specifically Audio Description to analyse the phonetic elements and Screenplay film scripts to analyse linguistic features present in the film. Audio description refers to an additional narration track for blind and visually impaired viewers of visual media, which ‘weaves a scripted commentary around the soundtrack of exploiting pauses to explain on-screen action, describe characters, locations, costumes, body language and facial expressions’. This study led us to deal with every aspect of language used in the extract chosen from the film.

The villain of the movie is an Australian-English speaking girl named Darla whose uncle, a dentist who also speaks Australian English, captures the protagonist (a fish named Nemo) and plans to give him to Darla as a pet. Although neither Darla nor the dentist speaks SAE, this is due to the fact that
the movie is set in Australia. The unmarked accent, like the one in Over the Hedge, is attached to ideas of the evilness of impinging on nature’s territory. The sentence like, Humans think they own everything, points explicitly to the theme of humans taking over natural environments. Moreover, another shark follows up the first shark’s utterance with the remark, Probably American. This signals that, despite the fact that Finding Nemo is set in Australia, the movie is in fact a critique of the greediness of American industrialization. A similar sentiment regarding human greediness is also present in Over the Hedge, where a raccoon named RJ remarks that ‘for humans, enough is never enough’. Again, given that the movie’s target audience is American (and the fact that this movie is set in America), this also can be viewed as social commentary on American society.

The theme of the movie is related to humans encroaching on nature’s territory which suggest an increasing awareness in society and institutions that disturb or destroy the natural environment. The increase in the presence of foreign and regional US accents in recent animated films suggests a potential growing recognition of the diversity of our society, it may also represent an emerging critique of White, middle-class America as the unmarked norm. Some potential supporting evidence for this emerging attitude is a growing popularity. An examination of accent portrayal in recent animated films, like Finding nemo provides insight to the employment of accent for different characters. The performance of style in animated films shows the phenomenon of linguistic subordination and the evolution of societal attitudes. There is still much work to do in order to fully understand the complexities of accent portrayal in Disney movies. The study offers some compelling reasons to develop deeper interest of audience in nature.

XIII
Disney’s animated feature ‘The Incredibles’ (2004) is about accepting differences and valuing people’s individuality. In the film, the Incredible superhero-family experiences having to hide their true identity because they are not accepted for who they truly are. Other themes relating to the concept of self and identity includes what is normality, fitting in, and accepting who you are. In one scene in the film the whole family are sitting at the dinner table, feeling miserable because they can’t be normal and have to hide their identity. The ideas of the film is to explore human virtue of being true to oneself and how to be different from others.

Writer-Director Brad Bird has created the unprecendent film by creating The Incredibles, it’s a grand feature-length Disney animation movie with grand features like comedy, action and drama. In the movie Bird has symbolized a super family with the help of Incredible super heroes, it’s a tribute to those families living together. His direction has proved that the movie is not only a cartoon film but it is all about depiction of truth. The effects created in movie are visually arresting computer animation with the piculiar cast of superheroes. The Incredibles is fortunately the first film of Disney to be scored by Michael Giacchino and it is accepted a original score album featured on the film. The film is pioneered with the computer generated world so rich, complex and inventively that the motion picture experience it as real one. It wholly justifies all the traditional elements like the story, production, designs, cinematography,
costumes, effects, music and overall vision pushing each of these to new levels within the genre. Kori Rae and Katherine Sarafian, the associate producer and the production manager respectively also played a major role in creating the film in a retro-futuristic style and exuberant mood.

Language Change in such Animated Films over Time Descriptive Words to determine whether Disney’s song lyrics in animated movies have changed from the early to more recent movies, especially regarding self-image words. Self-image has not been a prominent theme in Disney lyrics. But in *The Incredibles* self-image is prominently portrayed to convey the characters used in cinema. A big example of this type conversation is given by Mr. Incredible in an interview, when he says Every superhero has a secret identity. I don't know a single one who doesn't. Who wants the pressure of being super all the time. Researchers agree that such Disney movies convey self-image messages. These results show that the messages are not conveyed through song lyrics, but through some other aspect of the movies. Over time, content has become more focused on oneself than on others.

The Disney Films like *The Incredibles* present a whole new world to us, as we are now not anymore – we might not even need to focus on the accents to realise that many jokes are based on a character’s way of speaking. As seen in a dialogue by other main character Frozen, son of Mr. Incredible: ‘Superladies, they’re always trying to tell you their secret identity. Think it’ll strengthen the relationship or something like that. I said, Girl, I don't want to know about your mild-mannered alter ego, or anything like that. I mean, you tell me you’re a super-mega-ultra-lightning-babe, that’ all right with me. I’m good. I’m good.” And yet, it doesn’t seem to be a bare necessity for all French characters to sound like they carry a baguette under their arm. The extreme differentiation found in Disney is to play with its characters’ accents as in *The Incredibles* and the major feature is the opposition between American and British English. Disney is an
American company and as such, it is not surprising that many of its animated heroes like our ‘Incredible’ speaks Standard American English (even if they live in France as in Beauty and the Beast), somewhere in the Middle East as in Aladdin) or India as in The Jungle Book. For example, when Mr. Incredible urges to be a normal man rather than a superhero he says, Sometimes I think I'd just like the simple life, you know?, Relax a little and raise a family.

English is spoken world-wide in different accents which conveys strong social statements. All the characters present in movie live in England and they speak British English. A dialogue spoken by Elastigirl in the movies is ‘Settle down? Are you kidding? I'm at the top of my game!, I'm right up there with the big dogs! Girls, come on. A special case of British vs. American forms the choice of accents for heroes and villains. The characters like good guy/girl and the corresponding bad people gives a conclusion that Brits are simply evil and the heroes always speak good accented English. The Incredibles is one of the vast majority Disney film which are set either abroad (i.e. not in England or the US) or in mystery kingdoms. The local accents are carefully used in the movie. Several French accents are also noted for the living furniture. The regional varieties in English is spoken by the characters of the movie and the language is such a common second language that any accent used in original will be understood by its audience. An opinion that gives all the characters almost exotic touch and extra bit of swag that he lacks in the original. Thus with the use of variety of social linguistic change found in movie, it balances an outlook for all the language speaking audiences.

XIV

Tinker Bell And The Lost Treasure is a beautifully animated Disney movie which enchant viewers by bringing them into a lovely fantasy world filled with quirky characters. It was first released successfully on October 27,
2009 under the banner of Walt Disney production. Film’s director is Klay Hall, who is specifically well suited for a project like the movie Tinker Bell because he is a huge fan of Classical Disney films and its character. He has coordinated all the voice talents with the visual artists; as he recorded the voices first, so the animators can work according to the acting track. When the film goes into final record with acting talent, Hall brings the character design, color and sometimes a pencil test scene that will help the actor to deliver the dialogue properly. The plot made on a new ground of fairy tale genre and it is layered enough to keep the attention of both younger and older kids. The characters are more complicated than those in other tales oriented toward this age group, which makes watching a more rewarding experience.

The story unfolds and welcomes the audience to the magical world of Pixie Hollow, where fairies and enchanted creatures work with nature to change and manage the seasons. The task here is to grow and manage the supply of pixie dust, an ingredient derived from the pixie tree and central to the function and well being of all fairies. Tinker Bell in the original story was described by Barrie as a ‘Common Fairy’ The name Tinker referred to her talent of mending pots and pans, like a real Tinker. Tinker Bell did not speak, but communicated in the sounds of a tinkling bell, only understood by other fairies. Tinker Bell was represented by a small light created by a stage hand holding a mirror and reflecting it onto the stage when needed. Since Tink did not speak, cow bells...
which Barrie brought from Switzerland were sounded when she spoke. In the Broadway play of Peter Pan, played by stage personality Mary Martin, Tink was still portrayed as a dancing light with bell sounds for dialogue.

Disney’s heroines are one of the integral and unique members to represent Disney animated family. The notion of these films being a part of a greater ‘family’ helps readers accept earlier Disney depictions of women for their empowering nature. The portrayal of females in Walt Disney’s full-length animated feature films is a turbulent subject, evoking emotion across a varied collection of people and of such feminine beauty is Tinker bell. Disney presents viewers with positive images of women whom critics victimize by neglecting their actions and desires. The present Disney movie The Tinker bell and the lost treasure shows signs of a formulaic narrative structure similar to the literary fairy tale genre. It starts with a narrative node. While some aspects of the movie can be easily formulated but the part of narration for instance the emphasis on good versus evil. In other words the characterizations of the heroine is generalized in the provided narration. In spite of Disney’s possible formulaic and stereotype narratives, each character establishes herself separate from others as our present heroine Tinker bell is unique of all the princess present in Disney world.

The reliance on fairy tales is a productive practice of Disney to reach up to the target audience, thus literary fairy tales such as that of Tinker bell are well established across generations. In Janet Wasko’s analyses of the Disney formula, she supports the notion that Disney relies heavily on fairy tales that utilize themes of individualism, optimism, escape, imagination, innocence, romance, and good versus evil. These all utilities are majorly found in tinker bell as she fulfils all the notions of being a good fairy. This analysis follows the methodology introduced in as linguistic tools and secondly aspects to be analysed. Each section corresponds to the dialogues and conversations. It starts
with a verbatim transcription of the script and its sound effects, followed by the linguistic analysis. This identical structure will allow us to relate similar elements in a clear way to reach conclusions later in a systematic way.

A complete coherent perception of the dialogues with their external structures are underlined in the limits of the texts. Their presented is given in the versified stanzas imposed by the lyric genre to frame the internal design and ideas. Thus, the topics of the texts can be explicitly formulated. Yet, in order to obtain the whole significance of each dialogue, it will be necessary to resort to the indispensable linguistic instruments used by the lyricists: the rhetorical devices and the cultural reference. The comprehension of each dialogue is the feature which can help discover the organisation of the texts are mainly, the repetition of elements, their opposition, the harmony and disharmony of some of them or their absence. Although each conversation presents a different technical skill, the following frame of the analysis is expected to reveal the technique used by the writer, and the magic involved in their speech: External structure (speech framing the beginning and the ending of a conversation chosen) Internal structure (the interrelation of linguistic elements which form dialogue), Topic (the essential ideas of a script), Rhetorical devices (the staging which writer have created in their speech) and Context (significant words in a concrete situation of each conversation)

_Tinker Bell And the Lost Treasure_ starts with a minute musical prologue, a fairy tale and a task who links together reality and the world of animated cartoons. It gives the impression that all fairies are the most amazing and beautiful creatures of nature. In the first stanza, Clopin pictures the medieval Paris, circa 1365, twenty years after the cathedral had been finished. He describes everyday jobs in the simple present to depict the daily routines of the big town: ‘The fisherman fishes, the baker man bakes’. Our socio-culturally mental representation of Paris will surely include ‘a fisherman’ and ‘a baker’.
These schemata explain the use of the definite article referring to individuals who have not been mentioned previously, because they already exist in our imagination. The parallelistic sentences attribute contrasting qualities in the comparisons of the bells: To the big bells as loud as the thunder, To the little bells soft as a psalm. The last verses ennoble the toll of the bells high above the city in a double metaphor in which human characteristics are attributed to the bells: The soul of the city’s the toll of the bells (animistic metaphor /definitional metaphor), The bells of Notre Dame (epistrophe). The second stanza introduces the audience to the story, using a flash back narrative style. Hyperbaton and the passive construction (thematisation) make a dramatic opening of the verse in a sentence like Dark was the night when our tale was begun. The cathedral is always mentioned as a static reference point. This is an effective device to make it an essential part of the story: On the docks near Notre Dame, Four frightened gypsies slid silently, Under the rocks of Notre Dame.

The third stanza flashes back to a remote past with the initial repetition of the conjunction ‘and’ interweaving the story, whereas the passive construction and the phrasal verb emphasise the situation, thus increasing the panic feelings: And a trap had been laid for the gypsies (coordinating conjunction and passive), And they gazed up in fear and alarm (coordinating conjunction and phrasal verb: perception + emphatic particle). The simile contained in the following verses, is an overt comparison in which the audience can perceive a threatening feeling, especially conveyed through the words in bold type, associated with sharp and heavy sensations of animal and inanimate properties: At a figure whose clutches were iron (dehumanizing metaphor), As much as the bells, the bells of Notre Dame. The fourth stanza lists the judge’s objectives. Its tropes and semantic redundancy reflect an exaggerated concept of justice. He arises as an implacable person: Judge Claude Frollo longed to purge the world, Of vice and sin, And he saw corruption everywhere (Hyperbole),
Except within. All the sounds like gasping, panting, Aah!, Sanctuary! represent the violent and sinister persecution on horseback through the streets of Paris, where Frollo killed Quasimodo’s mother and tried to throw the baby into a well, a cruel action prevented by a heaven-sent Friar who happened to witness this event. The image of Notre Dame is always present in the reproaching expressions: See, there, the innocent blood, You have spilt (periphrasis = to murder a baby), On the steps of Notre Dame (situation: the cathedral), Now you would add this child’s blood, To your guilt (pleonasm for infanticide), On the steps of Notre Dame (situation: the cathedral).

The Cathedral acquires human characteristics in a metonymical personification. Notre Dame arises above the judge with recriminatory looks. Coplin continues narrating the story. He describes Frollo’s sudden, sharp pain mixed up with fear of God and the judge himself expresses his thoughts loud to reveal his cruel plans and selfish intentions. His speech sounds perfectly scheming and calculated: Just, so he’s kept locked away (Passive construction with a phrasal verb), Where no one else can see, Even this foul creature (periphrasis = monster), May yet prove one day, To be of use to me. The last stanza is a return to the present. Coplin finishes the introductory song trying to describe the sound of the bells in a personification in which the bells ask enigmatic rhetorical questions that reproach Frollo’s crime: Who is the monster And who is the man?, Sing the bells of Notre Dame.

**XV**

*The Princess and the Frog* is the first hand-drawn Disney movie in five years and it is also the debut of the
entertainment behemoth’s very first Afro American heroine. It was released with a big boom on November 25, 2009, and appreciated world-wide. Every Disney princess has to find two things: independence and love. Tiana, a culinary prodigy, dreams of turning an abandoned building into her own restaurant. Genre incorporated in the movie is a blend of various remarkable Disney Genres like fantasy, romance, animation, family and musical; which elevated the depiction quality of the movie. It was directed by John Musker and Ron Clements, who turned the classic fairy tale to a snazzy version of 1920s New Orleans. Under the production of John Lasseter Disney celebrates a modern-day classic, where a hilarious adventure leaps off the screen with stunning animation, irresistible music and unforgettable cast of characters. The music and scores of the film are given by Randy Newman, which can sit alongside of some of Disney classics.

Dixieland and Broadway idioms are belted out in style by the talented voice cast. Especially, Dr. Facilier’s big spooky number ‘Friends on the Other Side’, its music and wordings are so appealing. The filmmakers have brewed up a delicious roots story in every sense of the word. ‘The Princess and the Frog’ is set in the 1920s jazz age in the New Orleans heart of it all. It is the studio’s return to the lush, fluid beauty of hand-drawn animation. It’s an old-fashioned fairy tale, even though they’ve had some fun with the story. And it’s set to music in the grand tradition of “Beauty and the Beast”, which is to say the neoclassic ‘90s brand of Disney animation.

The latest Disney princess, Tiana, represents a new era of storytelling, where classic fairy tales are produced with a twist. Contrary to their daydreaming predecessors modern Disney heroines evidently live in a world filled with magic, it is true regarding Tiana. She is a hardworking, smart and motivated waitress of Afro-American descent, who wishes to open a restaurant
of her own. Her story was inspired by the classic fairy tale The Frog Prince collected by Grimm Brothers (The Princess and the Frog 2009 Dvd).

In the film, the spoiled Prince Naveen is turned into a frog, and requires a kiss from a princess to change him back. He sees Tiana in a princess costume and asks for her help. The disgusted Tiana agrees to kiss him, but instead of him turning back human, she turns into a frog, as well. Together they set out to find Mama Odie, a renowned voodoo priestess, to help them change back to their human form. In the course of their adventure, Tiana and Prince Naveen fall in love, and when their plan to use Tiana’s friend, Charlotte, the Mardi Gras princess to turn them back fails, they decide to get married and live their lives together as frogs. When the vows are read and they kiss, the spell is broken, for by marrying Prince Naveen, Tiana has become a princess. Together, they open the restaurant and live happily ever after. The topic of ‘speech’ has been of interest for a vast number of linguists around the world for several decades and if it comes to speech use in cinema it is another view to look after it. The earliest studies on differences between the ways in which men and women speak can be found as far back as in 1922.

The speech differences produced by the male and female character in the movie is of huge concern with respect to linguistic study. Several researchers have contributed to gender studies in the field of linguistics, all claiming that there is a difference between genders. In the present movie recent views, however, suggest that the difference does not exist; men and women actually speak more alike than different from one another. Formerly, women characters were seen as the weaker sex and, therefore, their speech was also considered inferior to that of men. Today, people are working hard to eliminate the distinction between genders, and this applies to the use of language, as well. The field of gender and language research was divided into two distinct categories: research on differences between the ways in which men and women
speak and research on sexist language. This duality was a central characteristic of the field until the last years of the twentieth century, when there was a shift towards research on ‘how men and women are constructed through language’ instead. Since, throughout its existence, the field of language and gender research has also been closely connected with feminist linguistics, the three waves of feminism have shaped its development. These waves have affected the different approaches researchers have employed for studying gender and, today, the emphasis on feminism has further increased in the field.

The language of Princess Tiana is useful research as it is controversial. The dispute is apparent in the area of gender and politeness. The traditional view in the field of gender and politeness, has been that women like princess Tiana are more polite than men. It has been generally believed that men dominate interactions in public settings. They generally talk more than women, ask more questions, interrupt more often, and when they get the floor they are more likely than a woman to challenge and disagree with the speaker. Variety of contexts taken from the movie where the princess tend to provide more supportive and encouraging feedback than men, to agree rather than disagree, to look for connections and build on the contributions of others. This is positively polite behaviour, stressing shared goals and values, and expressing solidarity. Princess Tiana also exhibit negatively polite behaviour in many contexts by avoiding competing for the floor or interrupting others. It has been suggested that, in general, women are more concerned with solidarity or connection while men are more interested in status. Features of female talk, such as facilitative tags, agreeing comments, attentive listening and encouraging feedback can be seen as expressions of concern for others, and a desire to make contact and strengthen relationships.

The speech produced by the prince appears to be more competitive, more concerned with dominating others and asserting status. Challenging
utterances, bald disagreements and disruptive interruptions are examples of strategies which typify the talks used by prince. Reasons for these views which predominated is that men and women use language differently, because their perceptions of the purpose of talk are different. The speech used by princess Tiana is a pleasant activity, and an important means of keeping in touch, which they use to establish, nurture and develop personal relationships. The speech used by prince is a tool for obtaining and conveying information and a means to end that can be very precisely defined. The ideas present in the movie regarding language and gender have shifted away from mere focus on difference and on men and women as binary opposites. It is important to study the speech difference between how gender is produced and sustained through patterns of talk, the organization of interaction, social practices and institutional structures. Gender and speech style of the main lead characters of movie are no longer considered a consequence of biological sex, but a set of discourses instead.

The study of speech sound produced by various male and female characters in movie reflects that gender is not an essence but a form of activity; something that is achieved in everyday interaction. After a shorter gap of several movies released by Disney banner merely a bit more than a decade, two modern princess films were released, *The Princess and the Frog* (2009) and *Tangled* (2010), both of which present a new perspective of very classic fairy tales. New films for the line are being currently produced, and new Disney princesses are expected to join the line-up later this year. A new characteristic present in language of the princess Tiana comprise of current theories in the field of language and gender. Princess Tiana is supposed to employ these linguistic features present in her speech to the greatest degree and, thus, to depict strong, independent women. Since the view today is that the speech of men and women is more alike than different from one another, the
characteristics that were earlier considered as masculine traits and are now associated with power. These characteristics include: Interrupting, imperative forms, shouting, threats and insults, disagreeing, talk regarding feelings and relationships, apologies, empty adjectives, tag questions etc. These are some of the linguistic feature we can find during studying language of princess Tiana, which proves her to be the fantastic character portrayed by Disney.
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