CHAPTER SIX

I. General Conclusion

II. Three Main Observations in Discourse: Fascination, Persuasion and Resonance Process (Connotation)

III. In Conclusion
This thesis suggests that in Disney movies, the effectiveness of language upon the audience is reached by means of specific linguistic devices or “charming techniques”, the genre technique involved in thesis elevates the interest towards variety in language used. It maps out a kind of discourse which is immediately identified and recognised by its receivers as meaningful and unified -two essential characteristics of specific kinds of discourse- a kind of genre on its own. The study of the language rules and of language deviations operating environment in which this kind of discourse appears -the general socio cultural background and schemata belonging to the particular fantasy genre or circumstances where the text is generated. This background or fictional world also includes the discourse producers, the speakers -human, non-human, even magical beings who use it. Two characteristics that are inherent to the communication channel being used are, The careful and rhythmic recitation of the text, supported by music and its subsequent attentive listening, both of which help to highlight the meaning of the sentences, to bring out the formal harmony, and to engage the audience in a form-generated experience of beauty and sentiment, that carries it away into realms of fantasy.

It is, however, linguistic analysis that has served to unveil and outline the way Disney discourse move us from the mere appreciation of word chains to the making of virtual inroads into the realms of fantasy through the application of the ‘charming techniques’, or what this researcher has defined as discourse magic. While both rhythm and music support and enhance the element of fantasy, the enchantment derives basically from the organisation of the words and sentences into a pattern of discourse that heightens qualities and sensations beyond reality into experiences of unreal worlds. From all we have seen, these ‘charming techniques’ that in the hands of Disney writers can make the
audience spellbound, may be classified under three discourse macro-functions or ‘sources of power’: fascination, persuasion and resonance.

II

There are three main devices incorporated in building this conclusion are Fascination, Persuasion and Connotation. The very first device we are going to talk about is Fascination. Let us take the linguistic perspective first. The analysis shows how a certain number of recurrent Phonic devices like Onomatopoeia, Repetition and Parallelism have a powerful emotional effect on the language of discourse. All the discourse brings a magic relationship of cause, to effect the way in which rhetorical questions move to reflection and transmit deep motion. Secondly it facilitated how idiomatic expressions provide peculiarity and magical fairy tale formulae. The Tropes: symbol, metaphor, hyperbole, are deliberate attempts at flouting Grice’s maxim ‘Be true’, in order to heighten the generic messages of Disney discourse.

If we consider now the background, the circumstances brought about by the genre within which these texts happen, several facts need to be underlined are that, the discourse show us situations and concepts that are fantastic, increasing our interest in the possibilities of the supernatural. Furthermore, we all are interested in matters that are unseen, topics that are fantasy, and situations that are beyond our humdrum daily existence. These Disney animated cartoons, which the selected discourse belong to, correspond to the fantastic genre about dreams and fairy tales, or expressionistic stories about topics that are way beyond human experience. As asserted repeatedly, the Disney Studio have always appealed to audiences in that they present a world or stories that one cannot be seen in normal life. Disney script writers are, thus, fascinators who arouse the attraction of the audience through powerful linguistic and paralinguistic charm.
Secondly, by this means a breakaway from the ordinary world into an experience of virtual reality by means of linguistic and para-linguistic devices. This is the other essential weapon used in the Disney armoury. From the first lines of each discourse, the lyricists try to make the audience break away from their real, daily world. And the audience (reader or listener) facing artificial, imaginary objects and situations react deeply within themselves, bringing their innermost selves into play. The task of a script writer is to create images of lived or felt events organised in such away that the readers or listeners can experiment them as a pure reality. Disney writers have created their songs with the only intention that the audience may go through a global experience of induced virtual reality. The listeners realise what is happening and what their senses are facing up to during the fictitious significance of the scene.

The kind of enraptured reaction from the audience which we are describing will not be triggered by a simple verbal stimulus but be only the result of this global virtual experience, a totally dominating stimulus. The Script writers can be considered persuaders appealing to the reason and understanding of their audiences. Actual realisations of persuasion have been examined in, the Passive sentences, a compelling way of making the audience concentration particular facts, the Mandatory sentences, which constitute the most representative verbal form to compel inescapable attention to these lyrics. The deictic function of Conditional sentences and Time clauses, as well. In Schwarz’s words:

The communicator’s problem (...) is not to get stimuli across, or even to package so they can be understood and absorbed. Rather, he must deeply understand the kinds of information and experiences stored in his audience, the patterning of this information, and the interactive resonance
process whereby stimuli evoke this stored information.

(Schwarz 25)

Adapting Ribe’s model, the specific resonance process that appears in Disney lyrics may be composed of the following factors evoke this stored information and integrate it into the audience’s emotive network. With respect to the semantic classification of genre, the associations which goes with the use of the linguistic elements themselves -the most frequent terms in these discourse (friend, love, song) have glamorous connotations, while other less frequent linguistic items (devil, evil, blood, vampire, beast, monster) carry sinister associations. Thus, according to this semantic classification of genre, we can accept that there is a great deal of angelic, good or white magic depicted in the former, but we also find some illustrations of demonic, malign or black magic, as shown in the latter.

In spite of the fact that most generic linguistic forces in these discourse promote love while the others are omens of hatred or death, the presence of both positive elements and of negative elements is necessary, because the first ushers in the good thoughts and intentions behind the words, while the second discards the evil ambitions. In linguistic magic the power of the pen derives from every detail which contributes to the final influx of power. If generic power always needs a suitable conductor through which to flow, the Disney script writers act as such through the creation of an appropriate discourse in which each linguistic element is scrupulously placed. This linguistic power, however, comes from both within and outside the discourse themselves. It is formed by linking one aspect of the writer’s discourse with a corresponding aspect of the fantasy mind of the audience. This at once sets up a current of power, which the writers, as magicians would do, can draw up for their own purposes.
Through linguistic magic the writer can act upon our minds and make the stored experiences and feelings in the audience resonate. It also means that the script writers induce thoughts that are not directly prompted by sense-perception, though possibly based on perceptive experience. The influence of the mind on the attention of the audience is very strong, mainly due to the strong nature of thought itself. Thus, once thoughts are born they may exist quite independently from the original thinking process. This resonance process is a power form in the hands of the Disney writers. This provides an explanation for the generic atmosphere surrounding certain situations, in which listeners or readers who are in some way more sensitive than the rest of the audience react at once to the atmosphere of a romantic, comic or impressive discourse. It is as if the feelings of those sharing in the words were raised to such a pitch of intensity that they linger in the air, penetrating deeply the minds of the sensitive audience.

III

All the above reasoned inferences lead to the statement that all these fifteen Disney full-length cartoons movies are presented in this paper, with the purpose of advancing the stories and matching the charming eloquence of the discourse with the visual perfection of the images. Actually, every discourse from selected movies are part of the action, illustrating the stories and expressing special genre; sometimes under lining the humour or a particular emotion, but above all, Disney discourse enhance the messages of the films they belong to. Their topics are of universal profundity and transcendence, timelessness and agelessness. They are not exclusively addressed to children, but to sensitive adults, as well. In order to heighten feelings, sensations or audio-visual effects, the writers have resorted to different linguistic devices, so
that any part of the speech can produce a magic effect towards captivating the audience.

After having studied the genre and linguistic charm irradiating from Disney discourse, I conclude that in most cases the linguistic input provided by the Disney discourse has managed to produce the expected knowledge of genre and its output in the audience. Linguistics is the thread which connects all the profound and transcendent affections reflected in these discourse, and only through such special genre based knowledge, the function of communication can sublimate the many faces of love and the elements of the natural, or even, supernatural universe. As a researcher, these Disney movies have been analysed through analytic eyes. At the same time, as with any other member of a privileged audience, the charm in Disney movies and the language used in it, has been perceived by me with the eyes of the soul.
WORKS CITED
