

A LINGUISTIC STUDY OF THE MAGIC
IN DISNEY LYRICS

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A LINGUISTIC STUDY OF THE MAGIC IN DISNEY LYRICS

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All errors and misconceptions are only mine.

With love, I dedicate this thesis

To the children of my brother,

Miquel and Sergi

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Additional material (internal work document recorded on video-tape)

You can tear a poem apart to see what makes it technically tick, and say to yourself, when the works are laid out before you, the vowels, the consonants, the rhymes, the rhythms, “Yes, this *is* it. This is why the poem moves me so. It is because of the craftsmanship.” But you’re back with the mystery of having been moved by words. The best craftsmanship always leaves holes and gaps in the works of a poem, so that something that is *not* in the poem can creep, crawl, flash, or thunder in.

(Dylan, T., 1966:202)

General introduction

0.1 Preface

The general purpose of this study is to analyse from the point of view of discourse, the songs of a representative number of Disney feature-length cartoons and, in particular, to investigate the kind of “linguistic magic” (see 0.6) found in their lyrics.

This piece of research aims at studying how addressers (lyricists) use language to communicate thoughts and construct linguistic messages, and at showing how addressees (the audience) can work towards interpreting them.

The discourse analysis of the texts presented tries to illuminate some areas of discourse processing, because in spite of the existing 131 documents -dissertations and articles- on Disney’s topics (see appendix), there is no previous research on linguistic communication aspects in Disney lyrics.

0.2 Methodology

This thesis uses a methodology derived from various sources, mainly from discourse analysis, an intellectual process by which the analyst can infer conclusions through induction or deduction. This eclectic approach also draws from other disciplines such as descriptive linguistics -the study of linguistic forms and the regularities of their distribution- and pragmatics, which is concerned with the general principles of interpretation and is based on ethnological, sociological and cultural knowledge. This thesis also draws from the traditional categories of rhetorical discussion, as effective language instruments for influencing the thoughts and conduct of the audience. Following the main thrust of analysis in general linguistics, this thesis makes frequent use of parsing techniques, or syntactic analysis instruments of sentence form, in order to interpret the functions and meaning of the magical Disney discourse.

0.3 Personal interest

The author of this thesis developed through her childhood a personal interest in investigating the irresistible charm of the lyrics by which she was fascinated from then on, despite their dubbed versions. The Disney songs continue delighting this researcher to the highest degree today. Thus, as a linguist, the idea of studying why Disney lyrics sound so appealing and of starting this research were very tempting projects, especially motivated by a personal concern for learning the original language in which these songs were written.

The personal view and affective connotations have made this researcher give different colours and special font to the titles of the films and songs in the analysis of Disney lyrics (3.2). This colour-scale suggests certain ideas, has significance and expresses some of the above quoted associations:

Blue connotes the fantasy of fairy-tales, while **light blue** brings to mind celestial bodies and myths.

Light green, bluish green, dark green, and **olive green** mean care for nature, with specific shades of tenderness, naivety, fabulous fables and peaceful virgin lands, respectively.

Fuchsia evokes lurid, garish joy.

Red suggests exciting feelings, and **Dark red** is associated with maturity in life and love.

Purple involves solemnity, dignity and mysticism.

Although the use of colours is a non-linguistic tool and it is part of the external context of discourse, it has its effect on the interpretation of the texts of songs and helps with the analysis of the discourse.

0.4 Selected texts

Since 1994, and for the first time in Spain, the Disney dealer *Buenavista Pictures* has been providing the videotapes *Welcome to Disney Classics*. They contain the original versions with subtitles in English. This paper focuses on forty-seven songs from sixteen Disney animated films and analyses them from the perspective of English discourse. The choice of songs under analysis was unsystematic. When the project of this study was begun, there were sixteen issues available. This researcher considers that the material - both in quantity and quality - is highly significant and represents the development of Disney lyrics from their beginnings to this day.

The words of these songs are, according to this researcher, a unique source of magic inspiration. They bring hope, fantasy and patterns of behaviour to children and teenagers, as well as humour and entertainment to adults. This collection of the most famous songs conveys an image of the man - Walt Disney, whom many consider as el “Mago de las cintas de los dibujos animados” (*Universitas* 1949: 395-405) or el “Mago de Burbank” (Fonte & Mataix, 2000) - and whose films have had an incalculable influence on our generations (1937-1996), merchandising and culture. Disney Lyrics are “magic words” that continue to attract, astonish or enchant the audience.

0.5 Research objectives

This research expects to find out the linguistic instruments and techniques that in the word and pen of Disney lyricists made their songs immortal.

If magic holds the key to many mysteries, it is because the supernatural forces intervening in most magic acts escape human control. However, in the magic described in this thesis, the causes responsible for certain effects -linguistic charm or delight- will be found throughout this study. In addition, the detailed analysis of the songs will

highlight those distinctive features which correspond to the expectations of the thesis according to its literary genre, the lyric genre.

By the time we get to the last page of this paper, this researcher hopes to have uncovered the discourse strategies used by the lyricists in these songs. This thesis is accompanied with descriptions of the musical and literary environment in which these lyrics were composed, the biographic data of the creator and of the loyal successors who maintained the status quo of Disney Studios, and with many anecdotal accounts which were involved in the composition of Disney lyrics. It is, however, peripheral to the thesis, the main focus of which is the study of the communication effects of Disney lyrics upon the audience.

0.6 Definitions of “magic” and “Linguistic magic”

In a very strict sense, the term **magic** is defined by the author of this thesis as “the art through which natural causes exercise extraordinary effects that seem supernatural”.

However, walking through intricately linguistic networks, the meanings or values found in the related words of **magic** serve to approach the real significance of “linguistic magic”, in three major languages:

- * English: “*seduction, attraction, fascination, charm, glamour.*”
- * Spanish: “*embeleso, poesía, encanto, hechizo, duende, sal.*”
- * French: “*charme, enchantement, merveille, prodige.*”

These synonyms express with accurate precision the kind of magic concerned in this linguistic study. Magic is, then, all of this: “seduction, attraction, fascination, charm, glamour, embeleso, poesía, encanto, hechizo, duende, sal, charme, enchantement, merveille and prodige.”

This researcher defines **linguistic magic** as “the art of producing a mysterious effect or a fascinating result through a seductive array of tools in oral or written expression”. In order to make quite sure that linguistic magic will work and be a success, a twofold function is required. On the one hand, an active ability or linguistic power of the speakers or writers to act upon the audience’s faculties of hearing, thinking and feeling. On the other hand, a “passive” or magic induced reaction in the listener or reader, whose spiritual senses may be affected by an irresistible enchantment.

0.7 Hypothesis

The proposition that the Disney lyricists are craftsmen in words and exhibit a magical power over the language of their lyrics is set forth as an explanation for the occurrence of the specific kind of phenomenon by which the emotional part of the listener or reader’s nature is mysteriously affected. The phenomenology of this transmission of mysterious forces or qualities proposes that linguistic magic can exercise a persistent interest to stir up fantasy and make charm bloom. This is due to the inexplicable phenomena, exciting mysteries, miraculous facts or intimate secrets in Disney literary tradition. The Disney studio base their films on the fascination from popular fairy tales, legends, animal fables, fantastic stories or myths. This shows that interest for the unknown and a spiritual dimension exist within human nature. In fact, this phenomenon has very deep roots and it can be traced back to most classical or modern writers and audiences throughout civilisation.

As an expression of the human spirit, language is the most ancient, spontaneous and continuous creation of mankind. Linguistic magic is a real datum which survives untouched by any destructive force and can be used to provoke mental or emotional influences. The assumption that the linguistic magic in Disney lyrics may arouse the audience’s emotions miraculously, and that the lyricists tend to seek the control of the

listener or reader's faculties of hearing and feeling, is asserted as a provisional conjecture to guide this investigation throughout a linguistic exegesis of the selected songs.

This hypothesis is expected to be assumed as highly probable in the light of established facts, helping to support a conclusion. This thesis intends to analyse the linguistic devices which create that magic effect.

0.8 Research organisation

The contents of this thesis are organised as follows:

- * **Chapter 1** introduces the topic by means of a brief study of all aspects of magic, the lyric genre in Literature and Music, and the historical and industrial setting of the Disney Studios.
- * **Chapter 2** focuses on this linguistic study from different perspectives and describes the tools for the analysis (2.1). Section 2.2 contains the aspects to analyse in a macro perspective
- * **Chapter 3** presents the songs selected and their historical background (3.1). Section 3.2 studies the songs in detail by applying discourse analysis and rhetorical discussion, as well as by doing extensive research into grammatical constructions. This chapter also offers the transcription of songs from the subtitles of the films. After having typed the words, this researcher has built up the strophic texts into stanzas, by arranging the lines according to a fixed length, meter or rhyme scheme, forming the divisions of each song. A few alterations have been introduced in the lyrics of some songs, which will be pointed out during the analysis, to highlight certain omissions or different spelling of words.
- * **Chapter 4** offers quantitative and qualitative results, as well as other findings obtained in the previous analyses.

* **Chapter 5** summarizes the conclusions of this linguistic study.

* **6 Bibliography**

In this section, the bibliography is classified as follows:

- 6.1 Basic audio-visual material
 - 6.1.1 Consulted video-tapes
- 6.2 Bibliographical references
 - 6.2.1 Subject index
 - 6.2.2 Author index

The annotated references include English, Spanish, French and other modern or classical linguistic sources. The libraries of Filmoteca del Cinema, Biblioteca de Catalunya of the Generalitat Culture Department and Universitat de Barcelona were excellent sources for this research. Some reviews have been included from newspapers and magazines that add information and perspective to criticism of a particular film. The film synopses were based on viewing the films, while the credits for those films were obtained from the sources cited before or after each film, or consulting indicated bibliography.

The archival sources are limited to the official archives of Walt Disney Studios. The Archive in the city of Burbank, California, is the one dealing with Walt Disney's film career. Buena Vista, a subsidiary Disney Enterprises, is the sole distributor of feature length films and literature for theatrical use.

* ***Appendix.*** It compiles network information on Disney's topics provided through Internet. UMI Dissertation Express search resulted in 24 hits, while ERIC found 107 documents, which are listed in the appendix.

* ***Additional material:*** Disney lyrics recorded on video-tape.

This internal work document serves to illustrate the perfect synchronization between pictures, sound effects, voices and music. The linguistic analysis will refer to the musical and pictorial

modes since they help to evoke a certain mood, persuading, giving meanings or connections. We shall observe the alternation between song and speech, and the integration of words with music, action and dance.

The music and the singing voices go through different phases, either conveying a sense of romanticism building to a climax or a bouncy beat and regular rhythm. The sound effects can also create an air of magic and mystery.

What this researcher tries to show with this additional material is that the magic effect of Disney lyrics is to be found in the combination of the three major modes since their magic messages are distributed fairly evenly between language (sung words), music (orchestral or solo) and pictures (animated cartoons). The writing (subtitles in English) constitute a powerful sub-mode, successfully used as a favourite medium for students language acquisition (SLA).

1 Introduction to the topic

Since one of the objectives of this study is to show that **linguistic magic** actually works, in this chapter this researcher will proceed to a) define the word “magic” according to the most recent writers consulted, b) examine its history and typologies, and offer a revision of the lyric genre throughout the history of literature and music, explaining the notion of song and lyrics in this thesis. After evoking Walt Disney’s early life and film production, it also aims to present the different connotations that the name Disney suggests, as well as the development of Disney studio until today.

1.1 Magic throughout history

1.1.1 Etymology

The etymological origin of the term **magic** is found in [< ME *magik* (*e*) < LL *magica* < L *magice* < Gk *magike* , noun, use of feminine of *magikos*] , whereas the name **magician** derives from the Persian **Magi** [^]mei [•]ai ⁺, (singular **Magus**), ancient priests and the cognate *maghdim*, a Caldean term meaning wisdom and philosophy. A **Magus** - wise man - was a member of an ancient clan specialising in cultic activities.

The name is the Latinized form of *magoi* (e.g. in Herodotus 1:101), the old Greek transliteration of the Iranian original. From it the word **magic** is derived.

1.1.2 *Historic origin of “magi” and “magicians”*

It is debated whether the magi were from the beginning followers of Zoroaster and his first propagandists. They do not appear as such in the trilingual inscription of Beshitun, also Bisitun or Bisitum, a ruined town in Western Iran; the site of a cliff which bears on its face a cuneiform inscription in Old Persian, Elamite and Babylonian that provided a key for the decipherment of cuneiform in other languages. In Beshitun, Darius the Great describes his speedy and final triumph over the magi who had revolted against his rule (522 BC). Rather it appears that they constituted a priesthood serving several religions. The magi were a priestly caste during the Selucid, Parthian and Sasanian periods; later part of the Avesta, such as the ritualistic sections of the *Vendidad*, probably derived from them. *The Vendidad*, also called *Videvdat*, was a book of formulas to be used against demons in *Zoroastrianism* or *Mazdaism*, an Iranian religion, the principal beliefs of which were in the existence of a supreme deity, Ahura Mazda, and in a cosmic struggle between a spirit of good, Spenta Mainyu and a spirit of evil, Angra Mainyu.

From the first century AD onward the word in its Syriac form (*magusai*) was applied to magicians and soothsayers, mainly from Babylonia, with a reputation for the most varied forms of wisdom. As long as the Persian Empire lasted there was always a distinction between the Persian magi, who were credited with profound and extraordinary religious knowledge, and the Babylonian magi, who were often considered to be outright impostors

1.1.3 Recent definitions of “magic”

The word “magic” is commonly applied to any effect that has no observable cause. The definition of this term has been, and is still argued by the learned of history of magic, religious thinkers or linguists:

📖 “Whereas religion confines the supernatural within a formal theology which the faithful have to accept, occultism invites its followers to experience the supernatural for themselves” (Conway 1988:15).

📖 “Magia es el arte de efectuar prodigios por medio de sortilegios” (Pegaso 1988:7).

📖 “Magia significa el divino arte de ejercitar los poderes espirituales con que el despertado espíritu del hombre gobierna los invisibles elementos vivientes en la substancia anímica del universo, y sobre todo los de su propia alma, que son los más cercanos a él. (...) Cualquiera que sea la falsa interpretación que la ignorancia antigua o moderna haya dado a la palabra “Magia”, su único y verdadero significado es: *Ciencia Superior o Sabiduría fundada en conocimientos y experiencias prácticas*” (Hartmann 1995:7-14).

📖 “**Magia.** El intento de utilizar en beneficio propio las correspondencias y los poderes ocultos del Universo se ha dado en todas las culturas” (George 1998:20).

📖 “Magic can be defined as the belief that certain practices, including the recitation of certain sequences of words, have the power to control and influence both people and the natural world, either directly or through the invocation of supernatural spirits and forces” (Cook 2000:86).

1.1.4 *Kinds of magic*

Interest in the occult - that is, in things concealed from the senses - is, as old as mankind. From time immemorial magicians have sought to establish the natural affinity that exists between certain planets, metals, jewels, birds, beasts, herbs, colours, numbers, flowers and scents. The magician's task is to equate the mysterious forces that move the universe with those that move man. The major cosmic forces have been named in magic after various planets and celestial bodies - Astrology - and the gods and goddesses - Mythology - of the ancient world. Even more personalised are the lesser forces, which are dubbed according to their function: **angelic magic** or the invocation of benevolent entities and, **demonic magic**, which is to conjure evil spirits (George 1998:202-7).

The power that is used in magic is derived from the forces. There are forces that sponsor growth and conservation; others cause decay and destruction; still others promote love and peace; while others, no less potent, are harbingers of hatred and war. Because of these differences it is possible to describe some forces as **positive magic** and others as **negative magic** (Conway 1988:34). Both types of magic are also distinguished by this classification (Alberto El Grande 1988; Hartmann 1995:30; George 1998:208):

- * **White or good magic**, colour representing light and purity that prevent from evil exorcisms and conjures.
- * **Black or red magic**, colour symbolising death and blood, the whole evil magic actions.

* **Green or natural magic**, colour attributed to Venus, the planet of wealth, love and pleasure. All about talismans, amorous potions, drugs, harbingers and astrology.

The techniques of magic have generally been interpreted as supposed means to specific ends. Thus, two different types can be marked out between **imitative** or **sympathetic magic**, in which the similar acts on the similar (*e.g.*, to pour water for the summoning of the rain, to undo knots in order to provoke a childbirth), and **contagious magic**, in which the transmission of forces or qualities is realised through contact (*e.g.*, amorous potions, scents, or the spells realised on personal tokens of an individual who wants to be under magic influence) (Pegaso 1988:8).

There are usually considered to be three main elements in magic: the **spell** or incantation, the **rite** itself, and the **ritual** condition of the performer. Both the magician and the performance are surrounded by the observance of various taboos and purification procedures to ensure his proper condition for the magical rite. Failure to observe such precautions nullifies the magic. Illustrations of spells are recorded from the earliest times, and especially in Greco-Egyptian papyruses of the 1st to the 4th century AD. These include both magical recipes involving animals and animal substances, as well as instructions for the rites necessary to ensure the efficacy of the spells. The frequently archaic and esoteric vocabulary of incantations may represent in a symbolic sense the mysterious nature of spiritual power and, in a practical sense, the restriction of human access to it.

Another view ascribes a more symbolic, expressive character to magic. Thus, a **rainmaking ritual** has also the function of stressing the importance of rain and the

agricultural activities associated with it. Among American Indians, a rainmaker was a medicine man who by various rituals and incantations sought to cause rain. Nowadays, a rainmaker is a man who induces rain to fall by using various scientific techniques, as the seeding of clouds with silver iodide crystals from an aeroplane. In such activities, magic may serve to state and maintain the formal culture and organisation of the society.

Throughout history, **magic** has been associated with magi, witches, and sorcerers. But the terms **witchcraft**, **necromancy** and **sorcery** are often confused with **magic** and with each other on the basis of apparent similarities among the practices. **Magic**, **witchcraft**, **necromancy** and **sorcery** imply producing results through mysterious influences or unexplained powers. While **magic** may have glamorous and attractive connotations, the other terms suggest the harmful and sinister.

Witchcraft suggests a malign kind of magic, often used against innocent victims. **Sorcery**, originally divination by casting lots, came to mean supernatural knowledge gained through the help of evil spirits and used for evil ends. **Necromancy**, called “the black art”, is the practice of communicating with the dead in order to know about the future. **White magic**, which was the art of using some occult force of nature to work good upon individuals, was considered as the science *par excellence*, and in Eastern and Western traditions - during the Middle Ages, the Renaissance and Romanticism - was developed side by side with **black magic**.

Alchemy was the most practised art in European history. It concerned itself with any magical power or process of transmuting a common substance of little value into a substance of great value, and with finding a universal solvent and an elixir of life. This type of magic was considered beneficial, as using **good** or **white magic**.

fig. {a}

1.1.5 *Illustrations of magi and magicians*

Magicians have throughout European history usually been feared for their powers or wreaking evil. Alchemists in European tradition, however, have been considered advantageous. In some societies, a magician is a person whose help may be sought to accomplish a goal or ward off evil. So, whatever the function of magic is, magic gives those who possess it an irresistible power, to which nothing can counteract. Famous and notorious persons have used magic, mainly having pleasure in fascinating, through the use of various techniques that presumably could assure human control of supernatural agencies or the forces of nature. In this section, this researcher offers some illustrations from different periods of people who somehow had to do with magic. The names of the saints, heretics and scientists mentioned below - in chronological order - illustrate the practice of the different kinds of magic seen above:

The Magi, also called **Wise Men** in Christian tradition, were the noble astrologers and pilgrims from the East who followed a miraculous guiding star to Bethlehem, where they paid homage to the Infant Jesus as King of the Jews. Western tradition sets their number at 3, probably based on the three gifts of “gold, frankincense and myrrh” presented to the Infant (Matt. 2:1-12). According to Western Church tradition, Melchior is represented as king of Persia, Gaspar as king of India and Balthasar as king of Arabia. Epiphany is the Christian festivity commemorating the manifestation of Christ to the gentiles in the persons of the Magi, a religious mystery celebrated on January 6th.

Simon Magus, the Samaritan sorcerer who was converted by the apostle Philip, Acts 8:9-24, but later tried to purchase apostolic powers - Simony, the heresy of buying ecclesiastical benefices. He also explained the world as created by powers or agencies arising as emanations from the Godhead - Gnostic doctrine. Gnostics were a sect among the early Christians who claimed to have superior knowledge of spiritual things. Simon Magus proved to possess a great power in occultism in Nero's times. His name is one of the most notorious in the history of heresies (George 1998: 305-6).

Cyprian Magus, later **Saint Cyprian**, was born in Antioch, a city in S Turkey, capital of the ancient kingdom of Syria, in the middle of the 3rd century, of wealthy pagan parents and was educated in law. This prodigious magus practised all kinds of magic arts - he exercised an extraordinary power over infernal spirits - controlling people and elements, before he was converted to Christianity when he was 30. According to what a legend says, his conversion was due to the fact that his magic was useless to persuade a Christian young maiden - Justina- to marry her pagan suitor. In Baptism he found complete release from the sinful life he believed he had led hitherto. He became a Christian martyr when he was killed in A.D. 304 (Scholten 1995).

Albertus Magnus ("Albert the Great", byname of ALBERT OF COLOGNE, also *Doctor Universalis*), was born in 1193?, and died in 1280, Cologne. German scholastic philosopher best known as a teacher of Saint Thomas Aquinas. By papal decree (1941) he was declared patron saint of all who cultivate the natural sciences.

Albertus distinguished the way to knowledge by revelation and faith from the way of philosophy and of science. For Albertus these two ways are not opposed. All that is really true is joined in harmony. His speculations gave wide room to Neoplatonic thought. He explained Aristotle's *Physics*, all the branches of natural science, logic, rhetoric, mathematics, astronomy, ethics, economics, politics and metaphysics. **Roger Bacon**, "the Admirable Doctor", contemporary English scholar who precisely

celebrated magic for its practical character, was by no means friendly toward Albertus, and spoke of him as “the most noted of Christian scholars” (Thorndike 1923).

Cornelius Agrippa (1486-1535) was court secretary to Charles V, physician to Louise of Savoy, exasperating theologian within the Catholic Church, military entrepreneur in Spain and Italy, acknowledged expert on occultism and philosopher. Agrippa’s *De occulta philosophia* added impetus to Renaissance study of magic and injected his name into early Faust legends. In this book he explained the world in terms of cabalistic analyses of Hebrew letters and Pythagorean numerology and acclaimed magic as the best means to know God and nature. About 1530 he outraged Charles V by publishing a scathing attack on occultism and all other sciences (“Of the Vanitie and Uncertaintie of artes and sciences” trans. 1569) and thus served the Renaissance revival of Scepticism. Agrippa was jailed and branded as a heretic. His reputation as necromancer persists in present times, when mentioned as a fright who puts disobedient children to bed. In an illustrated book of the 19th century, bad children are dipped into a big inkpot (George 1998:19-20):

“The great Agrippa foams with rage
Look at him on this very page!
He seizes Arthur, seizes Ned,
Takes William by his little head;
And they may scream and kick and call
Into the ink he dips them all;
Into the inkstand, one two three,
Till they are black as black can be.”

Emmanuel Swedenborg (1688-1772) was a Swedish scientist and philosopher whose ecstasy constitutes his revelations about the world of spirits and its influence on earth and other celestial bodies. In 1737, he published his book *Opera philosophica et mineralia* and in 1749, *Arcana coelestia*. He said to have conversations with angels and famous dead people - Saint Paul, Luther and Our Lord - personally. After the death of this heretic, some of his followers - Swedenborgians - founded the religious movement

called New Church or New Jerusalem, a doctrine which originated spiritism in the 19th century (George 1998:313-314).

Franz Anton Mesmer (1734-1815) was a German physician whose system of therapeutics, known as mesmerism, was the forerunner of the modern practice of hypnotism. According to Mesmer, “animal magnetism” could be activated by any magnetised object and manipulated by any trained person. Mesmer devised various therapeutic treatments to achieve harmonious fluid flow, and in many of these treatments he was a forceful and rather dramatic personal participant.

Accused by Viennese physicians of fraud, Mesmer left Austria and settled in Paris in 1778, where he continued to enjoy a highly lucrative practice in the court of Louis XVI, but again attracted the antagonism of the medical profession and the mesmerist movement thereafter declined. Whatever may be said about his therapeutic system, the investigation of the trance state by his followers eventually led to the practice of hypnotism (Alberto El Grande, 1988).

1.1.6 *Magic Today*

Contemporary anthropologists and historians of religion tend to hold that magic and religion are generically similar and connected. The specific difference is that magic is usually a more impersonal and mechanical affair, with an emphasis on technique, whereas religion is based on supplication and inner grace. However, both magic and religion are concerned with the effects on human existence of outside mystical forces. Strains of magic in Western tradition, formerly associated with heretics, alchemists, witches and sorcerers, persist in modern times in the activities of self-styled Satanists and others.

How is **magic** understood today? and, to what extent can we separate truth from suggestion, science from talkativeness, good faith from deception? Nowadays, the concept of magic is rather more empirical and flexible (Pegaso 1988:8):

“Se refiere a una clase muy particular de actitudes, dirigidas a obtener mediante técnicas no profanas fines concretos e inmediatos y también extraordinariamente limitados. Tales actitudes están relacionadas con una concepción orgánica y también con una concepción religiosa”.

Magic is considered as a way of evasion from reality, as well. In a broader sense, magic is the art of causing illusions by the use of sleight of hand, deceptive devices, legerdemain, conjuring and making acoustic and visual experiments which are part of the current entertainment scene. On the other hand, meditation techniques are among the means of approaching the transcendental reality, while others are turning to feel interest in telepathy and astrology.

Our present civilisation is getting on by intellectual and moral influences, and the “word” and the “pen” are powerful tools to educate, entertain and impress. The effects produced by the *mass media*, advertising and music, can have an extraordinary and irresistible influence, charm and power on the audience. Thus, **magic** is present in our everyday conversation, as a *buzz word* or *cliché* that denotes a cluster of vague powers capable of producing extraordinary effects, especially connected with prodigies and wonders of all kind, like this illustration from an advertising magazine, where this term suggests the enchanting music of the 1960's: “*with your six-CD set recreating the magic of the sixties*” (Richards & Thompson 1996:49).

After having seen what **magic** is, let us have a brief look at the particular aspect of magic which this study tries to examine: the art of producing the desired effects through the use of will, feelings, thought and imagination, that is the faculties of the soul, expressed through language. (Hartmann 1995:15-16):

“Puede definirse la magia como la ciencia que trata de los poderes mentales y morales del hombre y le enseña la posibilidad de regular los suyos y los ajenos (...) el invisible y no obstante poderoso influjo de la voluntad, la emoción, de los deseos y pasiones, del pensamiento y de la imaginación, del amor y del odio, del temor y la esperanza, de la fe y la duda, etc. Son las potencias del alma, que por doquier empleamos todos cada día (...) los que no pueden resistir el influjo, sino que por él están dominados, son pasivos instrumentos o *mediums*, mientras que quienes los dominan son verdaderos magos, poderosos o activos, que pueden emplear su poder en el bien o en el mal.”

1.2 Linguistic magic

The view that sees that there is an attitude to language in which meaning and fascination emerge from words themselves, is what I call “linguistic magic” in this thesis. This effect of language is apparent in magic and ritualistic religion, but also in poetry, fictional worlds and many playful uses of language. The opposite attitude is more evident in the discourses of technology and business, where the power of language is subordinate to reality.

Linguistic magic embraces the rhetorical strategy of presentation motivated by an intention to create mystery, fantasy and enchanting situations. The narrator / writer tries to convince the listener / reader of the truth of what he is saying by adding credible supporting details. To do so, he / she needs to build on the audience’s pre-existing mental / cultural schemata.

In the audience’s mental representation, there may be entities, such as “fairies” or other imaginary beings, whose existence in the world at large may not be easily attested. These specific representations arising from this particular discourse - fiction - will be based on the audience’s representation of a particular state of affairs, which exist in the world of fantasy, according to their knowledge and beliefs. Here, interpretation depends on familiarity with popular or literary traditions, conventional symbolism, mythology, and a knowledge of cultural and moral systems. To analyse fiction, poetry or Disney lyrics just by the dispassionate light of formal structure analysis is to descontextualize

them, to remove them from the enjoyment of magic, fantasy and mystery. Let us look at some of these elements which are part of those fantasy worlds.

1.2.1 *Fictional worlds*

The belief in magic beings dates beyond written history and is traditionally rooted in the folklore of rural peoples. Legends, fables and myths refer to fictitious stories usually handed down by oral tradition and they have contributed to communicate a great deal of magic, as well as literature throughout history.

1.2.1.1 *Legends*

These are unverifiable stories transmitted from earlier times and popularly accepted as historical. Originally, they denoted a story concerning the life of a saint and miraculous facts, but in general terms, a legend is applied to any fictitious story, sometimes involving the supernatural, and usually concerned with a real person, place or other subjects.

The Dwarfs are the legendary beings in the form of small, misshapen and funny men used in ***Snow White***, having magical powers in their mine of precious stones and conveying comical features in the lyrics. Likewise, the legend of Pocahontas reflects the alchemy of creativity in the song “Colours of the Wind”, where the Indian princess sings through the magical “paradise found” in Virginia.

1.2.1.2 *Myths*

These invented stories with or without a determinable basis of facts, have to do with deities, semi-divine heroes, fantastic creatures. Myths have been current since

primitive times, and their purpose is to attempt to explain some belief or natural phenomenon.

A great deal of linguistic magic is found in Greek mythology. It may be attributed to Orpheus, a poet and musician, son of a Muse -Calliope- and Apollo, who gave Orpheus his first lyre. Orpheus' singing and dancing were so beautiful that animals and even trees and rocks moved about him in dance ¹.

On the other hand, there are magical creatures used as symbols by cultural and popular traditions:

- * The *Phoenix*, a mythical bird of great beauty, fabled to live 500 or 600 years in the Arabian wilderness to burn itself on a funeral pile, and to rise from its ashes in the freshness of youth and live through another cycle of years. It is often an emblem of immortality.
- * The *Unicorn* is another mythical creature resembling a horse and having a single horn in the centre of its forehead. It is often symbolic of chastity or purity, capable of being tamed by a virgin and usually successful in evading capture.
- * *Pegasus*, a Winged Horse created from the blood of Medusa, used in ***Hercules***, as the helpful companion of this superhuman being.
- * *Mermaids*, imaginary female marine creatures, or their male partners *Mermen*; *Fauns*, rural deities; *Satyrs*, woodland deities; *Centaurs*, monsters having the head, trunk and arms of a man, and the body and legs of a horse, as well as the whole deities of the mythological Olympus have been used as fantastic heroes in the Disney films ***Fantasia***, ***The Little Mermaid***, ***The Little Mermaid 2***, and ***Hercules***.
- * A more naive, mythical wading bird, *Mr. Stork*, is the messenger delivering new-born babies in the lyrics from ***Dumbo***. In certain traditional cultures, "the stork" is considered a magical symbol of the continuity of life, illustrating birth cards.

1.2.1.3 *Fables*

Another popular form in most ages and civilizations is the fable, which came from both Greek and Indian sources. The fable is a short story in which animals or inanimate objects, acting more or less as human beings, behave in such a way as to illustrate a simple moral. Fables provide an interesting mixture of pseudoscientific description, wonder and moralizing. Fables offer a storehouse of animal lore to be used in literature long after Aesop (620-560 BC), Greek writer considered the master of fables. Modern fables were written by Jean La Fontaine (*Fables*, 1668) in France. The XVIII century was the period of maximum splendour of Spanish fables written by Félix María Samaniego (*Fábulas morales*, 1781-4) and Tomás de Iriarte (*Fábulas literarias*, 1782). Later, in more recent times, Rudyard Kipling used an animal epic in *The Jungle Book* (1894), where codes and rituals may command wondering respect. The Indian jungle and its animals are microcosms of a magical world and can illustrate the kind of education to survive in the world, as represented in the Disney film under the same title.

1.2.1.4 *Fairy tales*

Fairies are imaginary, supernatural beings, generally conceived as having a small human form. They possess magical powers, able to help or harm human beings, when intervening in human affairs.

Fairy tales are about elves, hobgoblins, dragons, monsters, fairies or other magical creatures that delight children, teenagers or adults at heart, taking them to a

¹ “Orphic magic” is used in *Hercules*, the 35th Disney featured cartoon (1997), not seen in this thesis.

timeless world where animals or objects speak for themselves, mix and live with human beings, and sometimes, there is even talk between them.

Good examples of the kind of genre / language schemata in the minds of the audience are:

- * The fossilized magical formulae indicating the beginning (“*Once upon a time... in a remote kingdom .. there was a king and a queen ...*”) and the end (“*...and they were happy for ever and ever*”) of a fictional situation.
- * The indefinite expressions, the narration usually told in the past and situated far distant in space, which stretch the audience’s imagination, and presumably instruct them to construct a fairy tale model.
- * The characteristically archaic language used in fairy stories, as well as the overt comparisons between physical parts and elements of nature to describe beautiful colours, are marvellous linguistic instruments to transmit, in a simple but enchanting way, the power of linguistic magic. This fragment illustrates one of the most impressive scenes from the Disney film *Snow White*, showing the vanity of the Queen and the natural beauty of the little princess, when conjuring the slave in the magic mirror (black magic):

QUEEN : *Slave in the magic mirror come from the farthest space, through wind and darkness I summon **thee**, speak! Let me see **thy** face.*

MIRROR: *What **wouldst thou** know, my Queen?*

QUEEN: *Magic mirror on the wall, who is the fairest one of all?*

MIRROR: *Famed is your beauty, majesty, but hold, a lovely maid I see. Rags cannot hide her gentle grace. Alas, she is more fair than **thee**.*

QUEEN: *Alas for her! Reveal her name.*

MIRROR: *Lips red as the rose. Hair black as ebony. Skin white as snow. ↗ (comparisons)*

QUEEN: *Snow White!*

The Disney studio translated and adapted the aforementioned piece of script from Jakob and Wilhelm Grimm's collection of tales (*Kinder und Hausmärchen*, 1812-14). These German philologists and folklorists revived the ideal of old Germany through authentic documents brought to light very clearly.

Earlier on, Charles Perrault (1628-1703), French poet, critic and author of fairy tales such as, *Bluebeard*, *Cinderella*, *Sleeping Beauty*, *Little Red Riding Hood*, etc., popularized the topics that have become real myths of Children's stories. Likewise, the influence of these topics on fine arts, music and ballet is immense. Later, Hans Christian Andersen (1805-1875), Danish author of fairy tales (*Eventyr og Historier*, 1835) is praiseworthy for the irony and melancholy of his narration.

Most popular fairy tales were created by writers who had heard old stories told by rural people. These fairy tales are surrounded with a sense of reality and expressed through an enchanting language within everyone's grasp. In a discussion of fairy stories, Professor J.R.R. Tolkien observes the powerful linguistic magic of adjectives, a part of speech in a "mythical grammar": "No spell or incantation is more potent (...) When we can take green from grass, blue from heaven and red from blood, we have already an enchanter's power..." (Tolkien 1964: 25).

Nowadays, magical linguistic formulae are marked by a number of characteristics which may be associated with play. They gain power through repetition or lay particular store on the power of names (Glücklich 1997:203-20). The language which retains some of the features and functions of magic can certainly change the course of the social and psychological world (Cook 2000:86-91).

1.2.2 *Literary references to linguistic magic*

Linguistic magic can be found in all the modalities observed throughout the history of literature. From a lyric perspective, the words of Disney songs belong to the

modern lyric genre, a new form which means a rupture - since Charles Baudelaire (1821-1867) - with the traditional literary language, that is the potentiality of the magic and suggestive poetic language (Estébanez Calderón 1996:628):

“La creación de un nuevo discurso poético, alusivo, cargado de sugerencias, símbolos y connotaciones metafóricas de difícil acceso, en el que adquiere gran relevancia la musicalidad y la magia de la palabra poética.”

Linguistic magic is chiefly found in a variety of implementations of allusive language, which surrounds beings and objects mysteriously, like a magical prediction (*Op. cit.*: 629). Such a symbolic and suggestive poetic language is also involved in the phonetic and melodic values of the poems (Aguar e Silva 1972):

“Dicho carácter alusivo, sugeridor y “simbólico” del lenguaje poético está vinculado, especialmente, a los valores fónicos y melódicos del poema (ritmos acentuales, armonía imitativa, fonosimbolismo, paralelismos, etc.) que provocan una vibración espiritual en el poeta, la cual se transmite al lector mediante esos recursos que concitan la musicalidad del poema.”

Other references to language and magic come from Emmanuel Levinas (1982:107), who says that the subject is completely absorbed by rhythm:

“El ritmo representa la situación única en que no se puede hablar de consentimiento, de asunción, de iniciativa, de libertad, puesto que el sujeto es captado y transportado por él (...). Es ese el hechizo o encantamiento de la poesía y de la música.”

And Paul Valéry (1990), who says that the reading and listening of a poem are regularised by the action of rhythm (Núñez Ramos 1992:194):

“El ritmo no es sino la forma propia de participar en el movimiento del mundo que adopta cada uno.”

In addition to all this, when Angel Valbuena Prat (1968:657-8) comments Federico García Lorca's *Romancero Gitano* (1928), he says that magic in poetry is the spirit that inhabits it, the ghost within, its *duende*:

“El motivo más inesperadamente aprovechable para la poesía adquiere calidad simplemente por la magia, por el *duende* que todo lo anima.”

With regard to the dramatic genre, William Shakespeare alludes to the negative or positive power of magic words in his tragedies *Macbeth* and *Othello*, apparently written between 1600-1606. For *Macbeth*, the witches' chant "Fair is foul and foul is fair" represents the bad forces struggling for his soul. The witches win him by wordplay, which is one form of deception (New Swan Shakespeare, 1974: xxvii). On the other hand, *Othello* is accused of having gained the love of Desdemona by magic, but the only magic he employed had been his ability to tell a soft story to win a lady's ear (Charles and Mary Lamb, 1985:91).

Regarding fairy-tales, oral or written short stories about magical creatures to amuse children, this epic minor genre presents a more concise form and naive sense of narrative reality that can penetrate ageless audiences with poetic and marvellous fascination, as pointed out by Ramon Ribé (1996:15) in his introduction to an original fairy-tale for classroom use:

"People read fairy tales when they are children. They remember them when they are adults. At all ages they would like to live in a fairy tale."

Magic, in almost all the aspects seen in this chapter, is present in the Disney films. The magic in Disney lyrics flows from the literary sources which gave magical shape to the stories and, as well as from the lyricists, who put pen to paper and gave voice to the characters of the animated cartoons in order to express those magic words that can speak of sounds, feelings, lights and colours through the **lyric genre**.

1.3 The lyric genre

1.3.1 The major genres

Since the classical period, the allusion to literary modalities has been constant. There are three major literary genres, namely **epic**, **lyric** and **dramatic**. The **lyric genre** is characterised by its enunciative modality in first person, and for its emotive and

expressive function; it expresses the thoughts and feelings of the poet. The **dramatic** genre is based on mimetism; the voice of the poet disappears and the characters, who at the same time fulfil the enunciatory function, show their own subjectivity and participate in the objectivity of the action, of which they are protagonists, through their speech, gesticulation and behaviour. The **epic** genre is a mixed genre, in which the voice of the narrator -in third person- alternates with the voice of the characters. Through narration, description and dialogue, a history of the past is described and put up to date. It usually refers to the heroic origins of peoples or nations (Estébanez Calderón 1996:472-3).

1.3.2 *The minor genres*

At the present time, the majority of authors add a fourth genre - the **didactic** genre - to the aforementioned three *major genres*, which present the following *minor genres* shown in the classification below:

- ***Epic genre:** *epic, saga, legend, chanson de geste, tale, fable, fabliau, miracle, short novel, roman, romance, novel, etc.*
- ***Lyrical genre:** *hymn, ode, elegy, epitaph, jarcha, cantiga, chanso, pastorella, carol, romance, song, sonnet, egloge, German lied, ballad, verse tale, poem, etc.*
- ***Dramatic genre:** *tragedy, comedy, tragicomedy, drama, farce, opera, operetta, etc.*
- ***Didactic genre:** *dialogue, satire, epistole, essay, article, journalism, memories, biography, autobiography, diary, speech, etc.*

1.3.3 *The terms lyric, lyrics and song*

The Greeks defined a **lyric** as “a song to be sung to the accompaniment of a lyre (*lyra*)” (Cuddon 1979: 372). A **song** is still called a **lyric** - the **songs** in a musical are known as **lyrics**, but this term is also used to describe a particular kind of poem in order to distinguish it from **epic** or **dramatic** verse of any kind.

1.3.4 *Lyrics throughout the history of Literature*

Probably the earliest lyric poetry is Egyptian. The Pyramid texts of this period reveal examples of the funeral song - *elegy*, the song of praise to the king - *ode*, and an invocation to the gods - *hymn*. Apart from some Hebrew lyric poetry, the most memorable contribution in ancient times came from the Greeks. Greek lyrics were sung sometimes to the accompaniment of a dance. The *melos*, or song proper, reached a height of perfection with Sappho in the 7th century BC. The 5th c. BC in Greece produced some of the best of all lyric poetry by Simonides, Pindar and Bacchylides, and by the dramatists Aeschylus, Sophocles and Euripides in their beautiful choral *odes*. Latin lyrics were written by Catullus and Horace in the 1st century BC. In medieval Europe the lyric form can be found in Christian *hymns*. The Church lyrics of the 12th and 13th c., such as the *Stabat Mater* and the *Dies Irae* ², were unique in their beauty. A parallel development was the Mozarabic poetry -*jarchas*- of Spain. The principal European poets of the period (13th and 14th c.) that composed lyrics to be read were Bertrand de Born, Chaucer, Chretien de Troyes, Walther von der Vogelweide, Rutebeuf, Pierre Vidal and Sordello. An abundance of lyric poetry - like *chanso*, *pastorella* and *ballad* - survives from the later Middle Ages, most of it composed by *troubadours* and other wandering minstrels.

Five hundred years ago, the history of British heroes and Armoire knights had been songs sung by minstrels kept at the court of great lords or wandering from castle to castle to entertain the nobility. The tales of Chivalry first come to our knowledge as French *chansons de Geste*. The most famous romances in prose and verse are grouped under three heads:

² The lyrics of *Dies Irae* are used in the song "The Bells of Notre Dame" from *The Hunchback of Notre Dame*, analysed in 3.2.16.1.

- I Those of Arthur and the Round Table.
- II Those of Charlemagen and his Peers.
- III Those of the Spanish Peninsula.

By the Plantagenet time the metrical *Romances of Arthur and the Round Table* turned into prose, came to be translated in English about the period of the York and Lancastrian wars. In medieval romance, Merlin is the venerable magician who arranges for the production of the right heir, who can draw the magic sword Excalibur with ease out of the marble stone ³. Merlin, that magician of supernatural birth and gifts, who appears in so many romances, has important functions in the early part of this reign (Hope Moncrieff 1994: 96-102)

“He knows the past and the future; he can become invisible or change himself into a stag as easily as into a dwarf (...) Merlin stands by his side as sage counsellor, (...) in vain Merlin warned Arthur that Guinevere was not wholesome for him to take to wife.”

In the Renaissance the most finished form of lyric, the *sonnet*, was brilliantly developed by Petrarch in Italy and Ronsard in France, who were the two major poets of this form. In England Sir Thomas Wyatt and the Earl of Surrey made outstanding contributions with their *songs*, *lyrics* and *sonnets*.

The major collection of lyrics in the 16th c. was Tottel's Miscellany. Some of the finest songs in the English language date from this period. A great deal of poets wrote lyrics - Campion, Southwell, Drayton, Ben Johnson, Herrick, Lovelace, Suckling, Carew, Marvell and Milton. To this period belong the great sonnet sequences of Sidney, Spenser and Shakespeare, the love poems of the Metaphysicals and the mystical and religious lyrics of Donne, Herbert and Vaughan.

The lyric form was not so much favoured by the 18th century poets, except Smart who was a notable minor lyric poet and some other minor poets - notably William Collins and Thomas Gray - whose *odes* are particularly distinguished lyrics. Towards

³ Merlin's magic powers are reflected in the lyrics of *The Sword and the Stone* (1963), a Disney animated cartoon not seen in this thesis.

the end of the 18th century and during the Romantic period, there was a revival of the lyric poetry throughout Europe. The most accomplished lyricists in the British Isles were Robert Burns, William Wordsworth, William Blake, John Coleridge, Thomas Byron, Percy Bysshe Shelley, John Keats, John Clare and Thomas Moore. In Germany, Goethe, Shiller, Hölderlin, Eichendorff and Henrich Heine. In France, Lamartine, Victor Hugo, Alfred de Vigny and Alfred de Musset. In Italy, Giacomo Leopardi. In Spain, José de Espronceda, and in Russia, Pushkin.

Throughout the 19th century, many poets used the lyric genre. Most Western poetry in the late 19th and the 20th century may be classified as lyrical. The American poet Edgar Allan Poe had a very considerable influence on Baudelaire, who wrote some of the best lyrics in the French language and was the precursor of the *Symbolistes*. Since the end of the 19th century, almost every major European and American poet has enriched the lyric genre, including such diverse figures as W.B Yeats, Ezra Pound, T.S. Eliot, Dylan Thomas, W.H. Auden, Allan Tate, John Crowe Ransom and William Carlos Williams among British and American poets. Among Frenchmen some of the great composers of lyric verse have been Verhaeren, Valéry, Laforgue, Pierre Emmanuel and Claudel. Stefan George and Rilke are two outstanding Germans. In Spain there have been the brothers Manuel and Antonio Machado. In Italy, D'Annuncio, Campana, Ungaretti, Montale and Quasimodo. Besides these, many poets have written fine minor lyrics.

1.3.5 *Songs throughout the history of Music*

In the earlier stages of civilisation much of the poetry created was designed to be sung and the oral tradition sustained the union of music and poetry. Lyrics were written in the expectation of their being set to music and composers made extensive use of the great variety of poetry available. During the Middle Ages, the poet and

composer/musician began to part company and the term **song** meant a literary composition in verse form, rather than words for music (Cuddon 1979: 638).

Many poems, even if not set to music, are called songs, but in this linguistic study, **song** means “a piece of music performed by a single or several voices - duets, trios, quartet, choral - with instrumental accompaniment”. Thus, while the terms **song** or **lyric** denote a poem and its musical setting, the term **lyrics** will indistinctly refer to the “songs” of the films or the “words” of these songs. Speech and music may be composed together; or the music may be fitted to the words and vice versa. Music heightens the effect of words, allowing them to be rendered with a projection and passion lacking in speech alone.

Singing style differs among cultures, reflecting such variables as social structure, level of literacy and language. Throughout the history of music, three kinds of songs have been distinguished: **art song**, **folk song** and **popular song**.

1.3.5.1 *Art songs*

Art song, like “classical music”, is essentially an urban phenomenon, with origins in the medieval courts, colleges, cities and churches. Art songs are intended for performance by professional singers, usually accompanied by piano or orchestra. The notes and words written down are rarely altered.

12th-century *trouvères*, *troubadours* and other wandering singers left a large corpus of melodies and sung verse, which were imitated throughout Europe. The melodies and poems were subtle and highly organised, as products of an aristocratic society. With the growth of polyphonic music in the 13th and 14th centuries, composers learnt to assign the principal melody to a solo singer. By the 15th century there followed a reaction in songs with the simplest possible accompaniment, simply a few chords, and by the 16th century careful declamation and audibility of text became again a central

concern. Seventeenth-century dramatic music saw further refinement of song style. Virtuoso and elaborate arias with varied musical accompaniment came to dominate opera, cantata and oratorio, and in the 18th century relatively little attention was paid to solo song outside these genres. To this period belong the songs of Mozart and Haydn.

In the early 19th century Franz Schubert's songs ("Lieder") excelled in dramatic realisation and musical quality. Robert Schumann, Johannes Brahms, and the other Romantic songwriters learnt from Schubert not only the art of varying a strophic melody but also the potential significance of the accompaniment. In French song the works of composers such as Gabriel Fauré and Claude Debussy characteristically possess shifting, kaleidoscopic harmonies, influenced in part by the fluid accentual patterns of the language. Twentieth-century composers continue exploring the relation of voice to musical accompaniment and expanding the singer's range of expression and technique, sometimes treating the voice instrumentally (*Historia de la Música clásica*, 1984).

1.3.5.2 *Folk songs*

Folk songs are generally sung unaccompanied, or with simple accompaniment - by guitar or dulcimer. They are usually learnt by ear and are infrequently written down; hence they are susceptible to changes of notes and words through generations of oral transmission. Composers of most folk songs are unknown.

Folk songs often accompany activities, such as religious ceremonies, dancing, labour or courting. Other folk songs tell stories; most of them are narrative ballads and lyrics. Anglo-American ballads are action-oriented, often dealing with a tragic episode. Lyric songs are more emotion-oriented, more sentimental. Both types display simple melodies, in which the language tends to be repetitive.

1.3.5.3 *Popular songs*

Popular songs stand midway between **folk** and **art songs** with regard to technical difficulty, sophistication and resistance to change. The word **pop** is a short form of **popular**, and so we can wonder what popular music actually is. For many people **pop** simply means the records which are at the hit parade, the best-selling records, or the songs from the Eurovision Song Contest. But each country has its own popular singers whose records do not always sell outside that country. **Pop** music includes very different kinds of music, from the most progressive to the most familiar and well-known (Byrne 1988).

1.3.5.3.1 *Pop Music*

The story of **pop** music started in the 1950's, when stars and songs began to divide the generations. **Pop** consists of many types of music: *acid rock, blues, country 'n' western, folk, gospel, heavy music, jazz, reggae, rhythm 'n' blues, rock 'n' roll, soul, spiritual, Tamla Motown.*

Throughout *The Story of Pop*, the author explains and discusses these different types of music. In the 17th and 18th centuries, thousands of Africans were brought from West Africa to work as slaves in the cotton fields of America. These slaves had their own kind of music and they sang together as they worked in the fields. They sang about their sadness and their songs had regular rhythms which helped them to work together. African musical ideas, great feeling and strong rhythm together created a kind of singing which was called the *blues*. The *blues* are the real folk songs of the American black people. The *blues* have always been the most important part of black music and black people have sung the *blues* for many years.

After the Civil War in America (1861-1865), slavery was abolished and black people were free. Then a black person was allowed to learn how to play some of the white man's musical instruments such as the piano, the trumpet or the clarinet. Soon black musicians were playing the blues on these instruments. This new kind of music was called *jazz*. When white people heard *jazz*, they found it too noisy and rhythmic. Nevertheless, *jazz* became very popular during the 1920's and 1930's. White orchestras used the melodies and rhythms of *jazz*, but added violins to make the music sweeter. White singers sang the new music in their old-fashioned way and *jazz* gradually became more acceptable to the tastes of white people.

After the end of the Second World War, the invention of the electric guitar and the development of a large number of radio stations all over America influenced music. The electric guitar was much more powerful than the ordinary guitar and much louder. Also, together with a pianist and a drummer, a good musician could play music which made people want to dance. The new sound had a strong, exciting rhythm and so this type of music was called *rhythm 'n' blues*. In the years after the war, there was a growing audience of young white teenagers who listened to black music and enjoyed it.

In the 18th and 19th centuries, African people had accepted the Christian religion of their white masters in America. But the black people had another way to express their religious feelings and soon began to write their own songs of Christianity. These religious songs were called *spirituals*. In the 1950's, black singers brought the rhythms and feelings of the *blues* and added the enthusiasm and style of *gospel* music. Together, *blues* and *gospel* produced the kind of music known as *soul*.

In America at this time, there was another kind of popular music called *country and western*. In the same way that the *blues* was the music of the black people, *country 'n' western* was the music of the poorer white farmers. For those farmers, *country* music expressed their feelings about life, just as the *blues* had done for the black people.

Country music did not have the strong rhythm and excitement of *rhythm 'n' blues*, but it was full of simple, enjoyable melodies.

In the Southern states of America, such as Alabama and Georgia, black and white people lived in the same towns and worked on the same farms. Young people that grew up in these places naturally heard both *country* music and the *blues*. Many white teenagers liked the music of *rhythm 'n' blues*, but they preferred the lyrics and melodies of *country* music. When they played music for their enjoyment, they added the rhythms of black music to *country* music. The result was the type of music we call *rock 'n' roll*.

Bill Haley was the first to make it popular with "Rock around the Clock". Soon other *rock 'n' roll* singers tried to follow his success. Black musicians such as Chuck Berry, Little Richard and Bo Diddley; white singers like Elvis Presley, Buddy Holly and Edie Cochran and, especially, Jerry Lee Lewis made some very memorable records.

Before 1960, **pop** music had been dominated by America. In the early 1960's many groups appeared in England: The Beatles, the Rolling Stones, The Who and the Animals, but there was a singer in America, Bob Dylan, who changed **pop** even more than they did. Dylan made words important and made people listen to the words of a song; he had read a lot of poetry and this influenced many of his songs. He wrote songs containing political and social ideas, attacking war and exploitation, and expressed the feelings of young people better than anyone else. Bob Dylan created the *folk* movement that has helped to make **pop** itself more interesting. As well as the *blues*, *folk* music comes from the common people of every race and country. Modern folk-singers also write *folk* songs in the style of the old, traditional songs and most of them play an ordinary, non-electrical guitar which they can carry around with them. *Folk* songs are usually well-known and the audience can also join in and sing. Joan Baez, Simon and

Garfunkel, and Leonard Cohen became known as folk-singers during the 1960's and the early 1970's. *Folk* music, which once was played only in small cafes and clubs, has recently moved into the hit parade.

Also in the 1970's, another type of black music called *Tamla Motown* became popular very quickly. Berry Gordy was an unknown black singer who wrote and recorded a song ("Money -That's What I Want") that reached the Beatles in Liverpool. Gordy built a recording studio with the money he received from his song. Shortly after, his company -*Tamla Motown*- started to produce a kind of dance music that was very rhythmic and had clever harmonies, without containing any *blues*. Diana Ross, the Supremes, Four Tops, the Temptations and Stevie Wonder were the most successful *Tamla Motown* singers.

In America during the early 1960's, young people began to use the hallucinogenic drug LSD, called "acid" by most people, and this started a type of music known as *acid rock*. In California, where the Hippie movement had begun, a lot of musicians took acid regularly, because they believed that it helped them to make better music. Several songs were written about the effects of acid, being perhaps the best known of them "Mr. Tambourine Man" by Bob Dylan.

During the 1960's also, a kind of **pop** known as *heavy music* gained a lot of fans among the young; Cream was the first of the *heavy* groups. *Heavy music* is based on the *blues*, but gives the musicians a lot of opportunity to improvise. Improvisations need great skill and imagination and only few groups can have that ability. In America the groups Blood, Sweat and Tears and Chicago made good records, while in England the most popular *heavy groups* were Black Sabbath, Deep Purple and Led Zeppelin.

Towards the end of the 1960's, another kind of black music began to influence **pop**. The black people of the West Indies had their own kind of popular Jamaican music, called *reggae*, blending calypso and *rock 'n' roll*, and characterised by a

syncopated rhythm and lyrics with a social message. They also started to use electric guitars and bass to play this new kind of music. *Reggae* has only really become well known in the 1970's, mainly through the records of Johnny Nash and Jimmy Cliff. Several American pop singers have used *reggae* musicians on their records. Paul Simon, the Rolling Stones and Cat Stevens have all recorded songs in Jamaica with local musicians.

1.3.6 *Disney songs*

The three types of songs - **art, folk and popular**, as well as many types of **pop** music have been used by the lyricists who wrote for Walt Disney. However, they did it in a style that was clearly recognisable as Walt Disney's (The Walt Disney Company 1993:7):

“When you hear “When You Wish Upon a Star” or “Whistle While You Work” or any of the other hundreds of tunes that make up the Disney canon, you may not know that the words were written by Larry Morey and the music by Frank Churchill, but you certainly know it's a Disney song.”

Then, if this researcher is asked to define Disney songs, she shall say that, in fact, from *Snow White* to *The Hunchback of Notre Dame* (1937-1996), whose lyrics are analysed in this thesis, most of them follow Walt Disney's own principle, that is to introduce songs with regard to the story (*Op.cit.*:12) weaving the two into a continuous tapestry:

“Weave it into the song so somebody doesn't just burst into song.”

In fact, the Disney films which belong to the period from 1937 to 1942 were planned around Music. While Disney's animators were creating the screen images, the studio's composers and lyricists were writing the musical scores and lyrics. These songs

reflect some of the new techniques of interpreting and recording used in the present century, as I have pointed out in the previous history of Music.

Thus, to mention some of them, the orchestra attached importance to sound itself by producing a whistling effect in “Whistle While You Work” from *Snow White*; or playing something instrumentally to sound like rain, thunder or lightning in “Little April Shower” from *Bambi*, or providing the hammering rhythm into the song “Dig, Dig, Dig” from *Snow White*. The first stanzas of “Look Out For Mr. Stork” from *Dumbo* have no other musical accompaniment except for the sounds of nature, whereas the sophisticated ballad “When You Wish Upon a Star” from *Pinocchio* contains the sentimental characteristics of a narrative poem of popular origin, having short stanzas all sung to the same melody. The Tyrolean airs from *Snow White* and *Pinocchio*, and the romantic waltzes from *Bambi* reflect the folkloric music of the Alps.

In the 1950’s, composer George Bruns created a diverse range of music for Disney, from giving an artistic or classical touch to the romantic **art** songs and orchestrations of *Sleeping Beauty*, which he adapted from Tchaikovsky’s Ballet, to the song “Cruella De Ville” from *101 Dalmatians*, which corresponds to the **popular** style and serves to show how a composer can fit the lyrics to the music by spontaneous inspiration, expressing his feelings rhythmically and symbolically.

Some films, which for non-availability problems were not included in the project of this study, illustrate musical roots of different types; the song “Bibbidi Bobbidi Boo” from *Cinderella* (1950), “I’m Late” and “The Unbirthday Song” from *Alice in Wonderland* (1951) belong to writers from New York’s Tin Pan Alley, a district where most **popular** music is published. *Robin Hood’s* (1973) songs, are a clear example of Anglo-American **folk** music, as they are accompanied by guitars and tell us about the tragic poverty of country people.

Sherman Brothers penned songs for Disney almost for a decade (1961-1970), since they continued working for the Disney Studios after Walt Disney's passed away in 1966. To the Shermans we owe the introduction of a soundtrack devoted to **jazz**, including elements from **blues, gospel, rock** and **soul** music into the songs "I Wanna Be like You" from *The Jungle Book*, the last film with Walt and "Everybody Wants to Be a Cat" from *The Aristocats* (1970), the first animated cartoon without Walt Disney.

In 1988, with the release of *Oliver & Company*, the music and lyrics changed into **pop** style. This rousing musical adventure was written by pop songwriters, who both defined a character with a toe-tapping tune ("Why Should I Worry?") and advanced the story ("Once upon a Time in New York City"). A lyricist named Howard Ashman, who co-wrote this introductory song, was going to be with his long-time writing partner Alan Menken the artists who would bring a "Musical Renaissance" to Disney Animation that continues to this day.

During the 1990's, the songs from *Aladdin*, *Beauty and the Beast*, *The Lion King*, *Pocahontas* and *The Hunchback of Notre Dame*, selected for this linguistic study, are really written in a style and sophistication that are able to revive the unforgettable classics of the early period 1937-1942. Just to mention some of the techniques used before studying each song in detail, we shall point out the Arabian harmonies in the song "Arabian Nights", from *Aladdin*. On the other hand, when we listen to the other songs from *Aladdin*, we can feel the influence of the 30's and 40's style of music that fits in any time. The first song "Belle", from *Beauty and the Beast*, is based on classic style. Menken took his inspiration from Bach and Haydn, then added a touch of Mozart. Ashman provided the lyrics and they recorded the song again and again until they obtained the desired effect (Martinez, Seoane & Wagner 1994:6).

The Lion King counted on a very special trio of musical talents: Tim Rice as a lyricist, Elton John as a composer and Hans Zimmer as a music supervisor. Tim wrote

the words first and then Elton wrote a suitable tune for each song. In the first song, “Circle of Life”, the most meaningful to the topic of the film - interrelation, Zimmer was responsible for the African flavour; he introduced authentic Zulu chanting, choral arrangements, rhythms and instrumentations associated with African music.

In *Pocahontas*, the audience can listen to the **popular** songs of sailing tradition or the Indian singing in the New World. “The Virginia Company” expresses the sailors’ gold fever, contrasting with the real richness of Nature discovered in the song of an Indian princess, “Colours of the Wind”, in which the singer mixes her inner emotions with the external images of animals, mountains, trees and rivers around her.

The five-minute musical prologue from *The Hunchback of Notre Dame*, narrated in *flash back* by a troubadour and his marionettes, and the musical accompaniment by Alan Menken containing elements from the medieval Latin Hymn *Dies Irae*, is a religious **art** song which serves to give a solemn touch to the mystery of that night and the sinister persecution of a group of gypsies. Another song in the same film, “The Feast of Fools”, describes the popular mock-religious carnival in France during the Middle Ages, a musical composition marked by a frivolous topic, the lyrics of which can dazzle the audience by conveying images of the crude nature of mankind. The last song presented in my analysis, “Esmeralda’s Prayer”, corresponds not only to the best moment of this film, but also is an example of a profound **popular** song expressing religious fervour, an invocation of divine power, in which the audience are deeply moved by the supplicating words accompanied by the magic of music.

Lyrics add unique emotional magic to every Disney animated cartoon, because songs have always been present at the heart of the marvellous world of **Walt Disney**.

1.4 Walt Disney (1901-1966)

1.4.1 *Biography and film production*

Walter Elias Disney was born in Chicago on December 5th, 1901. He was the fourth son of Elias Disney, a carpenter, farmer and building contractor, and his wife, Flora Call, who had been a state school teacher⁴. In 1906, when Walt was 5, the family moved to a farm near Marceline, Missouri, a typical small Mid-Western town, which is said to have furnished the inspiration and model for the Main Street USA Disneyland. Here Walt began his schooling and first showed a taste and aptitude for drawing and painting with crayons and water-colours.

In 1910, his restless father soon abandoned his efforts at farming and moved the family to Kansas City, where he bought a morning newspaper route and compelled his young sons to assist him in delivering papers to home subscribers. In Kansas City, Walt began to study cartooning with a correspondence school and later took classes at the Kansas City Art Institute and School of Design.

In 1917, the Disneys moved back to Chicago, and Walt entered McKinley High Institute, where he took photographs, made drawings for the school paper and studied cartooning on the side, for he was hopeful of eventually achieving a job as a newspaper cartoonist. But his progress was interrupted by World War I, in which he participated as a truck driver for the American Red Cross in France and Germany.

1.4.1.1 *The Disney Short films (1919-1939)*

⁴ Fonte & Mataix (2001) allude to the supposed Walt Disney's Spanish origin. These authors rescued a Disney's interview with Del Arco published in "La Vanguardia" in 1957, when Disney visited Dalí in Portlligat: "Se dijo que yo era español por confusión con un artista que trabajaba conmigo, llamado Zamora." (Del Arco 1957:7).

In 1919, Walt Disney returned to Kansas City and found occasional employment as a draftsman and inker in commercial art studios, where he met Ub Iwerks, a young artist who was to prove perhaps the most fortunate associate after his brother Roy, who was his partner and strongest counsellor throughout his life. Disney and Iwerks started a small studio of their own and acquired a second-hand motion picture camera with which they made one-and two-minute animated advertising films shown on local movie-theatre programmes, much as commercials are shown on television today. They also did a series of animated cartoon sketches called *Laugh-O-Grams* and a series of seven-minute animated fairy tales, which they called *Alice in Cartoonland*. These short films were released successfully but with costs mounting, and Disney had to close down the studio. Disney left for Hollywood and with his brother Roy as business manager, he resumed the *Alice* series, persuading Iwerks to join him and help with the drawings of the cartoons. They invented a character called Oswald the Rabbit, contracted for distribution of the films at \$1,500 each, and propitiously launched their small enterprise. In 1925, Disney married Lillian Bounds, who had been working as an inker and painter at his studio; their union was blessed with two daughters: Diane and Sharon.

Just before the transition to sound in motion pictures in 1927, Disney and Iwerks experimented with a new character, a cheerful, energetic and mischievous mouse called Mickey. They planned two shorts, called *Plane Crazy* and *Gallopín' Gaucho*, which were to introduce Mickey Mouse when the *Jazz Singer*, a motion picture with the popular singer Al Jolson, brought the novelty of sound to the pictures. In 1928, Walt Disney produced a third Mickey Mouse cartoon entitled *Steamboat Willie*, equipped with voices and music. The following year he started a new series called *Silly Symphonies* with a picture - *the Skeleton Dance* - in which a skeleton rose from the graveyard and did a grotesque dance to the music of Saint-Saëns's *Dance macabre*.

The growing popularity of Mickey Mouse and his girlfriend, Minnie, attested to the public's taste for the fantasy of little creatures with the speech, skills and personality traits of human beings. Walt Disney himself provided the voice for Mickey and his popularity led to the invention of other animal characters, such as Donald Duck (created by artist Carl Barks), and the dogs Pluto and Goofy.

In the early 1930's, Disney started the production of his most famous short films, each Oscar awarded ⁵. In 1933, *Three Little Pigs*, which arrived in the midst of the Great Depression, based on the fairy tale of the little pig that works hard and builds its house of brick against the huffing and puffing of a threatening wolf, suited the need for fortitude in the face of financial disaster; its song "Who's Afraid of the Big Bad Wolf?" was a happy taunting of adversity. Through successive additions and advances in the animated-cartoon field, Disney shorts reached the audiences all over the world. He had gathered a staff of creative young people who were headed by Iwerks. Colour was introduced in *Flowers and Trees* (1932), while other animal characters appeared in short films such as *The Tortoise and the Hare* (1934), *Three Orphans Kittens* (1935), *The Country Cousin* (1936), *The Old Mill* (1937), *Ferdinand the Bull* (1938), and *The Ugly Duckling* (1939).

1.4.1.2 *The first Disney full-length animated cartoons. "The classic period" (1937-42)*

The next step for Disney and his staff was the creation of the first full-length animated feature. In 1935 he began to work on a version of the classic fairy tale *Snow White and the Seven Dwarfs*, a project that required great organisation and co-ordination of the creative and technical talents in his studio, and that was released two years later. *Snow White* (1937) was followed by other three feature-length classics for

⁵ The video-tape *The Academy Oscar Review of Walt Disney Cartoons in Technicolor* contains all these

children: *Pinocchio* (1940), *Dumbo* (1941), *Fantasia* (1941), in which cartoon figures and colour are made to move to the classical music, and *Bambi* (1942). According to some critics, all these films belong to the “Golden Age of Disney Animation” and the “Golden Age of Disney Music” (THE WALT DISNEY COMPANY 1993:13). Another writer, Leonard Maltin (1973), classifies the Disney films into “The Feature Films” -among which these films are included- and “The Disney shorts”. This researcher will refer to the films from 1937-1942, as belonging to the **classic period**, since they were taken out from classic tales, containing a great deal of classical or popular music, and, above all, for remaining as patterns to follow in the Disney studios.

1.4.1.3 *The Disney live action films and animated cartoons (1941-1966)*

During World War II, the Disney studio did a great deal of work - major films and television productions- for the military and the federal government in the course of which it perfected the methods of combined live action and cartoon: *The Reluctant Dragon* (1941), *Saludos Amigos* (1943), *Victory Through Air Power* (1943), *The Three Caballeros* (1944). After the war, Disney made many films with these hybrid techniques: *Make Mine Music* (1946), *Song of the South* (1946).

Later, the Disney studios began to produce a variety of entertainment films and they also turned to production of live-action fictional feature films and more full-length animation romances. The list below registers the further Disney film production in chronological order:

THE DISNEY FILMS

1947 - *Fun and Fancy Free*
1948 - *Melody Time*
1948 - *So Dear to My Heart*
1949 - *Ichabod and Mr Toad*
1950 - *Cinderella*
1950 - *Treasure Island*
1951 - *Alice in Wonderland*
1952 - *The Story of Robin Hood*
1953 - *Peter Pan*
1953 - *The Sword and the Rose*
1953 - *The Living Desert*
1954 - *Rob Roy, The Highland Rogue*
1954 - *The Vanishing Prairie*
1954 - *20,000 Leagues under the Sea*
1955 - *David Crockett, King of the Wild Frontier*
1955 - *Lady and the Tramp*
1955 - *The African Lion*
1955 - *The Littlest Outlaw*
1956 - *The Great Locomotive Chase*
1956 - *David Crockett and the River Pirates*
1956 - *Secrets of Life*
1956 - *Westward Ho the Wagons*
1957 - *Johnny Tremain*
1957 - *Perri*
1957 - *Old Yeller*
1958 - *The Light in the Forest*
1958 - *White Wilderness*
1958 - *Tonka*
1959 - *Sleeping Beauty*
1959 - *The Shaggy Dog*
1959 - *Darby O 'Gill and the Little People*
1959 - *Third Man on the Mountain*
1960 - *Toby Tyler, or Ten Weeks with a Circus*
1960 - *Kidnapped*
1960 - *Pollyanna*
1960 - *Jungle Cat*
1960 - *Ten Who Dared*
1960 - *The Swiss Family Robinson*
1960 - *The Sign of Zorro*
1961 - *101 Dalmatians*
1961 - *The Absent Minded Professor*
1961 - *The Parent Trap*
1961 - *Nikki, Wild Dog of the North*
1961 - *Greyfriars Bobby*
1961 - *Babes in Toyland*
1962 - *Moon Pilot*
1962 - *Bon Voyage*
1962 - *Big Red*
1962 - *Almost Angels*
1962 - *The Legend of Lobo*
1962 - *In Search of the Castaways*

1963 - *Son of Flubber*
1963 - *Miracle of the White Stallions*
1963 - *Savage Sam*
1963 - *Summer Magic*
1963 - *The Incredible Journey*
1963 - *The Sword and the Stone*
1964 - *The Misadventures of Merlin Jones*
1964 - *A Tiger Walks*
1964 - *The Three Lives of Thomasina*
1964 - *The Moon-Spinners*
1964 - *Mary Poppins*
1964 - *Emil and the Detectives*
1965 - *Those Calloways*
1965 - *The Monkey's uncle*
1965 - *That Darn Cat*
1966 - *The Ugly Dachshund*
1966 - *Lt. Robin Crusoe, U.S.N.*
1966 - *The Fighting Prince of Donegal*
1966 - *Follow Me, Boys!*
1967 - *Monkeys, Go Home!*
1967 - *The Adventures of Bullwhip Griffin*
1967 - *The Gnome-Mobile*
1967 - *The Jungle Book*
1967 - *The Happiest Millionaire*

Disney also planned and built Disneyland, a huge amusement park that opened near Los Angeles in 1955, and before his death - on December 15th, 1966, two months after he had been detected a lung cancer - he had begun building a second theme park, "Walt Disney World", near Orlando, Florida (opened 1971). Much of Disney's disposition toward nostalgic sentiment and fantasy was evident in its design and construction. It soon became a tourist centre, a *Mecca* for visitors from all over the world.

1.4.2. *Critical evaluation*

Disney's achievement as a creator of entertainment for an almost unlimited public and as a highly ingenious merchandiser of his wares may be compared to that of a successful industrialist. Walt Disney won world-wide acclaim and popularity as a pioneer of animated cartoon films and as the creator of such cartoon characters as

Mickey Mouse and Donald Duck. The biographies written by his daughter Diane Disney Miller, Bob Thomas and Christopher Finch, picture him as a dreamer full of fantasy, a children-loving person and an efficient co-ordinator of a brilliant staff of graphic artists. Even though positive and negative evaluations come from different sources, Disney arises as a creative person, above hatred and love (Fernández Valentí 1995:67):

“Hubo un hombre amado y odiado a partes iguales, el auténtico creador del imperio: Walt Disney.”

In his later years, critical estimations of Disney and his works changed considerably, and his political activities as well as his psychological behaviour were criticised by some; his detractors accused him of being an FBI confidant, an alcoholic and sexually impotent (*Ibid.* 1995:68; Elliot 1993):

“La siniestra y provocativa biografía firmada por Marc Elliot, le denuncian afirmando que trabajó como informador del FBI durante veintiséis años, delatando a personas sospechosas de comunistas. Según Elliot, Disney se hizo merecedor en 1954 de una condecoración especial como agente del FBI que le fue concedida por el mismísimo J. Edgar Hoover, en premio a sus actividades anticomunistas, y a cambio el FBI controlaba los guiones de sus films a fin de eliminar aspectos de los mismos que, según su criterio, podían ser *subversivos*. Por si fuera poco, Elliot termina afirmando que Disney era alcohólico y sexualmente impotente, que tenía tics faciales que le acomplexaban y que se lavaba obsesivamente la cara.”

Particularly from the 1960's, a great deal of cinema reviews vented their anger on Disney films for considering them extremely sentimental, manipulating and retrograde (Fernández Valentí 1995: 69):

“Coincidiendo con una época en que la aparición de la Nouvelle Vague francesa traía consigo una profunda revisión de los clásicos del cine norteamericano, la crítica de medio mundo descargó sus iras sobre los films de Disney, calificándolos de sensibleros, manipuladores y retrógrados.”

Similar opinions were shared in Spain; in 1963, César Santos Fontenla wrote a hard review on *Pinocchio* in the pages of “*Nuestro Cine*”; his tone was rather forceful:

“Volver a ver , al cabo de casi 20 años de su estreno en España, la película de Disney, resulta bochornoso (...) Al ser una de las películas en que aparecen con más

insistencia personajes con figura humana, la blandura y delicuescencia de Disney se hace terriblemente patente (...) Todo resulta ternurista, falsamente poético, carente de la más elemental fantasía, aunque aparentemente se trate de lo contrario.”

Likewise, Mario T. Chao (1965) wrote about the poor principles, false conventions and scarce artistic importance of the Disney full-length animated cartoons:

“*Blancanieves* marca ya con bastante elocuencia los defectos y la estúpida base conceptual de una ética en la que juegan principios morales esquemáticos y pobres. Las falsas convenciones, los tópicos, el sentimentalismo y el escaso sentido de trascendencia artística existente en la casi totalidad de los films largos de Disney.”

Josep Parera (1999:39) also insists on saying that Disney’s detractors described him as a despot with his employees, and a moral manipulator:

“Sus detractores describen a un ser déspota con sus trabajadores ... y el culpable de inculcar en el espectador infantil una moral tradicional, basada en el *American way of life*.”

However, an interview with Carl Barks, who drew Donald Duck comic books for three decades and died on August, 25th of 2000 at the age of 99, presents a quite different view on this cartoonist’s employer:

“**Didier Ghez: Can you tell us your favourite moment as a Disney artist?**

Carl Barks: I hardly have any anecdotes because I was not around enough people to develop any. But I will tell you this about Walt who was a wonderful guy to work for and was very helpful to us on story situations. And whenever we would have him in on a story conference, he was so patient with us in our efforts to try and convince him that we had a good story. And he would let us argue story points. And in these arguments, he would always leave us the last word: “Yes, Walt!” (laughs).”

(Interview with Carl Barks. Disneyland Paris; July 7, 1994 by Sebastián Durand and Didier Ghez. www Disney History Netwok)

Others would say that Walt Disney is part of the history of the United States and a good illustration of the “American Dream” (Warner, Seoane & Martínez 1994c:12):

“Walt Disney forma parte de la historia de los Estados Unidos. Es un claro ejemplo de tenacidad, decisión y lucidez; rasgos éstos que le permitieron hacer realidad el SUEÑO AMERICANO: el niño de clase media baja con fe en sí mismo que, gracias a su propio esfuerzo, logra convertirse en multimillonario.”

In addition to all these ideological considerations, the present leading opinion about Disney is indisputably to describe him as an “artist” and a supervisor until his

death of all the ideas that emerged out of his short and long films (Fernández Valentí 1995:69):

“Como ha señalado Javier Coma: es indiscutible su calificación como *artista* (...) películas como *Blancanieves, Pinocho, Fantasía, Dumbo, Alicia en el País de las Maravillas, La bella durmiente o El libro de la selva* resisten alegremente el paso del tiempo gracias a los méritos estrictos de su cuidada elaboración cinematográfica.”

Although Disney did not write or compose any lyrics, it can be said that his musical legacy started with Walt himself. His influence upon music was as profound as his effect upon animation. The US great musical composer Jerome Kern (1885-1945) said in 1936, before the release of *Snow White and the Seven Dwarfs*: “Disney has made use of music as language” (The Walt Disney Company 1993:6). All this was possible because of suitable staffers who played a significant role in Disney lyrics. Walt Disney demanded quality and always knew how to choose the fitting musicians. He not only relied on his music staff of composers and lyricists who created such memorable songs ever heard, but also hired the most versatile and prolific popular songwriters of the time, something that the Studios would continue to do until today.

Still, a question arises: How could he have imbedded such powerful magic into his lyrics? The evidence is supported in the musical history of Disney’s greatest songs, where it is said that Disney songs were a reflection of their patron, even the lyrics being written today reflect the spirit and influence of this man who had a special ability to recognise what kind of music best fitted a scene or situation (*Ibid.*:6-8):

“It was Walt’s direction and influence that led his composers and musicians to pioneer musical concepts and technologies that influenced both the film and music industries for decades and continue to do so to this day.”

Walt Disney did not read music either. In fact, he never even played an instrument, unless an unsuccessful attempt at the violin during grade school in Kansas City. However, he had a wonderful concept of the value of music in his films (The Walt Disney Company 1993:6):

“There is a terrific power to music. You can run away of those pictures and they’d be dragging and boring, but the minute you put music behind them, they have life and vitality they don’t get any other way.”

Regarding Walt Disney’s role in the Studio, he once described it metaphorically when a little boy asked him some questions (*Op. cit.*:7):

Little boy: Do you draw Mickey Mouse?

Walt Disney: I have to admit I do not draw anymore.

Little boy: Then you think up the jokes and ideas?

Walt Disney: No, I don’t do that.

Little boy: Mr. Disney, just what do you do?

Walt Disney: My role? Well, sometimes I think of myself as a little bee. I go from one area of the Studio to another and gather pollen and sort of stimulate everybody. I guess that’s the sort I do.

Of course, that does not explain Walt Disney’s mysterious feeling for what he worked and what did not, be it in music, films or theme parks. Perhaps Eric Sevareid summed it up best in his tribute to Walt on the *CBS Evening News* the day Disney died (*Ibid.*):

“He was an original; not just an American original, but an original period. He was a happy accident; one of the happiest this century has experienced (...) People are saying we’ll never see his like again.”

Maybe it was his Midwestern upbringing and Mid-American mainstream appreciation for music and films, or perhaps he was just “a happy accident”, but Walt

Disney aimed to create entertainment that he himself would enjoy. Buddy Baker, a long-time Disney staff composer said that the clue to the Disney sound came from the man himself. Baker added that Walt Disney had a wonderful concept of what the music should be, which is a great clue for the composer (*Ibid.*):

“If he wanted a big, symphonic score, he’d tell you that and he’d even tell you what he’d want it to sound like.”

Disney music was actually a mirror image of his patron, who concentrated on melody and did not like any music that was too loud or high-pitched. In the synchronisation of humorous episodes with humorous music, he has unquestionably given us the outstanding contribution of our time.

But the music did not start out as Disney’s own. In the first several Mickey Mouse cartoons (Shorts in Black & White), produced in 1928 and 1929, the music was either borrowed or adapted:

<i>Steamboat Willie</i>	(1928)
<i>Gallopín Gaucho</i>	(1928)
<i>Plane Crazy</i>	(1928)
<i>The Barn Dance</i>	(1928)
<i>The Opry House</i>	(1929)
<i>When the Cat’s Away</i>	(1929)
<i>The Barnyard Battle</i>	(1929)
<i>The Plow Boy</i>	(1929)
<i>The Karnival Kid</i>	(1929)
<i>Mickey’s Follies</i>	(1929)
<i>Mickey’s Choo Choo</i>	(1929)
<i>Jungle Rhythm</i>	(1929)
<i>The Jazz Fool</i>	(1929)
<i>Hunted House</i>	(1929)
<i>Wild Waves</i>	(1929)

Still, even if the music was not written by members of Walt Disney’s Staff, it was arranged in such a way that it sounded as if it just might have been. An example is Mickey’s very first cartoon, released in November, 1928, and featuring the songs

”Steamboat Bill” and “Turkey in the Straw”. The former, written in 1910, was whistled by the mouse himself during the opening moments of the cartoon.

In 1929, Walt Disney teamed with his then-musical director Carl Stalling to write a song that would become an anthem of sorts for his already famous star, Mickey Mouse. That song, “Minnie’s Yoo Hoo”, was first heard in the 1929 short “Mickey’s Follies”. It is the only song for which Walt Disney ever took a writing credit.

But that does not mean Walt Disney did not play an active role in the creation of the music heard in all succeeding Disney Studio cartoon shorts and animated features. Disney simply entrusted it to more accomplished composers and arrangers, the first of which was Stalling, an old friend from Kansas City.

It was Stalling who persuaded Walt Disney to begin the *Silly Symphony* cartoon series, which grew out of disagreements the two had over the use of music in the Mickey Mouse shorts. Disney wanted Stalling to fit the music to the action, while Stalling felt the action should fit the music.

The *Silly Symphonies* were a compromise. In the Mickey cartoons, the music would continue to play second fiddle to the characters and the action, but in the *Silly Symphonies* the music would rule.

Carl Stalling stayed with the Studio less than two years, jumping from *Silly Symphonies* at Disney to *Looney Tunes* and *Merrie Melodies* at Warner Brothers, where he created his own musical legacy composing scores for the likes of Bugs Bunny, Daffy Duck and Porky Pig.

Despite Stalling's departure, the *Silly Symphonies* continued. In fact, they became so popular that Walt Disney began to strengthen his music staff in the early 30's to handle the increase need for music for them (seen in 1.3.6).

Walt Disney not only was admired by children, but also by adults, and even, he was considered a hero. Stephen Ison conveyed this feeling in the foreword of his book *Walt Disney's Snow White* (1995:7):

"I always liked the idea that *Snow White* was the studio's first animated feature and felt it was a way of paying tribute to a man I had admired since childhood. Here was a person I never had the privilege of meeting, yet who touched and influenced my life in many ways. I think people need heroes. Walt Disney was mine."

In addition to this, Disney was also considered to be a father-figure by the hundreds of men and women who spent countless hours sketching at animation tables, exhaustively developing the characters and stories we have come to know and love (Fonte & Mataix, 2001: back cover):

"Walt era nuestra figura del padre. Nosotros lo respetábamos y lo temíamos. El dirigió el Estudio con un tipo de dictadura benévola y paternal. Era el jefe total. Podía ser duro o egocéntrico, pero todos reconocíamos que era un genio cuyo duro comportamiento parecía estimularnos y extraer lo mejor de todos nosotros. Aunque estuviese dispuesto a fastidiarnos e intimidarnos todo el tiempo, sabíamos que Walt había revolucionado la caricatura animada y, en nuestro interior, nos sentíamos orgullosos de ser parte de ese proceso." (Ward Kimbal)

Disney always trusted that his Studio would be able to continue without him. Likewise, he once said of Disneyland that it "will never be completed. It will continue to grow as long as there is imagination left in the world". He could just as easily have been talking about Disney music, for as long as there is fantasy left in the world, people with musical dreams will continue adding to the marvellous Disney library of song

classics. Disney had confidence it would be possible (The Walt Disney Company, 1993:17):

“I think by this time my staff...convinced that Walt is right, that quality will out...And so I think they're are going to stay with that policy because it's proved that it's good business policy... I think they're convinced and I think they'll hang on, as you say, after Disney.”

Disney's birth and death are said to be myths. This thesis shares the view that Walt Disney's origins were not Spanish, or his human remains were not frozen either. After a private religious service, Walt Disney was buried in Forest Lawn Cemetery in Glendale (Los Angeles). The secretiveness and rapidity of his death developed popular imagination, false reports and speculation (Fonte & Mataix, 2001:230):

“No es cierto que los restos de Walt Disney reposen congelados hasta que la medicina progrese lo suficiente como para que pueda curar su enfermedad. Se trata nuevamente de otro bulo tan grande como el del origen hispano de su nacimiento (...) esperamos que esta biografía sirva para que no se siga alimentando vanamente la ilusión y la esperanza popular con mitos que en nada ayudan a la supervivencia de su nombre”.

Two years after his death, the United States Congress awarded Walt Disney with Medal for Merit -the highest reward given by the US to a civilian- for distinguished service to the country. It was a posthumous gold medal bearing the following inscription (Fonte & Mataix, 2001:231):

“Artista y empresario, mientras entretenía a una generación, Walt Disney creó un folklore americano”

In this sense Disney’s legacy is really amazing. The many awards Walt Disney received include Academy Oscar (48), Emmy (7) and Grammy (2). He also held a degree of Doctor *honoris causa* from Harvard, Yale, Southern California and UCLA Universities. In addition to this, he was honoured with many other distinctions (*Ibid.*):

“Se le concedió la Medalla Presidencial a la Libertad, el Gobierno francés le dió la medalla de la Legión de Honor; el de Brasil, la Orden de la Cruz del Sur, y el de México la Orden del Águila Azteca, entre otros muchos premios y honores.”

From The White House, President Lyndon Johnson wrote an emotive message of sympathy to Walt Disney’s widow. The closing words of that letter were (*Ibid.*):

“La magia de Walt Disney fue más grande que la vida, y los tesoros que dejó perdurarán para entretener y educar a generaciones venideras.”

1.5 Disney Continuity: the “fiasco” (1970-1988) and the “revival” (1989 to this day) periods.

1.5.1 The “fiasco” period

After Walt Disney had passed away, there was concern that his studio would not be able to survive without him. Throughout the 1970’s and the late 1980’s, the Disney Studios continued producing animated and live action features, but all of them lacked Disney’s habitual charm, and their songs were usually performed during the opening or

closing credits, or were not essential to the story. In addition, such animated features were not successful at the box office. In fact, none of them was shown in Spain at that time, and they have just been released on video recently. In 1985, the Disney Studios would undergo the greatest commercial “fiasco” of their history with *The Black Cauldron*⁶. Due to that wretched situation, the Disney Studios were under hostile take-over bids that tried to make them disappear⁷. Thus, considering all the “terrible financial circumstances” of those years, this period has been labelled as the **fiasco period** (Fernández Valentí 1995: 67), in which the films were as follows:

1970 - *The Aristocats*
1973 - *Robin Hood*
1977 - *Pete's Dragon*
1977 - *The Rescuers*
1981 - *The Fox and the Hound*
1985 - *The Black Cauldron*
1986 - *Basil, The Great Mouse Detective*
1988 - *Oliver & Company*

The only outstanding income came from the theme parks: Walt Disney World (1971) near Orlando, Florida; Epcot (1982), an amusement park in Magic Kingdom, Florida, and Disneyland (1983) in Tokyo, Japan.

1.5.2. *The “revival” period*

All that “fiasco” situation changed after Michael Eisner took up the direction of Walt Disney Productions, together with Frank Wells as vice-president, and Jeffrey Katzenberg as subdirector. A “musical Renaissance”, a “New Golden Age”, or “Nueva Era” (THE WALT DISNEY COMPANY 1993:18; Parera 1995: 84), which this researcher labels as the **revival period** - since the animated musical was redefined and revitalised -

⁶ *The Black Cauldron*, a non-musical feature, is about the struggle to occult an evil spirit within a black cauldron in the legendary mystic land of Prydain.

⁷ See John Taylor, 1988, *Una Opa Histórica*.

started with the release of *The Little Mermaid* (1989), a film that would lead the revival of the animated cartoons in the 1990's.

The following chronological list provides the Disney first full-scale animated musicals during this **revival period**:

1990 - *Pretty Woman* (live action)
1990 - *The Rescuers Down Under* (an underrated film, the only failure of this decade)
1991- *Beauty and the Beast*
1992 - *Aladdin*
1994 - *The Lion King*
1995- *Toy Story*
1995 - *Pocahontas*
1996 - *The Hunchback of Notre Dame*
1997 - *Winnie the Pooh's Most Grand Adventure*
1997 - *101 Dalmatians are alive!* (live action)
1997 - *Hercules*
1998 - *Mulan*

All the songs of these films adhered to an old Disney maxim (THE WALT DISNEY COMPANY 1993:18):

“Music should play an integral and prominent part in the story without overshadowing or disrupting it.”

Yet, re-emphasising a point Walt Disney had made many times before, the songwriting team of Howard Ashman and Alan Menken commented (*Ibid.*: 18):

“We wanted songs that would really move the story forward and keep things driving ahead”

Walt Disney himself summed up best the reasons for the important role of music and the emotional magic of songs in animated features, live action motion and theme parks (THE WALT DISNEY COMPANY 1993:20):

“Credit for the memorable songs and scores must, of course, go to the brilliant composers and musicians who have been associated with me through years.”

In addition to this, the songwriters who continue working for the Disney Studios, namely Alan Menken, Howard Ashman, Tim Rice or pop star Elton John, to mention

some of them, have been adding musical dreams to the beloved Disney library of classic songs.

1.5.3. *Walt Disney Productions*

Today, on the threshold of their 75th anniversary, Walt Disney Productions is one of the most important company all over the world. This two-dimensional dream factory has in its portfolio the new release of the classical *Fantasia 2000*, with further classical music: a new version of *Tarzan*, based on the novel by E.R. Burroughs, with songs by Phil Collins; an adventure cartoon with dinosaurs entitled *Treasure Planet*; another animated cartoon - *Kingdom of the Sun* - with songs by Sting, will take us to pre-Columbian America, and two three-dimensional films made by computer, a joint production with Pixar Animation Studios, *Toy Story 2* and *A Bug's Life* (55). The video cassettes of *The Lion King 2*, *The Little Mermaid 2* and *Lady and the Tramp 2* have been released recently (*IMAGENES De Actualidad* 1999:41).

With a view to the 21st century, the conglomerate of companies integrated in Walt Disney Productions is actually spectacular (*IMAGENES De Actualidad* 1999: 41.56):

- * **Production Companies:** *Walt Disney Pictures, Touchstone Pictures, ABC Productions, and Miramax Films.*
- * **Dealers:** *Buenavista Pictures, 11 television channels, 228 subsidiary television channels, and 21 radio stations.*
- * **Cable Television:** *Disney Channel (children's channel), Lifetime (women's channel), Arts & Entertainment (cultural channel), and ESPN (sports channel).*
- * **Publishers:** *3 book editorials (Hyperion, Fairchild and Chilton Publications) and several newspapers in three American States.*
- * **Miscellaneous:** *a Theatre company (with 4 musicals, "Beauty and the Beast", "The Lion King", Parallel Lives" and "Aida", performing in different parts of the world), a shop chain where to get merchandising from Disney films, a hockey on ice team, a joint production with Pixar Animation*

Studios, the above-mentioned 5 theme parks, and a luxury liner.

The popularity of Disney continuity may be viewed as a threat to the traditional reading habit and the influence of books in children's lives (Townsend 1990:347-9). Some critics deplore the superficial and sentimental rewriting of the plots of children's classics introduced by such a large-scale worldwide distribution. In addition, for younger children the replacement of books by video cassettes supplants personal interaction with an adult storyteller, while for older children they encourage listening passively rather than reading actively. The moving image, unlike the still image, leaves far less to the imagination (Cook 2000:56).

Whatever the justice of these evaluations, in the Disney songs, there is extensive exploitation of linguistic resources and patterning of linguistic form. Walter Elias Disney was indisputably one of the geniuses of modern times, a man of vision surrounded by the most talented writers, artists, composers and lyricists then and long afterwards. He had such a profound effect of animation "without so much as drawing even one mouse or dwarf. Walt was the mover and the shaker" (THE WALT DISNEY COMPANY 1993:6). Walt Disney productions reflect Disney's imagination and energy, but above all, they contain a great deal of moral and didactic values (Parera 1999:38):

"Su inventiva, pasión y determinación celebran hoy su 75 aniversario. Walt Disney Productions es una de las compañías más importantes del mundo, y antes que nada, representa unos valores morales y didácticos reconocibles por doquier."

The forty-seven songs selected in this thesis belong to the above-named Disney periods -classic, fiasco and revival. The lyric selection is not only due to the unavailability of the complete collection, since these forty-seven songs are found among the most popular Disney animated musicals, combining the necessary features to study the significance of their words. Therefore, the author of this thesis considers they are

representative and characteristic enough to obtain a description of each period and a satisfactory conclusion of her expectations. These lyrics will be separated into their constituent linguistic elements in an original research that emphasises the study of Disney magic: an investigation based on discourse analysis, in the hope of bringing forward the truthful meaning and values of Disney messages.

2 Focusing on the perspectives of the analysis

The perspective of this study has more than one focus. This chapter approaches both the linguistic tools and aspects that are essential to investigate why the language of these lyrics sounds so magically seductive. It also somehow anticipates some of the findings later described in the corpus of this study (chapter 3).

2.1 Tools for the linguistic study of Disney lyrics

This section briefly describes nine linguistic instruments or areas of analysis to be applied to the forty-seven Disney songs selected:

- *Discourse analysis*
- *Pragmatic approach*
- *Schemata*
- *Text and context*
- *The features of context*
- *Co-text*
- *Theoretical and rhetorical perspective*
- *External and internal perspective*
- *The essential processing views (topic, order, style, staging, syntax and coherence)*

2.1.1 Discourse analysis

What kind of analysis will be applicable in this study? Since the material is a selection of songs arranged in verses and stanzas, this researcher has set up **Discourse analysis** as the main instrument in the investigation of the nature and composition of these lyrics to discover how the grammar of the language is implemented within it and, then, to obtain all kinds of other information about the texts.

These particular texts have definite patterns and show different structures between the discourses of different speakers. The Disney songs are written in different styles and are about different topics. The sample texts used in this paper are sometimes short, sometimes long, but as a whole they are representative of the magic element.

As Zellig S. Harris (1952:29) stated: “Discourse analysis performs the following operations upon any single connected text. It collects those elements (or sequences of elements) which have identical or equivalent environments of other elements within a sentence, and considers these to be equivalent to each other (i.e. members of the same equivalence class”. This distributional method is very useful when analysing Disney songs, which are extremely parallelistic in design, since the “assignment of significance” (Leech 1969:67) to a parallelism rests upon a simple principle of equivalence². As a brief example here, we can consider the shortest song of this analysis - “Heigh-Ho”, from *Snow White and the Seven Dwarfs* - where syntactic and rhythmic parallelism is noticeable:

<i>It´s hóme from wórk we gó</i>	□				
<i>It´s óff to wórk we gó</i>	✕	(Subj. Pr. + V.+ <u>Adv.</u> + prep.+ <u>N.</u> + Subj.Pr. + <u>Verb</u>)			
		<table border="0" style="border-collapse: collapse;"> <tr> <td style="text-align: center; padding: 0 5px;">stressed</td> <td style="text-align: center; padding: 0 5px;">stressed</td> <td style="text-align: center; padding: 0 5px;">stressed</td> </tr> </table>	stressed	stressed	stressed
stressed	stressed	stressed			

Interpreting the parallelism involves appreciating some external connection between these elements. The connection is either of similarity (syntax, rhythm) or of contrast (*home* \neq *off*). The distribution of these linguistic elements in this text and the

² Discussed under the heading of “coupling” in S.R. Levin, *Linguistic structures and poetry*. 1962:30-41.

correlation of them with an external social situation gives the meaning of a daily routine: the way home and the trip to work. Harris also describes the extent to which discourse analysis provides the amount of information about the structure of a text and about the role that each element plays in such a structure, explaining also how a discourse can be built up to meet various specifications, and showing that there are all sorts of connections among successive sentences.

From another point of view, descriptive linguistics deals only with knowledge of the language, not with the knowledge of how to use it. Discourse analysis, however, deals with more subtle aspects of linguistic communication. It enables our understanding of literary or everyday conversation texts, in which associations of register, social class, historical period, etc., are used for deliberate effects and are especially significant.

In the course of this analysis, we will examine the intended meaning of these lyrics, their function or purpose and how the linguistic data are processed and comprehended, both by the lyricists/singers (“producers”) and the audience (“receivers”). The perspective taken here is the **discourse-as-process** view. Thus, we will consider how these songs (product) are produced and how they are received (process):

“The discourse analyst treats his data as the record (text) of a dynamic process in which language was used as an instrument of communication in a context by a speaker / writer to express meanings and achieve intentions (discourse).” (Brown & Yule, 1983:26)

2.1.2 *Pragmatic approach*

This linguistic study involves not only a syntactic and semantic perspective of discourse, but also a pragmatic approach. From a functional perspective, the relationship between discourse analysis and **pragmatics** intends to explain the causal

and other relations between words, expressions, or symbols, and their users. In the interpretation of discourse we will be using a special terminology - **reference**, **presupposition**, **implicature**, **inference** - all of which must be treated as pragmatic concepts.

Thus, **reference** is seen as the “direction of the attention” on the part of the speakers / lyricists through expressions or deictic forms to refer to an individual or thing.

The notion of **presupposition** refers to what the speaker / lyricist assumes that the audience are likely to accept. Pragmatic presuppositions required in discourse analysis indicate that the source is the speaker - here, the lyricists.

The term **implicature** deals with pragmatic aspects of meaning because the analyst is in the position of the audience and both have the same interpretations of a discourse fragment. This term is used by Grice (1975) to account for what a speaker can imply, suggest or mean, as distinct from what the speaker literally says.

Finally, since discourse analysts, in the same way as the audience here, have no direct access to the lyricists’ intended meaning in their songs, we usually have to rely on a process of deductive **inference** based on contextual or socio-cultural knowledge.

The following verses of the song “Some Day My Prince Will Come”, from ***Snow White***, can illustrate these pragmatic perspectives:

*“He was so romantic, I could not resist...
Some day my Prince will come”*

The singer- Snow White - uses the expressions *He* and *my Prince* to refer to the same individual: Prince Charming.

*“Some day we’ll meet again
And away to his castle we’ll go
To be happy forever I know”.*

The information that the singer has met a prince is not given explicitly since the singer presupposes the audience already know, and is assumed as “common ground”, which is defined by Stalnaker (1978:321):

“Presuppositions are what is taken by the speaker to be the common ground of the participants in the conversation”.

The singer expresses her assumptions by saying *Some day my prince will come and we'll meet again*. In order to arrive at the implicature that the prince has a castle where they will go and be happy forever, we need to have certain knowledge of the world - a prince usually possesses a castle, but here a *castle* suggests a happy place; *away to his castle we'll go* implies a trip together; *happy forever* is a usual ending in a fairy tale. According to H.P. Grice, there are **conventional implicatures** that are determined by “the conventional meaning of the words used” (1975:44), then the form of expression used conventionally by the singer implicates that such a relationship - prince, castle, happy - exists in fairy-tales. This form of expression used conventionally need not be false although there are princes who do not possess a castle and happiness is not possible with them. We also have to interpret that the last two verses are not only a description of a state of affairs, but also the speaker's supposition about the fulfilment of her dreams and feelings. But since implicatures must be treated as inherently indeterminate, we are only capable of deriving a specific conclusion from two inferences found later in the same text:

*“We'll find our love anew
And wedding bells will ring”*

The audience readily capture these common inferences based on socio-cultural knowledge by interpreting the expression “*we'll find our love anew*”, which indicates that the singer and the prince are in love in spite of a separation. Likewise, the symbol “*wedding bells will ring*” infers that the singer - Snow White - will marry the prince,

since in our mental representation of a marriage service, the bells usually ring on celebrating that social event.

2.1.3 Schemata

Schemata can be seen as the organised background knowledge which leads us to expect or predict aspects in our interpretation of discourse:

“These are mental representations of typical situations, and they are used in discourse processing to predict the contents of the particular situation which the discourse describes.” (COOK 1990:69)

How a mental schema operates in discourse production and comprehension is best illustrated by some examples from Disney lyrics. When we listen to the song “Heigh-Ho”, we have pre-existing knowledge of the dwarfs’ typical “going home after digging precious stones in a mine and going to work in the morning”. We use these schemata to fill in missing details, if we read or listen to the song:

“It’s home from work we go (“a way home schema”)

It’s off to work we go.” (“a trip to work schema”)

Other features such as how the dwarfs travel (walking in a single file) and what they carry (picks and axes) or wear (working clothes) will be assumed to be present, as it is shown in the film.

There are other pieces of evidence that the mind employs knowledge schemata in the interpretation of discourse. When reading, listening or watching the song “Be Our Guest” from *Beauty and the Beast*, the audience assume that Belle ate the fantasy banquet offered by the enchanted staff, although the details of what Belle ordered are

not actually given in the song or in the film. As nobody else is mentioned the “invitation to the banquet schema” provides that Belle is the guest that ate the dinner.

Another piece of evidence is provided by certain uses of the definite article. In the opening of “Belle”, from *Beauty and the Beast*, we read:

“Little town it’s a quiet village
...
There goes the baker”

Here the use of the definite article with “the baker “ arises from subjective assumption and personal human experience. This is because our “village schema” contains a “baker” and we assume that a little town has a baker.

Further evidence for schemata is provided by the song “Just Whistle While You Work”, from *Snow White*:

“And as you sweep the room
Imagine that the broom
Is someone that you love”

Interpretation of words with more than one meaning (broom) is determined by the schema activated to make sense of the discourse (Lehnert 1979:80). Our “broom schema” is more likely to include a cleaning tool than the kind of shrubby plant with yellow flowers, since Snow White is cleaning the Dwarfs’ little cottage.

Throughout the linguistic analysis we will see why activating and then overturning schemata is a device (pun) used in some of Disney lyrics.

2.1. 4 *Text and context*

In addition to the pragmatic use of all these terms, there are other aspects of contextual description to be focused on this study. We shall consider an ethnographic

and social view - the accent, intonation, rhythm and pronunciation of the talented voices of the singers - since the songs have been transcribed and video-recorded (see internal work document) for discourse analysis, providing a great deal of “sounds” and “noises”, which do not constitute part of the **text**, but which form part of the relevant **context**, influencing their meaning or effect. Thus, while **context** is the set of circumstances or facts that surround a particular event or situation, “we shall use **text**, as a technical term, to refer to the verbal record of a communicative act” (Brown & Yule, 1983:6).

Disney lyrics are the original words of the lyricists who have carefully written their songs in the privacy of their studies. These songwriters have thought what they intend to communicate, and have taken their time choosing a particular word, rehearsing with the singers in order to obtain a desirable recording. This communication of thought by words, that is their **discourse**, is the performance of the theoretical and abstract competence, in other words the **text**³.

2.1.5 *The features of context*

This researcher will consider the specific characteristics that surround the physical context of each song, by taking into account the **features of context** that Hymes (1964) discusses in his ethnographic checklist. The analyst needs to have knowledge of the following contextual features which may be relevant to the identification of Disney lyrics in a similar way to Firth’s (1957:182):

- * Who produces the utterance (**addressor**)
- * Who are the recipient of the utterance, the hearer or overhearers (**audience**)
- * What is being talked about (**topic**)
- * Where the event is situated in place and time (**setting**)

³ Chomsky sees the difference between *competence* and *performance* (1965)

Hymes also considered and included these large-scale features, which in this study are applied as follows:

- * **Channel** (how is contact between the participants in the event being maintained): *reading / listening to* the songs, and *watching* these animated cartoons is the selected channel for communication.
- * **Code** (what language, or dialect, or style of language is being used): the analysis will specify whether we are dealing with formal or informal *English*, with different accents, including sometimes *linguistic loans*.
- * **message-form** (what form is intended): it is the *lyric genre*.
- * **event** (the nature of the communicative event within which a genre may be embedded). These lyrics are part of *Walt Disney's animated Cartoons*, based on fairy-tales, legends, novels, magic tales, or animal stories.
- * **key** (which involves evaluation): this researcher will determine the value or amount of the *magic or fantasy* elements.
- * **purpose** (what do the participants intend to obtain as a result of the communicative event?).

2.1.6 *Co-text*

In addition to the aforementioned factors we have considered so far, particularly on **context**, we shall take account of sentences, phrases, or words which include specific reference to what has been mentioned *before* and *after* in a fragment of discourse. This is called **co-text** (Halliday) and constitutes a powerful factor in interpretation: “the more co-text there is, in general, the more secure the interpretation

Saussure distinguishes between *langue* and *parole* (1970)
Van Dijk uses the corresponding terms *text* and *discourse* (1977).

is” (Brown & Yule, 1983:50). A discourse co-text establishes the complexity of nested contexts and helps the analyst to interpret a passage.

2.1.7 *Theoretical and rhetorical perspective*

From a **theoretical perspective**, we will observe the narrow relationship of rhetoric, grammar and poetics in the Disney creativity. This creative strategy combines notions that come from those domains.

From a **rhetorical perspective**, the discourse analyst can work out all the special features contained in the topic (or *materia artis*)⁴, a very wide notion that can be focused from different angles, according to its constituent elements.

2.1.8 *External and internal perspective*

The topic can be observed from an **external perspective**, paying attention to its target and the circumstances derived from it. The topics of Disney lyrics belong to what in the Aristotelian classification of the rhetorical genres (*Op. cit.*, 1997:14) is known as:

The demonstrative genre (*genus demonstrativum*), in which the lyricist focuses his discourse on a person or thing he praises or condemns before a particular audience, as opposed to the judicial genre (*genus iudiciale*), basically embodied by the discourses uttered before a judge around the alternative “justice vs. injustice” of a past action, and the deliberative genre (*genus deliberativum*), mainly manifested in the speech made in an assembly or forum, where the speaker intends to advise or dissuade, basing his/her dichotomy on “useful vs. harmful” of a topic in a near or distant future.

The demonstrative genre -in which the lyric genre is involved- presents the characteristic that the speaker need not make a decision on the topic of discourse. This gives a less practical and dialectical character to this genre since it is not centred on the discussion of a court case or a political matter.

In the demonstrative genre, the discourse becomes a major one itself, as creative written / oral language and as an object of artistic value. Through this type of discourse we can perceive the union between rhetoric and literature.

From an **internal perspective**, the topic of discourse can be classified according to three criteria:

- * its grade of complexity - questions, doubts or comparisons.
- * its grade of concretiveness - questions of general, theoretical or abstract character.
- * its essential elements (or *status*) according to the types of conflicts - extenuating circumstances, guesswork, or delimitation of an action.

We will find such illustrations in some of these lyrics, where there is both a general dialectics between good and evil, ideas and attitudes, and an intention of justifying certain behaviour.

2.1.9 *The essential processing views*

The essential aspects to be considered in this study are the **topic, order, style or register, staging and syntax**, linguistic areas that make up discourse with regard to its verbal structure.

2.1.9.1 *Topic*

A discourse is always about a **topic** which is constituted by a series of specific ideas. The titles of Disney lyrics can facilitate comprehension and recall of these songs. When a text is accompanied by a “correct title”, Bransford & Johnson (1973:400) suggested that the topic of a text is equivalent to the title. In Disney lyrics the “**topic of**

⁴ The Latin terminology used in this chapter comes from classical rhetoric (Azaustre & Casas, 1997).

the passage” is usually repeated as a refrain and the other verses specify some aspects of the “topic” and illustrate its meaning by showing rhetorical devices. Therefore, the notion of **topic** as “what is being talked / written about” also seems attractive for this study, in which the discourse analyst can investigate if the listeners would have had identical views of these lyrics if they had known their titles. Following Brown & Yule (1983:133), we adopt the view that “a title will influence the interpretation of the text which follows it, and (*Op. cit.*, 139): “the title should be regarded as a possible expression of the topic.”

2.1.9.2 *Order*

Order is a discourse dimension which deals with the organisation of events, description, etc. in texts. In Disney lyrics, the lyricists order the words and sentences, even phonemes, to influence the listener’s interpretation conveniently. The change of a “natural order” of events in time will significantly affect the lyric sequencing.

In order to avoid monotony, the lyricists alter the structures of these songs, either for expressive needs or musical score fittings. But considering that the lyric genre is a semantic and verbal unit with an impressive objective -to charm or move the audience’s minds, the lyricists need to organise the components of their verses in such a way that their lines sound persuasive. So, when the lyricists order words into sentences, and those sentences into texts, the basic possibilities are two (*Op. cit.*, 1997:75-79):

- * the *ordo naturalis*, which takes place respecting an order established by convention, fixed by nature itself.
 - * the *ordo artificialis*, which supposes the alteration of the “natural order” and brings a great deal of emphasis into the lyric genre, due to its rupture with the rules established by convention or nature. Two outstanding illustrations of this order are
-

the songs which start *in medias res* -where the listener is thrust straight into the middle of a scene of physical or mental action- and the *flash back* -where the audience are taken to a retrospective event. Less frequent is the *prolepsis* which precludes the assigning of a person, thing or event to a period earlier than the actual one.

The start of a song *in medias res* may require us to imagine a preceding verbal context or the continuation of a discourse already -in the imagination- begun. In Disney lyrics, all the songs are part of the action and serve to complete the plot or to advance the story, whereby, we shall consider how the lyricists organise the content of what is sung with respect to the discourse of each specified animated cartoon.

2.1.9.3 *Style*

The **style** (or *elocutio*) determines how all the verbal material, conveniently ordered, is expressed in an elegant and convincing way. This rhetoric dimension is carried out into two fundamental aspects (*Op. cit.*, 1997:80-1):

- * the grammatical correction of the language (discourse qualities)
- * the theory of styles (discourse registers)

Whether the language of Disney lyrics is a language of poetry or a language of everyday communication, is a question to which an answer shall be introduced in this section and sought during the linguistic study. An overview on the diversity of English usage outside literature will be useful to focus on the right perspective.

There are different regional dialects in the English language, spoken by the inhabitants of different areas. Since the 15th century, the *Standard English* has been considered the privileged dialect, of which most British, American, Australian or Indian writers have made use, and except for minor features of local currency, is actually

international. But there are also social dialects -or varieties of English- used by particular social classes or communities that give free way to *slang*, for example, the language of schoolchildren, teenagers, rustic people, miners, riffraff, etc.

The question of what dialect to use depends on the social relationship between the participants, which determines the **tone** of the discourse - colloquial or formal. Therefore, the variety of English usage will be a variable of the situation in which the speakers are prompted to use language. The **role** of a piece of language is the place where different activities take place (Scientific English, Advertising English, Legal English, and so on). All these varieties of English are roles of communication and are comprehended in the notion of **register**, which as language “according to use”, complements that of dialect, or language “according to user” (Halliday et al.).

When we find ourselves in a given communication situation, we automatically switch onto the “set of mind” for producing or receiving messages in the appropriate register. Any deviation from expected patterns of linguistic behaviour will cause disorientation or surprise. In literature, a writer, poet or lyricist invents the role he pleases, and evidently, Disney lyrics fit into this “special framework” because they invent a special role of language; it corresponds to a distinct social or cultural function, the aesthetic function - how language expresses the feelings and attitudes of the user - for which a distinct form of linguistic behaviour is expected.

We shall see how the verses of these lyrics, the **medium** of communication, may be accepted as the vehicle for a daring departure from linguistic norms. The lyricists wishing to create original, useful and beautiful discourses need to elude the established rules - “Flouting of principles” in Grice’s terminology. From this perspective, the figures of speech are poetic licences or artistic deviations poets usually incur.

According to the classical classifications of rhetoric⁵, three basic **styles** of literary expression are distinguished. They can be seen as three stages on a scale of poetic elevation:

- * The Plain style (*genus humile*) is most like colloquial speech, but some degree of literary artistry -felicitous choice and arrangement of words- is insisted on. This style avoids especially the use of tropes and the syntax is simple. Plain style corresponds to common, humble, rustic, human or non-human characters and topics. Its aim is to teach, instruct or educate (*docere*).
- * The Middle style (*genus medium*) intends to delight (*delectare*) and admits more rhetorical devices than the former. There is an alternative use of simple and complex syntax and its topics and characters are neither common nor serious.
- * The Grand style (*genus sublime*) aims to move (*movere*). Archaisms and other features contributing to poetic heightening -tropes, poetical words, and syntactic elements in an irregular order- belong more to this style than to the others. Noble characters and solemn topics are constant and significant elements of this style.

The poetic language of Disney lyrics show the choice of words and their combinations in the configuration of these three different style. On the other hand, the didactic, moral or magic intention of some songs can produce a discordance between the styles used in their topics and characters. Thus, the representation of conscience -a profound topic- is personified by a cricket in the song “Give a Little Whistle”, from *Pinocchio*.

2.1.9.4 Staging

⁵ The English terminology for this classification is used by Leech (1969), whilst the Latin terms for

The inclusion of rhetorical devices - traditionally, the figures of speech - which constitute the verbal embellishment (*ornatus*) of texts, is a crucial dimension to be considered in this study, since the stylistic elements the lyricists include in their songs are essential in making their texts more appealing and seductive. This metaphor, **staging**, is introduced by Grimes (1975:323):

“Every clause, sentence, paragraph, episode, and discourse is organised around a particular element that is taken as its point of departure. It is as though the speaker presents what he wants to say from a particular perspective.”

The notion of **staging** embraces the lyricists’ overall rhetorical strategy of presentation motivated by an intention to emphasise the fantasy element, to convince the audience of the magic of what the characters are singing, or to charm or surprise. The description of the effect of **staging** is in many ways similar to the traditional literary interpretation or rhetorical discussion.

We cannot appreciate how a Disney song hangs together, unless we have first found an instrument for disconnecting it into its smaller components. The staging process in this analysis of discourse is considered (Brown & Yule, 1983:134):

“as a crucial factor in discourse structure because, many researchers believe, the way a piece of discourse is staged, must have a significant effect both on the process of interpretation and on the process of subsequent recall.”

The many varieties of **staging** to be investigated in this study are defined in the diagrams below (pages 82-85). The tropes and figures or schemes found in these lyrics

contribute crucially to create the effect of magic, and are relevant to the interpretation of the selected Disney songs:

* **Tropes** (*metaphor, simile, symbolism, allegory, metonymy, synecdoche, hyperbole, litotes, irony, sarcasm and antonomasia*) have to do with content and may be identified as semantic deviations.

* **Figures**
or
Schemes (of *omission, position, repetition, and thought*) have to do with expression and may be identified as phonological, graphological, grammatical or lexical patterns.

The following diagrams describe my selection of tropes and figures for the analysis of the forty-seven selected Disney songs. They portray a combination of elements from Azaustre & Casas 1997; Leech 1969; Navarro Duran 1995 and *Webster's Rhyming Dictionary* 1994.

Fig. {a}

Diagrams of the rhetorical system of tropes and figures, as selected for the study of Disney lyrics (inspired in Azaustre & Casas 1997; Leech 1969; Navarro Duran 1995 and Webster's Rhyming Dictionary 1994).

TROPES

METAPHOR,	a covert comparison or the use of words to indicate something different from the literal meaning.
SIMILE,	an overt comparison where two unlike things are explicitly compared.
SYMBOLISM,	word or image representing an intellectual, moral or any other abstract concept or idea.
ALLEGORY,	a multiple symbol or representation of an abstract or spiritual meaning through concrete or material forms.
METONYMY,	the use of the name of one object or concept for that of another to which it is related or of which it is a part.
SYNECDOCHE,	a part is used for the whole and the whole for the part.
HYPERBOLE ,	an exaggerated statement not intended to be taken literally.
LITOTES,	an affirmative is expressed by the negative.
IRONY,	the use of words to express a meaning which is different from the literal meaning.
SARCASM,	bitter irony or sneering remark.
ANTONOMASIA,	the identification of a person by an epithet or apellative that is not his/her name.

FIGURES OF OMISSION or “routine licences”

APHESIS,	the omission of an initial part of a word or phrase.
SYNCOPE,	the omission of a medial part.
APOCOPE,	the omission of a final part.

FIGURES OF POSITION

HYPERBATON,	another freedom lyricists enjoy by arranging syntactic elements in an irregular order.
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FIGURES OF REPETITION

ANAPHORA,	initial verbal repetition.
EPISTROPHE,	final repetition; the opposite of anaphora.
SYMPLOCE,	initial combined with final; anaphora and epistrophe together.
ANADIPLOSIS,	the last part of one unit is repeated at the beginning of the next.
EPIZEUXIS,	exact copying of a word, phrase or sentence of immediate repetition.
PLOCE,	intermittent verbal repetition.
POLYPOTON,	the repetition of a word with varying grammatical inflections.
HOMOIOTELEUTON,	the repetition of the same derivational or inflectional endings on different words.
PUN,	two or more senses are actually suggested by a single occurrence of the ambiguous sequence of sounds.
ALLITERATION,	repetition of the first sound or letter of a succession of words.

ONOMATOPOEIA,	the use of imitative and naturally suggestive words for producing the sounds of nature.
PARALLELISM	<p>* Rhythmic parallelism is a patterning of the strict succession of stressed and unstressed syllables with greater regularity than is necessary for spoken English. While the rhythm is repeated, the actual sounds are not.</p> <p>* Syntactic parallelism are clauses with identical syntactic structures. In any parallelistic pattern there must be an element of identity and an element of contrast which are “parallel” to their position in the pattern. Therefore, the exact repetition of a sentence is not counted as parallelism.</p>
ANTITHESIS,	this term is applied when formal parallelism combines an implication of contrast.

FIGURES OF THOUGHT

“The irrational in Poetry”

PARADOX,	or contradiction, a statement which is absurd, because self-evidently false.
OXYMORON,	two expressions which are semantically incompatible.
PLEONASM,	an expression which is semantically redundant.
PERIPHRAISIS,	an expression which is of unnecessary length. The lyricist makes use of long periphrastic expressions with many synonyms in order to have many ways of referring to the same thing.
RHETORICAL QUESTION,	a question which expects no answer. It is a positive question which is understood as if equivalent to a negative statement.
APOSTROPHE,	dramatic licence whereby words are addressed to someone who is unable to hear them or to reply to them as in the following cases: address to a bird, animal, and an inanimate force of nature. This last type of apostrophe is also equivalent to PERSONIFICATION.

PERSONIFICATION, poetic device whereby an abstraction is figuratively represented as human. Personification actually combines four classes of metaphor:

* *Concretive Metaphor*, attributing physical existence to an abstraction,

* *Animistic Metaphor*, attributing animate characteristics to the inanimate

* *Humanizing Metaphor* (or *Anthropomorphic*), which attributes characteristics of humanity to what is not human.

* *Dehumanizing Metaphor*, which ascribes animal or inanimate properties to a human being, and frequently has a ring of contempt or of ironic disparagement.

ENUMERATION succession of words with the same grammatical function.

2.1.9.5 *Syntax and Coherence*

Whereas **staging** focuses on schemes and tropes, which clearly represent the existing interrelation between the topic and the style of a text, **syntactic** structures (or

compositio) describe the constituents and their different possibilities of distribution in the discourse. The terms “coordination” and “subordination” translate linguistically the simplicity or complexity that characterise the semantic organisation of a simple or more complex style.

We shall observe how in some Disney songs, **syntax**, that is the construction of meaning with a lineal and logic progression, is maintained; while in other lyrics, the lyricists omit the linearisation which the oral language requires, trying to convince the audience emotionally by the energy of symmetry, the factor of rhythm or the structure of clauses.

The meaning of a text derives from the disposition of words in the discourse. When **syntax**, that is the construction of meaning in a logical and lineal progression is kept, the sentences contribute with their global sense to the formation of the whole. On the other hand, the deviation of the syntax, noticed in the omission of syntactic links, deviating order or ungrammaticality, is not an extravagance but a poetic device to present the material to the audience and allow them to take part actively in their interpretation. This research develops a **syntactic analysis** which is obviously of prime interest to the sentence grammarian, as well as a human processor which is the combination of two activities, **bottom-up processing** and **top-down processing**:

“In one part of the processing, we work out the meanings of the words and structure of a sentence and build up a composite meaning for the sentence (**bottom-up**). At the same time, we are predicting what the next sentence is most likely to mean (**top-down**). (...) Since the main thrust of analysis in general linguistics has been towards developing a grammatical description of sentence form and meaning, any view taken on the processing of sentences has tended to be primarily of the “bottom-up” type. (...)”

Human processors, unlike the machine parser, do not reject ungrammatical text, they try to interpret it (...) The human processor does indeed “parse” the sentences of the encountered text”. (Brown & Yule 1988:234-235)

Discourse analysis also reveals the **global coherence** of the texts, so that the new information and the given information fit together (which could be extratextual, at the beginning of the song, for example), and, the **lineal coherence**, which is the adequacy to the preceding and following units. The grammatical and semantic category of a lexical unit determines, restricts, or selects the lexical units with which can be combined in order to make up sentences. But, in addition to our knowledge of sentential structure, there are also other standard formats with no formal linguistic links in which information is conveyed.

This researcher bases their interpretation of the lyricists' intended meaning on the assumption of **coherence** which (Brown & Yule, 1983:224):

“will only produce one particular interpretation in which the elements of the message are seen to be connected, with or without overt linguistic connections between those elements”,

the general **features of context**, the **topic**, the representation of discourse structure or **staging**, the **syntactic** description and the **semantic** organisation. These are aspects of discourse which the analyst or the audience can use in their interpretation of Disney lyrics.

2.2 Aspects to analyse in a macro perspective

The biggest linguistic achievement of Disney lyrics is in the creative use of language, lines that move us mysteriously producing the effect of magic. When trying to

discover this occult linguistic charm, we ask ourselves the following research questions:

- * What is the nature of this language?
- * What is to be analysed in these lyrics?
- * Why ?

Although there are different theories of how language works, the following diagram aims to be non-controversial ⁶ :

<u>REALISATION</u>	<u>FORM</u>	<u>SEMANTICS</u>	
Phonology	Grammar	Denotative	
_____	and	or	
Graphology	lexicon	Cognitive	Meaning

fig. {b}

To give sense to their lyrics, the song writers need to recognise the rules of FORM, of REALISATION and of SEMANTICS.

Song analysis will tell us how lyricists handle these three levels of organization, how they follow and break language rules on each of them, and how the three realizations combine and interact.

The same tripartite model applies to both the “productive” and “receptive” processes of language: to listening and reading as much as to speaking and writing. The only difference between these processes is that the types of rule are applied from opposite poles, as shown in this diagram (Leech, 1969: 37):

⁶ Compare the diagram in HALLIDAY, MCINTOSH and STREVENSON, *The Linguistic Sciences and Language Teaching*.1964 : 9-12.

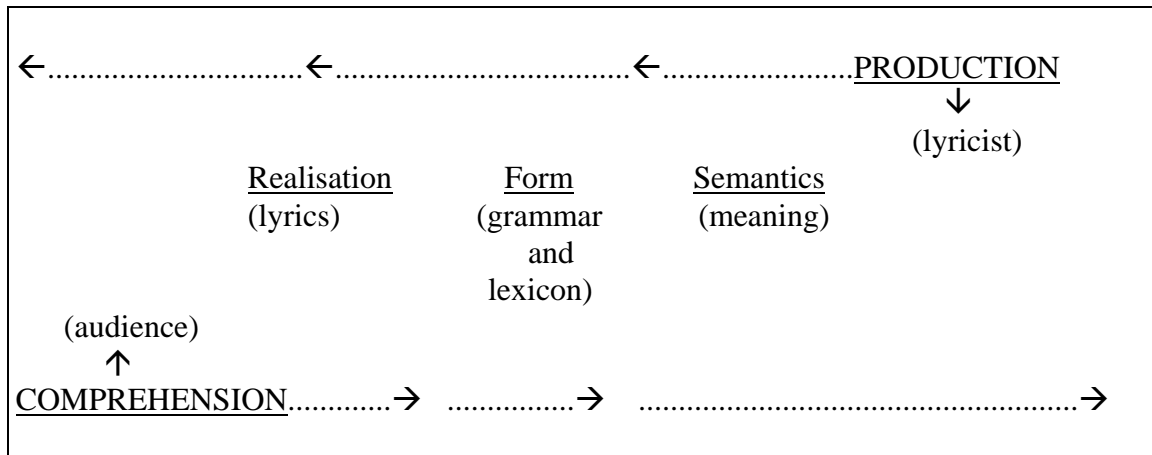


fig. {c}

This diagram represents the three major levels (Leech 1969:37) in which the language used in Disney lyrics is analysed in this study:

- 1) Phonological and Graphological effects (2.2.1)
- 2) The formal aspect of language - morphology and syntax (2.2.2)
- 3) “Meaning” and “Significance” (2.2.3)

The most interesting aspect in this chapter is, then, to unveil those language areas which seem to offer the lyricists wider opportunity for creative purposes, focusing on whether they follow or choose to ignore rules or conventions generally observed by the standard use of the language, or whether they “flout” principles and even transcend the limits of language to communicate magic experiences.

2.2.1 *Phonological and Graphological effects.*

These lyrics can be transmitted either through writing or singing. These two levels have their own independent rules of pronunciation or spelling, but in these lyrics - as in poetry - phonological effects (rhyme, rhythm, alliteration and other sound effects) can be appreciated in silent reading as well as when listening or reading aloud. The term

graphology refers to the whole writing system and includes punctuation, versification and spelling.

2.2.1.1 Elements belonging to the register of sound

The words written in brackets in the subtitles, representing sounds or noises that occur at the beginning, in the middle, or at the end of the songs, are an essential aspect to take into consideration. The transcription of the sounds of nature or animals, terms expressing emotion, and voices in the background provide a great deal of audible perception which make the songs more vivid. The study of these linguistic elements belonging to the register of **sound** - verbs, phrases, nouns and symbols - have their own semantic role in the graphological messages. Furthermore, by portraying any kind of human and non-human sounds, these linguistic elements offer a more direct communication and accurate phonological perception.

2.2.1.2 Phonetic elements

In Disney songs, the power of suggesting natural sounds - **onomatopoeia** -, the ability to imitate non-linguistic sounds as well as tactile elements through the use of phonological patterns, is a way of communicating and of impressions, making the audience sensitive to suggestive qualities of sound which pass unnoticed in other kinds of discourse. A more mysterious level of suggestion is when onomatopoeic effects connote a variety of perceptible dimensions of “softness” and “hardness”. The imitative function of language is a source of magic effects and their phonetic analysis is important.

2.2.2 Formal aspect of the language: Vocabulary and Grammar

The two levels are in a loop relationship of mutual dependence between grammar and lexicon. A language is traditionally described into two kinds of books: the dictionary and the grammar book, where we can find a set of rules indicating how the items from the former are used in constructing sentences.

2.2.2.1 *Neologisms and linguistic loans*

Neologisms have a powerful constructive communicative value in poetry. The introduction of new “words” is one of the more obvious ways in which a lyricist may exceed the natural resources of language. Some types of word-formation can cause surprise in the audience.

A second type of elements to be analysed are the **linguistic loans** consisting of the interpolation into the text of bits of living or dead foreign languages. This is often practised by these lyricists by sharing the same communicative medium and historical period as the characters of their songs for historical colouring, as well.

2.2.2.2 *Poeticalness and archaism*

In addition, examples of **archaic** or **poetical words** (*Sanctuary!*, *wondrous*, *slumber*, *woo*, and so on) that are rarely found elsewhere in the language, are also of much interest in this analysis, since these linguistic elements invest a lyric with solemnity and are connected to the sublime, a quality that is expected to be found in the magical power of these texts.

2.2.2.3 *Colloquialism and slang*

One of the features of poetic language is that it often deviates from the generally observed rules of standard language in many ways. Creative writers enjoy a unique freedom among the users of the language that ranges over all its communicative resources and this means that Disney lyricists can make use of the language of the past

or can borrow features belonging to other languages. Yet, the non-literary uses of language such as **colloquialism**, or even **slang** that is forcing its way into general use, can be considered as creative media of expression.

2.2.2.4 *Phrasal Verbs*

In the area of grammatical constructions, an unusual abundance of the so-called **Phrasal Verbs** from Saxon origin, is an example of colloquial English in tone, and also of a “peculiarity” of English expression. They open the way to a number of lexical and grammatical features, which will be explored in the analysis, and of which the lyricists have made good use in order to obtain a greater variety of meanings.

The syntax and semantics of verbs which can “collocate” with a large collection of particles - adverbs or prepositions or *satellites* (Talmy 1991:486) - modify the meaning of the verb in three distinct ways:

- * With an emphatic purpose.
- * With an adverbial shade of the path of motion and direction.
- * With an idiomatic expression.

The Phrasal Verbs in these lyrics shall be analysed for the above reasons, namely, a) for their emphatic role,
b) for their pragmatic function providing exact movement description,
c) for their characteristic and particular idioms.

In order to illustrate the “reason why”, an advancing analysis of some lines is given:

1) For the purpose of giving **emphasis**. So, in “Be Our Guest” from *Beauty and the Beast*:

“Clean it up, we want the company impressed”

(verb of change + emphasis: “clean it completely”)

2) For the purpose of conveying **accurate information of the path of movement** and **directionality** by means of one or more satellites, which can enrich the songs and make the audience infer the exact type of motion (pragmatic function), as illustrated in these songs from *Snow White*:

In “Some Day My Prince Will Come”:

“And away to his castle we ’ll go” (direction + goal + verb of motion)

Or in the song “Heigh-Ho”:

“It’s home from work we go” (goal + source + verb of motion)

“It’s off to work we go” (locative + goal + verb of motion)

3) For the purpose of interpreting **Idiomatic verbs**, *collocations* whose meaning is not predictable from the usual meanings of its constituent elements or from the general grammatical rules of English, they will be explored by focusing on their meaning in these songs, and by pointing out their relevance as idiomatic expressions both of colloquial and poetical significance, as shown in the following illustrations:

In the song “Looking For Romance”, from *Bambi*:

“I want you to know that I’m looking for romance”,

(colloquial idiomatic verb: “seek”)

It is also shown in the song “When You Wish Upon a Star”, from *Pinocchio*, where the phrasal verb acquires a poetical meaning for the euphonic use of the preposition *upon* and the word *star*, a celestial body which conveys the additional meaning of being a magic object:

“When you wish upon a star”

(poetical idiomatic verb: make a wish using a magic talisman)

In “Looking For Romance”, from *Bambi*, the alternation of verbs that map the core information into themselves - *framing verbs* - or into the particle - *framing satellite verbs* - (Shibatani & Thompson 1996) reinforces the idea of “search” in the discourse and avoids verbal repetition by expressing this intention with different linguistic elements:

“I’m **looking for** romance (framing satellite verb)

... I’m **seeking** romance” (framing verb)

This research aims to offer the analysis of the constructions associated with emphasis, motion and idiomatic expressions as supporting evidence for the pragmatic functions of grammar. This researcher suggests that the effects of the phrasal verbs in these songs have consequences for rhetorical discussion, and that they are significant enough to influence the audience’s attention to particular constructional domains- a realm of fantasy, a field of action, or magic influence. Therefore, the meanings of Disney phrasal verbs are considered in the light of the discourse frames in which such verbs occur, studying if they contribute to make these lyrics richer in expression.

2.2.2.5 Thematisation: the Passive

Passive constructions are more common in English than in some other languages. Traditionally grammars indicate (Quirk et al 1985), the passive is used when the subject - person (human) or thing (non human) - undergoes the action of the verb.

The agent, however, is very often not mentioned, sometimes for being too obvious or just unknown, sometimes for being too general (“people”) or indefinite (“one” or “you”). In addition, the omission of the agent can obey to reasons of special interest in the action, rather than in the performer, or even to psychological reasons, when a speaker may use it to disclaim responsibility for disagreeable announcements, while the active will, of course, be used for agreeable announcements.

Therefore, after having considered the uses of the Passive, the syntactic and semantic analysis of the passive elements may also bring forward some effective introspective data for the linguistic study of the magic in Disney lyrics. The following reasoning and illustrations, although briefly commented, will support evidence for this choice:

1) When the lyricists draw the audience’s attention to the action itself and not to the agent who does it, the passive form of the verb is a useful construction in changing the emphasis of a sentence. Thus, in “The Bells of Notre Dame”, from *The Hunchback of Notre Dame*:

”A trap had been laid for the Gypsies”

Using the narrative style, the verb of this sentence is in the past perfect passive, flashing back to a remote past. The lyricist wants to focus the centre of attention in the “trap” and in the entities - “the Gypsies” - which receive or undergo the effect of the action.

2) Supernatural or magical agents are involved if we try to find the mysterious “agents” of the actions in some of these lyrics. In the song “Be Our Guest”, from *Beauty and the Beast*, there are three consecutive passive constructions which refer to a fantastic

banquet where everything seems to be done by magic. The illustrations below serve to explain how the fact can be invested with a certain kind of magic, without mentioning the agents:

“Sakes alive, I’ll be blessed (a curse which implies supernatural powers)

Wine’s been poured (a service carried out by unknown entities)

Thank the Lord I’ve had the napkins freshly pressed” (Who did this action?)

3) The Passive is especially common in descriptions of processes or rules, where the language is formal and the personal element is to be avoided. So, in “Cruella De Vil”, from *101 Dalmatians*:

“ She ought to be locked up and never released”

The lyricist has used the Passive to lay stress upon a moral situation, making an impersonal statement. Then the audience are more concerned with the advisable action to be done (Cruella’s life imprisonment), than with the “person responsible for the advice” (Roger, the owner of the Dalmatians).

4) Only when necessary, the agent of the action, the entity responsible for what happened, is expressed by the lyricist. This is exactly the purpose of the passive construction in the song “The Virginia Company”, from *Pocahontas*:

*“For the New World is like Heaven
And we’ll all be rich and free
Or so we have been told
By the Virginia Company.”*

The most outstanding linguistic effect in this stanza is given by the passive construction, where the mention of the agent underlines the semantic end of the syntax, as a powerful and active instigator of the event.

Although there is no great difference in meaning between a passive and an active sentence when the person who performed the action is unimportant, the passive can also be used to give variety to the style of a passage. Further introspective study will be developed in the analysis; these brief examples have just shown that the reason for which special attention will be devoted to the Passive is exactly for the linguistic power and attraction that its elements possess by focusing on facts or emphasising actions. Therefore, following Alice Davidson (1980:42-67):

“the more marked the construction, the more likely that an implicated meaning will be that the utterance is intended to convey”,

this researcher suggests that using the passive has a marked effect. Some lyricists have used different passive structures to express certain messages of these lyrics in an appealing way, by manipulating the syntax to make their intended points.

2.2.3 “*Meaning*” and “*Significance*”

Semantics or the study of meaning, seen in diagram {a}, is sometimes to be used in this study as “denotative” or “cognitive” meaning, understanding by this the “logical” meaning, that is the definitions and synonyms of the terms found in dictionaries, but above all, in contrast to that broad use of the term “meaning”, this researcher will be using “significance” when a word, a phrase, or a line of a song include the entire communication.

The cognitive or denotative meaning of words is a small part of its total significance which depends on the communicative situation. In Disney lyrics, so many ways of communication are used between lyricists and audience, that the logical meaning is little significant. Thus, the word *lamp* in the sentence of the song “Friend like Me”, from *Aladdin*:

“*Rub this lamp*”

conveys something additional -a *lamp* is a magic talisman that grants wishes- to what it would convey in an advertising campaign of a cleaning product for lamps -Clean this *lamp*, an object which provides light.

In order to heighten fantasy, lyricists may use transference of meaning or metaphor, a process by which literal absurdity leads the mind to comprehension; so the analysis of **metaphors** will be considered as one of the most important resources of magic communication. The metaphorical language -or semantic deviation- is (Lakoff & Johnson, 1986:283):

“the only way to perceive and experiment many things of the world.”

2.2.3.1 *Words of Definite Meaning*

The main words to consider when we want to obtain the meaning of Disney songs will be the **first and second person pronouns, demonstratives and adverbials of time, place and manner**, because much of the burden of communication is borne by deictic words and expressions. But there are a few other words which have definite meaning without having the pointing function of the deictics: the definite article **the** and the third person pronouns **he /she / it / they**, which offer interesting implications of

context (Leech 1969:191-195.) For example, in the song “I’m Wishing” from *Snow White*, “The well” in contrast to “a wishing well” is a phrase of definite meaning and it is assumed that there is only “one magic well” in question; uniqueness of the object or group objects referred to that characterises the use of **the**:

*“We are standing by **a wishing well***

*Make a wish into **the well*** (mandatory sentence and definite meaning of a “magic” well)

Further formal indicators of definiteness of meaning are the **past tense** with reference to **time**, and the **imperatives, conditionals** and **questions**, which imply the communication of these lyrics with the audience. Throughout the analysis all these different types of sentences that have implications of context will be thoroughly studied. For the moment, in the following verses of the stanza aforementioned, we can see some examples of these linguistic elements, which play their part in specifying the situation of the song:

That’s all you have to do (obligation derived from the imperative “*make a wish*”)

And if you hear it echoing (condition (if) for the good working of the magic well (it))

Your wish will soon come true (adverbial of time indicating an early date for the magic results)

3 Linguistic analysis of Disney Lyrics

Before proceeding to the microanalysis of the texts (3.2), the first section of this chapter explores the context of situation, the panoramas during the periods (1937-1996) where these films and their songs were created.

3.1 Introduction to songs selected. A historical background

This section presents the **16 selected films** in chronological order with the titles of the **47 songs** to be analysed, as well as the names of their music composers, lyricists and singers, and the literary sources these features were taken from or inspired by, offering an anecdotal account of their production and the talented voices that dubbed Disney characters.

Speech magic lies not only on the discursual and rhetoric features of the script, but also in the way the text is said or sung - the “channel” qualities of communication (Hymes 1964).

These Disney animated features are musicals 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* or the drops of rain falling onto the leaves in “Little April Shower”, from *Bambi*, to mention some examples.

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 dubbers who gave their 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, which is the most Academy Awarded Cinema Production Company in the world (Miles 1999:36). Just under Walt Disney's supervision, the study obtained 32 statuettes (Fonte & Mataix 2000:13). The rewarded songs 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 **Words**.

3.1.1 In search of a magic voice: Snow White and the Seven Dwarfs

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 in practically every country in the world". 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.

To find a suitable voice for little princess Snow White was not an easy assignment. The voice Disney was looking for should reflect her personality, that is to say, it should be innocent, friendly and ageless. More than 150 different voices were tested, and were identified by a number. Walt Disney listened to them behind a screen, since he did not want to see the girls in case their physical appearance might influence his final choice. Among the candidates was Deanna Durbin, who had been very successful as a teenager star, but her voice sounded too mature and Disney rejected it. After listening to Adriana Caselotti's songs and speeches, Disney knew that she was Snow White. She was the daughter of a very famous vocal coach of Los Angeles and as she was chosen, she was delighted with the news. On one occasion, when she

was asked about the film, she said: “I feel very blessed. Not everybody gets the chance to be part of a genuine classic like *Snow White*” (Martínez Fernández 1994c:16).

The titles of the **six songs** selected for the study are:

- * “I’m Wishing”
- * “Dig, Dig, Dig”
- * “Heigh-Ho”
- * “The Dwarfs’ Yodel Song”
- * “Some Day My Prince Will Come”

The credits of the soundtrack of *Snow White* are recorded as follows:

Music Frank Churchill, Larry Morey, Leigh Harline, Paul Smith

Lyrics Frank Churchill, Larry Morey

Singers Adriana Caselotti as Snow White

Harry Stockwell as the Prince

Dwarfs’ voices : Scotty Mattraw as “Bashful”

Roy Atwell as “Doc”

Pinto Colvig as “Grumpy”

Otis Harlan as “Happy”

Pinto Colvig as “Sleepy”

Bill Gilbert as “Sneezy”

Birds sounds and warbling by Marion Darlington

Yodelling by the Fraundfelder Family

The preparation for *Snow White*, generally acknowledged to be Walt Disney's masterpiece, took three years and had a high production cost, but with the profits of this feature, Walt built the Disney Studios in Burbank. *Snow White and the Seven Dwarfs* premiered December 21, 1937, at the Carthay Circle Theater in Los Angeles.

Besides to set a successful box-office record at that time - \$4 million-, *Snow White and the Seven Dwarfs* introduced all the animation techniques known to this day. In 1939, This film was awarded for Best Technology; actress Shirley Temple presented Walt Disney with an Academy Award consisting of one large Oscar for Snow White and seven miniature ones for each of the dwarfs (Heide & Gilman 1995:145-55).

3.1.2 Three magic voices: *Pinocchio*

The Disney second feature-length animated movie was *Pinocchio*, based on the famous children's book *Pinocchio, The Story of a Marionette* written by Collodi - Carlo Lorenzini (19th century). The film premiered on February 7, 1940, and has been considered Disney's greatest achievement, although it was a tremendous commercial flop at that moment.

Dick Jones, whose voice brought a puppet to life, was at the age of twelve an experienced actor since he had started his artistic career when he was only four. His mother took him to an audition for the part of Pinocchio, and although he had to compete with other boys to get the role, he just read a bit of the script, and after several call-backs, he got it.

Walt Disney himself chose the cricket's voice that would be the narrator of the story and Pinocchio's conscience. This belonged to Cliff Edwards, a radio and vaudeville singer,

whose easy-going conversation and smooth way of talking were the right ingredients to make this character talk (Martínez Fernández 1995a:24).

Christian Rub, a veteran stage and screen actor, was the voice of Gepetto, the woodcarver. Besides, his physical appearance influenced the creation of this character very much. Charles Judels gave his powerful voice to the flamboyant villain Stromboli, the puppetmaster who kidnaps Pinocchio for his marionette show. Although the cartoon is set in Italy, only Stromboli, a ridiculous figure, has a strong accent and speaks ungrammatical English. By contrast, the good Gepetto has only a slight accent and speaks grammatically (Sharkey 1996:30).

The titles of the **five songs** from *Pinocchio* are:

- * “When You Wish Upon a Star”
- * “Little Woodenhead”
- * “Give a Little Whistle”
- * “Hi-Diddle-Dee-Dee”
- * “I’ve Got No Strings”

The credits of the soundtrack of *Pinocchio* are recorded as follows:

Music	Leigh Harline and Paul Smith
Lyrics	Ned Washington
Singers	Dick Jones as “Pinocchio”
	Cliff Edwards as “Jimminy Cricket”
	Christian Rub as “Gepetto”
	Walter Catlett as “J. W. Foulfellow”
	Mel Blanc as “Gideon”

Pinocchio was twice Academy awarded, for Best Score and for Best Song, “[When You Wish Upon a Star](#)”, whose unforgettable music and lyrics have become a sustained device of Disney classics.

3.1.3 A seductive voice : *Dumbo*

Dumbo is thought of today as one of the best of the Disney animated feature films. Bearing some resemblance to Elmer Elephant, the Silly Symphony character of the 1930s, *Dumbo* captivated audiences of the early 1940s. Walt Disney’s *Dumbo* was based on the Book by Helen Aberson and Harold Pearl. The character of *Dumbo* was also the star of comic books and the subject of many children’s storybooks, such as those from D.S. Heath and Simon & Schuster’s Little Golden Book series (Heide & Gilman, 1995).

The title of the **song** selected is:

- “[Look Out For Mr. Stork](#)”, here the voice of a narrator (John McLeish) introduces a seductive description of the stork’s flight, continued by unknown choral voices having a persuasive tone.
-

The credits of the introductory song of *Dumbo* are registered as follows:

Music	Oliver Wallace and Frank Churchill
Orchestration	Edward Plumb
Lyrics	Ned Washington

Dumbo’s soundtrack was awarded with an Oscar. No singing voice credits were issued, but Sterling Holloway gave voice to the stork when talking.

Dumbo was produced during the Second World War, when the Studio was running out of money and needed to make a film quickly in order to connect again with the audience in the war times they were living. At the same time, this film helped economically to finish more

difficult productions, such as *Bambi* and *Fantasia*, in which the Studio was working. So, *Dumbo*, the cheapest Disney production (\$ 950,000), meant a period of grace and premiered on October 23, 1941 (Martínez Fernández, 1994:15).

3.1.4 *Anonymous choral voices: Bambi*

This animated feature film was Walt Disney's favourite creation for having a great deal of tenderness. Bambi the fawn, from the story by Felix Salten, has become one of the most appealing and beloved characters. *Bambi* premiered on August 9, 1942, in London and on August 13 at Radio City Music Hall, New York, where it attracted record crowds of mothers with their children looking for escape from the pressures of war. The moment when the mother of the little fawn -Bambi, the main character- dies by hunters' shooting, may be the most pathetic climax in animation cartoons, which traumatised a whole generation. Over 50 years later, we can read excellent reviews about *Bambi* (Parera 1999:40):

“Un film modélico y casi perfecto, cuyo dinamismo es de una sorprendente modernidad.”

No credit voices were issued; it was decided to use non professional children voices for the leading voices. A lady named Marion Darlington, who specialised in birdcalls and had performed in *Snow White*, was also used on this soundtrack.

The titles of the **four songs** from *Bambi* are:

- * “Love Is a Song”
- * “Little April Shower”
- * “Let's Sing a Gay Little Spring Song”
- * “Looking For Romance”

The credits of the soundtrack of *Bambi* are registered as follows:

Music	Frank Churchill and Edward Plumb
Lyrics	Frank Churchill and Edward Plumb
Conducted by	Alexander Steinert
Orchestration	Charles Wolcott and Paul Smith
Choral arrangements	Charles Henderson

Bambi was nominated for Best Sound and Best Song (“[Love Is a Song](#)”).

3.1.5 *The voice of an opera singer: **Sleeping Beauty***

Work on this film had begun in 1952, and the success of *Sleeping Beauty* is due not only to the fantastic adaptation of the 17th century fairy tale by Perrault, but also to its outstanding technical innovation called “Technirama 70”. The artists had to create panoramic scenes in brilliant Technicolor which captured every single detail of the animation. Thus, an incredible sense of perspective and dimensionality was created. The Technirama process imposed tremendous labour on the artists; it took more than six years to finish this film, which was released on January 29, 1959.

George Bruns, was the accomplished musician who adapted the romantic songs and orchestrations of the classic work by Tchaikovsky. He even travelled to Germany, where he 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 adaptation, 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 story action with the ballet rhythms, all transformed into animation tempo.

Mary Costa, who later became a famous opera singer, gave her voice to Princess Aurora, either to speak or to sing. Ms Costa first auditioned for the first part of Aurora while she was still going to Glendale High School. She was at a dinner party where someone coaxed her to sing. A Disney executive listened to her amazing voice and persuaded her to sing at the Studio the day after. As she wanted to meet Disney very much, she agreed. She sang “[Once Upon a Dream](#)” and two days later she had the part. But she did not meet Walt Disney until the end of the film because he did not want her personality to influence him on the picture (Martínez Fernández 1996:13).

Two songs have been selected for the analysis:

* “[I Wonder](#)”

* “[Once upon a Dream](#)”

The credits of ***Sleeping Beauty*** are registered as follows:

Music	Adapted from a Theme by Tchaikovsky by George Bruns
Lyrics	Sammy Fain and Jack Lawrence
Singers	Mary Costa as Princess Aurora Bill Shirley as Prince Philip

The award-winning score for ***Sleeping Beauty*** is added to the long list of Disney’s Academy Awards. Despite this film had a rather cold welcome, its revalorization has been increasing.

3.1.6 A voice of cruel inspiration: *101 Dalmatians*

This Disney film based on *The Hundred and One Dalmatians* by Dodie Smith, 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.

Marc Davies drew the character of Cruella, a wicked woman who is ready to skin 99 puppies in order to have a fur coat made. He was inspired by a female friend of his, 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 (San Román 1998:72):

“En el mundo de Disney también hay malvados: brujas, lobos feroces, ogros, reinas histéricas, gatos crueles, altivas madrastas, cocodrilos hambrientos y hermanastras envidiosas. Pero los malos...¿no son siempre los personajes más interesantes? ”

The titles of the **two songs** selected are:

- * “Cruella de Ville”, also “Cruella De Vil”
- * “Dalmatian Plantation”

The credits of the soundtrack of *101 Dalmatians* are registered as follows:

Music	Mel Leven
Lyrics	Mel Leven
Voice	Ben Wright as Roger

300 animators worked on *101 Dalmatians* for three years, bringing the cost of the feature to \$4 million. They used the Xerox process to copy initial drawings many times over, eliminating the necessity to draw 101 separate dogs for those mass scenes (Maltin, 1973).

The video cassette of this animated cartoon sold 2.6 million copies within two years of its release in Britain (Cook, 2000:56)

3.1.6 Wild animal voices: *The Jungle Book*

This was the last cartoon film personally produced by Walt Disney. Based on a series of *Mowgli* short stories by Rudyard Kipling (1865-1936), *The Jungle Book*, almost a year after Walt Disney's death, had its world premiere on 18th October 1967, in Grumman's Chinese Theater, in Hollywood.

The 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. It was Walt Disney himself who 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. Harris'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 who gave voice to other Disney characters, such as the stork in *Dumbo*, or the cat in *Alice in Wonderland* - the latter not seen in this paper - wanted now to offer the snake a tempting and hypnotising character. He also improvised some sentences which gave him a provoking attitude as well as a charming personality (Martínez, Seoane & Warner 1994b:14-15).

The titles of the **four songs** selected are:

- * “Colonel Hati’s March”
- * “The Bare Necessities”
- * “I Wanna Be like You”
- * “Kaa’s Song”

The credits of the soundtrack of *The Jungle Book* are registered as follows:

Music	The Sherman Brothers and Terry Gilkyson
Lyrics	The Sherman Brothers and Terry Gilkyson
Singers	Phil Harris as Baloo Bruce Reitherman as Mowgli Louis Prima Band as King Louie and the Apes Sterling Holloway as Kaa

The soundtrack is one of the most valuable achievement of the film. It was appointed to an Oscar and it was the first of its kind to obtain a Gold record, for Best Song: “**I Wanna Be like You**”. This children’s classic, with sales of 4.5 million copies, is the most successful video release ever in Britain (Cook, 2000:57).

3.1.7 *From a noble French voice to jazz: **The Aristocats***

This was the first film produced after Walt Disney’s death. Based on a story by T. McGowan & T. Rowe, *The Aristocats* was released in 1970. It was a great challenge for the Studio since they had to meet the standards of past Disney films. The result was a masterpiece to continue the legacy of Walt Disney.

One of the most enchanting aspects of the film is its background. It is amazing the way every single detail is drawn. The river Seine flows gently, the colours of Paris complement its reputation as the City of Light. Once inside Madame's house, we are surprised by its sober appearance, the furniture, walls and pictures, even the floors are meticulously designed. Nothing could break the harmony. In the countryside the sense of peace and calm continues. But what was really a great challenge was to create a soundtrack with a wide variety of styles ranging from French melodies to swinging jazz songs (Martínez Fernández 1995b).

The titles of the **two songs** selected are:

- * "The Aristocats"
- * "Everybody Wants to Be a Cat"

The credits of the soundtrack of *The Aristocats* have been registered as follows:

Music	The Sherman Brothers and Alan Rinker
Lyrics	The Sherman Brothers and Floyd Huddleston
Singers	Maurice Chevalier in the introducing credits Terry Gilkison as Cat Thomas O'Malley Eva Gabor as Aristocat Duchess

3.1.8 A naive voice: *The Fox and The Hound*

This film was directed by Wolfgang Reitherman, the veteran director-producer of Disney Studio. It is based on a touching story by Daniel P. Mannix, which dealt with the adventures of a fox - Tod - and his best friend: a hound - Copper, combining suspense and nature scenes inspired by *Bambi*.

The production of the movie started in the spring of 1977 and it took more than four years to finish it. Despite the efforts of a team, formed by 180 artists who were in charge of creating 1,100 backgrounds and 360,000 drawings, this animated cartoon was one of those box-office failures or “flops” - as cinema critics say - when it was released in 1981⁷.

The title of the **song** selected is:

* “Best of Friends”

The music and voice credits of *The Fox And The Hound* were issued as follows:

Music	Richard Johnston
Lyrics	Stan Fidel
Singer	Stan Fidel as Fox Tod

In spite of being a financial fiasco at that time, this Disney film was the winner of Best Children’s Video in the United States of America (Martínez Fernández 1995c).

3.1.9 Pop animal voices: *Oliver & Company*

This is the 27th animated cartoon film released in 1988 under Jeffrey Katzenberg and Michael Eisner, the new directors of Disney Studios since 1984. The same year, Roy Disney, Walt’s nephew, had entered to promote and supervise the Studio, which was undergoing the worst financial slump in the course of their film production. *Oliver & Company*, inspired by Charles Dickens’ *Oliver Twist*, is a rousing musical adventure packed with toe-tapping tunes and big city action. Although this film involved a quite significant financial step (\$ 53 million) towards Disney revival, from an artistic point of view, it was considered a mediocre pop-animal comedy by some film critics (Parera 1996:84)⁸.

⁷ *The Fox And The Hound* was shown in Spain during the 1990’s under the title **Tod y Toby**.

⁸ This evaluation appears in the introduction of the illustrated report by Josep Parera, “Pocahontas. Una leyenda americana según Disney”.

The titles of the **two songs** selected are:

- * “Once upon a Time in New York City”
- * “Why Should I Worry?”

The credits of the soundtrack of **Oliver & Company** are registered as follows:

Music	Barry Mann, Dan Hartman and Charlie Midnight
Lyrics	Howard Ashman, D. Hartman and Ch. Midnight
Produced by	Steward Levine and Phil Ramone
Singers	Huey Lewis in the introductory credits Billy Joel as Fox Terrier Dodger

3.1.10 *Voices for the magic of a legend: **Beauty and the Beast***

This film contributed to the artistic and financial recovery of Disney Pictures. ***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 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.

The titles of the **four songs** selected are:

- * “Belle”
 - * “Be Our Guest”
 - * “There Is Something”
 - * “Beauty and the Beast”
-

The credits of the soundtrack of *Beauty and the Beast* are registered as follows:

Music	Alan Menken
Lyrics	Howard Ashman
Singers	Paige O'Hara as Belle
	Robby Benson as the Beast
	Angela Lansbury as Mrs. Potts
	Jerry Orback as Lumiere

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; three songs had been nominated, “Belle”, “Be Our Guest” and the eventual Oscar winner “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 (Martínez Fernández 1994a).

3.1.12 *Voices from the Arabian Nights: Aladdin*

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 who was very fond of storytelling. This animated musical was released in 1992, getting excellent reviews and collecting \$ 217 million in the US.

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 look 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. On the other hand, Aladdin's singing voice was given by Brad Kane whose impressive musical 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" (Martínez Fernández 1994b:6-9).

Aladdin counts on a soundtrack with **six songs** which have been selected for this study:

- * "Arabian Nights"
- * "One Jump Ahead"
- * "Friend like Me"
- * "Prince Ali"
- * "A Whole New World"

The credits of the soundtrack of *Aladdin* are registered as follows:

Music	Alan Menken
Lyrics	Howard Ashman and Tim Rice
Singers	Bruce Adler in the introducing credits
	Brade Kane as Aladdin
	Lea Salonga as Princess Jasmine
	Robin Williams as the Genie

The soundtrack of *Aladdin* won an Academy Award for Best Score, two nominations and a Golden Globe:

“Friend like Me”, nominated for a Golden Globe as the Best Original Song

“Prince Ali”, nominated for a Golden Globe as the Best Original Song

“A Whole New World”, awarded with a Golden Globe for the Best Original Song.

3.1.13 African voices: *The Lion King*

This film 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. *The Lion King* 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 (Finch 1995: 18-19).

The **three songs** selected for the linguistic analysis are:

- * “**The Circle of Life**”, sung just before the introductory credits.
- * “**Hakuna Matata**”, sung in the middle of the film.
- * “**Can You Feel the Love Tonight?**”, sung during the closing credits.

The credits of the soundtrack of *The Lion King* were issued as follows:

Music	Elton John, and Hans Zimmer as a music supervisor
Lyrics	Tim Rice
Singers	Elton John in the introducing and closing credits
	Nathan Lane as Timon
	Ernie Sabella as Pumbaa
	Jason Weaver and Joseph Williams gave their voices to
	Simba as a cub and then as an adult.

This animated feature film counted on a very special trio of musical talents to create one of the most fabulous soundtracks in the Studio’s history. Lyricist Tim Rice and British pop music composer Elton John had already collaborated on some previous occasions and knew each other’s working method. Hans Zimmer was responsible for the African flavour. He

introduced authentic Zulu Chanting, choral arrangements, rhythms and instrumentation associated with Africa.

In Britain, which in 1995 had a population of just over six million children between 3 and 10, the video cassette of *The Lion King* sold 3.5 million copies within two years of its release (Cook 2000:57).

The love ballad “**Can You Feel the Love Tonight?**”, sung by Elton John during the closing credits, won an Academy Award for Best Song.

3.1.14 *The voice of a marionette: Toy Story*

This film was the world’s first computer animated feature. This Disney digital adventure was a joint production in collaboration with Pixar⁹, a company specialised in new technologies. With a crew of 27 animators, 22 technicians, and 61 directors, the production of *Toy Story* started in 1991. Four years of hard work produced a 77-minute film, built up with 1,561 plans and a total of 76 characters, the whole of it entirely done by computer, which means a total of 110,064 animated cartoons, and 800.000 hours of computer working time needed (Parera 1995:80-83).

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 boy-toy, by Woody, a cowboy. The film was released in 1995 in the USA.

The song “**You’ve Got a Friend in Me**”, sung by a pull string cowboy, Woody (Randy Newman) to its young human owner, Andy (John Morris), during the introductory and closing credits, has been selected for the linguistic analysis.

The music, words and voice credits of *Toy Story* were issued as follows:

Music, Lyrics and Singer: Randy Newman.

Woody could speak thanks to actor Tom Hank whose voice “possesses the ability to reflect different types of emotions”, said John Lasseter (Parera 1995:83), 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.

Toy Story, which has collected over \$ 23 million up to date in the USA, was the winner of a Special Academy Award for Best Director: John Lasseter.

3.1.15 *The voice of the wind: Pocahontas*

The thirty-third full-length animated feature presented by The Walt Disney Company, *Pocahontas*, is based on the real story of a Powhatan princess, Pocahontas (1595- 1627), later Lady Rebecca Rolfe, and an English captain, John Smith, with portrayals of the conflicts between American Indians and British explorers. The story of *Pocahontas* - an Indian name that means “little piece of mischief”- has through the years become a legend in which historical reality and romantic myth intertwine attractively. *Pocahontas* was released in 1996 and collected \$ 137 million in the USA, becoming the third box-office successful film of that year.

The project of *Pocahontas* was born over a Thanksgiving family dinner in 1990. Mike Gabriel, who in 1979 had started to work as an animation assistant in *The Fox and The Hound*, and then had completed his work as a director in *The Rescuers Down Under*, found

⁹ Disney and Pixar started their trade relations in some sequences of *The Little Mermaid*, *The Rescuers Down Under* and *Beauty and The Beast*. At present Pixar has animated feature films, TV spots, CD-

himself musing over the next idea for a Disney film. He researched historical accounts, as well as novels for adults and children's books on the subject of *Pocahontas*, and he realised how attractive it would be to make a film about the clash of two worlds, and a seventeenth-century American *Romeo and Juliet* (Rebello 1996:15-19). The Studio gave the project an official go-ahead. Directors Mike Gabriel and Eric Goldberg, and art director Michael Giaimo began to develop ideas for the film.

The **two songs** to be analysed correspond to the titles:

- * “The Virginia Company”, sung by Captain Smith and sailors.
- * “Colours of the Wind”, sung by Princess Pocahontas.

This creative team would soon widen to include the song-writing team of:

Music	composed by Alan Menken
Lyrics	penned by Stephen Schwartz
Singers	Mel Gibson as John Smith Judy Kuhn as Pocahontas

Princess Pocahontas was dubbed by Irene Bedard, an actress of Indian origin, and when singing, by Judy Kuhn, one of the most well-known Broadway stars. Referring to John Smith, popular actor Mel Gibson was finally chosen after having tested many voices for the role of Captain Smith. Both directors, Gabriel and Goldberg thought that Mel could give the character the qualities he needed: depth and charisma.

For many of the artists of *Pocahontas*, one particular song brought the project into unique focus, inspiring them to create a sequence of sublime beauty, integrity and emotional resonance; Peter Schneider, a Disney director has said (*Op. cit.*, 1996:184):

“The song has been with the project forever and has dictated a lot of what we did on the film just because it is so great. The movie was almost built around the song ”

That song, “*Colours of the Wind*”, won an Academy Award for Best Song.

3.1.16 A Gothic voice: *The Hunchback of Notre Dame*

This thirty-fourth film was inspired by Victor Hugo’s epic novel (published in 1831). The idea of making such a musical animated cartoon came in 1993 from David Staiton, vice-president of creative affairs in Walt Disney Feature Animation., impressed by the medieval Paris scenes and the moving story. The same directors of *Beauty and The Beast* were in charge of the film, in which a team of five scriptwriters -Tab Murphy, Irene Mecchi, Bob Tzudiker, Noni White and Johnatan Roberts - worked in the project, changing the original tragic end of Victor Hugo’s novel by a happy end, as usual in Disney’s films. More than 600 American and European animators took part in the making of this film, in which the first commission was to draw down to the last detail the cathedral of Notre Dame and its surroundings, in such a way they must have been in the XV century, when the story takes place (Sacristán 1997:40):

“Todo el trabajo de animación se hizo a mano, tal y como Víctor Hugo escribió en 1831, las 200.000 palabras que componen la novela que la inspira”

But also the new technologies intervened in this production. Powerful computers were used in the backgrounds, in mass movement and in the effects of snow, rain and confetti in order to give a magic realism. In addition, the effects of lights and dust which surround the characters inside the cathedral, and above all the extraordinary “travelling”¹⁰ of the cameras, make the audience be moved to the place.

¹⁰ In motion pictures or television, a camera shot taken from a mobile platform that keeps within range of a moving subject.

The **three songs** analysed correspond, according to reviews (Icaria-Yelmo 1996; Parera 1996:70) to the most culminating sequences of the film:

- * “**The Bells of Notre Dame**”, a five-minute prologue sung by Clopin, an outlandish troubadour who introduces the story.
- * “**The Feast of Fools**”, a spectacular song and sequence, sung by Clopin and his marionettes.
- * “**Esmeralda’s Prayer**”, sung by a gypsy girl in Notre Dame.

“Varias son las secuencias que sobresalen a lo largo de la proyección de *El Jorobado de Notre Dame*. Estas son algunas de las más destacados:

- * El prólogo con la entrada del juez Frollo a lomos de su caballo persiguiendo a la madre de Quasimodo por las calles de Paris.
- * La multitud de más de 8.000 personas que se aglutinan en la plaza donde se celebra la Fiesta de los Locos, una secuencia espectacular y única en la historia de la animación .
- * El “travelling” que acompaña a Esmeralda a través de unas velas en el número musical “Oración de Esmeralda”, el mejor momento de la película, en el que también se descubre el mosaico de la catedral.”

The Hunchback of Notre Dame was released in the USA in 1996. Its soundtrack counted again on the prestigious musical duo Menken-Schwartz:

Music	composed by Alan Menken
Lyrics	Stephen Schwartz
Songs	arranged by Alan Menken and Michael Starobin
Singers	Paul Kandel as Clopin Heidi Mollenhauer as Esmeralda

The Hunchback of Notre Dame won an Academy Award for Best Soundtrack.

The legend of the hunchback that wanders about the towers of Notre Dame captivated the cinema from the very beginning. There are many versions of this myth and among them the following titles are worth mentioning (Parera, 1996:70):

- * *The Darling of Paris* (1917), with Theda Bara.
- * *El Jorobado de Nuestra Señora de Paris* (1923), with Lon Chaney, Patsy Ruth Miller and Tully Marshall. Directed by Wallace Worlsey.
- * *Esmeralda la zíngara* (1939), with Charles Laughton, Maureen O'Hara, Cedric Hardwicke, Edmund O'Brien and Thomas Mitchell. Directed by William Dieterie.
- * *Nuestra Señora de Paris* (1957), with Anthony Quinn, Gina Lollobrigida and Jean Danet. Directed by Jean Delannoy.
- * *El Jorobado de Notre Dame* (1982), with Anthony Hopkins, Lesley-Ann Down, Derek Jacobi and John Gielgud. Directed by Michael Turner for Television.

Disney's Classic *The Hunchback of Notre Dame* is a resounding animated wonder that will dazzle the audience every time.

3.2 Analysis of the Disney songs in detail

This analysis follows the methodology introduced in 2.1 linguistic tools and 2.2 aspects to be analysed. Each section corresponds to a song. It starts with a verbatim transcription of the lyrics 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.

In order to obtain a coherent perception of these lyrics their external structures are underlined: that is the limits of the texts which are presented in the versified stanzas imposed by the lyric genre, which frame the internal design that the ideas form on being

expressed. Thus, the topics of the texts can be explicitly formulated. Yet, in order to obtain the whole significance of each song, it will be necessary to resort to the indispensable linguistic instruments used by the lyricists: the rhetorical devices and the cultural references.

For the comprehension of each song, the features 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 song presents a different technical skill, the following frame of the analysis is expected to reveal the technique used by the lyricists, and the magic involved in their songs:

- * **External structure** (stanzas framing the beginning and the ending of a song)
- * **Internal structure** (the interrelation of linguistic elements which form songs)
- * **Topic** (the essential ideas of a song)
- * **Rhetorical devices** (the staging which the lyricists have created in their songs)
- * **Context** (significant words in a concrete situation of each song inside its film)

THE CLASSIC PERIOD (1937- 1967)

3.2.1 **SNOW WHITE** and the seven dwarfs (1937) ⁵

3.2.1.1 **I'm wishing**

LYRICS:

Snow White: *{Humming}*
{Doves cooing} *(Spoken: Want to know a secret? Promise not to tell?)*
 We are standing by a wishing well
 Make a wish into the well
 That's all you have to do
 And if you hear it echoing
 Your wish will soon come true.
 I'm wishing
{echoing}: *I'm wishing*
 For the one I love
 To find me

⁵ To keep the spirit of this song (see 0.3), the use of coloured title and special font suggests affective connotations.

{echoing}: To find me
 Today.
 {echoing}: Today.
Snow White: I'm hoping
 {echoing}: I'm hoping
Snow White: And I'm dreaming
 Of the nice things
 {echoing}: The nice things
Snow White: He'll say
 {echoing}: He'll say.
 {**Snow White:** Ah-ah-ah-ah-ahh}
 {Echoing: Ah-ah-ah-ah-ahh}
 (Repeat vocalising 3 times)
 {Together with echo: Ah-ah-ah-ah-aah}
Snow White: I'm wishing
 {echoing}: I'm wishing
 For the one I love
 To find me
 {echoing}: To find me
 Today.
Prince Charming: Today.
 Now that I've found you
 Hear what I have to say.
 One song I have but one song
 One song only for you
 One heart tenderly beating
 Ever entreating, constant and true.
 One love that has possessed me
 One love thrilling me through
 One song my heart keeps singing
 Of one love only for you.

 {Dove cooing}

ANALYSIS:

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. In the first stanza, 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, musical communication between the singer, the doves, the well

and the audience. In addition, the phrasal verb **standing by** (state + locative), 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 consonants in bold type (liquids and nasals, fricatives and aspirates) belong to the soft end of the scale of increasing “hardness” with the voiceless plosive /t/ in *Today*, and the phonological repetition of the diphthong /ei/ in *Today, say, today*.

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.

Theses lines:

“I ’m wishing for the one * I love to find me today”
Subject phrasal v. Object relative clause non-finite time

not only contain a phrasal verb (emotion + goal), but also an omission of the object relative (*), 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-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 **epizeuxis**, 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. Again, the figures of repetition are lavishly utilised as a powerful device of intensification. In the last stanza, 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*” -**homoioteleuton**- provides a few more illustrations of morphological repetition highlighting the emphasis of this song.

The phrasal verb ***thrilling me through*** (change + medium), meaning “affecting with a sudden wave of emotion”, not only describes semantically the vibrating flame of the Prince, but also makes us appreciate the phonetic effect of the consonant **th** /θ/ both in the verb and particle which seems to produce a quivering movement, as in emotional response.

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.”*

{Dove cooing}

SUMMARY

SONG 1: “I’m Wishing” - Connotation: *Fantasy*

CATEGORIES	FEATURES OBSERVED
Register of Sound	phrases, gerunds (human / non human)
Phonic Devices	onomatopoeia (softness, emotion) repetition (anaphora, homoioteleuton)
Tropes	metaphor (animistic) symbols
Phrasal Verbs	state (<i>stand by</i>) emotion (<i>wish for</i>) change (<i>thrill through</i>)
Syntax	mandatory conditional object control relative clause
Resonance	magic symbol: <i>wishing well</i>

3.2.1.2 **whistle while you work**

LYRICS:

Snow White: *Just whistle while you work*
{whistling}

*And cheerfully together
We can tidy up the place.
So hum a merry tune*

{humming}

*It won't take long
When there's a song
To help you set the pace.
And as you sweep the room
Imagine that the broom
Is someone that you love
And soon you'll find
You're dancing to the tune.
When hearts are high
The time will fly*

So whistle while you work.

{twittering}

{chattering}

{sneezing}

{humming}

{music box}

{humming continues}

{music}

So whistle while you work.

ANALYSIS:

The most outstanding feature of the song “Whistle While You Work” is the onomatopoeic verb *whistle* both in the lyrics and in the music. But the gay sound which this melody transfers to the audience is also due to the end-rhyme of the verses:

“ long - song “/ “room- broom” and the diphthongs /ai/ in” high and fly”.

The phrasal verb **tidy up** (change + adverb expressing degree) meaning “neat everything” adds the necessary emphasis to the song. The lyricist breaks the natural reality and creates a scene where magic cleaning and complete order is possible by whistling.

Snow White’s imagination creates a **humanizing metaphor** attributing characteristics of humanity to what is not human: “*Imagine that the broom is someone that you love*”. Our “work schema” activated in this song leads us to interpret that “the broom”, a **pun**, is a cleaning tool and to discard the other meaning (a plant with yellow flowers).

In the when-clause there is a **metonymy** consisting of using the name “*hearts*” for that of which they are a part (people): *When hearts are high*. The main sentence contains another trope, an **anthropomorphic metaphor**: “*The time will fly*”.

All this staging leads us to the topic of this song: Snow White with the help of the animals of the forest, which the referring expression *you* is addressed to, tries to make housework faster and more pleasant by whistling, humming, singing and dancing. The verb form (imperatives, presents and futures) help to explain why the succession of sentences belong to a fantasy discourse.

At the end of this song, the lyrics stop to give way to the realisation of the household chores to a happy tune with natural sounds: the continuous soft, short sounds of small birds (*twittering*), now and then interspersed with mingled voices (*chattering*). We can hear some noises (*sneezing*) emitting an uncontrollable outburst of air through nose. There is a lot of singing without articulating words (*humming*), and the audience can also perceive the sound of a case containing an apparatus for producing music mechanically (*music box*).

This song concludes by repeating the same introductory instructions with a small change, *just* for *so*, confirming the previous piece of advice. These cohesive devices elaborate or exemplify the new information:

“***Just*** whistle while you work” ⇨ “***So*** whistle while you work”.

SUMMARY

SONG 2: “Whistle While You Work” - Connotation: *Fantasy*

CATEGORIES	FEATURES OBSERVED
Register of Sound Phonic Devices	gerunds, nouns onomatopoeia (verb <i>whistle</i>) repetition (anaphora, homoioteleuton)
Tropes	metaphors (humanizing, anthropomorphic) metonymy
Figure of repetition	pun (<i>broom</i>) (“work schema”)
Phrasal Verbs	change <i>tidy up</i>
Syntax	mandatory co-ordinating (<i>and</i>) time (<i>when</i>) result (<i>so</i>)
Resonance	value of work

3.2.1.3 dig, dig dig

LYRICS:

The Seven Dwarfs: *We dig, dig, dig, dig, dig, dig, dig*
In our mine the whole day through
To dig, dig, dig, dig, dig, dig, dig
Is what we like to do.
It ain't no trick to get rich quick
If ya dig, dig, dig
With a shovel or a pick

{echoing}: *In a mine, in a mine*
In a mine, in a mine
Where a million diamonds

{echo}: *Shine.*
We dig, dig, dig, dig, dig

{clicking tongue} *From early morn 'til night*

{buzzing} *We dig, dig, dig, dig, dig, dig,*
Dig up everything in sight.
We dig up diamonds by the score
A thousand rubies sometimes more
Though we don't know what we dig 'em for

{hollow sounding} *We dig, dig, dig, dig, dig.*

{clattering}

{clock ticking}

{ringing 5:00 p.m.}

ANALYSIS:

In the song “Dig, Dig, Dig “, the audience meet the seven Dwarfs who are happily singing their daily routine in the mine. The voiced consonants /**d**/ and /**g**/ in the initial, medial and final verbal repetition help them express themselves in an intense way through **repetition** on matters which affect them deeply: the act of digging means working for their lives.

In the second stanza, we notice a clear linguistic deviation : “it ***ain’t** no trick*”, “If ***ya** dig, dig, dig*”. We have to consider the problem between linguistic analysis and literary appreciation by asking whether this linguistic deviation is here artistically significant.

These non-standard forms clearly suggest that the lyricist, using the plain style, intends to introduce us the Dwarfs as little men who speak very colloquial English or perhaps a dialect. In addition to this, we find some routine licences of verse composition, such as the **aphesis** *’til* for *until* and *’em* for *them* and the **apocope** *morn* for *morning*.

The last stanza is artistically exaggerated by a **hyperbole** (“*We dig up diamonds by the score, a thousand rubies sometimes more*”), which contrasts with the naive nature of the Dwarfs (“*Though we don’t know what we dig ’em for*”), who live modestly despite possessing lots of precious stones. This deliberate violation - or “flouting” as Grice calls it - of the co-operative principle “be true” (*the maxim of quality*), is an imaginative way of making this point more forcefully rather than a lie. The meaning resulting from this figure of speech, **hyperbole**, has been used to produce a fantasy effect in the Dwarfs’ discourse, where the senders intend the receivers to perceive the richness of abundant precious stones in the mine (*million diamonds shine, a thousand rubies sometimes more, we dig up diamonds by the score*).

The phrasal verb **dig up** (contact + adverb), meaning “excavating”, contributes to emphasise the marvellous situation of discovering.

SUMMARY

SONG 3: “Dig, Dig, Dig” - Connotation: *Fantasy*

CATEGORIES	FEATURES OBSERVED
Register of Sound	phrases, gerunds, nouns
Phonic Devices	onomatopoeia
	repetition (<i>dig, dig, dig ...</i>)
Tropes	hyperbole
Figures of omission	aphesis (<i>'til, 'em</i>)
	apocope (<i>monr</i>)
Phrasal Verb	contact (<i>dig up</i>)
Syntax	what-sentence
	relative (<i>where</i>)
Vocabulary	colloquial (<i>ain't, ya</i>)
Resonance	value of work

3.2.1.4 heigh-ho

LYRICS:

The Seven Dwarfs: *Heigh-hooo!*
Heigh-hooo!
Heigh-ho, heigh-ho, heigh-ho
Heigh-ho, heigh-ho
 {whistling} *It's home from work we go*
Heigh-ho, heigh-ho, heigh-ho,
Heigh-ho, heigh-ho
 {whistling} *It's home from work we go*
Heigh-ho, heigh-ho
Heigh-ho, heigh-ho, heigh-ho, heigh-ho
Heigh-ho, heigh-ho, heigh-ho-hum
Heigh-ho, heigh-ho
 {whistling} *It's home from work we go*
Heigh-ho, heigh-ho, heigh-ho
Heigh-ho, heigh-ho
 {whistling} *It's home from work we go*
Heigh-ho, heigh-ho
Heigh-ho, heigh-ho...
 (On the following morning): *Heigh-ho, heigh-ho*
It's off to work we go
 {whistling} *Heigh-ho, heigh-ho ...*

ANALYSIS:

“Heigh-Ho” is sung as soon as the clock strikes 5:00 p.m. Although this song contains just one sentence (or two sentences if we consider the second half, which in the film is sung later), it will take some lines to list some of the interlocking foregrounded patterns that appear in it.

The interjection *Heigh-ho* imprints liveliness to the lyrics which are repeating over and over what the Dwarfs try to communicate to us: two long pronounced Heigh-hoos! indicating it is time to go home. Then, marching in single file, they keep repeating this exclamation all way long expressing their weariness and deserved rest at home. Besides the exhaustive use of this figure of repetition, the structure of the main sentence presents an irregular order of syntactic elements, a **hyperbaton** which allows the lyricist to produce a strong poetic effect. The same happens with the second part of this song, sung on the following day when the Dwarfs go to work. We hear just one sentence which, having identical syntax, could be a good example of **syntactic parallelism**, but with an element of semantic contrast:

It's hóme from wórk we gó ↘

Subj.Pr. + Verb + Adv. + prep. + Noun + Subj.Pr. + Verb

It's óff to wórk we gó ↗

The **rhythmic parallelism** is also noticeable: adverbs (*home, off*) and main verbs (*go*) are stressed. Both phrasal verbs contribute to mark the exact path of opposite directionality, magically emphasised by the lyricist (*go home, go off*).

The introductory *It* is an emphatic device to plunge the audience into the middle of this situation, since on listening or reading the pronoun first (*cataphora*), the audience are kept in suspense as to its identity, which is revealed later (*we go home from work* and *we go off to work*), by identifying that the first person plural pronoun (*we*) refers to the seven dwarfs.

A memorable song with plenty of whistling, which makes our pre-existing habitual knowledge of structures: a “way home schema”, or even a “daily trip to work schema”, sound as happy as this clear sound of music can usually transmit.

SUMMARY:

SONG 4: “Heigh-Ho” - Connotation: *Fantasy*

CATEGORIES	FEATURES OBSERVED
Register of Sound	gerunds {whistling}
Phonic Devices	repetition, parallelism
Figures of position	hyperbaton
Phrasal Verbs	directionality (go home, go off)
Syntax	cataphora It-sentence
Resonance	value of rest after work

3.2.1.5 The dwarfs’ Yodel Song

LYRICS:

{Yodelling}

Dwarf: I’d like to dance and tap my feet
 But they won’t keep in rhythm
 You see, I washed ‘em both today
 And I cannot do nothing with ‘em.

Dwarfs: Ho-hum, the tune is dumb
 The words don’t mean a thing
 Isn’t this a silly song
 For anyone to sing?

Dwarf: {giggling} I ... {oh-gosh}
 {Dwarfs laughing}

I chased a polecat up a tree
 Way out upon a limb
 And when he got the best of me
 I got the worst of him.

Dwarfs: Ho-hum , the tune is dumb
 The words don’t mean a thing
 Isn’t this a silly song
 For anyone to sing?

{All yodelling}

ANALYSIS:

Yodelling , that is singing with frequent changes from the ordinary voice to falsetto and back again, in the manner of Tyrolean mountaineers, provides a cheerful

and two idiomatic expressions in the last two lines which show both syntactic and rhythmic parallelism:

<i>he gót the bést of mé</i>	S + Verbal + Det. + adj. + prep. + Object
<i>I gót the wórst of hím</i>	S + Verbal + Det. + adj. + prep. + Object
↓ ↓ ↓	
(stressed) (stressed) (stressed)	

“Best “ and “worst” are elements of semantic contrast; the lexical words (“got”, “best”, “worst”) and here, the object pronouns (“me”, “him”), bear stress.

The interpretation of the second stanza is of lexical and semantic interest. The use of the American word *polecat*, which in British English is *skunk*, and the expression *way out upon a limb*, which signifies “remain in a disadvantageous situation”, can explain the exact meaning of the two parallel sentences seen above, because that animal ejects a fetid fluid when attacked and this is quite advantageous for itself and rather dangerous for the dwarf.

“Yodelling” is the way the Dwarfs enjoy themselves in their leisure time. In turns they sing two verses with the only purpose of having fun. In both performances they tell us about a comic situation where each has failed. Although the first singer does not use grammatically correct sentences, yet he still succeed in communicating an absurd, comic message, whereas in the second performance, the singer succeeds in bringing forth a more linguistically elaborated, humorous message.

At the end of the stanzas the Seven Dwarfs sing a refrain which can be interpreted as a defence of good semantics -the importance of speaking plain English or saying things in an understandable way:

“Isn’t this a silly song Indicating that the discourse is meaningless or ridiculous.
For anyone to sing?” “Yes, obviously” should be the answer to this question.

SUMMARY:

SONG 5: "The Dwarfs' Yodel Song" - Connotation: *Fantasy*

CATEGORIES	FEATURES OBSERVED
Register of Sound	gerunds, phrases
Phonic Devices	repetition (refrain)
Figures of omission	parallelism (syntactic and rhythmic)
Figures of thought	apocope ('em)
Phrasal Verbs	rhetorical question
Syntax / Semantics	state (keep in)
Grammar	idiomatic expressions
Resonance	Interjection (oh-gosh)
	absurdity

3.2.1.6 Some Day my Prince will come

LYRICS:

Snow White: *He was so romantic I could not resist...
Some day my Prince will come
Some day we'll meet again
And away to his castle we'll go
To be happy forever I know.*

Dwarf Grumpy: *{Hah-mush}*
Snow White: *Some day when spring is here
We'll find our love anew
And the birds will sing
And wedding bells will ring
Some day when my dreams come true.*

ANALYSIS:

After yodelling and dancing, Snow White sings her deepest feelings to the Dwarfs in the romantic song "My Prince Will Come". This lyric expresses the main thoughts of this fairy tale: the figure of Prince Charming, the wonder prince who saves the princess in trouble, marries her and takes her away to his castle, a place of eternal happiness.

The two sentences in the first verse refer clearly to the Prince (*he was so romantic*), whom Snow White has met before, and the second sentence also reveals that

the singer was in love with him (*I could not resist*). The dots (...) express a kind of sighing, denoting she still loves the Prince.

The future simple with *will* expresses the singer's assumptions and a vague idea of time, *some day*; the possessives and the adverbs not only indicate that they had met and been in love before, but they are also used as anticipations -"prolepsis"- of their future romance and of the end of the tale:

1st stanza: "***Some day my Prince will come*** (vague future - previous relationship)
 Some day we 'll meet again" (in a vague time - future re-encounter)

2nd stanza: "*We 'll find **our love anew***" (announcement of their future love)

The phrasal verb in the sentence "*And **away to his castle we 'll go***", (direction + goal + motion) offers a poetic order arrangement - **hyperbaton** - by placing adv + prep + verb in order to emphasise the remoteness of the place where they will go, while adding that their happiness will take place in a castle, which rises in the imagination of the audience not only far and away, but also as a **symbol** of eternal joy (*to be happy forever*). Her speculations are confirmed in the last verse by the sentence "*I know*".

Separating the two stanzas of this song, the exclamation of dwarf "Grumpy" (*Hah-mush*) reflects his nature and criticism, what he considers mawkish sentimentality. The audience, however, are involved by the romantic words, and also wish that Snow White's dreams come true soon. This is how Walt Disney explained this musical sequence himself (Ison, 1995:56):

“When Snow White and the dwarfs are having that entertainment, and she is singing “Some Day My Prince Will Come”, the audience will want that to last forever, because the Witch is coming!”

The second stanza starts with the **anaphora** *Some day*, when the love song is situated in spring, establishing a poetic framework - or “locus amoenus” - with poetic elements that symbolise her future happiness (“*the birds will sing*”) and marriage (“*wedding bells will ring*”). For the interpretation of these **symbols**, we employ our knowledge of the world or mental representations - birds always sing in that season, and social conventions - during a religious service bells usually ring. In both situations this auditory perception conveys joyful connotations.

Both the Prince’s discourse (“*One song, I have but one song...*”) in 3.2.1.1. and the last verses of this song were also written in order to be repeated at the end of the film, where Snow White awakes from her sleeping death after a first kiss of love, and sees all her dreams fulfilled. In this way, the linguistic magic of these lyrics can be interpreted as an antidote to destroy the black magic of the spell.

A great number of generations grew up to these love songs inspired by the sweetness of this heroine and her enchanted forest, where the animals and the beloved Dwarfs⁶ lived in an idyllic harmony.

SUMMARY:

SONG 6: “Some Day My Prince Will Come” - Connotation: *Fantasy*

⁶ Robert T. Sidwell (1980) discusses Disney’s version of the folkloric dwarfs in his production of “Snow White” and weighs the Disney rendition of the dwarf figure against the corpus of traits and behaviours pertaining to dwarfs in traditional folklore. The author concludes that Disney’s dwarfs are “anthropologically true”. See Appendix ERIC no. EJ227629.

CATEGORIES	FEATURES OBSERVED
Tropes	symbols (schemata)
Figures of repetition	anaphora
Figures of position	hyperbaton
Phrasal Verbs	directionality (go away to)
Syntax	time clauses
Grammar	exclamation (Hah-mush)
Resonance	love

3.2.2 pinocchio (1940)

3.2.2.1 WHEN YOU WISH UPON A STAR

LYRICS:

Jiminy Cricket: *When you wish upon a star
Makes no difference who you are
Anything your heart desires
Will come to you.
If your heart is in your dream
No request is too extreme
When you wish upon a star
As dreamers do.
Fate is kind
She brings to those who love
The sweet fulfilment
Of their secret longing.
Like a bolt out of the blue
Fate steps in and sees you through
When you wish upon a star
Your dreams come true.*

ANALYSIS:

The introductory song of the film, “When You Wish Upon a Star”, evokes a magic situation. Through the voice of a little cricket, the narrator of the story, we are told in four stanzas how our dreams can come true. These verses are addressed to anybody (“*Makes no difference who you are*”), and do not express concrete terms on wishing (“*Anything your heart desires*”). The repetition of the sentence “*When you wish*

upon a star” appears in the first two stanzas and in the last one, but in different lines, creating a magic portico within which a detailed list of magic elements is included⁷.

The use of a present conditional, the repetition of the *When*-sentence and the final comparison confirm syntactically the condition, time, and the way in which the poetic elements emphasise the magical power of believing in your “good” dreams:

“*heart*”, where goodness and love reside symbolically,

“*No request is too extreme*”, a **litotes** that expresses an affirmative by the negative, thus, everything is possible.

“*wish upon a star*”, this unusual combination of the verb wish and a celestial body in the sky at night by means of the preposition *upon*, not usual in everyday conversation, creates an airy atmosphere, and connotes a world of astrological influences on human affairs

“*as dreamers do*”, a **comparison** that indicates how all those that dream of great anticipations act.

The following verses describe *Fate* by means of a **personification** combining animistic and humanizing metaphors, and attributing physical existence to an abstraction like destiny :

“*Fate is Kind*
She brings to those who love”

⁷ H.A.Giroux (1995) in “When You Wish Upon a Star It Makes a Difference Who You Are” takes the contrary view and states that the boundaries between entertainment, education and commercialization collapse through Disney’s reach into diverse spheres of everyday life. Disney’s “innocence” is a promotional mask covering its aggressive marketing techniques and influence in transforming children into active consumers. Although Disney’s films are joyous and adventurous, they project gender and racial stereotypes and celebrate hierarchical social relations (International Journal of Educational Reform. Pages 79-83 - Jan.1995). Appendix -ERIC EJ527516.

With the feminine form of the deictic word *she*, the lyricist suggests the presence of the Blue Fairy that the audience will see later in the film and, by resorting to several figures, enhances the last two stanzas:

A **hyperbaton**: “*The sweet fulfilment of their **secret longing***”

A popular **simile**: “*Like a bolt*” and an everyday **metaphor** “*out of **the blue***”, an expression meaning as a sudden and unexpectedly event, give it directness and movement.

With a continued personification of *Fate*, as the one who can mediate and help all those that “really” wish for their dreams to come true, we reach the end of this unforgettable melody, the winning song of an Oscar and a sustained musical device of Disney classics:

“ <i>Fate steps in and sees you through</i> ”	(motion + locative) / (perception + medium)
<i>When you wish upon a star</i>	(emotion + locative)
<i>Your dreams come true”</i>	

The three phrasal verbs in this stanza contribute to give the song its own brand of fantasy, expressing three magical actions:

- a) Fate “enters”
- b) and “penetrates yourself”
- c) when “you make a wish by using a magic talisman”.

The celestial body (*a star*) is an example of the major cosmic forces of magic employed in these lyrics. In addition, the allusion to the imaginary supernatural being (*a fairy*) through the word *Fate*, suggests the benevolent magical powers intervening in human affairs. Thus, the reasons for the interpretation of this song are not strictly linguistic, the audience need to stretch their imagination and penetrate into a magical world where these events take place.

SUMMARY:

SONG 7: “When You Wish Upon a Star” - Connotation: *celestial magic*

CATEGORIES	FEATURES OBSERVED
Tropes	symbols , similes, comparison, personification, litotes
Figures of position	hyperbaton
Phrasal Verbs	emotion, motion (wish upon, step in, see through)
Syntax	time clauses
Resonance	cosmic forces (<i>wish upon a star</i>)

3.2.2.2 little wooden head

LYRICS:

Geppetto: *Music Professor!*
{Humming}

*Little wooden head
Go play your part
Bring a little joy
To every heart
Little do you know
And yet it's true
That I'm mighty
Proud of you.
Little wooden feet
And best of all
Little wooden seat
In case you fall
{Oh-ho!}
How graceful!
My little woodenhead.*

{Music}
{humming}
{trombone}

ANALYSIS:

The song “Little Wooden Head” is sung by Geppetto, the good-hearted woodcarver. *Humming* precedes this song which starts with a happy request well-known in celebrations (*Music Professor!*). He will address the top and the bottom parts of the marionette in two stanzas, and with this metonymic effect he will sing to the entire puppet.

The intermittent repetition of the adjective *little*, **ploce**, fills the song 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 (“*I’m mighty proud of you*”) for Pinocchio, his just-born wooden son. The pronoun “you” means Pinocchio.

The most apparent formal links between the sentences of this song are provided by the use of cohesive devices (conjunctions):

*“And Yet it’s true (these conjunctions relate more information to what has been given)
That I’m mighty proud of you”*

*“Little wooden seat
In case you fall” (for fear that this would happen)*

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 words in brackets at the end of this song indicate clearly the happiness of the musical moment:

{*music*}, pleasing combinations of sounds in rhythm and harmony.

{*humming*}, the act of singing with close lips, without articulating words

{*trombone*}, large brass musical instrument with a sliding tube.

SUMMARY:

SONG 8: “Little Wooden Head” - Connotation: *celestial magic*

CATEGORIES	FEATURES OBSERVED
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Register of Sound	{humming, music, trombone}
Tropes	metonymy
Figures of repetition	plote
Grammar	exclamations
Syntax	purpose, concessive
Resonance	fatherly love

3.2.3. GIVE A LITTLE WHISTLE

LYRICS:

Jiminy Cricket: *When you get in trouble
And you don't know right from wrong
Give a little whistle
Give a little whistle.*

{Whistle} *When you meet temptation
And the urge is very strong
Give a little whistle
Give a little whistle.
Not just a little squeak
Pucker up and blow
And if your whistle's weak, yell*

{Spoken: Jiminy Cricket, "Right!"}

*Take the straight and narrow path
And if you start to slide
Give a little whistle
Give a little whistle
And always let your conscience
Be your guide.*

{Trombone} *Take the straight and narrow path
And if you start to slide
Give a little whistle*

{Yoo-hoo} *Give a little whistle
And always let your conscience
Be your guide.*

Pinocchio: *And always let your conscience
Be your guide.*

ANALYSIS:

“Give a Little Whistle”, sung once again by Jiminy Cricket, is a delightful tune which reveals the cricket’s new job: to be Pinocchio’s conscience. The whole song is a **personification** of the conscience in a little cricket that teaches Pinocchio how to behave in ethical situations. These the lyricist represents with a glossary concerning morals and with his insistence on the necessity of motivating Pinocchio’s new-born sense of behaving. 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 **anaphoras**. The syntactic order: *When / And / Imperative*, placing the problem (*trouble / temptation*), imagining a potentially sinful situation, and giving instructions (*Give a little whistle*)⁸, provides a powerful effect.

In the third stanza, the conscience realises that Pinocchio cannot whistle properly and by using **litotes** (*Not just a little squeak*), teaches him how to do it (*pucker up / blow*). In case of failure, the final piece of advice is *yell*. In this way, the lines contain different verbs expressing types of sound. The exclamation (*right!*) serves to congratulate Pinocchio when he finally learns how to whistle.

The last two stanzas show the same verses in which there is a **periphrasis** of virtue (*straight and narrow path*) and so the lyricist can refer to “right from wrong “ and temptation (*if you start to slide*) in different metaphorical ways. The final epistrophe is emphasised by the frequency adverb (*always*) and makes us believe that Pinocchio has learnt his conscience’s lesson, because he gaily repeats: “*And always let your conscience be your guide*”. Our “conscience schema”, or mental representation, functions as “ideational scaffolding” (Anderson, 1977) 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.

SUMMARY:

SONG 9: “Give a Little Whistle” - Connotation: *celestial magic*

CATEGORIES	FEATURES OBSERVED
Register of Sound	nouns { <i>whistle, trombone</i> }
Tropes	personification, litotes, metaphor
Figures of repetition	onomatopoeia (<i>whistle</i>) anaphora / epistrophe antithesis (<i>moral schema</i>)

⁸ “Give a Little Whistle” served as inspiration to create one of the most celebrated sentences in the history of Cinema, in the film *To Have or To Have Not*, starring Lauren Bacall and Humphrey Bogart.

Figures of thought	periphrasis	(moral schema)
Grammar	interjections	
Syntax	time clauses, mandatory, co-ordinating, conditional	
Resonance	conscience	

3.2.2.4 HI-DIDDLE-DEE-DEE

LYRICS:

***J. Worthington Foulfellow
and Gideon:***

*Hi-diddle-dee-dee
An actor's life for me
A high silk hat
And a silver cane
A watch of gold
With a diamond chain
Hi-diddle-de-day
An actor's life is gay
It's great to be a celebrity
An actor's life for me
Ta-dum-diddle-de-dum
Ti-dee-um-dee-um
Ta-dum-diddle dee-dum
ta-dum-ta-dum
Hi-diddle-di-di
Ta-dee-de-dum-ta-dee
Ta-dum-diddle-dee-dum
Ta-dum-ta-dum
Hi-diddle-de-dum
An actor's life is fun.*

ANALYSIS:

Pinocchio will not follow the advice given by his conscience in the previous song (3.2.2.3 “Give a Little Whistle”) and the next song, “Hi-Diddle-Dee-Dee”, proves it. The wooden boy has just been given a conscience but he is taken by a cunning fox and a bad cat, which symbolise temptation and evil, along the wide easy path of fame. It is curious the way they cheerfully sing when they are leading Pinocchio away from his conscience. The repetition of the **anaphora** “*Hi-diddle-dee-dee*”, rhythmically accompanying the singers on their way, is a poetic device of sound and at the same time represents the way the singers of this song move rapidly up and down or backward and forward. This is what *diddle* means, while “*dee*” can be the phonetic transcription of the

second tone in the scale of C major (D or “re”), or simply fill-in syllables, such as the ones used below (*Ta-dum-de-um*) to produce an onomatopoeic effect of playing musical instruments, as in theatre shows. We learn they are talking about fame because the words “*An actor’s life*” are repeated three times in different positions, initial, medial and final, acting as an intermittent repetition, **poice**, throughout this lyric.

The song uses the well-known external **symbols** representing the wealthy condition of those who succeed on the stage. The symbols used in the first verses can be considered, therefore, as an **allegory** of worldly glory:

“*A high silk hat*”, “*a silver cane*”, “*A watch of gold with a diamond chain*”

The next lines describe, however, theatre through attributes that bear the idea of repute, honour and amusement:

“*it’s great* to be a celebrity”, “*An actor’s life is fun*”

Besides its symbolic interpretation, this song is made up of very simple phrases and small sentences with the verb to be in the present tense (*is*). If we look back to the underlined sentence, we shall notice that the introductory *it’s great...* entices us to look further down and to discover what it is: “*to be a celebrity*”.

Nominal repetition is an index of social standing, favourable opinion and positive self-image. It is also noticeable the repetition of vowel /a/ - assonance - contained in the words of this song, which gives it a certain kind of simplicity and charm.

SUMMARY:

SONG 10: “Hi-Diddle-Dee-Dee” - Connotation: *celestial magic*

CATEGORIES	FEATURES OBSERVED
Tropes	symbols, allegory

Figures of repetition	plce, anaphora, onomatopoeia, assonance
Syntax	small sentences it-sentence
Resonance	Fame

3.2.2.5 i've got no strings

LYRICS:

Pinocchio:

*I got no strings
To hold me down
To make me fret
Or make me frown.
I had strings
But now I'm free
There are no strings on me
Heigh-ho the merry-o
That's the only way to be
I want the world to know
Nothing ever worries me.
I got no strings
They got strings
But you can see
There are no strings on me.*

{Laughter}

{Applause}

Dutch Marionette:

*You have no strings
Your arms is free
To love me by the Zuider Zee
{Ya-ya-ya}
If you would woo
I'd bust my strings for you.*

Puppet chorus:

{☒☒☒}

French Marionette:

*You've got no strings
Comme ci, comme ça
Your savoir faire is oo-la-la
I've got strings
But entre nous
I'd cut my strings for you.*

{☒☒☒}

Russian Marionette:

*Down where the Volga flows
There's a Russian rendezvous
Where me and Ivan go
But I'd rather go with you
Hey! Hey! Hey!
There are no strings on me!*

Puppet chorus:

Pinocchio:

{☒☒☒}

{Laughter}

{Cheering}

ANALYSIS:

“I've Got No Strings” is a happy tune in which Pinocchio shows his ability to sing and work as an actor. He addresses the audience and talks about what really matters to

him: *strings*, a key-word here representing bonds. Each stanza bears this concept but the grammar and syntactic elements vary in person, form or tense. Thus, in the first line the tense “*I got no strings*” refers to his present freedom and the verbal form has three objects that describe his past condition as a puppet. In the second stanza the lyricist points out Pinocchio’s joy by using an exclamation appealing to those who are joyous in disposition. The position of “*o*” at the end of the line serves to lend earnestness to this appeal, “*Heigh-ho the merry-o*”, which in poetic language prolongs Pinocchio’s expression of gaiety. This **synecdoche** “*I want the world to know*” is a trope that involves his idea of becoming a celebrity with no problems (“*Nothing ever worries me*”).

The verbal repetition in the next three lines could be a **pun**. Pinocchio, as a marionette may say to have “no strings”, or as a boy may assert that “there are no strings attached”, that is, no commitments, no obligations. But this ambiguity makes us understand that Pinocchio is free in all senses, physically and morally, while all marionettes (“*They got strings*”) have puppet strings and strings attached, and so they are not free to go everywhere or do whatever they want.

Three marionette girls sing to Pinocchio in turns. In the following stanzas we notice the linguistic loans and geographical references the lyricist uses to connote the countries they come from. When the Dutch puppet refers to Pinocchio’s freedom, we note the poetical word “*woo*” between a grammatical deviation (“*your arms is free*”), and the word “*bust*”, often used in relaxed situations. Each one of these words belong to a different style, and will communicate, firstly, that the marionette is a non-native speaker; secondly, that the marionette is making a formal, romantic proposal. Finally, she uses a more informal style to impress Pinocchio, and of course, the audience.

The French puppet sings practically all the time in French, praising (*Your savoir-faire is ooo-la-la*) and mimicking Pinocchio (*You've got no strings comme ci, comme ça*) for not having strings, with characteristic French expressions, while the Russian puppet evokes a Russian *rendezvous* by the Volga, mentioning a typical Russian male name (*Ivan*). The frequent use of linguistic loans serve to colour the song with fun, humour, and geographical references:

Zuider-Zee, proper noun from Dutch. Also *Zuyder Zee*. A former shallow inlet of the North Sea in central Netherlands: now Ijssel Lake.

comme ci, comme ça, French phrase, so-so; neither good nor bad. Literally, “like this, like that”.

savoir-faire, from French. Two non-finite verbs used as a noun meaning literally: “knowing how to do”.

ooo-la-la, also *là, là*. Interjection borrowed from French, expressing surprise: “well; there!; say!”.

entre nous, from French, a phrase containing a preposition and a pronoun, meaning “between ourselves; confidentially”.

rendevous, from French, a noun use of a verbal phrase *rendez-vous* that means “present yourselves”. A place for meeting or assembling; a date.

Each marionette sends her own message to Pinocchio: the girl from the Netherlands proposes love by the lake (*Zuider Zee*), the French girl admires Pinocchio's tact (*savoir-faire*), whereas the Russian girl suggests a date by the Volga. These three stanzas end up with the expressions of their desires in the conditional tense:

Dutch Marionette : “*I’d bust my strings for you*”

French Marionette: “*I’d cut my strings for you*”

Russian Marionette: “*I’d rather go with you*”

This song finishes with *{laughter}*, sounds and movements of the face and body, showing joy, and *{cheering}*, the audience, who is shouting with enthusiasm after having watched Pinocchio’s show.

“Hi-Diddle-Dee-Dee” and “I’ve Got No Strings” may sound as very happy tunes, but they convey unhappiness too, as both of them represent a sharp contrast to what the new life will bring Pinocchio: misery and pain.

The melody of “When You Wish Upon a Star” is played several times with variations throughout the film, and it works as a recurring theme giving the action unity. In the end, Pinocchio has proved himself worthy and the Fairy Blue (*Fate*) will turn him into a real boy, bringing all kind of happiness to the puppet woodcarver. The underlined words are changed (*if*) or added (*You’ll find*):

Jiminy Cricket: “When your dream is in your heart
No request is too extreme”

Chorus: When you wish upon a star
You’ll find your dream come true”.

“When You Wish Upon a Star” is the most emblematic song of the Disney Studio, sung by famous singers -Louis Armstrong’s version of the song (1968) is considered the best version. Steven Spielberg resorted to this melody in his film *Encuentros en la Tercera Fase*, in 1977.

“I’ve Got No Strings” may also be interpreted from a political perspective, according to Fonte & Mataix (2000):

“La canción de los títeres puede tener alguna connotación política, referente a la Segunda Guerra Mundial, ya que habla de libertad y de caminar sin ataduras.”

SUMMARY:

SONG 11: “I’ve Got No Strings” - Connotation: *celestial magic*

CATEGORIES	FEATURES OBSERVED
Register of Sound	nouns, gerunds, symbols
Trope	synecdoche
Figures of repetition	pun
Syntax	conditionals (2nd type) object control
Vocabulary	poetic words linguistic loans linguistic deviation
Resonance	Freedom

3.2.3.1 Mr. Stork

LYRICS:

*{Spoken}: Through the snow
And sleet and hail
Through the blizzard
Through the gale
Through the wind
And through the rain
Over mountain,
Over plain,
Through the blinding
Lighting flash
And the mighty
Thunder crash
Ever faithful,
Ever true,
Nothing stops him
He'll get through.*

{Engine humming}

Choir: *Look out for Mr. Stork
That preserving chap
He'll come along and drop
A bundle in your lap.
You may be poor or rich
It doesn't matter which
Millionaires, they get theirs
Like the butcher or the baker
So look out for Mr. Stork.
And let me tell you, friend
Don't try to get away
He'll find you in the end
He'll spot you out in China
Or he'll fly to County Cork
So you better look out for Mr. Stork.
Look out for Mr. Stork
He's got you on his list
And when he comes around
It's useless to resist
Remember those quintuplets
And the woman in the shoe
Maybe he's got his eye on you.*

ANALYSIS:

This tale starts with a song that evokes Mr. Stork's myth, inspired in these bird travellers capable of never-ending crossings of continents and seas. The tone of this poetic composition shows two different aspects. In the first stanza, the powerful voice of a narrator recites the mythical trip of this bird messenger carrying bundles of newborn babies. The most special effect is the initial five-time repetition of the preposition "Through" in medial and final position (**Symploce**) and the onomatopoeic power of the

consonant **th** /θ/, which creates the image of an instrument capable of piercing the elements of nature. The narrator, in a solemn tone, mentions the many negative weather factors and geographical setting “*he’ll get through*”. The parallel phrases also describe Mr. Stork as a trustful flying traveller:

“*Over mountain / over plain*” and “*ever faithful / ever true*”

In order to emphasise the awful weather conditions during the flight, we have a ponderous succession of words (*snow, sleet, hail*) that refer to intense cold. We hear no music, just the sound of violent and strong wind (*blizzard, gale, wind*), mixed with powerful visual (*blinding lighting flash*) and auditory (*mighty thunder crash*) images. The contrasting adjective “*blinding*”, semantically incompatible with the following words (**oxymoron**), contributes to spark off the poetic imagination of the audience. It is also noticeable that there is only one main verb in this stanza, which is totally made up with nouns.

The sound of an engine {*humming*} takes us to a different setting. The music starts and choral voices sing four stanzas devoted to Mr. Stork. The tone of these lines is that of warning, as it is shown in the imperative “*Look out for Mr. Stork*” repeated in initial position in stanzas 2 and 4, and in final position in stanzas 3 and 5. The style is increasingly plainer, as shown in the use of phrasal verbs and colloquial expressions like *chap*, referring to Mr. Stork, “*let me tell you, friend*”, addressing the audience, and the last piece of advice “*Maybe he’s got his eye on you*”.

Mr. Stork’s deliveries will reach anybody (“*poor or rich*”) and anywhere. This is shown by geographical references, either in a distant country (*China*) or in the spot where the story takes place (*County Cork* in Florida), as well as in the cultural reference

in the last stanza, “Remember those quintuplets and the woman in the shoe”, a fairy tale, in which a very poor woman lived with a lot of children in a shoe.

Six phrasal verbs have been used in this lyric:

<i>He'll <u>get through</u></i>	(change + medium) meaning “pass”.
<i><u>Look out for</u> Mr. Stork</i>	(perception + locative + goal) meaning “Beware of”.
<i>He'll <u>come along</u></i>	(motion + medium) meaning “approach”.
<i>Don't try to <u>get away</u></i>	(change + direction) meaning “escape”.
<i>He'll <u>spot you out in</u> China</i>	(change + locatives) meaning “locate”.
<i>When he <u>comes around</u></i>	(motion + locative) meaning “visit”.

The abbreviation of **Mr.**, the conventional title of respect for a man, has been used as a personification , since it is prefixed to the name of the animal species: a wading bird. “Mr. Stork”, a male messenger in this song, is a feminine figure in other countries, like “Doña Cigüeña”, in Spain. His/her myth has been ironically used on several occasions, or even demythologised by modern educators. The lyricist has combined different poetic elements to make this song sound both impressive and funny at the same time, so that Mr. Stork can remain as a magic symbol, representing that visitor who preserves the continuity of life.

SUMMARY:

SONG 12: “Look Out For Mr. Stork” - Connotation: *Myth*

CATEGORIES	FEATURES OBSERVED
Register of Sound	a phrase { <i>Engine humming</i> }
Figures of repetition	symploce, anaphora, onomatopoeia
Figures of thought	oxymoron
Syntax	mandatory sentences
6 Phrasal verbs	2 of change, 2 of motion, perception
Vocabulary	poetic elements / colloquial terms
References	geographical (Florida) / cultural (fairy tale)
Resonance	mythical messenger (<i>Mr. Stork</i>)

3.2.4. BAMBI (1942)

3.2.4.1 love is a song

LYRICS:

Choir: *Love is a song that never ends*
Life may be swift and fleeting
Hope may die
Yet love's beautiful music
Comes each day
Like the dawn.
Love is a song that never ends
One simple theme repeating
Like the voice of a heavenly choir
Love's sweet music flows on
Like the voice of a heavenly choir
Love's sweet music flows on.

ANALYSIS:

The tale itself is a song to the value of love, a lyric to survival and life, just as “Love Is a Song”, the piece that opens and closes the film. The two stanzas contain the same **definitional metaphor** in their first line: “*Love is a song that never ends*”, a synaesthetic trope that transfers meaning from one domain of sensory perception (love-soul) to another (song-hearing).

The second and third line reflect the brevity (*swift, fleeting*) of life and the possible loss of hope, by means of a **concretive metaphor** (*Hope may die*), which attributes physical existence to an abstraction. In contrast with this idea, the lyricist expands the introductory metaphor using more poetic elements and ending with a **simile**. The second stanza also combines **metaphors** and **similes**, comparing Love with Music, adding the idea of continuity (*One simple theme repeating*) and making the last two verses recited (**epistrophe**):

Definitional
Metaphor

Synaesthetic / Concretive
Metaphors

Similes

Love is a song
that **never ends**

Love's beautiful music
comes each day (concretive) ✓

Like the dawn

Love's sweet music

*Like the voice of a
heavenly choir*

flows on (Synaesthetic)

(repeated twice)

The phrasal verb *flows on* (motion + locative) meaning “continues softly” helps to express this idea, both semantically and phonetically.

The opening of *Bambi* sounds particularly gentle and melodious. All the consonants in bold type contribute to give it the impression of softness. *L, n, ng, m* (liquids and nasals) represent the softest sounds, followed by the consonants *f* and *v* (fricative) and others (*hope, that*), with which the lyricist wants to parallel love and lyric by means of these delicate, tender phonemes.

The last lines of this song serve to close the film, whose final scene shows a background of Bambi and the Great Prince of the Forest together, on the highest rock. The latter is retiring majestically, proudly passing over his rocky throne, which Bambi is going to occupy for a long time.

SUMMARY:

SONG 13: “Love Is a Song” - Connotation: *Nature*

CATEGORIES	FEATURES OBSERVED
Tropes	metaphors (concretive, synaesthetic), similes
Figures of repetition	onomatopoeia (impression of softness)
Syntax	epistrophe defining relative clause modals (speculating)
Phrasal verb	motion (<i>flow on</i>)
Resonance	value of love

3.2.4.2 little april shower

LYRICS:

Choir: *Drip drip drop
Little April shower
Beating a tune
As you fall all around*

*Drip drip drop
Little April shower
What can compare
With your beautiful sound?
Beautiful sound
Beautiful sound.
Drip drip drop
When the sky is cloudy
Your pretty music
Will brighten the day
Drip drip drop
When the sky is cloudy
You'll come along with
A song right away
Come with your beautiful music.
Drip drip drop
Little April shower
Beating a tune
As you fall all around
What can compare
With your beautiful sound?
Drip drip drop
When the sky is cloudy
You'll come along with
Your pretty little song.
Drip drip drop
When the sky is cloudy
You'll come along with
Your pretty little song.
Gay little roundelay
Gay little roundelay
Song of the rainy day
Song of the rainy day
How I love to hear your patter
Pretty little pitter-patter
Troubles always seem to scatter.
Drip drip drop
Little April shower
Beating a tune
As you fall all around
What can compare
With your beautiful sound?*

*{Thunder}
{Lighting}*

ANALYSIS:

The song “Little April Shower” plays the main part in a forest scene. The lyrics give way to that magic language which speaks of sound, light and colour, a language that also expresses love and perception of the wonders of nature.

To start with, the onomatopoeic repetition of the words *drip, drip, drop* at the beginning of each stanza represents the sound of the rain. The voiced consonant /d/ has a relaxed articulation. In this way, the presence of voice is a factor that suggests soft raining (*Little April shower*).

Choral voices address the rain as “*you*” (**Personification**) and combining different categories of metaphors, making that the world of nature become more real to the audience:

“ <i>Beating a tune as you <u>fall</u> <u>all around</u>”</i> ”	(humanizing) the rain plays a song
“ <i>You’ll <u>come along with</u> your pretty little song”</i> ”	(humanizing) the rain approaches singing.
“ <i>Your pretty music will brighten the day”</i> ”	(synaesthetic) Music and colour.

The two underlined phrasal verbs contribute to the staging of these metaphorical actions:

fall around (motion + locative), meaning “descend everywhere”.

come along with (motion + medium + instrument), meaning “approach with”.

As with the previous song, music is the most significant poetic element here. Consequently, the answer to the repeated **rhetorical question** “*What can compare with your beautiful sound?*”, implies that nothing but “Music” can equal the sound of rain, as stated in the metaphors above.

Finally, a highly effective licence is used. By means of an **apostrophe**, lyrics are addressed to a *roundelay*, a song in which words are continually repeated (*pitter-patter*) by people dancing in a ring:

“*Gay little roundelay, song of the rainy day ...how I love to hear your p~~at~~ter, pretty little p~~it~~ter-p~~at~~ter”.*

The alliteration of the plosive consonant /p/ and the repetition of diphthong /ei/ reinforces onomatopoeically the sound of the rain in these lines. The imitative function of language is, however, not restricted to phonology, since the frequent repetition of verses express poetic intensity, too. The **anaphora** *drip, drip, drop* imprints on each stanza the visual image of rain, while the iterative use of the adjectives *little* and *pretty* gives a touch of tenderness to this song, which is presented to us through the eyes of a fawn that discovers the beauties of Nature for the first time.

SUMMARY:

SONG 14: “Little April Shower” - Connotation: *Nature*

CATEGORIES	FEATURES OBSERVED
Tropes	metaphors (humanizing, synaesthetic) personification
Figures of repetition	onomatopoeia (sound of the rain) anaphora
Figures of thought	rhetorical question
Syntax	time clauses (<i>when, as</i>)
Phrasal verbs	motion (<i>fall around, come along with</i>)
Resonance	wonders of nature

3.2.4.3. LET’S SING A GAY LITTLE SPRING SONG

LYRICS:

{ Twit twit tra la la }
Let’s sing a gay little spring song
This is the season to sing
So I’d like to suggest
That we all do our best
And warble a song about spring
Spring, spring, spring
Let’s get together and sing.
Let’s sing a gay little spring song

The lyricist not only wants to persuade the audience to share the activity of singing, he also communicates why we must sing, in the second stanza:

“Things always seem light when you are chipper⁹ and bright”

The alliteration of the sibilant consonant /s/ and the repetition of the same words (*sing, spring, song*) throughout the song intensifies its musicality. The adjective *little* and the word *birdies* put in a naive touch, whereas the onomatopoeic *twitter, tweet*, and other verbs *warble, warble away* proclaiming different kinds of sounds small birds make, contribute to turn Spring into the universal symbol of romantic season.

SUMMARY:

SONG 15: “Let’s Sing a Gay Little Spring Song” - Connotation: *Nature*

CATEGORIES	FEATURES OBSERVED
Register of Sound	non-linguistic { <i>tra-la-la</i> }
Tropes	similes personification
Figures of repetition	onomatopoeia (<i>singing of birds</i>) anaphora
Figures of thought	rhetorical question
Syntax	suggestions mandatory
Phrasal verbs	communication (<i>warble away</i>)
Resonance	wonders of nature

3.2.4.4 Looking for romance

LYRICS:

He: *I bring you a song
And I sing as I go
For I want you to know
That I ’m looking for romance.*

She: *I bring you a song
In the hope that you ’ll see
When you ’re looking at me
That I ’m looking for love.*

Both: *I ’m seeking that glow*

⁹ *Chipper*. Adjective chiefly US informal: lively, cheerful (*Webster’s*)

*Only found when you're young and it's May
Only found on that wonderful day
When all longing is through.*

Both: *I'm seeking that glow
Only found when the thrill is complete
Only found when two hearts chance to beat
To the strain of a waltz that's both tender and new.*

He: *I bring you a song
For I'm seeking romance*

Both: *You're by my side
There's a moon up above
It shines with a light
That's so mellow and bright
It's easy to see that tonight
We shall fall in love.*

He: *I bring you a song
For I'm seeking romance.*

ANALYSIS:

With the arrival of Spring, Bambi and Faline, a female deer, display their new youth when they meet again after a long Winter. The call of love is too strong to resist. In the romantic ballad "Looking For Romance", they discover the wonders of life and decide to be always together.

This song is a composition for two voices. In the first two stanzas, sung by a tenor and a soprano, respectively, both lovers propose to each other. Their verses are made up of identical (*I bring you a song*) or similar sentences, outstanding verbs of perception (*I want you to know, In the hope that you'll see, when you are looking at me*). The words: *song* -meaning harmony- *romance* -romanticism or romantic poem- and *love* -tender affection- fuse and refer to a unique feeling: profoundly tender affection.

In the following two stanzas, they sing in a duet. Both syntax and semantics reflect the passionate mutual affection in which the two lovers are getting involved. The use of the present continuous with the verb *seek*, expresses that strong desire they are eager to feel, emphasised by the repetition of *only found* and the allegory of passion

which the lyricist resorts to. A number of different **symbols** (*glow=passion; May=season of love; thrill=deep feeling; two hearts= two lovers* -a **metonymy** too- and *longing=earnest desire*) and of **synaesthetic metaphors** mixing sensory perception (love and music) join together to make a total interpretation of blooming love:

“*Only found when two hearts chance to beat
love
To the strain of a waltz that’s both tender and new”
music blooming*”

The last stanza is inserted between two lines, sung by the tenor, which repeat the initial proposal. The two lovers reach the highest emotional moments of their feelings. To highlight this situation, a new poetic element has been added, the visual impression of soft moonlight, traditional symbol of romanticism. Although the underlined words of these lines belong to different grammatical categories, as a whole they evoke the bright nocturnal setting where Bambi and Faline *shall fall in love tonight*:

“*There’s a moon up above
It shines with a light
That’s so mellow and bright”*

Six phrasal verbs appear in this lyric purporting visual perception, idiomatic expression and location:

<i>I’m <u>looking for</u> romance</i>	(perception + goal) an alternative for “seeking”.
<i>You’re <u>looking at</u> me</i>	(perception + position), meaning “watching”.
<i>I’m <u>looking for</u> love</i>	(perception + goal), meaning “seeking”.
<i>All <u>longing is through</u></i>	idiomatic verb meaning “finished”.
<i>You’re <u>by</u> my side</i>	(stative + locative) expressing “stay beside”
<i>There’s a <u>moon up above</u></i>	(stative + direction + locative) describing a superior position.

The title “Looking For Romance” is actually its main topic and message, completed by the cohesive device of the subordinating sentence in the first stanza and the last two verses:

*I Bring you a song
 And I sing as I go ⇒ (given information)
For I want you to know ⇒ (causes)
 That I’m looking for romance.
 (...)
 I bring you a song
For I’m seeking romance ⇒ (causes)*

This conjunction relates new information to what has already been given in terms of causes. The presence of this formal link in the discourse serves to connect words, music and love.

SUMMARY:

SONG 16: “Looking For Romance” - Connotation: *Nature*

CATEGORIES	FEATURES OBSERVED
Tropes	symbols, allegory, metonymy
Figures of repetition	anaphora
Syntax	time clauses Object control cause
Phrasal verbs	3 of perception, 2 stative, idiomatic
Resonance	wonders of life

3.2.5 SLEEPING BEAUTY (1959)

3.2.5.1 | wonder

LYRICS:

{Birds whistling}

{Humming}

Briar Rose:

*I wonder, I wonder, I wonder
 Why each little bird
 Has a someone
 To sing to, sweet things to
 A gay little love melody.
 I wonder, I wonder
 If my heart keeps singing
 Will my song go winging
 To someone who'll find me
 And bring back a love song to me.*

{Sighs}

ANALYSIS:

The song “I Wonder” introduces Princess Aurora, who has now turned into a lovely girl called Briar Rose now. She likes singing, dancing and talking to the little animals of the forest. In this song, she expresses how eager she is to find her true love. The immediate repetition **-epizeuxis-** of “*I wonder, I wonder, I wonder*” in the initial line of the two stanzas, shapes the song like a soliloquy -a theatrical licence- by means of which the girl conveys her thoughts to the audience. In the next lines, we learn about her loneliness; she asks questions to herself, which intensifies her deep feelings:

“*Why each little bird has a someone*”
Pronoun

This word, a pronoun not attributable to birds, is a personification indicating she has nobody. Love is compared with 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 síng tó ^ sweet thíngs tó
A *gay little love melody.**

For special music purposes, the rhythm represents the singing of birds, and the preposition tó 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

These deliberate “floutings” or violations of the maxim of quality do not intend to be perceived as such, but as giving more emphasis to this point. Accordingly, the final words of this song express the main message, that of finding love through a song:

*“To someone who will find me
And bring back a love song to me”*

SUMMARY:

SONG 17: “I Wonder” - Connotation: *Fantasy*

CATEGORIES	FEATURES OBSERVED
Tropes	personification, metaphors, metonymy
Figures of repetition	epizeuxis
Figures of thought	soliloquy (theatrical licence)
Syntax	conditional (1st type) cause relative
Resonance	love

3.2.5.2 ONCE UPON A DREAM

LYRICS:

Briar Rose:

{Humming}

*I know you
I walked with you once upon a dream
I know you
The gleam in your eyes is so familiar a gleam.
Yet I know it's true
That visions are seldom all they seem
But if I know you
I know what you'll do
You'll love me at once
The way you did once upon a dream.*

{Humming}

*But if I know you
I know what you'll do
You'll love me at once*

Prince Philip:

*The way you did once upon a dream.
I know you
I walked with you once upon a dream
I know you*

Choir:

*The gleam in your eyes is so familiar a gleam.
And I know it's true
That visions are seldom all they seem
But if I know you*

*I know what you'll do
You'll love me at once
The way you did once upon a dream.*

ANALYSIS:

“Once upon a Dream”, is the romantic waltz and song where Princess Aurora, now Briar Rose, meets the man of her dreams in the forest. “I know you” “Yet I know it's true”, “But if I know you, I know what you'll do”, are the sentences introducing the stanzas of this song. All of them contain a verb of the mind and a poetic element (*dream, gleam, visions*). This intermittent repetition -**poice**- emphasises the moment when they meet, meaning that she is acquainted with him by experience: “*I walked with you once upon a dream.*”

The simple past is an indicator of definiteness of meaning. So, when she says “*I walked with you*”, she implies that she has a definite occasion in mind: “*once upon a dream*”. The impression of light is added “*the gleam in your eyes is so familiar a gleam*”, and through it she expresses the perception of love through a **metaphor**, comparing a glance with a beam of light. The phrase *so familiar* reinforces the activity of her mind.

The next stanza introduces a new poetic element, *visions*, indicating the power of sensing with her eyes. Two concessive conjunctions separate for a moment the boundary between reality and unreality

*Yet I know it's true
That visions are seldom all they seem (reality)
But if I know you
I know what you'll do...*

Again, she connects a future she knows it is certain in her imagination with a definite past time, which is a bit disputable in reality, but perfectly possible in poetry:

*You'll love me at once (imagination)
The way you did once upon a dream.
(connection) (unreality)*

While she is repeating these lines, Prince Philip gets closer, and, in a duet, they sing and dance the whole song to the sweet rhythm of a waltz. The total significance of these two songs, is linked to the plot of the fairy tale. By giving the princess the first true love kiss, the prince beats evil and breaks the enchantment -deep sleep. The magic power of making dreams and visions come true colours the songs with high hopes. The music has a very important role in this film and contributes to enhance the love between the Prince and the Princess.

SUMMARY:

SONG 18: “Once Upon a Dream” - Connotation: *Fantasy*

CATEGORIES	FEATURES OBSERVED
Register of Sound	gerunds {humming}
Tropes	metaphor
Figure of repetition	ploce
Syntax	conditional (1st type), concessive
Language	idiomatic expression (Once upon a dream)
Resonance	value of love

3.2.6 101 dalmatians (1961)

3.2.6.1 cruella de ville

LYRICS:

Roger: Cruella de Ville
 Cruella de Ville
 If she doesn't scare you
 No evil thing will.
 To see her is to take
 A sudden chill
 {Ohh}
 Cruella...Cruella
 She is like a spider
 Waiting for the ...kill
 Look out for Cruella de Ville.
 At first you think Cruella is a devil
 But after time has worn away the shock
 You come to realise
 You've seen her kind of eyes
 Watching you from underneath a rock.
 This vampire bat
 This inhuman beast
 She ought to be locked up
 And never released.
 The world was such a wholesome place until
 Cruella ... Cruella de Ville.

ANALYSIS:

In the Disney world, there are also villains. The song “Cruella de Ville” or “Cruella De Vil”, describes an extravagant fashion designer who is eager to skin 99 Dalmatian puppies in order to have a fur coat made. Roger, a music composer in this film, has written a score but cannot find the lyrics. A visitor by the name of Cruella de Ville will be his inspiration. We observe the “sinister connotations” that this aristocratic French surname has. Graphological devices by omitting “D” or joining the two separate parts, will produce words - *evil, devil* - with this suggestive quality. 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, in this case, tries to hide the deep horror this woman provokes.

In the next stanza, the lines 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 the 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 in 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.

After 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:

<i>“She</i>	<i>ought to be</i>	<i>locked up</i>	<i>and</i>	<i>never</i>	<i>released”</i>
Patient Subject or theme	modal + full infinitive	passive phrasal verb	coordinating conjunction	negative adv.	passive verb

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 until

(morally healthy)

Cruella ... Cruella de Ville”

The interruption (...) suggests that Roger is improvising, until at last, 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.

SUMMARY:

SONG 19: “Cruella De Ville / Cruella De Vil” - Connotation: *the sinister*

CATEGORIES	FEATURES OBSERVED
Tropes	simile metonymy litotes symbol antonomasia
Thematisation	passive construction with a modal
Phrasal verb	change (<i>lock up</i>)
Resonance	black magic: evil

3.2.6.2 DALMATIAN PLANTATION

LYRICS:

Roger : *We'll have a Dalmatian plantation
Where our population can roam.
In this new location,
Our whole aggregation
Will love our plantation home.*

*Woo-woo-woo-woo
oo-oo-oo
{Yipping}*

Dalmatian plantation home.

{Barking and yipping}

ANALYSIS:

“Dalmatian Plantation” is a very short composition inspired in the longed-for return of *the Pongos* -a dog family with 15 puppies- after they have rescued their own puppies along with any other Dalmatian in the city (84 puppies) from Cruella, their evil captor. It is a finale improvised by Roger, the music composer at the piano, surrounded by his wife, servant, and 101 Dalmatian pets!

The most outstanding figure of speech is found in the repetition of different words with similar graphological and phonological endings **-homoioleuton**. This morphological repetition contributes to play an important part in the polysyllabic rhyme of the song:

Dalmátian (twice), *Plantátion* (three times), *locátion*, *populátion*, *aggregátion*

The following nouns suggest the idea of a considerable quantity of dogs without actually “flouting” the principle of quantity, as hyperbole does:

Dalmatian plantation / population (101 Dalmatians), provided by the title of the film.

Aggregation (84 Dalmatian puppies)

The words “*In this new location*” - not written in the subtitles- refer to the phrase *Dalmatian plantation*, a place affording a suitable environment for dogs. In addition, the possessive adjective “*our*” includes The owners of these dogs (Roger and Anita) and 101 Dalmatians.

It is worth noting an intermittent repetition of the word *Dalmatian* **-ploc-** throughout this short lyric, starting when Roger suggests “We’ll have a Dalmatian plantation” and slowly turns the rhyme into a song and they all -Anita, the servant and 101 Dalmatians- join singing as the camera moves back.

The Future with *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.

SUMMARY:

SONG 20: “Dalmatian Plantation” - Connotation: *intense feelings*

CATEGORIES	FEATURES OBSERVED
Register of Sound	gerunds, animal sounds { <i>barking and yipping</i> }, { <i>woo</i> }
Figures of repetition	homoioteueton ploce
Syntax	relative (where)
Resonance	continuity

3.2.7 THE JUNGLE BOOK (1967)

3.2.7.1 Colonel *hati*’s march

LYRICS:

Soldier elephants : *Hup two, three, four
Keep it up two, three, four
Hup two, three, four
Keep it up two, three, four
Company...sound off!
Oh, the aim of our patrol
Is a question rather droll
For to march and drill
Over field and hill*

{Trumpeting}

*Is a military goal
Is a military goal.
With a hup two, three, four
Dress it up two, three, four
By the ranks of single file
Over every jungle mile
Oh, we stamp and crush
Through the underbrush.*

{Trumpeting}

*In the military style
In the military style.
To the rear march!
Hup two, three, four
Keep it up two, three, four
To the rear...ho!
Company...halt!
Hup two, three, four*

*Hup two, three, four
Keep it up two, three, four
Company...sound off!
Oh, we march from here to there
And it doesn't matter where
You can hear us push
Through the deepest bush.
Hup two, three, four
With a military air
With a military air.*

{Trumpeting}

*We're a crackerjack brigade
On a pachyderm parade
But we'd rather stroll
To a water-hole
Hup two, three, four
For a furlough in the shade.
"Halt!"*

Colonel Hati:

ANALYSIS:

The film tells the story of Mowgli, a lost Indian baby who is adopted and brought up by animals in the jungle. In the songs to be analysed we learn about the relationship and adventures between this *man-cub* and the “dangerous” inhabitants of the jungle. We also notice their reactions to good and evil, generosity and selfishness. All this, represented in the animals, leads to an enormous amalgam of characters. As Disney said (Martinez, Seoane & Warner 1994:5):

“Fables are the best ever created invention to tell stories and of 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.

A sensation of hard exhaustively marching is also felt in these phrases, chiefly attributable to the words denoting distances and ups and downs:

“*Over field and hill*” (stanza 2) mixing with the impression of an increasing hard
“*Over every jungle mile*” (stanza 3) noise, as long as the song continues:
“*Oh we stamp and crush*” (stanza 3)
“*Through the underbrush*”
“*You can hear us push*” (stanza 4)
“*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:

“We’re a *crakerjack* brigade (US meaning “super”)
 On a *pachyderm* parade (pun where rival meanings are deliberately tolerated)

Both the contrast conjunction “but” and the sentence expressing preference, let us know that the elephants are also sensitive -in spite of their thick skin- to heat and exhaustion:

But we’d rather stroll (preference)
To a water hole (indicating they are thirsty)
Hup two, three, four
For a furlough in the shade (suggesting hot weather)
Halt! ”

The auditory word{*trumpeting*}, inserted in the lines of this song, represents the loud shrill cries of these elephants marching together. In this lyric, the audience’s imagination is taken to a magic world, where elephants act like soldiers and obey the military commands from their colonel (*Halt!*).

SUMMARY:

SONG 21: “Colonel Hati’s March” - Connotation: *Nature*

CATEGORIES	FEATURES OBSERVED	
Register of Sound	gerund	{ <i>trumpeting</i> }
Figures of repetition	onomatopoeia	(<i>rustling noises, tactile sensations</i>)
	epistrophe	
	pun	(<i>pachyderm</i>)
Phrasal verbs	state	(<i>keep up</i>)
	communication	(<i>sound off</i>)

	change	(dress up)
Syntax	contact	(crash through, push through)
	mandatory	
	preference	
Resonance	discipline	

3.2.7.2 The bare necessities

LYRICS:

Baloo, The Bear:

*Look for the bare necessities
The simple bare necessities
Forget about your worries
And your strife
I mean the bare necessities
Are mother natures 's recipes
That bring the bare necessities of life.
Wherever I wander
Wherever I roam
I couldn 't be fonder
Of my big home.
The bees are buzzing in the tree
To make some honey just for me
When you look under the rocks and plants
And take a glance at the fancy ants
Then maybe try a few
The bare necessities of life will come to you
They 'll come to you.
Look for the bare necessities
The simple bare necessities
Forget about your worries and your strife
I mean the bare necessities
That 's why a bear can rest at ease
Now with just the bare necessities of life.
When you pick a paw-paw or a prickly pear
And you prick a raw paw
Well, next time beware
Don 't pick the prickly pear by the paw
When you pick a pear
Try to use the claw
But you don 't need to use the claw
When you pick a pear
Of the big paw-paw
Have I given you a clue?
The Bare necessities of life will come to you.*

Mowgli: *They 'll come to me,*

Baloo: *They 'll come to you.*

ANALYSIS:

After meeting the squad of elephants, Mowgli runs across a free-and-easy bear called Baloo. He is as happy and generous as he is big and strong. The film shows two key scenes which deserve a special mention. One is Baloo and Mowgli 's meeting -“The

Bare Necessities”- and the other is the moment when Mowgli is kidnapped in the monkeys’ camp -“I Wanna Be like You”- where Bagheera, the black panther, and Baloo try to rescue him.

“The Bare Necessities” is the only song that was not written by the Sherman Brothers and it was also the first one composed for this film. Terry Gilkyson was the composer and he set the optimistic tone which expresses Baloo’s way of facing life:

“Look for the bare necessities (phrasal verb -perception + goal-, meaning “seek”)
The simple bare necessities
Forget about your worries
And your strife””

Personification and metaphors are the tropes that provide the semantics of the content: “*mother nature’s recipes*” is a **personification** which attributes to nature the making of a food dish “in situ” -in the jungle. The second stanza refers to place. The syntax of the first two lines is an illustration of **parallelism** and **pleonasm**, because the same idea is repeated with synonyms:

“*Wherever I wander*
Wherever I roam”

Conj. + S. + Verb

In the next lines, we have a **litotes**, in which the bear expresses his enthusiasm by the negative, and a **symbol** that suggests the large dimensions of the jungle:

“*I couldn’t be fonder of my big home”*
litotes symbol

In the third stanza, we are given examples of natural food; the “jungle delivery service” (*honey just for me*), an **alliteration** with the onomatopoeic verb (*the **b**eets are **b**uzzing*) reproducing the sound of these insects, and the “jungle fancy food” (*fancy ants*). Moreover, we can feel an intense and complex rhyme in these lines:

*“When y ou look under the rocks and plants
And take a glance at the fancy ants”*

One of the most significant effects of the fourth stanza is the phonological similarity between “bare and bear” /bɛə̃r/. Likewise, these verses offer deep and intricate rhyme:

*“I mean the bare necessities
That´s why a bear can rest at easy”*

This likeness in sound is a **pun** which intensifies the importance of the meagre needs (*bare*) of this wild animal (*bear*).

The last stanza contains **alliteration** and **onomatopoeia**. The repetition of the same sounds and letters within a string of words :

*“When you pick a paw-paw or a prickly pear
And you prrick a raw paw (/r/ is fricative)
Don´t pick the prrickly pear by the paw
When you pick a pear
Try to use the claw
But you don´t need to use the claw
When you pick a pear
Of the big paw-paw*

The continuous plosive consonants in initial position in the underlined words, provide a “hard sound” to what they describe, and also a “tactile feeling”. The phonological patterns of these lines can be taken to represent not only sound, but also

two different activities: collect fruit or be pricked by fruit, use your sharp nails or your foot:

<i>Paw-paw</i>	= small fleshy fruit of tropical bush (also, papaw).
<i>Raw paw</i>	= a sore, sensitive foot.
<i>Prickly-pear</i>	= fruit of any cactus of the genus <i>Opuntia</i> .
<i>Pear</i>	= here, prickly pear.
<i>Pick</i>	= collect, take.
<i>Prick</i>	= puncture, make a hole.
<i>Paw</i>	= one of the rear foot of a four-legged animal.
<i>claw</i>	= a sharp nail on one of the frontal foot of a four-legged animal.

These lines are actually a tongue-twister, since the sequence of words containing **pick, prick, prickly**, are difficult to pronounce, because of the alliteration or the slight variation of the consonant sound /r/. The same can be said about the different meanings of words that are written with similar spelling: **paw, paw-paw**. Besides, the noun **pear** is used as a piece of fruit, which belongs either to the cactus plant or to the papaw bush.

The lyricist has emphasised with humour how to enjoy nature and its delights without any effort: “*The bare necessities of life will come to me, will come to you*”.

SUMMARY:

SONG 22: “The Bare Necessities” - Connotation: *Nature*

CATEGORIES	FEATURES OBSERVED
Tropes	personification, litotes, metaphors, symbol
Figures of repetition	alliteration, onomatopoeia, parallelism, pun (<i>bare / bear</i>)
Figures of thought	pleonasm
Phrasal verbs	perception (<i>look for</i>)
Syntax	mandatory, time clauses, co-ordinating, consession
Resonance	wonders of nature

3.2.7.3 I Wanna be like you

LYRICS:

King Louie:

*Now, I'm the king of the swingers,
Oh, the jungle VIP
I've reached the top
And had to stop
And that's what's botherin' me.
I wanna be a man, man-cub
And stroll right into town
And be just like the other men
I'm tired of monkeyin' around
I wanna be like you
I wanna walk like you
Talk like you
You see it's true
An ape like me
Can learn to be human, too.*

{horn} {whistling} {applause}

*Now, don't try to kid me, man-cub
I made a deal with you
What I desire is man's red fire
To make my dream come true.
Now give me the secret, man-cub
Come on, clue me what to do
Give me the power of man's red flower
So I can be like you.*

{horn}



*Get mad, baby
I wanna be like you
I wanna walk like you
I wanna talk like you
You see it's true
Someone like me
Can learn to be like someone like me*

Baloo:

*Take me home, Daddy
Can learn to be like someone like you
One more time
Can learn to be like someone like me.*

ANALYSIS:

Mowgli has to face up to the king of the monkeys in a jazz rhythm song, and with the help of such catching music, the black panther and the bear succeed in freeing the *man-cub* of his kidnappers.

The music and lyrics of “I Wanna Be like You” -“*Dixieland*” style¹⁰- was considered advanced at that time. In the first stanza, the very King Louie introduces himself as a highly lively, active and modern king, whose subjects (*swingers* *)¹¹ live in a happy and amusing world, dancing, singing and going to parties. In spite of the **personification** he uses in the comparison “*The jungle VIP*”, we guess how unimportant, uneasy he feels:

*“I’ve reached the top
And had to stop
And that’s what’s bothering me”*

In the following stanza, he lets us know about his desire to become human, using non-standard and slang terms -*wanna* and *monkeyin’ around**- followed by a series of **similes** which mention the physical and intellectual qualities that distinguish an ape from a man:

*“I wanna be like you, I wanna walk like you, talk like you
An ape like me can learn to be human, too”*

In the third and fourth stanzas, we learn that the king of the monkeys has kidnapped Mowgli in order to discover the great secret of human beings: fire. King Louie is looking for power to keep and enlarge his kingdom, and he also thinks that this is the only barrier between apes and men:

*“What I desire is man’s red fire (Stanza 3)
to make my dream come true”*

¹⁰ *Dixieland* Style: a style of jazz, originating in New Orleans, played by a small group of instruments, as trumpet, trombone, clarinet, piano and drums, and marked by strongly accented four-four rhythm and vigorous, quasi-improvisational solos and ensembles (*Webster’s*, 1994).

¹¹ *Slang* (state + direction), meaning “act like a monkey” (*Collins*, 1994).

His desire turns into wearisome insistence, for which he uses a **symbol**, represented by the characteristic colour “red” of fire transferred to another domain of nature, flowers:

“Give me the secret, man-cub (Stanza 4)
 Come on, clue me what to do
 Give me the power of man’s red flower
 So I can be like you”

The last stanza contains sentences linked by parallelism which express that desire of having the nature of mankind. The discourse proceeds through two repeated grammatical structures build on a pattern which seems to imitate the rhythm of jazz:

<i>I wanna be like you</i>	<i>Can learn to be someone like me</i>
<i>I wanna walk like you</i>	<i>Can learn to be someone like you</i>
<i>I wanna talk like you</i>	<i>Can learn to be someone like me</i>

The nouns of these sentences “*Get mad, baby*” and “*Take me home, Daddy*”, in slang mean “attractive woman” and “rich middle-aged man also *sugar daddy* who spends freely on a *baby* in return for her relationship”, respectively. These lines correspond to a musical scene where the bear, disguised as a female monkey dances with King Louie. It is a confusing moment, when, as in a comedy, everybody leaves and enters the scene very quickly, creating such a mess that nobody knows who the good or the bad one are.

SUMMARY:

SONG 23: “I Wanna Be like You” - Connotation: *Nature*

CATEGORIES	FEATURES OBSERVED
Register of Sound	nouns, gerunds, symbols {☒☒}
Tropes	personification, similes, symbols
Figures of repetition	parallelism
Phrasal verbs	perception (<i>monkeyin’ around</i>)
Syntax	mandatory, purpose, modals, co-ordinating
Vocabulary	Slang (<i>wanna, baby, daddy</i>)
Neologism	<i>man-cub</i>
Resonance	wonders of mankind

3.2.7.4 Kaa's song

LYRICS:

Kaa, the snake: *Trust in me*
 Just in me
 Shut your eyes
 And trust in me.
 You can sleep
 Safe and sound
 Knowing I am around.
 Slip into silent slumber
 Sail on a silver mist
 Slowly and surely your senses
 Will cease to resist.

{Mowgli snoring} *Trust in me*
 And just in me
 Shut your eyes
 And trust in me.

ANALYSIS:

From the very beginning, the spectator is put in touch with the animals, even if in real life they could cause a repulse, as it is the case with the snake. Kaa is a wicked and at the same time funny character who represents the dangers of the jungle. With its hypnotising powers, he tries to trap Mowgli in “Kaa’s Song”. In fact, the “captivating” boa shows his personality through the voice, mostly characterised by the sibilant alliteration of the consonants **s, sh, st**, representing the hissing of this reptile, and the relaxing tone involved in this song. While singing, Kaa is tempting and hypnotising Mowgli at the same time:

“Trust in me / Just in me / Shut your eyes / And trust in me”

The following stanzas show the process of inducing sleep by means of charm words. The long vowels /sli:p/, diphthongs /seif/, /saund/, and the not contracted verbal form (*I am*), are onomatopoeic effects that depict the slow, prolonged movements of the snake. In the sentence *Knowing I am around*, we can even feel the sensation of slithering coils. An impressive increase of persuasion is noticed in these two metaphors:

*“Slip into silent slumber
Sail on a silver mist”*

These lines are almost parallel in syntax, offering elements of semantic contrast. The first **metaphor** contains the poetical element “slumber”, expressing profound, deep sleep. The second **metaphor** extends the sensation of sleeping to dreaming. While *slip into* means fall asleep, *sail* is a motion verb representing the motion images passing through the mind when dreaming. “Silver mist” is the figurative sea, big space of our blurred imagination, shaded with metallic lustre, imprinting a brush of appeal.

The last lines of the stanza refer to the total power, control and sensorial influence of hypnotism, a malign kind of wizardry, in which the term magic has different connotations from the glamorous attraction. In this song, magic is associated with the harmful, dangerous situation in which Mowgli is involved: *“Slowly and surely your senses will cease to resist {Mowgli snoring}.”*

The naive element, reflected in Mowgli, stands out much more because he is far away from human society. Nevertheless, a girl’s song makes him stop and like a haunted person, he follows her. The hypnotic words are used for evil ends -to kill and eat a victim, whereas the girl’s lyrics¹² make Mowgli understand that his place is with human beings.

SUMMARY:

SONG 24: “Kaa’s Song” - Connotation: Nature

CATEGORIES	FEATURES OBSERVED
Register of Sound	phrase {Mowgli snoring}
Tropes	2 metaphors
Figures of repetition	sibilant alliteration, onomatopoeia, quasi parallelism
Syntax	mandatory sentences, Phrasal verb (<i>be around</i>)
Vocabulary	poetic word (<i>slumber</i>)
Resonance	black magic : hypnotism

THE POST-WALT DISNEY PERIOD (1970 - 1988)

3.2.8 THE ARISTOCATS (1970)

3.2.8.1 The aristocats

LYRICS:

*Which pets' address
Is the finest in Paris?
Which pets possess
The longest pedigree?
Which pets get to sleep
On velvet mats?
Naturellement the Aristocats.
Which pets are blessed
With the fairest forms and faces?
Which pets know best
All the gentle social graces?
Which pets live
On cream and loving pats?
Naturellement the Aristocats.
They show aristocratic bearing
When they're seen upon a herring
And aristocratic flair
In what they do and what they say.
Aristocats are never found in alleyways
Or hanging around the garbage cans
Where common kitties play
Oh, no, which pets are known
To never show their claws?
Which pets are prone to hardly any flaws?
To which pets do the others tip their hats?
Naturellement the Aristocats.
{Oh, ho, ho}
Aristocats ils sont toujours...
{ singing in French }
Mes naturellement Les Aristocats.*

ANALYSIS:

This was the first film produced after Walt Disney's death. The songs offer two different styles, ranging from French melodies to swinging jazz. The first song entitled "The Aristocats" is performed during the opening credits, but it is essential to the story. Apart from its style and rhythm, chiefly obtained from the *mussette*¹³, it includes a great

¹² See video-tape *The Jungle Book*.

¹³ *mussette*, musical instrument similar to a bagpipe, which combined with wind and string instruments succeeded in creating a French atmosphere.

number of French words which help to set the background for the film, the aristocratic Paris at the beginning of this century. If we listen to this song, we notice the peculiar accent of the singer (Maurice Chevalier), a paralinguistic feature which is lost if we just read the lyrics, and which contributes to make the audience aware of this aristocratic French world.

The first two stanzas are full of questions containing superlatives of superiority that highlight the qualities of a privileged class of domestic animals. The answer is not left to the audience, it is given by the singer himself in order to emphasise the term “Aristocracy”, but this time applied to cats, *Naturellement* the Aristocats. Through these questions, we learn about their pure ancestry (*pedigree*), and their beauty gifts (*blessed with the fairest forms and faces*). Moreover, a **personification** attributes social characteristics to cats:

“Which pets know best
All the social gentle graces”

The expressions “*on velvet mats*” and “*on cream and loving pats*” describe how indulged they are. Aristocats are kept as favourite cats and cared for affectionately. It is noticeable that the word “cat” is never mentioned to refer to them. The pronoun (*they*) and the possessive adjective (*their*) refer to the aristocats, animals which are described by the lyricist using the following **personifications**:

“They show aristocratic bearing and aristocratic flair”. This adjective belongs to persons. The conjunction (*and*) is a cohesive device which adds more information and serves to enlarge this opinion.

“*in what they do and what they say.*” This verb needs a human subject.

“*To which pets do the others tip their hats?*. An activity devoted to human grammatical subjects (the others= people) and objects (hats).

The use of the passive (“*are blessed*”, “*are seen*”, “*are never found*”, “*are known*”) contributes to emphasise this description, which is not only about cats having exceptional manners, but also lacking their feline instinct, or even defects:

“*Which pets are known to never show their claws?* (scratch)
“*Which pets are prone to hardly any flaws?*” (defects, faults).

The phrasal verb, preceded by a formal link (*or*) that offers a new side to the argument about the aristocratic behaviour of these creatures in this magical world, also helps share this view:

Aristocats are never found in alleyways
Or hanging around the garbage cans (stative + locative), meaning “spend time in”.

The most characteristic lexical aspect of this song is found in the literary neologism *Aristocats*, which is a loan-blend noun, containing a learned borrowing from Greek meaning “best”, occurring in the formation of this compound word with the English noun “cat”. *Aristocats* are the opposite of *Alley cats* in this lyric.

SUMMARY:

SONG 25: “The Aristocats” - Connotation: lurid gaiety

CATEGORIES	FEATURES OBSERVED
Tropes	personifications
Figures of repetition	anaphora, epistrophe
Syntax	interrogative sentences, Phrasal verb (<i>hang around</i>)
Thematisation	Passive constructions
Vocabulary	French words, loan-blend neologism (<i>aristocat</i>)
Resonance	aristocratic class

3.2.8.2 everybody wants to be a cat

LYRICS:

{ Jazz }

{ Trumpet Blaring }

Scat Cat and his band: *Everybody wants to be a cat
Because a cat's the only cat
Who knows where it's at
Tell me!
Everybody's pickin' up on that feline beat
'Cause everything else is obsolete
Strictly high-button shoes
A square with a horn
Makes you wish you weren't born
Every time he plays.*

{horn}

*But with a square in the act
You can set music back
To the caveman days.*

{j-j-j- jumblng}

O'Malley: *I've heard some corny birds
Who tried to sing
Still the cat's the only cat
Who knows how to swing.*

{With Russian accent} *Who wants to dig a long-haired gig
And stuff like that.*

Together: *When everybody wants to be a cat
A square with a horn
Makes you wish you weren't born
Every time he plays
Oh, a rinky, tink, dinky*

Scat Cat and O'Malley: *With a square in the act
You can set music back
To the caveman days
Oh, a rinky dinky tink.
Yes, everybody wants to be a cat
Everybody wants to be a cat
Because a cat's the only cat
Who knows where it's at.*

O'Malley and Marie: *When playin' jazz
He always has a welcome mat
'Cause everybody digs a swingin' cat.*

{With Chinese accent} *Oh, boy, fellas!
Let's rock the joint!
Ha, ha! Groove it, cat!*

{Laughing}{Crash}{Music}

{Chinese accent} *Shanghai, Hong Kong
Egg too young*

{laughing}

*Fortune cookie
Always wrong
That a hot one!*

O'Malley: *How 'bout you and me, Duchess?*

Duchess: *Yes. Let's swing it, Thomas*

Kitten: *_Groovy, Mama, groovy!*

Scat Cat: *_Blow it, small fry, blow it!*

{Weak trumpet blasts}

Chinese Cat: *_Boy, he "brew" it*

Italian Cat: *_But he was a close.*

{ Harp Music}
{Mmm ... beautiful}

Duchess: *If you want to turn me on
Play your horn, don't spare the tone
And blow a little soul into the tune.*

{Sniffing}

O'Malley: *Let's take it to another key
Modulate and wait for me
I'll take a few ad-libs
And pretty soon ...*

Scat Cat: *The other cats will all commence
Congregating on the fence
Beneath the alley's only light*

Duchess: *Where every note is out of sight.*

{Jazz}

Everybody, everybody, everybody wants to be a cat

Scat Cat and his band: *Hallelujah!*

Everybody, everybody, everybody wants to be a cat

I'm telling you

Everybody, everybody, everybody wants to be a cat

Yeah!

Everybody, everybody, everybody wants to be a cat

Everybody, everybody, everybody wants to be a cat

Hallelujah!

Everybody, everybody, everybody wants to be a cat.

ANALYSIS:

The third part of the movie is devoted to jazz, with the grand finale of this awarded soundtrack culminating in the last song, "Everybody Wants to Be a Cat." The best musicians in the history of animation were assembled to record this amazing song (the same team that worked on *The Jungle Book*).

Scat Cat and his band represent the surprise factor. Just when the cat family are looking forward to relaxing and resting at Thomas O'Malley's place, Scat Cat and his band appear on screen as noisy as they can be. Soon their exhaustion is gone and the music takes centre stage. Cats from all over the world directed by Scat Cat perform this tune while Duchess, an aristocratic female cat, and O'Malley, an alley cat and proud of it, start dancing, leaving their different worlds aside and joining together in a swinging jazz song.

Whereas “The Aristocats” could awake certain class conscious susceptibility, “Everybody Wants to Be a Cat” will make us forget such an impression. To start with, the style and the language of this song correspond to the plain style including non-standard expressions - which are marked (*) - others belonging to the register of *swingers* and terms in *slang*, both American (US), and British (Brit) are indicated (**), according to the consulted dictionaries.

The repetition of “*cat*” in the first stanza, can be interpreted as punning repetition. The double meaning of this noun - *an animal* (1) in standard English, and *Any person*** (2) (US**) - makes us think of two possible senses, and then, in a previous and subsequent **personification**:

Everybody wants to be a **cat**

Human (1)

*Because a **cat**'s the only **cat***

(1) (2)

Personification

Personification → *Who knows where it's at.* (phrasal verb, state + location)

non-human

Nevertheless, grammar helps us solve the problem of ambiguity. *Everybody* is a human subject (= people); *cat* (1) is the animal. *Cat* (2), which means “guy”, is a personification of *cat* (1) using a relative and verb commonly applied to people. The last sentence with a non-human subject confirms this.

The purpose of the next stanza is to highlight modern music. But, whereas King Louie wanted to be human (see 3.2.7.3), in this song the lyricist points out that everybody wants to be feline:

*“Everybody’s pickin’ up on that feline beat
‘Cause everything else is obsolete”*

The “key word” to obtain the message in these lines is *square*, which in slang signifies a person who is uninterested in current fads, a conformer. The adjective *obsolete*, the expression *strictly high-button shoes* and the pronoun he in the last line, tend to suggest that a “square” is a person, a conventionalist. A disgusting attitude towards conventionalism is noticeable:

*“A square with a horn
Makes you wish you weren’t born
Every time he plays”*

But the repetition of “square” in the next line makes us think of a possible pun. In fact, in this scene, the images of the film show the cats singing with a rectangular piece for a moment, but this can also be part of the ambiguous situation, because with that object, you play no music, and, with that person music is still in prehistory:

*“But with a square in the act
You can set music back (phrasal verb: change + direction + goal
To the caveman days” meaning “return to original time”)*

O’Malley uses a pun, since the word birds means on the one hand, little fowls highly esteemed for their singing - and on the other hand, have a slang meaning of “Boys”, which results into quite playful, comic remarks (“*I’ve heard some corny birds who tried to sing*”) in which the relative pronoun refers to mawkishly sentimental people.

Resorting to another personification analysed above, the verb *be at* will be turned into *swing* (Music style) in order to praise “the cat’s abilities”:

“Because the cat’s the only cat
Who knows where it’s at”

“Still the cat’s the only cat
Who knows how to swing”

The next two verses contain *slang* and *jazz* expressions:

Who wants to dig ** = would like, love

a long-haired gig = Jazz, a single professional engagement, usually of short duration

And stuff * like that = compose music and lyrics.

O’Malley and Marie -the alley cat and the aristocratic kitten- represent by means of a symbol (“*a welcome mat*”) the hospitality provided to this type of cat musicians. Here, slang (*digs* *), aphesis (‘*cause*) and apocope (*swingin* ^), show that Marie uses a different register.

The stanza sung by the Chinese cat is semantically complicated. On the one hand, the abundance of slang characterises the jargon of a particular class -*swingers*- and makes the song more metaphorical, playful and vivid. On the other hand, as the singer is a foreigner, the linguistic deviations are likely to be taken as signs of an imperfect command of English.

The exclamations mixing phonological and graphological errors (*fellas*, instead of fellows) and violent suggestions (“*let’s rock the joint!* = let’s shake the place) suggest excitement (*Ha! ha! Groove it, cat!* = play in this fashionable style, guy!).

The interpretation of the following lines is based on the consideration of the very informal usage of the vocabulary and of the ungrammaticality of the sentences. First of all, we observe that there is no verb among the long succession of words (14) uttered by the singer. When reading or repeating the stanza aloud, these words sound like Chinese

speech. Their onomatopoeic effects are represented by the voiced velar nasal consonant /ng/ in *Hong Kong, young, wrong*. The meaning should be obtained from the *slang* version, rather than from the literal one, which is totally absurd:

Egg too young** (Brit) _____ a disparaging remark; an immature person.
(Hyperbaton)
Fortune _____ cookie literal meaning: Chinese dessert that consists of a thin biscuit folded several times and containing a fortune.
cookie _____ *Informal*: Sweetheart.
cookie _____ *Slang*: Guy *(US)
Always wrong _____ (remark referring to an inexperienced person)
That a hot* one _____ *Slang (US)*, extremely lucky person

The lack of verbs in the sentences makes this stanza ungrammatical and semantically difficult to understand. It sounds like a funny Oriental pun, referring to persons or things (*egg, cookie, that hot one*), with a few modifiers (*always wrong*). Obviously, the lyricist reflects how this Chinese *swinger* tries to improvise in English.

The following stanzas are performed by O'Malley, Duchess and one of her kittens. The most outstanding linguistic deviations are **aphesis** (“*What bout you and me, Duchess?*”), the *swing* style in Duchess’s speech (“*Let’s swing it, Thomas*”), the slang usage of the aristocratic kitten (*Groovy, Mama, groovy* = fantastic!) and the semantic error or phonological effect (*he brew it but it was a close*) instead of he “**blew**”, emphasising the non-native singer and foreign accent.

When Duchess takes part in the song, she uses sensual mandatory sentences which contrast with elements of sentiment in the **synaesthetic metaphor**:

*If you want to turn me on (phrasal verb: change + locative, meaning “excite”)
Play your horn, don't spare the tone (imperatives)
Blow a little soul into the tune*

The voiced alveolar lateral consonant /l/ softens the words and intensifies the feeling and emotion. “A *little soul*” is a trope - a symbol - representing the emotive domain of sensory perception which is transferred by means of a phrasal verb (*blow into*) into another domain (*the tune*) through a wind instrument, which semantically can be represented as: change + location + telic path.

The last stanzas of the song offer a completely different style. “*I'll take a few ad-libs*”, includes an abbreviation of a learned linguistic loan from Latin, *ad-libitum* - musical improvisations- which are not carried out (“*And pretty soon...*”), because Scat Cat concludes this *jazz* composition using very formal speech, mixed with religious terms used in *Soul Music*¹³, which express the happiness of the cat congregation:

*“The other cats will all commence
Congregating on the fence
Beneath the alley's only light
Where every note is out of sight”.*
Hallelujah!

Hallelujah is an interjection borrowed from Hebrew, literally meaning “Praise Jehovah”. This shout of joy, praise and gratitude is repeated several times - epistrophe - at the end of this lyric.

“Everybody Wants to Be a Cat” is sung and echoed by all the animal characters at the end of the film. The message contained in this song announces the protection and

¹³ Seen in 1.3.5 - Byrne *Op. cit.*, 1988:45.

continuity of animal life; Madame’s foundation is not only restricted to her cats (aristocratic class), but also extended to all the alley cats in Paris (Bohemian class).

SUMMARY:

SONG 26: “Everybody Wants To Be a Cat” - Connotation: lurid gaiety

CATEGORIES	FEATURES OBSERVED
Register of Sound	nouns, gerunds, phrases
Tropes	personifications, metaphors, symbol
Figures of repetition	puns, onomatopoeic effects, epistrophe
Figures of position	hyperbaton
Syntax	suggestions, preferences conditional (1st type)
Phrasal verbs	change (<i>turn on</i>)
Vocabulary	Slang, <i>jazz</i> expressions linguistic loans: <i>ad libs</i> , <i>Hallelujah</i>
Resonance	Continuity

3.2.9 the fox and the hound (1981)

3.2.9.1 best of friends

LYRICS:

*When you´re the best of friends
 Having so much fun together
 You´re not even aware
 You´re such a funny pair
 You´re the best of friends.
 Life´s a happy game
 You could clown around forever
 Neither one of you sees
 Your natural boundaries
 Life´s one happy game.
 {Amos whistling: "Copper!"}
 {Copper: "Gee, I gotta go"}
 If only the world wouldn´t get in the way
 If only people would just let you play
 They say you´re both being fools
 You´re breaking all the rules
 They can´t understand
 The magic of your wonderland.
 {Rooster crowing}
 When you´re the best of friends
 {Tod: "Copper!"}*

*Sharing all that you discover
When these moments have passed
Will that friendship last?
Who can say
If there's a way
Oh, I hope, I hope it never ends
{ **Tod:** "Come on, Copper!" }
'Cause you're the best of friends.*

ANALYSIS:

Combining suspense and nature scenes, *The Fox and the Hound* is a story of courage and respect for life: the adventures of a fox cub (Tod) and a hound puppy (Copper). The song "Best of Friends", shows the joy of the two young animals when they meet for the first time and become very good friends who are going to spend all Spring and Summer playing together.

The last three lines of the first stanza emphasise the naive element of such an unusual friendship ("*such a funny pair*") which will not be possible when adults, something conveyed through the phrase "*not even aware*".

The second stanza starts and ends with the same definitional metaphors that intensify the comparison of life with fun ("*Life's a happy game*"). The phrasal verb and the adverbial prolong this feeling, but the lyricist insists on stressing the innocent nature of the two friends, unaware of the fact that when they grow up, they will "inevitably" - by nature law - become enemies:

*"You could clown around forever" (stative + locative + adv., "act like a clown")
"Neither one of you sees, your natural boundaries"*

The third stanza indicates that animals and people belong to two different worlds. On the one hand, "*world*", "*people*" and "*they*" are synonyms and subjects of verbs expressing interference, severe judgement and lack of understanding. On the other hand,

“*You*” is the pronoun replacing the fox and the hound that live in a land of extraordinary marvels, where their friendship is possible:

(real world)	(wonderland or unreal world)
↓	↓
“ <i>If only the world wouldn't get in your way</i> ” phrasal verb (change + locative : “interfere”)	
<i>If only people would just let you play</i>	
<i>They say you're both being fools</i>	<i>You are breaking all the rules</i>
<i>They can't understand</i>	<i>the magic of your wonderland.”</i>

The repetition of the *wish*-sentence with “*if only*” expresses the lyricist’s deepest feelings towards this irresistible charm, this innocent friendship (“*just let you play*”).

After referring to unselfish qualities of best friends (“*Sharing all that you discover*”), the last two stanzas reveal there is fear involved. The poetic device to convey these feelings to the audience is a question which nobody can answer. The impression of suspense then increases, followed by a repetition containing the verb “hope”:

“*When these moments have passed*
Will that friendship last? (rhetorical question)

Oh, I hope, I hope it never ends” (epizeuxis)

The days ahead will pit them against each other and put their friendship to their ultimate test. But in the end, we will remember the last line of this song, containing that superlative expression, which will prove this friendship magically true:

“*'cause you're the best of friends*”
 apharesis

Different interferences such as interjections, orders and noises can be perceived in this song. The name of the dog {*Copper!*} is sometimes an invitation to play when it

comes from its friend Tod, while it is an order when uttered by its master Amos. Thus, the immediate reply is {“Gee, I gotta go”}, reflecting informal surprise and obligation. The sound from a rooster {*crowing*} indicates that it is still very early in the farm.

SUMMARY:

SONG 27: “Best of Friends” - Connotation: Nature

CATEGORIES	FEATURES OBSERVED
Tropes	metaphors, symbol
Figures of repetition	epizeuxis
Figures of thought	rhetorical question
Figures of omission	aphesis
Syntax	cause wish-sentence (<i>if only</i>)
Phrasal verb	state (<i>clown around</i>)
Resonance	Friendship

3.2.10 OLIVER & COMPANY (1988)

3.2.10.1 Once upon a time in new york city

LYRICS:

Choir: *Now it's always once upon a time in New York City
It's a big old bad old tough old town, it's true
But beginnings are contagious there
They're always settin' stages there
They're always turnin' pages there for you.
Ain't it great the way it all begins in New York City?
Right away you're makin' time and making friends*

{Meowing}

No one cares where you were yesterday

{Giggles}

*If they pick you out you're on your way
To a once upon a time that never ends.
So, Oliver, don't be shy
Get out there and go and try
Believin' that you're the guy
They're dyin' to see
'Cause a dream's no crime
Now once upon a time in New York City*

{People chattering}

If it's once upon a time in New York City

{Thunderclap}

*Why does nightfall find ya feelin' so alone?
How could anyone stay starry-eyed?
When it's rainin' cats and dogs outside
And the rain is saying :
"Now you're on your own".*

{Meows} {Whimpers} {Meows}

*So, Oliver don't be scared
Though yesterday no one cared
They're gettin' your place prepared*

Where you wanna be
Keep your dream alive
Dreamin' is still how the strong survive
Once upon a time in New York City.

{ Dogs growling } {Dogs barking}

Keep your dream alive
Dreamin' is still how the strong survive

{Thunderclap}

Once upon a time in New York City.
Keep your dream alive
Dreamin' is still how the strong survive
Once upon a time in New York City.
And it's always upon a time in New York City.

ANALYSIS:

Oliver & Company is a musical adventure with riotous fun. The introductory song “Once Upon a Time in New York City” compares the beginning of a tale (*once upon a time*) with the beginning of a new life in this city, emphasising this expression with “*it's always*”. The lyricist’s intention is to give a “great” (*big old bad **U*) uncommon, hard (*old tough*) and at the same time affectionate image (*old town*) of New York. Thus, the repetition of “*old* “ is an informal intensive.

Parallel sentences describe the different commercial activities people carry on in the busy streets. The use of the Present Continuous with “always”, and the symmetrical repetition of the sentences, contribute to intensify the expressive force of this active doing and impress it onto the audience’s mind:

“They ’re always settin’ stages there (street markets)
 S + aux + adv+ verb + Object + Place
They’re always turnin’ pages there for you” (newstands)

The second stanza contributes to the idea of presenting New York as a fantastic city where everything can happen. The lyricist continues reinforcing this idea in the plain, informal style. In the following lines he resorts to the interrogative negative

question with *Ain't* and to syntactic parallelism, expressing the wish of getting in touch with people:

“Right away you’re makin’ time and making friends”

Meowing and *giggles* mix indicating the first contact between animals and young masters when they choose a pet and start this never-ending process:

*“If they pick you out you’re on your way
To a once upon a time that never ends”*

In the third stanza, the singer, who is the narrator of this tale, addresses Oliver, the orphaned kitten for sale on the streets of New York, encouraging him to survive, by giving instructions with imperatives (*“don’t be shy, get out there and go and try”*). The use of “try + Gerund” (*“try believing”*) expresses the idea of an experiment. Hyperbole and a metaphor with the poetic element “dream” will involve the audience in this magic world:

“You’re the guy they’re dyin’ to see {hyperbole}

’Cause a dream’s no crime {definitional metaphor}

Now once upon a time in New York City

If it’s once upon a time in New York City.”

The use of “**if**” in the last line, underlines the significance of the tale-like beginning in this city. The figurative “*dyin’ to*” really exaggerates the kitten’s wish of getting adopted, whereas “no crime” removes from the concept of dream any sinister associations.

A new poetic element, “*nightfall*” and the expression “*rainin’ cats and dogs*” move the audience’s deepest feelings while listening to these pathetic questions:

“Why does *nightfall find* ya feelin’ so alone? {**personification**}

How could anyone stay starry-eyed?”, indicating Oliver’s naïveté.

The **personifications** of nightfall and the rain are powerful poetic devices that increase our emotion:

“And the rain is saying: _____ {**personification**}

Now you are on your own”

The last stanzas repeat -epistrophe- an encouraging message, trying to make Oliver forget about his abandonment (“*Though yesterday no one care*”) and believe in his future (“*They are getting your place prepared*”). But what really matters is to maintain your faith in dreams, although you have reached your objective (“*where you wanna be*”). That is the way to persist and overcome adversities. Dreaming is not restricted to fantasy. It is a characteristic quality of courageous people:

“*Keep your dream alive*
Dreamin’ is still how the strong survive
Once upon a time in New York City.”

The poetic elements *dream* and *dreaming* in this song refer certainly to the concept of the “American Dream”, since the lyrics transmit idealism, innocence and hopeful expectation, inviting Oliver to carry out a dream that will always be possible for brave people in New York City.

SUMMARY:

SONG 28: "Once Upon a Time in New York City" - Connotation: Nature

CATEGORIES	FEATURES OBSERVED
Register of Sound	gerunds, nouns, phrases
Tropes	hyperbole, metaphor, personification
Figures of repetition	parallelism, epistrophe
Figures of thought	rhetorical question
Figures of omission	aphesis, apocope
Syntax	mandatory try + gerund
Resonance	Naivety

3.2.10.2 WHY SHOULD I WORRY?

LYRICS:

Dodger, a Fox Terrier:

*One minute I'm in Central Park
Then I'm down on Delancey Street
Say, from the Bowery to St. Marks
There's a syncopated beat
Like I said whoo-hoo
Whoo-hoo-hoo.
I'm street wise
I can improvise
Said ooo-hooo, woo-hoo-oo
I'm street smart
I've got New York City heart.
Why should I worry?
Why should I care?
I may not have a dime
But I got street savoir faire.
Why should I worry?
Why should I care?
It's just be-bopulation
I got street savoir faire.
{Mmm-hmm}
The rhythm of the city
Boy, once you get it down
Then you can own this town
You can wear the crown.
Why should I worry?
Why should I care?
It's just doo-wopulation
And I got street savoir faire.
Why should I worry?
Why should I care?
Say, I may not have a dime
But I got street savoir-faire
Everything goes
Everything fits
They love me at the Chelsea
They adore me at the Ritz.
Why should I worry?
Why should I care?
{Yeah}*

*And even when I cross that line
I got street savoir faire.
Whoo-woo
Said ooo-oo-woo-hoo-oo
Whoa!*

{Dogs barking}

Woo-hoo-hoo-hoo-oo

*{Blubbling}
{screams}*

Woo-ooo-woo-hoo-oo (repeat 4 times)

*{horns honking}
{howling}*

Woo-ooo-woo-hoo-oo (repeat twice)

{howling}

Woo-ooo-woo-hoo-oo (repeat twice)

{Seagulls cawing}

ANALYSIS:

The song “Why Should I Worry?” describes how Oliver finds a life of adventure with Dodger, a cool impudent canine with street *savoir faire*, one of the pickpocket pooches that “work” for their human master Fagin. This musical composition is packed with toe-tapping rhythms (“*whoó-hoó-whoó-hoó-hoó*”) which transmit dynamism and big city action.

<i>“One minute I’m in Céntral Párk,</i>	(equal stress)
<i>Then I’m down on Deláncéy Streét</i>	(stressed)
<i>Say, from the Bowery to Sáint Márks”.</i>	(equal stress)

The distance from one street to another is compared metaphorically to a *syncopated beat* in music, that is to say, the lyricist places the accents on beats which are normally unaccented, representing Dodger’s calmly audacious movements. The phrasal verbs give precise direction and accurate location:

One minute I’m in Central Park (stative + locative) “stay”

Then I’m down on Delacey Street (stative + direction + locative) “stay”

This song, a musical walk through the streets of New York, is sung by a Fox Terrier who describes itself with adjectives of quality and a French loan, in which the

word “street” is always working as a modifier. This means that all its intellectual qualities refer to place, indicating its foxy urban behaviour (stealing, begging or tricking):

*“I’m **street** wise”, “ I’m **street** smart”, “I got **street** savoir faire”*

The second stanza ends with a **symbol** or **metonymy** representing the part of the city - downtown - where this dog controls its business and affairs:

“I’ve got New York City heart”

The questions “*Why should I worry?, Why Should I care?*” reflect an imperturbable philosophy based on its cunning street *savoir faire*, a linguistic loan borrowed from French which is repeated four times. This noun applied to a Fox Terrier is a personification of a dog, since intellectual qualities are given to an animal.

The sentence containing a monetary reference - a silver coin of the US, equal to 10 cents- is contrasted to what he possesses instead: “its knowledge of just what to do in the street.”

*“I may not have a dime
But I got street savoir faire”*

This idea will be repeated in three more stanzas, but two of them (4, 6) combine items of vocabulary which seem to have been written to emphasise that this dog is an inhabitant of this city:

Stanza 4 “*It’s just be-population”* {a poetic prefix with “be” + population}

Stanza 6 “*it’s just doo-wopulation”* {lexical deviation, facetious “do” + population}

Wop**¹⁵ for Italian (offensive) or “Dandy”}

Stanza 8 “Even when I cross that line” {go across the street}

I got street savoir faire.

These “neologisms” are conflictive to interpret, since they are words one step away from gibberish, or just a lyric code which is characteristic of the style of the language of pop.

The deictic noun *Boy*, and the phrasal verb *get down* (consumption + direction, meaning “swallow”) in the fifth stanza, is a colloquial way to tell the audience that the secret to possess the city, lies in this magic rhythm which produces charming effects.

By means of a well-known **symbol** involving a royal object, the lyricist intensifies the idea of possession:

*“Then you can own this town,
You can wear the crown”*

The syntactic parallelism in the four lines of the seventh stanza sets up a relationship of equivalence between two or more elements, as shown below. The connection in both illustrations is of similarity. The examples on the left are made up with synonyms (*goes / fits* = suits, matches) or with quasi-synonyms in the examples on the right (*love = adore*). The only elements of contrast are in place, the different hotels:

“Everything goes

They love me at the Chelsea

Everything fits

They adore me at the Ritz.”

¹⁵ **Wop** from Italian *guappo* (South). See *Webster’s Dictionary*.

Subject + Verb

Subj. + Verb + Object + Place

This stanza is highly parallelistic in design. The exact syntactic repetition presents a simple emotion repeated twice, so that the audience can perceive more intensely the cognitive meaning of the verses. The iterative parts are essential for the global process of poetic communication.

The song is prolonged by an echoic syncopated beat represented by repeated non-linguistic sounds {*woo-oo-woo-hoo-oo*} mixing with traffic noises {*horns honking*} and long cries of dogs {*howling*} throughout the city. Eventually, the sound of *seagulls cawing* takes the audience to the Port of New York.

This film aimed to be an important step towards Disney revival but, from an artistic point of view, it was considered a mediocre pop-animal comedy by some film critics (Parera, *Op. cit.*,1996:84.).

SUMMARY:

SONG 29: “Why Should I Worry?” - Connotation: Nature

CATEGORIES	FEATURES OBSERVED
Register of Sound	phrases, non-linguistic sounds
Tropes	symbols, metonymy
Figures of repetition	parallelism, epistrophe
Figures of thought	rhetorical question
Phrasal verbs	stative (<i>be in, be down on</i>) consumption (<i>get down</i>)
Syntax	modal (<i>speculating</i>)
Vocabulary	linguistic loan (<i>savoir faire</i>) pop gibberish (<i>be-bopulation, doo-wopulation</i>)
Resonance	dynamic knowing how to do

THE REVIVAL PERIOD (From 1989 - to this day)
(Only lyrics between 1991 and 1996 are seen in this thesis)

3.2.11 Beauty and the beast (1991)

3.2.11.1 Belle

LYRICS:

{Birds chirping}

Belle: *Little town, it's a quiet village
Every day like the one before
Little town full of little people
Walking up to say:*

People: *_"Bonjour, bonjour, bonjour, bonjour, bonjour!"*

Belle: *There goes the baker with his tray, like always,
The same old bread and rolls to sell.
Every morning just the same
Since the morning that we came,
_"Bonjour!"
To this poor provincial town.*

{ Talk }

People: *Look, there she goes that girl is strange, no question.
Dazed and distracted, can't you tell?
Never part of any crowd,
'Cause her head's up on some cloud
No denying she's a funny girl that Belle.
_"Bonjour!"
_"Good day!"
_"How is your family?"
_"Bonjour!"
_"Good day!"
_"How is your wife?"
_"I need six eggs!" , "That's too expensive".*

Belle: *There must be more than this provincial life.*

ANALYSIS:

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 ¹⁶ 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 ¹⁷.

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 **-ploce-** 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.

¹⁶ 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.

¹⁷ Howard Ashman wrote the lyrics of *Beauty and the Beast* and *Aladdin*. He died before the latter was released.

We get to know much more about Belle through 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 milesaway from the routine of that provincial life.

SUMMARY:

SONG 30: “Belle” - Connotation: Fantasy

CATEGORIES	FEATURES OBSERVED
Register of Sound	phrases
Tropes	symbols

Figures of position	hyperbaton
Figures of repetition	ploue
Figures of omission	aphesis
Syntax	modal (speculation) idiomatic expression (<i>her head's up on some cloud</i>)
Schemata	"village-schema"
Vocabulary	linguistic loan: interjection <i>Bonjour!</i>
Resonance	Routine life

3. 2.11.2 be our guest

LYRICS:

Lumiere: *Be our guest!
Be our guest!
Put our service to the test
Tie your napkin 'round your neck, chérie,
And we provide the rest.
Soup du jour
Hot hors d'oeuvres
Why, we only live to serve
Try the grey stuff, it's delicious
Don't believe me?
Ask the dishes!
They can sing!
They can dance!
After all, Miss, this is France!
And a dinner here is never second best.
Go on, unfold your menu,
Take a glance,
And then you'll be our guest,
Oui, our guest!
Be our guest!
Beef ragout,
Cheese soufflé
Pie and pudding en flambé
We'll prepare and serve with flair
A culinary cabaret.
You're alone and you're scared
But the banquet's all prepared
No one's gloomy or complaining
While the flatware's entertaining.
We tell jokes,
I do tricks with my fellow candlesticks*

Mugs: *"und" it's all in perfect taste
That you can bet.*

All: *Come on and lift your glass
You've won your free pass to be our guest*

Lumiere: *If you're stressed
It's fine dining we suggest
Be our guest!
Be our guest!
Be our guest!
Life is so unnerving for a servant who's not serving
He's not whole without a soul to wait upon*

{Get off!}

And those good old days when we were useful.

{ Huh! }

*Suddenly, those good old days are gone
Ten years we've been rusting
Needing so much more than dusting
Needing exercise, a chance to use our skills.
Most days, we just lay around the castle
Flabby, fat and lazy
You walked in and oops-a-daisy*

Mrs. Potts:
*It's a guest!
It's a guest!
Sakes alive,*

Mrs. Potts:
*Well, I'll be blessed!
Wine's been poured and thank the Lord
I've had the napkins freshly pressed
With dessert she'll want tea
And my dear, that's fine with me.
While the cups do their soft-shoe in'
I'll be bubblin',
I'll be brewin'
I'll get warm, pipin' hot
Heaven sakes!
Is that a spot?
Clean it up!
We want the company impressed
We've got a lot to do.
Is it one lump or two?
For you, our guest?*

Chorus:
She is our guest!

Mrs. Potts:
She is our guest!

Chorus:
She is our guest!

*Be our guest!
Our command is your request
It's ten years since we've had nobody here
And we are obsessed.
With your meal
With your ease,
Yes, indeed,
We aim to please.
While the candlelight's still glowing
Let us help you,
We'll keep going
Course by course
One by one
till you shout,
"Enough, I'm done!"
Then we'll sing you off to sleep as you digest
Tonight you'll prop your feet up
But for now, let's eat up!
Be our guest!
Be our guest!
Be our guest!
Please be our guest!*

ANALYSIS:

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, half animal. In order 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.

The first stanza expresses a) a cordial invitation to have dinner that is based on a double initial repetition (*Be our guest, be our guest*), indicating insistence; b) the persuasive, informal tone observed in the figures of omission; c) a reminder of the relaxed habit of using the napkin and d) 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'oeuvres*), 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 lyric, since they bring into delicious French delicacies:

* *Soup du jour*: phrase which literally means "of the day"; as prepared and served today.

* *Hors d'oeuvres*: 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 soufflé*: 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 we also that Lumiere’s purpose is to cheer Belle up:

Stanza 5 “*You’re alone and you’re scared*”
Stanza 6 “*We tell jokes, we do tricks*”

In the latter 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 7 (**epistrophe**).

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 unnerv**ing** for a servant who is not serv**ing***”. The long line and the exact morphological endings -even though they belong to different grammar categories- intensify the impression of sorrow.

In the following verses we learn about their loneliness (“*without a soul to wait upon*”) and nostalgia (“*Those good old days when we were useful*”) as well as their anxiety for being useful increases. 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)*

Apocopes 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. Later, syntactic and **rhythmic parallelisms**, emphasize the abundant food service in these phrases:

“*Cóurse by cóurse* noun + prep + noun
óne by óne” pron + prep + pron

The last stanza expresses a long-expressed wish to offer full satisfaction to their guest. The use of phrasal verbs supply very descriptive images of their final offers and suggestions:

“*We ’ll sing you off* (communication + locative, meaning “lull, make sleepy”)
Tonight you ’ll prop your feet up (change + direction, meaning “rest against a high support”)
But for now, let’s eat up (consumption + emphatism, meaning “eat completely”)

The song 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.

SUMMARY:

SONG 31: “Be Our Guest” - Connotation: Fantasy

CATEGORIES	FEATURES OBSERVED
Tropes	personifications, litotes, metaphors
Figures of repetition	parallelism, epistrophe
Figures of omission	apocope
Syntax	modals (capacity), mandatory, causation, phrasal verbs
Thematisation:	Passive constructions
Schema	“banquet-schema” (mental representation)
Vocabulary	linguistic loans: “register of cooking”

3.2.11.3 **There is something**LYRICS:

Belle: *There's something sweet
And almost kind
But he was mean
And he was coarse and unrefined.
And now he's dear and so unsure
I wonder why I didn't see it there before.*

Beast: *She glanced this way
I thought I saw
And when we touched
She didn't shudder at my paw.
No, it can't be
I'll just ignore
But then she's never looked at me that way before.*

Belle: *New... and a bit alarming
Who'd have ever thought
That this could be ...
True that he's no Prince Charming
But there's something in him
That I simply didn't see.*

Staff: *Well, who'd have thought
Well, bless my soul,
Who'd have known
Well, who indeed
And who'd have guessed
They'd come together on their own.
It's so peculiar
We'll wait and see
A few days more
There may be something there
That wasn't there before.*

ANALYSIS:

The Beast is a selfish, spoilt prince whom an enchantress has transformed into a monster to teach him a lesson. The spell will only be broken when a young woman, is able to show him love despite his external appearance. The following song “There Is Something” shows how, as time passes, Belle discovers the tenderness and kindness contained in the Beast’s heart. They encompass their thoughts aloud in alternative stanzas.

Contrasting the present and the past with positive and negative adjectives of quality, what matters to Belle is not to have perceived this change before:

<u>Past (negative)</u>	→	<u>Present (positive)</u>
mean, coarse, unrefined		sweet, almost kind, dear, so unsure
<i>“I wonder why I didn’t see it there <u>before</u>”</i>		

The Beast uses verbs of perception to describe Belle’s attitude towards him. His animal part notes positive physical sensations, while his human part, impressed by Belle’s glances, also discovers that her way of looking at him is different -a positive way- now:

<u>Non-human Sensations (Positive)</u>	<u>Human Feelings (Positive)</u>
<i>“And when we touched</i>	<i>“She glanced this way”</i>
<i>She didn’t shudder at my paw”</i>	<i>“She’s never looked at me this way <u>before</u>”</i>

The final repetition of “before” (**epistrophe**) in both stanzas intensifies the positive effects of the passing time.

Belle’s fears (“New...a bit alarming”, “That this could be true...”) marked by the interruptions, the adjective and the modal verbs denoting an uncertain degree of possibility, are founded on the horrible external appearance of the Beast, but the next verses show that she realises that she is attracted by something that comes from within:

<i>“That he’s no <u>Prince Charming</u></i>	(external)
<i>But there’s <u>something in him</u></i>	(within)
<i>That I simply didn’t see”</i>	

The last two stanzas are sung by the enchanted staff of the castle. They are also aware of the new feelings which are developing between these two unlikely friends and express their astonishment by repeating hypothetical constructions, containing an initial repetition -**anaphora**- and an exclamation of surprise:

*“Well, bless my soul!
Who ´d have thought
Who ´d have know
Who ´d have guessed”*

The song finishes with a **syntactic parallelism** offering two verbs with different meaning: “We ´ll wait and see”. Both actions have different connotations. Wait can be associated with prudence and see with perception of reality and truth. The sentence as a whole suggests a wider interpretation, their hope to see the effects of this “magic something”:

*“There may be something there
That wasn´t there before”*

SUMMARY:

SONG 32: “There Is Something” - Connotation: Fantasy

CATEGORIES	FEATURES OBSERVED
Figures of repetition	anaphora, parallelism, epistrophe
Syntax	modals (speculating) Subjunctive (curse, hypothetical) Concession Co-ordinating
Resonance	Speculation

3.2.11.4 Beauty and the beast

LYRICS:

Mrs. Potts: *Tale as old as time,
True as it can be*
{barking}
*Barely even friends,
Then somebody bends
Unexpectedly.
Just a little change,
Small to say the least.
Both a little scared,
Neither one prepared
Beauty and the Beast.*
{Gulp}
*Ever just the same,
Ever a surprise,*
{eh, eh, eh}
*Ever as before,
Ever just as sure
As the sun will rise.
Tale as old as time,
Tune as old as song.
Bittersweet and strange,
Finding you can change,
Learning you were wrong.
Certain as the sun
Rising in the East.
Tale as old as time,
Song as old as rhyme.*
{Sh, sh, sh}
*Beauty and the Beast
Tale as old as time,
Song as old as rhyme.
Beauty and the Beast.*

ANALYSIS:

The most magic moment of “Beauty and the Beast” is when the two characters become enchanted with each other. The song is performed by Angela Lansbury in her role as the teapot in the foreground, while Belle and the Beast dance a waltz. When the animators and designers were developing the ball sequence, they came up with the idea of creating a scene on the computer. They built the ballroom as a set and selected angles with the camera. That is how they managed to create this atmosphere full of fantasy and camera movements.

“*Tale as old as time*” is the introductory verse of this song, a line itself full of significance containing the most evocative simile of this tale. To interpret this overt comparison we have to bear in mind a cultural reference. The origins of *Beauty and the Beast* go back to Greek mythology, although it would not be until 1550, when the Italian writer Giovan Straparlo created the nearest version to the one we know today. Later, in the 18th century France, there were two popular adaptations by Madame Le Prince de Beaumont and Madame Grabielle de Villeneuve. The cinema would be interested in the tale from these versions. It would be the fifth fairy tale the Disney studios used as their source of inspiration, following *Snow White, Cinderella, Sleeping Beauty* and *The Little Merrmaid*.

“*True as it can be*” is another simile which specifies the degree of possible equality. Truth is stated as the quality which the tale (“*it*”) and its existence (“*be*”) have in common.

The next stanza does not contain a finite verb and the verses are made up of phrases which focus on the sudden change and emotional state of Belle and the Beast. The repetition of the same adjective (*little, small*) emphasises the degree of their turn. The liquid consonant /l/ suggests the impression of yielding:

“*Just a little change,
Small to say the least
Both a little scared
Neither one prepared
Beauty and the Beast*”

The contradiction or opposite qualities that *Beauty* and *Beast* represent -intense pleasure to the mind and the crude animal nature- can be interpreted as a relationship of

equivalence. Both nouns starting with /b/ and linked by the conjunction *and*, create a poetic effect to level Beauty and the Beast to the same status of emotive sensitivity, in the context of this song.

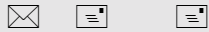
The initial repetition of “ever” -**anaphora**- in the third stanza is an intensifying device to describe how love is always a sudden feeling (“*ever a surprise*”). Besides, two **similes** reinforce the idea of certainty in a comparison which is a universal truth; the romantic image of the sunrise suggests the appearance of a love which comes from within, and this is the way the Beast wins Belle’s love:

<i>“Ever just as sure</i>	<i>“ Certain as the sun</i>
<i>As the sun will rise”</i>	<i>Rising in the east”</i>
love will emerge	love emerging in the same direction

But pleasure is mingled with pain, when learning a lesson or a punishment which is intended to teach the Beast better ways. This idea is accurately expressed by the use of a compound word neither element of which is subordinate to the other:

“Bittersweet and strange (a copulative compound of the Dvandva type)
Finding you can change
Learning you were wrong”

This song contains a great deal of juxtaposed lines without a main verb - actually there are two finite verbs, *bends* and *will rise* - but with abundant **similes** which in the last two stanzas offer a clear **rhythmic parallelism**:



Tále as óld as tíme

Túne as óld as sǫng

Sǫng as óld as rhýme

These verses show an extreme mechanical regularity of rhythm. They are also clear examples of the metrical effect of syntax. This type of metrical parallelism consists of the strict alternation of stressed and unstressed syllables.

Tale, tune, song and **rhyme** have the same remote origins in common. The literary composition and the musical composition fuse in a unique expression and evoke their roots in time long past.

SUMMARY:

SONG 33: “Beauty and the Beast” - Connotation: Fantasy

CATEGORIES	FEATURES OBSERVED
Register of sound:	gerund (<i>barking</i>), noun (<i>gulp</i>), non-linguistic /sh/
Tropes	similes
Figures of repetition	onomatopoeic effect /l/, rhythmic parallelism
Syntax	Juxtaposition Time (<i>then</i>) modal (capacity) Co-ordinating (<i>Beauty and the Beast</i>): equivalence relation Interjection / <i>eh, eh, eh</i> /
Reference	Cultural
Resonance	Magic legend

3.2.12 aladdin (1992)

3.2.12.1 Arabian Nights

LYRICS:

Arab merchant: *Oh, I come from a land
From a far away place,
Where the caravan camels roam*

*Where it's fat and immense
And the heat is intense,
It's barbaric, but, hey, it's home.
When the wind's from the East
And the sun's from the West
And the sand in the glass is right
Come on down, stop on by
Hop a carpet and fly
To another Arabian night.
Arabian nights
Like Arabian days
More often than not
Are hotter than hot
In a lot of good ways
Arabian nights
'Neath Arabian moons
A fool off his guard
Could fall and fall hard
Out there on the dunes.*

ANALYSIS:

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 stanza 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 / listener's 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* (**homoioteleuton**) 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 remark¹⁸ 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 }

¹⁸ Some Arab-Americans were offended by the lyrics in "Arabian Nights". In the video version, a more sarcastic sentence was removed: "Where they cut off your ear if they don't like your face." (Sharkey, *Op. cit.*, 1996:31).

*That's all, and that's no joke.
 These guys don't appreciate I'm broke.
Crowd: *Riff raff! Street rat! Scoundrel! Take that!*
Aladdin: *Just a little snack, guys.*
Crowd: *Rip him open, take it back, guys.*
Aladdin: *I can take a hint, gotta face the facts
 You're my only friend, Abu!*
Arab Ladies: *Who? Oh, it's sad Aladdin's hit the bottom.
 He's become a one-man rise in crime.
 I'd blame parents except he hasn't got 'em.*
Aladdin: *Gotta eat to live, gotta steal to eat
 Tell you about it when I got the time!
 One jump ahead of the slowpokes,
 One skip ahead of my doom,
 Next time gonna use a nom de plume.
 One jump ahead of the hitmen,
 One hit ahead of the flock.
 I think I'll take a stroll around the block.*
Crowd: *Stop thief! Vandal! Outrage! Scandal!*
Aladdin: *Let's not be too hasty*
Arab Lady: *Still I think he's rather tasty.*
Aladdin: *Gotta eat to live, gotta steal to eat
 Otherwise we'd get along.*
Crowd: *Get him! Oh! ow! ow!
 He's got a sword!
 You idiot!
 We've all got swords!*
Aladdin: *One jump ahead of the hoofbeats,
 One hop ahead of the hump,
 One trick ahead of disaster,
 they are quick but I'm much faster.
 Here he goes, better throw my hand in.
 Wish me happy landin'.
 All I gotta do is jump!**

ANALYSIS:

The song that follows, “One Jump Ahead”, is sung by Aladdin. Its rhythm is very quick, just as our character’s life, and it is full of good sense, humour and optimism. The first stanza reveals the boy’s daily life, always running (“*Come on, let’s get out of here*”), always stealing (“*I steal only what I can’t afford, that’s everything*”).

The phrase “*One jump ahead of ...*” is combined with different nouns in these stanzas. It is a poetic effect which expresses Aladdin’s advantageous position, when escaping and tricking. The same idea is repeated with variations and different **symbols**:

Stanza 1 *One jump ahead of the breadline* _____ (symbol representing misery)

One swing ahead of the sword _____ (symbol representing punitive justice)

Stanza 2 *One jump ahead of the lawman* _____ (symbol representing justice)

Stanza 4 *One jump ahead of the slowpokes*US* _____ (= slowcoach * *Brit.*, lazy, stupid)

One jump ahead of my doom _____ (a symbol representing death)

One jump ahead of the hitmen _____ (murderers for money)

One hit ahead of the flock _____ (he dodges an obstacle -sheep)

Stanza 7 *One jump ahead of the hoofbeats* _____ (sound made by animals' hoof walking)

One hop ahead of the hump _____ (uphill, or bad humour or bad period)

One trick ahead of disaster _____ (he is a fast trickster)

In the second stanza we learn about Aladdin's misery (*These guys don't appreciate I'm broke*), and we also witness how he is stealing "a little snack" with his monkey friend Abu. The imperatives convey the impression of fast action (*Take that, take it back, guys, rip him open*). As the lines move forward, Aladdin's performance is described with an array of **metaphorical expressions**:

"*Oh, it's sad Aladdin's hit the bottom* = acted badly.

He's become a one-man rise in crime" = guilty in a shameful act.

Later, there is a moral allusion to the importance of good education, stressing parents' responsibility :

"*I'd blame parents except he hasn't got 'em (**aphesis**)*. The initial omission of the pronoun (them) and the use of *gotta* * and *gonna* *, especially *US*, indicates the non-standard and common speech of a thief, and the use of American English.

In the following verses (stanza 3), Aladdin reveals his urgent needs. He does it by repeating the same syntactic elements -**parallelism**- in the same positions and, his logic statement sounds quite reasonable:

“Gotta eat to live ”	aux. + verb + Infinitive
Gotta steal to eat ”	aux. + verb + Infinitive
steal ↗ eat ↗ live	(he is forced to steal in order to eat, and then live)

The impression of fast running and escaping increases not only through the repetition of “*One jump ahead...*”, but also by omitting necessary syntactic elements (*I II*) *tell you*, which reflects colloquialism and speed in speech and movements:

“Tell you about it
When I got the time”

“*Next time gonna use a nom de plume*” (stanza 4), is a striking sentence where the lyricist has mixed two styles -plain and grand- which could be taken as a dramatic device to exaggerate Aladdin’s notorious reputation as a thief. The French loan refers to the literary fame, or to the good reputation of a writer, who uses a pen name or pseudonym instead of his/her real name.

In stanza 5, we perceive how Aladdin and his pet Abu are being persecuted, followed by shouts and cries (*Stop Thief!, Vandal!, Outrage!, Scandal!*), while we note his sense of prudence through **litotes**: “*Let’s not be too hasty*” -a psychological feature provided by himself. In the last line, a fat Arabian lady produces a qualifying description with two tentative meanings. This possible **pun** provides a comic effect:

“*Still I think he is very tasty*”

- ✓ Aladdin is compared to savoury food
- Aladdin shows or has good taste (informal)

Stanza 6 resorts to symbols (*He's got a sword! / We've all got swords!*), to describe the dangerous fight between Aladdin and his monkey friend, and their persecutors. Stanza 7 stresses his position of advantage (*one jump ahead...one hop ahead... one trick ahead ...*) and emphasises the sensation of speed (*"They are quick but I'm much faster*) until culminating in a final jump (*"Wish me happy landin'"*).

SUMMARY:

Song 35: "One Jump Ahead" - Connotation: Intense feelings

CATEGORIES	FEATURES OBSERVED
Register of sound:	* (<i>raspberry</i>)
Tropes	symbols, pun, metaphorical expressions
Figures of repetition	parallelism
Figures of omission	aphesis, apocope
Phrasal verbs	(<i>take back</i>)
Syntax	mandatory, exclamative (interjections)
Vocabulary	Slang, colloquialism, poeticalness, linguistic loans
Resonance	Hard life

3.2.12.3 Friend like me

LYRICS:

Genie: Well, Ali Baba had them forty thieves
 Scheherazade had a thousand tales
 But, master, you're in luck 'cause up your sleeves
 You got a brand of magic never fails
 You got some power in your corner now
 It's heavy ammunition in your camp
 You got some punch, pizzazz, ya-hoo and how
 See, all ya gotta do is rub that lamp
 And I'll say, Mr Aladdin, sir
 What will your pleasure be?
 Let me take your order, jot it down.
 You ain't never had a friend like me.

{ ha - ha }

Life is your restaurant and I'm your maitre d'
Come on! whisper what is your want
You ain't never had a friend like me.
We pride ourselves on service
You're the boss, the king, the Shah
Say what you wish. It's yours!
True dish, how about a little more baklava?
Have some of column A,
Try all of column B.
I'm in the mood to help you, dude
You ain't never had a friend like me.
 { wa, wa, wa, oh, my, wa, wa, wa, no, no, wa, wa, wa, my, my, my, la, di, da, di, da }
Can your friends do this?
Can your friends do that?
Can your friends pull this
Out their little hat?
Can your friends go phew!
Looky here,
 { ha - ha }
Can your friends go abracadabra,
Let 'er rip and then make the sucker disappear?
Don't you sit there slack-jawed, buggy-eyed
I'm here to answer all your midday prayers
You got me bona fide certified
You got a genie for your charge d'affaires
I got a powerful urge to help you out
So what you wish I really want to know
You got a list that's three miles long, no doubt.
Well, all you gotta do is rub like so.
Mr. Aladdin, sir, have a wish or two or three,
I'm on the job you big nabob.
You ain't never had a friend (repeat 4 times)
You ain't never ... had a ... friend ... like ... me.
 { Ya - ha - ha - Wa- ha -ha }
You ain't never had a friend like me!

ANALYSIS:

The song "A Friend like Me" gives the most striking touch to the film, since it is the Genie who in the course of interpreting it changes his shape and role to adapt himself to the lyrics. In the first stanza, two cultural references to *The Arabian Nights' Entertainment*, "Scheherazade", the wife of the Sultan of India and narrator of unforgettable tales, and to "Ali Baba", the poor wood-chopper and user of the magic words "Open sesame", melt together and mix up past and present providing, as a result, a time of fantasy:

Well Ali Baba had them forty thieves

Scheherazade had a thousand tales PAST

Master, you're in luck 'cause up your sleeves

You got a brand of magic never fails PRESENT

The power of the enchanted lamp is described with words which suggest explosive supplies and lots of energetic dynamism:

*"You've got some power in your corner now
It's heavy ammunition in your camp.
You got some punch, pizazz, ya-hoo and how
See, all ya gotta do is rub that lamp"*

Although his speech is very colloquial, non-standard American English (*gotta**, *ain't***, *ya*), the Genie is gifted with an amazing personality, able to express a wide variety of feelings; but above all, he is attached to Aladdin by affection and personal regard ("*You ain't never had a friend like me*"). This jinn from Islamic Mythology is capable of appearing in different human and non-human forms. And so, in the following two stanzas, Aladdin is taken to a restaurant where the Genie, like a maitre d'hotel, honours Aladdin both in treatment and in service:

"I'm your maitre d'" (informal US. French loan for the phrase "maitre d'hôtel)

"You're the boss, the king, the Sha" (boss US, a royal politician who controls his country, and a Persian loan meaning sovereign; the three nouns suggest high position)

*"How about a little more **backlava?**" (noun from Turkey. An Eastern pastry made of many layers of paper-thin dough with a filling, usually of honey and ground nuts)*

"Try all of column A"

“try all of column B” (exaggerated menu. **Hyperbole**)

“I’m in the mood to help you, dude* US” (psychological and friendly disposition)
fellow

In the fourth stanza he appears to be a magician entertaining the audience by creating magic illusion. The **syntactic parallelism** of his questions is a rhetorical device which suggests magic by sleight of hand:

Aux. + Subj.+ verb + Object “Can your friends do this?”
Aux. + Subj.+ verb + Object Can your friends do that?
Aux. + Subj + verb + Object Can your friends pull this (a rabbit, commonly used
in magic tricks.
Out their little hat?”

The exercise of this art continues in the following stanza. The Genie proves his superiority in magic by asking “Can your friends...?”, which is the equivalent to a negative statement; and by exclaiming “go phew! .. Looky here,” he produces a flame-throwing dragon. Only the Genie will surprise Aladdin by pronouncing the enchanting term *abracadabra*, a noun from Latin *hocus pocus*, a meaningless formula but also a mystical word used in incantations, or in amulets as a magical means of warding off misfortune, harm or illness. In both sentences, the verb “go” suggests making a noise or saying nonsensical words, where magic is involved:

“Can your friends go phew! (make this noise)
Looky here, (attracting the audience’s attention to the pictorial image of a dragon)
Can your friends go abracadabra” (say nonsensical but supposedly magical words)

In the film, we see a group of Arabic girls standing around Aladdin, but the Genie makes them disappear, because there are more important matters to see to:

“Let ’er rip (aphesis)
And then make the sucker** (US) disappear? (enchantment)
Don’t you sit there slack-jawed, buggy-eyed (adjectives denoting change of features)
I’m here to answer your midday prayers” (metaphor, comparison to spiritual help)

fulfil

desires

Suddenly the Genie turns into a diplomat who uses learned loans from Latin and French (“*You got me bona fide certified “/”You got a genie for your charge d’affaires”*), and expresses his readiness to fulfil Aladdin’s wishes. Aladdin will make a wish using a magic object as a magic talisman: “*rub a lamp*”.

* *bona fide*: a phrase borrowed from Latin, meaning “in good faith”, “without fraud”.

* *chargé d’affaires*: a phrase borrowed from French, which means literally: an official placed in charge of diplomatic business during the temporary absence of the ambassador or minister”.

This almighty Genie has not only the skill of mixing language styles and tone, he is also very fond of joking and exaggerating the esteem and respect he feels for his master. The use of **hyperbole** will be interpreted as a deliberate flouting of the maxim of quality, which serves to make this point more powerful, rather than as lies intended to deceive:

“*You got a list that’s three miles long” (Hyperbole)*

“*All you gotta do is rub like so*”

Mr. Aladdin, sir, have a wish or two or three

I’m on the job, you big nabob. (respect and power are mingled)

Nabob is a Hindustani loan for a wealthy or powerful person who has made a large fortune in India or some other country of the East.

The dots (...) preceding the final verse mark solemn pauses that make the Genie's statement sound clear and truthful. In addition loud gibberish {*Ya-ha-ha...wa-wa-wa*} sounds interlaced with the verses of this song, as a way to express triumph.

The final repetition "*You ain't never had a friend like me*" (6 times) is a linguistic deviation, which uses double negation and non-standard English forms that contrast with the previously used sophisticated terms (linguistic loans), as well as other freedoms the lyricist enjoys (**aphesis, hyperbaton**), all of them contributing to brighten the singular personality of the Genie.

SUMMARY:

SONG 36: "Friend like Me" - Connotation: Intense feelings

CATEGORIES	FEATURES OBSERVED
Register of sound:	non-linguistic sounds (<i>ha-ha...</i>)
Tropes	simile, hyperbole, metaphor
Figures of repetition	parallelism
Figures of omission	aphesis
Figures of position	hyperbaton
Syntax	mandatory, cause
Vocabulary	Slang, colloquialism, linguistic loans, linguistic deviation
References	cultural (tales)
Resonance	Mythological (<i>Genie</i>) / Magic talisman (<i>lamp</i>)

3.2.12.4 prince ali

LYRICS:

Chorus: *Make way for Prince Ali
Say, hey! it's Prince Ali.*

Genie: *Hey!, clear the way in the ol' Bazaar
Hey you!, let us through!
It's a bright new star!
Oh, come, be the first on your block
To meet his eye.
Make way, here he comes!
Ring the bells, bang the drums!
You're gonna love this guy.
Prince Ali, fabulous he Ali Ababwa
Genuflect, show some respect.
Down on one knee!
Now try your best to stay calm,
Brush up your Sunday Salaam,
Then come and meet a spectacular coterie.
Prince Ali, mighty is he Ali Ababwa,*

*Strong as ten regular men definitely,
 He faced the galloping hordes,
 A hundred bad guys with swords.
 Who sent those goons to their lords?
 Why, Prince Ali.*

Chorus: *He's got seventy-five golden camels*
Genie: *(Spoken): "Don't they look lovely, June?"*
Chorus: *Purple peacocks, he's got fifty-three*
Genie: *(Spoken): "Fabulous, Harry, I love the feathers."*
Chorus: *When it comes to exotic-type mammals,
 Has he got a zoo?
 I'm telling you, it's a world-class menagerie.*

Genie: *Prince Ali, handsome is he Ali Ababwa
 That physique, how can I speak?
 Weak at the knee.
 Well, get on out in that square,
 Adjust your veil and prepare
 to gawk and grovel and stare at Prince Ali.*

{ Princess Jasmine sighing }
Chorus: *He's got ninety-five white Persian monkeys,
 He's got the monkeys. Let's see the monkeys,
 To view them he charges no fee.
 He's generous, so generous.
 He's got slaves, he's got servants and flunkies,
 Proud to work for him, they bow to his whim,
 Love servin' him.
 They are just lousy with loyalty to Ali, Prince Ali!
 Prince Ali, amorous he Ali Ababwa,
 Heard your princess was a sight lovely to see.
 And that, good people, is why
 He got dolled up and dropped by.
 With sixty elephants, llamas galore,
 With his bears and lions, a brass band and more.
 With his forty fakirs, his cooks, his bakers,
 His birds that warble on key.
 Make way for Prince Ali!*

ANALYSIS:

Aladdin wished to become a prince and his desire was fulfilled under the name of Prince Ali. As such, he could go inside the palace and make Princess Jasmine fall in love with him. The fourth song of the film, "Prince Ali", accompanies the pompous arrival of Aladdin, already transformed into a Prince. A great number of funny scenes complement the lyrics.

In order to express this splendour and pomp, the first stanza is made up of orders required by royal protocol (*Make way, clear the way, let us through*) and exclamations to call attention (*Hey!, Oh come!*). We also find an everyday **metaphor** comparing his celebrated fame with a celestial body (*It's a bright new star*) a **metonymic expression**

(*meet his eye*) and a few **onomatopoeic verbs** representing the sounds of musical objects and instruments (*ring the bells, bang the drums*), and symbolising both joy and triumph. In contrast, the last line portrays very colloquial American English, as it is sung by the Genie.

Stanzas 2, 3, 5 and 7 contain highly elaborate lines with poetical adjectives, praising the spiritual and physical qualities of Prince Ali Ababwa, a name which evokes the literary hero Ali Baba. These verses are **parallelistic** in their syntactic elements, which are arranged in an irregular order (**hyperbaton**) that gives emphasis to the description:

(3) *Prince Ali, mighty is he Ali Ababwa* (2) *Prince Ali, fabulous he Ali Ababwa*
 (5) *Prince Ali, handsome is he Ali Ababwa* (7) *Prince Ali, amorous he Ali Ababwa*

In the second stanza, the lyricist resorts to different synonyms to communicate the feeling of respect in different ways (periphrasis): “*Genuflect, show some respect, down on one knee*”, and “*Brush up your Sunday Salaam* “ to express respectful peace; *Salaam* is a linguistic loan from Arab and is used in the Orient is used as a salutation to convey “peace”.

In the third stanza, an hyperbolic sentence describes Prince Ali’s strength. **Hyperbole** is usually concerned with personal values (“*Strong as ten regular men definitely*). The use of the Simple past indicates the concrete great deeds of the hero within a definite time, although there is no indication of when the exploits took place. The style of these verses mixes two registers:

<i>Galloping hordes</i>	<i>goons **</i>	<i>bad guys*</i>
Literary	gangster’s speech	Slang

From the fourth stanza onwards, the song increases its exaggerated tone. Two interventions of the Genie, transformed into human forms, produce a comic effect in the middle of such an immense *zoo* or *menagerie*. The most funny scene is that of the Genie, dressed as a vamp, saying: “*Fabulous Harry, I love the feathers*”, referring to the peacocks.

The fifth stanza highlights Prince Ali’s beauty and build, both qualities leading to adoring reverence. The lyrics also express the ceremonious Arabian style of worship:

*“Adjust your veil and prepare
To gwak and grovel and stare at Prince Ali”*

Between stanzas 5 and 6, we perceive Princess Jasmine sighing. This sound suggests sorrow, for she is not impressed with the pompous parade which continues producing new animal images. The composition of the following stanza, which enumerates the Prince’s retinue, mixing Persian monkeys, slaves and servants, transpires an attitude of servility. The repetition of “*He is generous, so generous*” would sound rather ironic, if the images of the film did not show Prince Ali throwing gold coins to the crowd. The last three lines contain linguistic deviations, acting as intensifying devices that point out this attitude towards faithful servitude:

*“Love servin’ him (apocope)
They are just lousy** (Slang)
With loyalty to Ali, Prince Ali”*

The last stanza focuses on Aladdin’s wish: to win Princess Jasmine’s love. The Genie addresses the audience (“*Good people*”) as an old tale narrator and announces the arrival of the Prince by means of several poetic devices:

“Heard your princess was a sight lovely to see” periphrasis expressing “beautiful”

“He got dolled up and dropped by” **parallelism** with phrasal verbs, (bodily care + emphasis and motion + adv., meaning “dressed exaggerately and visited unexpectedly).

“With sixty elephants llamas galore” a South American domesticated animal and an Irish **loan** expressing exaggeration.

The repetition of “his” before the succession of wild animals and the train of attendants attached to his noble household, suggests a possessive and magnificent image that goes beyond the limits of truth.

SUMMARY:

Song 37 : “Prince Ali” - Connotation: Intense feelings

CATEGORIES	FEATURES OBSERVED
Register of sound:	onomatopoeic sound {sighing}
Tropes	metaphor
Figures of repetition	onomatopoeia, parallelism
Figures of thought:	periphrasis
Figures of position	hyperbaton
Syntax	mandatory, exclamative
Phrasal verbs	bodily care, motion
Vocabulary	linguistic loans, poetic syntax, literary, slang
Resonance	Pomp

3.2.12.5 **A whole new world**

LYRICS:

Aladdin: *I can show you the world,
Shining, shimmering, splendid.
Tell me, Princess, now
When did you last let your heart decide?
I can open your eyes
Take you wonder by wonder
Over, sideways and under
On a magic carpet ride.
A whole new world,
A new fantastic point of view,
No one to tell us no or where to go
Or say we're only dreaming.*

Jasmine: *A whole new world,
A dazzling place I never knew.
But when I'm way up here
It's a crystal clear
That now I'm in a whole new world with you.*

Aladdin: *Now I'm in a whole new world with you.*

Jasmine: *Unbelievable sights,
{squawking}
Indescribable feeling,*

*soaring, tumbling, freewheeling
 Through an endless diamond sky.
 A whole new world,
 Aladdin: Don't you dare close your eyes?
 Jasmine: One hundred thousand things to see.
 Aladdin: Hold your breath, it gets better.
 Jasmine: I'm like a shooting star I've come so far
 I can't go back to where I used to be.
 Aladdin: A whole new world
 Jasmine: Every turn a surprise
 Aladdin: With new horizons to pursue
 Jasmine: Every moment red-letter
 Both: I'll chase them anywhere. There's time to spare
 Let me share this whole new world with you.
 Aladdin: A whole new world
 Jasmine: A whole new world
 Aladdin: That's where we'll be
 Jasmine: That's where we'll be
 Aladdin: A thrilling chase
 Jasmine: A wondrous place
 Both: For you and me.*

ANALYSIS:

If Aladdin wants to win the love of the free-spirited Princess Jasmine, he must learn to be himself and that is one wish the Genie cannot grant. In the song “A Whole New World”, both characters discover the world while flying on a magic carpet, and at the same time they realise they love each other. It is a sweet romantic ballad for two voices with a slow rhythm.

When Aladdin sings, we notice he is the enchanter. His purpose is to influence the Princess through magic lyrics with appealing and fascinating connotations. The first stanza contains sibilant consonants - /sh/, /s/ and nasals /m/, /ng/ - which contribute to produce soft effects:

*“I can show you the world
 Shining, shimmering, splendid”* (**Grand style**, placing the adjectives after the noun.
 Also, a figure of thought: **enumeration**)

The second stanza not only evokes the Seven Wonders of the world, but also suggests how our planet may amaze us:

*“I can open your eyes
 Take you wonder by wonder”*

Over sideways and under

The third stanza describes a “real” world in the realm of fantasy and dreams, an ideal place with no prohibitions. The negations in line two produce an affirmative effect conveying the idea of absolute freedom:

*“A whole new world
A new fantastic point of view (extraordinarily good)
No one to tell us no
Or where to go or say we are only dreaming”*

On the other hand, when Jasmine sings, we have the impression that she is the enchantee who is getting bewitched. On discovering the geographical world she describes her sudden feelings of wonder as “*crystal clear*”:

*“But when I’m way up here
It’s a crystal clear”* (combining **metaphor** and **hyperbaton**, these figures express that her thoughts are as clear as the transparent sky)

In the process of this fabulous ride all over the world, the repetitions **-syntactic parallelism-** of these verses give the impression that they are falling in love with each other:

***Jasmine:** That now I’m in a whole new world with you.
Aladdin: Now I’m in a whole new world with you.*

The Princess continues expressing her emotional arousal using a variety of poetic devices:

*“**Unbelievable** sights (the negative prefixes of the adjectives emphasise the
Indescribable feeling descriptions, giving them the power of exceeding reality)*

soaring, tumbling, freewheeling (the **repetition** of the velar consonant /ng/ and same endings suggest soft and rhythmic motion.

Also, a rhetorical figure: **enumeration**.

Through an endless diamond sky” (**metaphor** evoking the transparent colour and great size colour size of this precious stone)

A romantic suggestion from Aladdin is answered with a **hyperbole**, magnifying the great spectacle of the world:

Aladdin : “Don’t you dare close your eyes? **Jasmine** : A thousand things to see”
Hyperbole

The princess compares herself to a celestial body in a **simile** : “I’m like a shooting star” ; and like a true star, she can only go forwards. This overt comparison and the following verses contrast Past, Present and Future feelings:

Past	✕	Present	✕	Future
“I can’t go back to where I used to be “		“every turn a surprise”		“With <u>new horizons</u> to pursue” symbol
		□		
		“every moment <u>red-letter</u> ”		
		symbol (festivity)		

For Princess Jasmine, the past represents her lack of freedom in the Palace, whereas the present is an unexpected state of wonder that totally arrests her thoughts with the unexpected discoveries. For Aladdin, the future is seen as an unlimited scope representing a new life with new feelings and interests. The following verses are sung in the same tone. Their harmony expresses their wish to enjoy their feelings jointly:

Both “Let me share this whole
New world with you”

Finally, the exact syntax of two parallel lines fuses Aladdin’s vibrating emotion and Jasmine’s poetic world in a harmonic encounter:

Aladdin “A thrilling chase”
Jasmine “A wondrous place” (poetical, elevated thought)
Both “For you and me”

SUMMARY:

Song 38: “A Whole New World” - Connotation: Intense feelings

CATEGORIES	FEATURES OBSERVED
Register of sound:	gerund (<i>squawking</i>)
Tropes	metaphors, symbols, hyperbole, simile
Figures of repetition	onomatopoeia (sibilants: softness)
Figures of thought:	rhetorical question, enumeration
Figures of position	hyperbaton
Syntax	mandatory, juxtaposition, modals (capacity)
Phrasal verbs	bodily care, motion
Vocabulary	poeticalness (words and syntax)
Resonance	Love

3.2.13 The lion king (1994)

3.2.13.1 circle of life

LYRICS:

{Various animal voices}
{Chorus singing in Swahili}
 From the day we arrive on the planet
 And blinking, step into the sun
 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
 But the sun rolling high
 Through the sapphire sky
 Keeps great and small on the endless round.
 It's the circle of life
 And it moves us all
 Through despair and hope
 Through faith and love
 Till we find our place
 On the path unwinding
 In the circle
 The circle of life.
{Purring} {Rattling} {Ah-hoo}
 It's the circle of life
{Trumpeting}
 And it moves us all
{Chattering}
 Through despair and hope
 Through faith and love
 Till we find our place
 On the path unwinding
 In the circle
 The circle of life.

ANALYSIS:

This film tells the story of the love between a proud lion ruler, Mufasa, and his son, Simba, a naïve and curious cub who must struggle to find his place in nature's great "circle of life". The first song, "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:

*"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**."*

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”¹⁹

“It’s the circle of life and it moves us all” is a concrete metaphor which attributes physical existence to an abstraction.

“Through dispáir and hópe
 Through fáith and lóve” Rhythmic and syntactic **parallelism** (echoic aspect)
 “Till we find our place
 On the path unwinding” **Hyperbaton** (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:

Balance			
∞			
<u>Poetic elements</u>	- <u>Medium</u>	+ <u>Medium</u>	<u>Continuity of Life</u>
<i>The sun rolling high</i>	<i>through despair</i>	<i>through love, faith</i>	<i>moves us all in the circle of life.</i>

¹⁹ See Ward, A.R. (1996), “The Lion King’s mythic narrative as moral educator.” The 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 prelapsarian 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. (*Journal of Popular Film and Television*. Appendix - UMI Dissertation 9810239).

SUMMARY:

Song 39: "Circle of Life" - Connotation: *Maturity*

CATEGORIES	FEATURES OBSERVED
Register of sound:	phrases, gerunds
Tropes	metaphors, hyperbole
Figures of repetition	parallelism, polypoton, anadiplosis
Figures of thought:	periphrasis
Figures of position	hyperbaton
Syntax	modals (capacity), <i>it</i> -sentence, time clauses
Thematisation	3 passive constructions
Resonance	cyclic renewal

3.2.13.2 Hakuna matata

LYRICS:

Timon & Pumbaa: *Hakuna Matata!*
What a wonderful phrase
Hakuna Matata!
Ain't no passing craze.
It means no worries
For the rest of your days
It's our problem-free philosophy
Hakuna Matata!

Timon: *When he was young warthog*

Pumbaa: *When I was a young warthog*

Timon: *He found his aroma lacked a certain appeal*
He could clear the savannah after ev'ry meal

Pumbaa: *I'm a sensitive soul though I seem thick-skinned*
And it hurt that my friends never stood downwind.
And, oh, the shame
Thoughta changin' my name
And I got downhearted
Ev'ry time that I ...

Timon & Pumbaa: *Hakuna Matata!*
What a wonderful phrase
Hakuna matata!
Ain't no passing craze.
It means no worries
For the rest of your days
It's our problem-free philosophy
Hakuna Matata!
Hakuna Matata! (repeat)

ANALYSIS:

Mufasa dies trying to save his son during a wildebeest stampede prepared by his envious brother Scar. Following these tragic events, Scar succeeds in making Simba blame himself and persuades him to go away and to never return. In despair, poor

Simba runs away until he comes along a warthog, called Pumbaa, and his meerkat companion, Timon. Both of them are very easy-going and show Simba their concept of life in the song “Hakuna Matata”. The first two stanzas explain a new philosophy opposed to that of the “Circle of Life”, *Hakuna Matata*, which is a Swahili expression that means “no worries”.

In *The Lion King*, Pumbaa and Timon explain their semantically powerful (“*What a wonderful word!*”) philosophy of life, which never fails (“*ain’t no passing craze*”), by means of a linguistic loan, a panacea which is a solution to all difficulties:

*“Hakuna Matata (Swahili linguistic loan)
it means no worries
For the rest of your days
It’s our problem-free philosophy”*

The third stanza is a composition for two voices, the warthog and the meerkat, two wild African animals, in which the former explains why he is not with his own kind:

“He found his aroma lacked a certain appeal” (litotes offering one reason: he stinks)

The word “aroma” contains irony, because its semantics indicates an odour arising from plants, especially agreeable. Here, the quality maxim has been flouted for a comic effect, as in:

*“He could clear the savannah after ev’ry meal” (hyperbole = “ravenous hunger”)
syncope*

The use of syncope is a graphological deviation which makes regular scansion easier, but it also represents the way this wild animal speaks. On the other hand, the following verses show also how the feelings of this warthog can be hurt:

“I’m a sensitive soul though I seem thick-skinned (psychological and physical contrast)

And it hurt that my friends never stood downwind” (**metaphor** comparing friendship with the wind blowing in opposite direction)

Pumbaa is also capable of harbouring the painful feeling that is born from something ridiculous or dishonourable. The most effective devices to express “shame” are found in the exclamation and in the interrupted phrase. The non-standard English in line 4 (*ain't no passing craze*) and colloquial style represented by the spelling of the gerund **-apocope-** aid to intensify the reference to his not very refined habits:

“And, oh, the shame (exclamation)
Thoughta changin' my name (colloquialism)
And I got downhearted
Ev 'ry time that I...” (interruption that omits a situation of intimacy)
syncope

The words *downhearted* and *downwind*, adjective and adverb, composed by the same prefix *down-*, imprint the “sensitive soul” of the warthog with a pathetic shade.

Finally, in order to erase this pessimistic feeling, both singers (Pumba and Timon) repeat the optimistic first two stanzas, and, in doing so, they succeed in communicating the magic of a world free of worries, just by repeating the cheerful words *Hakuna Matata!*

SUMMARY:

SONG 40: “Hakuna Matata” - Connotation: Towards *maturity*

CATEGORIES	FEATURES OBSERVED
Tropes	litotes, irony, metaphor, hyperbole
Figures of repetition	anaphora, epistrophe
Figures of omission	syncope, apocope
Syntax	exclamative phrases, <i>it</i> -sentences

Vocabulary	linguistic loan (<i>Hakuna Matata</i>) colloquial (<i>ain't, thoughta</i>) non-standard (double negation)
Resonance	wonderful panacea

3.2.13.3 can you feel the love tonight

LYRICS:

{Chorus singing in Swahili}
There's a calm surrender
To the rush of day
When the heat of a rolling wave
Can't be turned away.
An enchanted moment
And it sees me through
It's enough for this restless warrior
Just to be with you.
And can you feel the love tonight?
It is where we are
It's enough for this wide-eyed wanderer
That we got this far.
And can you feel the love tonight?
How it's laid to rest
It's enough to make kings and vagabonds
Believe the very best.
{Music}
There's a time for everyone
If they only learn
That the twistin' kaleidoscope
Moves us all in turn.
There's a rhyme and reason
To the wild outdoors
When the heart of this star-crossed voyager
Beats in time with yours.
And can you feel the love tonight?
It is where we are
It's enough for this wide-eyed wanderer
That we got this far.
And can you feel the love tonight?
How it's laid to rest
It's enough to make kings and vagabonds
Believe the very best.
It's enough to make kings and vagabonds
Believe the very best.

ANALYSIS:

Apparently, Simba's transformation happens very fast and it is all over before the song "Hakuna Matata" finishes, but it is only his image that actually changes -from that of a child into a full adult appearance. One day, Simba meets a very beautiful young

lioness that turns out to be his childhood friend, Nala. She is the first to remind Simba of his duty. Her influence on him is decisive. The song “Can You Feel the Love Tonight?” is a love ballad depicting Simba and Nala’s romance. There are two versions of this song. The first one is introduced by Pumbaa and Timon, who change some lines using comic effects, on noticing Simba and Nala’s falling in love. The version sung by Elton John at the end of the film is the one selected for this analysis, since it was awarded with Oscar for the Best Original Song.

The verses of the first stanza convey the impression of peace born from the landscape (*There’s a calm surrender =/= to the rush of day*) yielding to the impetuosity of passion in the **metaphor** of the following verses:

When the heat of a rolling wave (passion is represented by “heat”, comparing exciting feelings to a “rolling wave”)
Can’t be turned away” (meaning they cannot resist. Phrasal verb : change + direction)

In the second stanza, the lover and singer of this song describes his falling in love with poetic elements. He experiences the effects of a soul-invading magical power that totally entralls him:

“*An enchanted moment*
And it sees me through (phrasal verb: perception + medium, “penetrate”)
It’s enough for this restless warrior ⊕ impatient
Just to be with you”

The lover will be compared to images (*warrior, wanderer, voyager*) that suggest he has been fighting and looking for her beloved, which has to do with Simba, the hero of this film. The compound adjectives provide a rich description. The rhetorical question opening the next two stanzas is a heightening way of communicating the singer’s deep feelings:

“*And can you feel the love tonight?*
It is where we are
It’s enough for this wide-eyed wanderer ⊕ sleepless

The fourth stanza expresses the main thought in this song, which will be repeated twice at the end. The singer describes love as peaceful repose and a beautiful experience. The last two verses containing the refrain are a periphrastic expression used to emphasise equality when feeling love, making *Kings* and *vagabonds* are open to the same kind of experience:

“*And can you feel the love tonight?*
How it is laid to rest (repose)
It’s enough to make kings and vagabonds = everybody (**periphrasis**)
Believe the very best (beautiful experience)

The fifth stanza talks about timing, warning us of missing opportunities. It does so through a poetic image (*kaleidoscope*) or **symbol**, which represents the complex and varied events of life, continually and rapidly changing:

There’s a time for everyone
If they only learn
That the twisting kaleidoscope ⇒ **symbol**
Moves us all in turn”

The last stanza expresses the harmony between the lovers and the world outside (*wild outdoors*). Love is represented by a **metonymy** (*heart*), and a **metaphor**. The adjective of quality reinforces the description of Simba’s unfortunate exile to a remote spot:

“*There’s a rhyme and reason*
To the wild outdoors (living in a state of intensive nature)
When the heart of this star-crossed voyager
metonymy **adjective** ⊕ opposed by the stars, ill-fated
Beats in time with yours.” (love)
metaphor

SUMMARY:

SONG 41: “Can You Feel the Love Tonight?” - Connotation: *Maturity*

CATEGORIES	FEATURES OBSERVED
Tropes	metaphors, symbols, metonymy
Figures of repetition	anaphora, epistrophe
Figures of thought	rhetorical question, periphrasis

Thematisation	passive construction
Syntax	<i>it</i> -sentences, causation, time clauses
Phrasal verbs	perception (<i>see through</i>), change (<i>turn away</i>)
Vocabulary	two-word adjectives
Resonance	Love

3.2.14 toy story (1995)

3.2.14.1 you've got a friend in me

LYRICS:

Woody, a pull-string cowboy: *You've got a friend in me*

You've got a friend in me

When the road looks rough ahead

And you're miles and miles

From your nice, warm bed

Just remember what your old pal said

Boy, you've got a friend in me

Yeah, you've got a friend in me.

Some other folks might be

A little bit smarter than I am

Big and stronger, too, maybe

But none of them will ever love you

The way I do.

It's me and you, boy

{laughs}

And as the years go by

{whoa!}

Our friendship will never die.

{whoo!}

You're gonna see

It's our destiny

{laughing}

You've got a friend in me.

{Boy: All right!}

Yeah! You've got a friend in me

{Boy: Score!}

You've got a friend in me.

{Wow! Cool!}

ANALYSIS:

“You've Got a Friend in Me” 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. It can be taken as a **personification**, as well. The next three lines present the form of an

allegory in which material **symbols** are used for the representation of abstract meanings:

“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 (**symploce**), 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 ⊕ **Litotes**

The way I do.”

The last two stanzas show the deepest feelings of the toy, making his promise eternal within a concrete **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 * = friend, companion

Folks = people

You are gonna * (US) *see*

It’s our destiny

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.

SUMMARY:

SONG 42: “You’ve Got a Friend in Me” - Connotation: *Intense Feelings*

CATEGORIES	FEATURES OBSERVED
Register of Sound	noun, gerund, phrases, interjections
Tropes	allegory, personification, litotes, metaphors
Figures of repetition	symploce, epistrophe
Syntax	modal (speculating), co-ordinating, time clause
Phrasal verbs	motion (<i>go by</i>)
Vocabulary	colloquial exclamations
Resonance	Friendship

3.2.15 POCAHONTAS (1995)

3.2.15.1 THE VIRGINIA COMPANY

LYRICS:

Sailors: *In sixteen hundred seven
We sailed the open sea
For glory, God and gold
And the Virginia Company.*

{Birds calling}
*For the New World is like heaven
And we'll all be rich and free
Or so we have been told
By the Virginia Company.
So we have been told
By the Virginia Company.*

{Chattering}
{Child crying}
*For glory. God and gold
And the Virginia Company.*

{horse whinnying}
*On the beaches of Virginnny
There's diamonds like debris
There silver rivers flow
And gold you pick right off a tree
With a nugget for my Winnie
And another one for me*

{Shouting farewells}
*And all the rest will go
To the Virginia Company.
It's glory, God and gold
And the Virginia Company.
It's glory, God and gold
And the Virginia Company.*

ANALYSIS:

An epic adventure based on a real story of courage and friendship against the backdrop of the New World. This film weaves together the bittersweet love story of a young Powhatan princess, Pocahontas, and a brave English captain, John Smith, with portrayals of the conflicts between American Indians and British explorers.

The introductory song of the film, “The Virginia Company”, sung by the hero of the story, is a clear illustration of the building up of a world in a poem. The narrative preliminaries (*In sixteen hundred seven*) and the simple past tense (*We sailed the open sea*) describe when the event took place. The audience have a socio-culturally determined “story-schema” which has a fixed conventional structure containing a fixed set of elements (date and place). The first two verses illustrate these “setting” elements. In the following lines we discover the purpose of this expedition:

*“For glory, God and gold
And the Virginia Company.”*

The alliteration of the voiced consonant /g/ creates an impression of richness through its solid and rotund sound. The words, vigorously articulated reflect the deep feelings of the sailors. This phonological repetition is a poetic effect and manages to transmit their elevated ideals. The final repetition “*And the Virginia Company*” in all the stanzas -**epistrophe**- emphasises the entity benefiting from this action.

The open comparison of the New World with heaven indicates a place of supreme happiness on earth, because of the material (*we’ll all be rich*) and spiritual (*and free*) benefits desired. But the most outstanding linguistic effect in the second stanza is a result of the passive construction:

*“Or so we have been told **by the Virginia Company**”.*
theme Passive verb Agent

The mention of the Agent underlines the semantic end-focus of the syntax, showing the *Virginia Company* as a powerful and active instigator of the event.

The third stanza describes a concrete island (*On the beaches of Virginny*), evoking the discovery of America. The tropes in these lines resort to geology, precious stones and metals to express a variety of thoughts:

“*There’s diamonds like debris* (simile comparing accumulation of enormous diamonds)
There silver rivers flow (metaphor comparing rivers to this precious metal)
And gold you pick right off a tree (metaphor, due to its origin - *tree*, gold seems fruit)

When talking about the sharing profits, we notice words describing small quantities for the crew (*a nugget, another one*), while the *Virginia company* is the entity that receives the lion’s share (*all the rest*) or towards which the event moves. The prepositions indicate the semantic roles involved:

*With a nugget **for** my Winnie
 And another one **for** me
 And all the rest will go
To the Virginia Company.”*

This song takes the audience’s imagination to the fascinating adventures those intrepid patriotic navigators had to face on the early scouting voyages across the seas to the paradise lands of Virginia.

SUMMARY:

SONG 43: “The Virginia Company” - Connotation: *Nature*

CATEGORIES	FEATURES OBSERVED
Register of Sound	gerunds, phrases
Tropes	simile, metaphors
Figures of repetition	alliteration, epistrophe
Syntax	co-ordinating sentences
Vocabulary	linguistic deviations
Thematisation	Passive construction
Schemata	socio-cultural story-schema
Resonance	wonders of nature

3.2.15.2 colours of the wind

LYRICS:

Pocahontas: *You think I'm an ignorant savage
And you've been so many places
I guess it must be so
But still I cannot see
If the savage one is me
How can there be so much
That you don't know
You don't know.
You think you own whatever land you land on
The Earth is just a dead thing you can claim
But I know every rock and tree and creature
Has a life, has a spirit, has a name.
You think the only people who are people*

{Bear growls}

*Are the people who look and think like you
But if you walk the footsteps of a stranger
You'll learn things you never knew, you never knew.
Have you ever heard the wolf cry to the blue corn moon?*

{Wolf howling}

*Or asked the grinning bobcat why he grinned?
Can you sing with all the voices of the mountain?
Can you paint with all the colours of the wind?
Can you paint with all the colours of the wind?
Come run the hidden pine trails of the forest
Come taste the sun sweet berries of the Earth
Come roll in all the riches all around you
And for once never wonder what they're worth.
The rainstorm and the river are my brothers
The heron and the otter are my friends
And we are all connected to each other
In a circle, in a hoop that never ends.
How high does the sycamore grow
If you cut it down then you'll never know
And you'll never hear the wolf cry to the blue corn moon
For whether we are white or copper-skinned.
We need to sing with all the voices of the mountain
We need to paint with all the colours of the wind
You can own the Earth and still
All you'll own is earth until
You can paint with all the colours of the wind.*

ANALYSIS:

While Captain John Smith is exploring the island, he meets a young Indian girl, Pocahontas, who in the song “Colours of the Wind” will reveal a new world to him. The first verses point out the concept of “savage state” from the perspective of two characters who belong to different worlds. For Pocahontas it is difficult to understand why a civilised person ignores nature. The immediate repetition **-epizeuxis-** iterates it:

*“Still I cannot see
If the savage one is me
How can there be so much
That you don’t know
You don’t know”*

The second stanza contrasts and describes the two distinct worlds they pertain to.

The verse containing the words in bold type -noun and verb- conveys the idea of colonialism:

<u>John Smith (insensitive world)</u>	<u>Pocahontas (sensitive world)</u>
<i>You own whatever land you land on The Earth is just a dead thing you can claim.</i>	<i>But I know every rock and tree and creature Has a life, has a spirit, has a name.</i>

The third stanza uses a **simile** to refer to a notion of “people” defined according to the captain’s appearance and way of thinking. The intermittent repetition **-plove-** intensifies this thought:

*“You think the only **people** who are **people**
Are the **people** who look and think like you”
simile*

In its strongest view, a schema is considered to be deterministic (Brown & Yule, 1983:247), to predispose the audience to interpret their experience in a fixed way. However, in this song a “savage schema” and “racial prejudice schema” will not fit Pocahontas. This American Indian princess cannot be assigned barbaric attributes by any audience, however prejudices, on the basis of an existing schema for members of her race.

The next two verses, and above all the fourth stanza, open an unknown world full of wonders. The lyricist has resorted to different tropes and schemes to better communicate the deep ecological feelings contained in the song:

But if you walk the footsteps of a stranger (a bear, in the film)

*You'll learn things you never knew, you never knew (epizeuxis)
Have you ever heard the wolf cry to the blue corn moon? (metaphor)
Or asked the grinning bobcat why he grinned? (personification and polypoton)*

These **rhetorical questions** move the audience to concentrate on the mysterious behaviour of wild animals. The colour and shape of the moon suggest a romantic crescent moon at night.

Rhetorical questions, syntactic parallelism and metaphors, are the main poetic devices to express the message of these verses: the capacity of loving nature:

Can you sing with all the voices of the mountain ? ↘

Aux.+S.+Verb+prep.+adj+art+noun+prep+art+noun

Can you paint with all the colours of the wind? ↗

The animistic (“*voices of the mountain*”) and the synaesthetic metaphors (“*colours of the wind*”) included in the rhetorical questions emphasise naturalistic love, attributing physical existence to the mountains and awarding visual perception to the wind.

In the fifth stanza, the pressing insistence of the initial repetitions of the imperatives urge the audience come into contact with nature:

*Come run the hidden pine trails of the forest
Come taste the sun sweet berries of the Earth
Come roll in all the riches all round you (= a naturalistic world)*

The last verses contain a non-materialistic thought emphasised by the order and elements of the syntax in the last line:

And for once never wonder what they're worth.

The sixth stanza expresses a state of total communion with nature. Different linguistic and poetic devices contribute to communicate this idea: the continuity of life. The use of the definite article indicating unique things or representing the species, the passive and the reciprocal pronouns -deictic words that point to the given situation. The **metaphors** reveal the high esteem in which all the elements and creatures of nature are held by the singer:

The rainstorm and the river are my brothers □ (metaphor and personification)

art + noun + conj. + art + noun + verb + poss. + noun ↗ Syntactic parallelism

the heron and the otter are my friends ✓ (metonymy indicating all animals)

*And we are connected to each other
In a circle, in a hoop that never ends.*
pleonasm

The quasi-synonyms *circle* and *hoop* can be considered a kind of semantic redundancy which is sometimes censured in poetry, but which serves here to underline the metaphor.

The seventh stanza embraces ecological and ethnic feelings:

“How high does the sycamore grow (emphasis)
If you cut it down then you’ll never know (ecological thought against deforestation)
And you’ll never hear the wolf cry to the blue corn moon (for wild animal protection)
For whether we are white or copper skinned” (ethnic thought against racism)

In ***Pocahontas***, the Studio presents a very different picture of Indians, one drawn with much respect and considerations towards ethnic sensitivities. Eric Goldberg, who directed this film together with Mike Gabriel, has said:

“We’ve gone from being accused of racism in ***Aladdin*** to being accused of being too politically correct in ***Pocahontas***. That’s progress to me”.²⁰

²⁰ Sharkey “The latest Disney Hit: *Pocahontas* Makes Progress”. *THE NEW YORK TIMES* reports on the “Politically correct” *Pocahontas* in *SPEAK UP*, 125, 1996:28.

The last stanza emphasises the sentiment of this song, showing a poetical way of “*owning the Earth*”. The **syntactic parallel sentences** intensify the necessity of combining auditory, visual and tactual sensations in order to better enjoy the beauties of our planet:

We need to sing with all the voices of the mountain
We need to paint with all the colours of the wind
S + verbal + prep. + adj + art + noun + prep + art + noun

The simultaneous grammatical use of the proper noun (“*the Earth*”) and the common noun (“*earth*”) is a linguistic device to express the kind of “poor” possession, just the surface that misses the “rich” elements of nature:

“You can own the Earth and still
All you’ll own is earth until”

The last sentence contains the deepest naturalistic feelings that a metaphor can convey. The *wind* is the most poetical element in *Pocahontas*. This **synaesthetic metaphor** makes the sensory perception of the wind induce to the visualisation of the colours of nature:

“You can paint with all the colours of the wind”

The meaning of this lyric derives from a great deal of deliberate floutings of the co-operative principle, which the lyricist intends the audience to be aware of them. The quality maxim has in no way been violated with the considerable use of metaphors used to emphasise the world’s ordinary miracles, its natural wonders.

Yet it is the Studio's concern to answer a few remaining questions such as how true Disney's Pocahontas is to history, and what impact the film has on its target audience -children ²¹.

SUMMARY:

SONG 44: "Colours of the Wind" - Connotation: *Nature*

CATEGORIES	FEATURES OBSERVED
Register of Sound	phrases (animal voices)
Tropes	similes, metaphors and metonymy
Figures of thought	rhetorical questions, pleonasm
Figures of repetition	parallelism, epizeuxis, polypoton
Syntax	modals (capacity) in interrogatives co-ordinating sentences and phrases Concession conditional
Schemata	mental representations: "savage state", "colonialism"
Resonance	wonders of nature

3.2.16 THE HUNCHBACK OF NOTRE DAME (1996)

3.2.16.1 The bells of notre dame

LYRICS:

{Rooster crows}

{Market noises}

Clopin: *Morning in Paris*
The city awakes
To the bells of Nôtre Dame.
The fisherman fishes
The baker man bakes

²¹ Aidman, A. (1999), *Disney's "Pocahontas": Conversations with Native American and Euro-American Girls*. This study analysed girls' reactions to Disney's animated feature film "Pocahontas" in light of conclusions drawn from a previous critical analysis of the movie. Results varied widely both between the groups and with respect to the researcher's conclusions about the movie. Euro-American girls appeared to accept the colonialist lessons learned about U.S. history and to view the film as somewhat comical. For urban native American girls, *Pocahontas* was an important movie to which they related strongly. Native American girls from the rural reservation were not as enthusiastic about the film, perhaps because the culture of their daily lives strengthens their personal and cultural identities in such a way as to make media representations of Native Americans less significant for them. (Appendix- ERIC ED427892).

To the bells of *Nôtre Dame*.

{Bells tolling}

To the big bells as loud as the thunder,
 To the little bells soft as a psalm,
 And some say
 The soul of the city's the toll of the bells,
 The bells of *Nôtre Dame*.

{Bells tolling}
 {Bells chiming}

Dark was the night when our tale was begun

{Baby crying}

On the docks near *Nôtre Dame*.
 Four frightened gypsies slid silently
 Under the rocks near *Nôtre Dame*.
 And a trap had been laid for the gypsies
 And they gazed up in fear and alarm
 At a figure whose clutches were iron
 As much as the bells,

{**Man:** "Judge Frolo!"}

The bells of *Nôtre Dame*.

{**Choir:** "Kyrie eleison"}

Judge Claude Frolo longed
 To purge the world
 Of vice and sin
 And he saw corruption everywhere

{**choir:** "Kyrie eleison"}

Except within.

{**choir:** *Dies irae, dies irae...*, singing in Latin}

{horse whinnying}

{**Gypsy** panting: "Aah!, Sanctuary!"}

{**Gypsy** gasping}

{Baby crying}

{choir vocalising}

Friar:

See, there, the innocent blood
 You have spilt
 On the steps of *Nôtre Dame*.
 Now you would add this child's blood
 To your guilt
 On the steps of *Nôtre Dame*.
 You can lie to yourself
 And your minions,
 You can claim that
 You haven't a qualm
 But you never can run from
 Nor chide what you've done

Friar:

From the eyes,
 The very eyes
 Of *Nôtre Dame*.

{**choir:** "Kyrie eleison"}

Clopin: And for one time in his life
 Of power and control

{**choir:** "Kyrie eleison"}

Frolo felt a twinge of fear
 For his immortal soul.
 Just so he's kept locked away
 Where no one else can see
 Even this foul creature
 May yet prove one day
 To be of use to me.

Frolo:

Now here is a riddle
 To guess if you can

Clopin:

*Sing the bells of Notre Dame
Who is the monster
And who is the man.*

{Bells chiming}

*Sing the bells, bells, bells, bells,
Bells, bells, bells, bells
Bells of Notre Dame.*

{Choir vocalizing}

ANALYSIS:

“The Bells of Notre Dame” is a 5-minute musical prologue sung by Clopin, an outlandish troubadour who links together reality and the world of animated cartoons. It gives the impression that all Paris knows him.

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 quasi 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)

In the second stanza, Clopin introduces the audience to the story, using a *flash back* narrative style. **Hyperbaton** and the passive construction (thematisation) make a dramatic opening verse: “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.

In the fourth stanza, the troubadour 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 (pleonasm)_
And he saw corruption everywhere (Hyperbole)
Except within.*

All the sounds in brackets {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 well²⁰, 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)*

In the last verses, the cathedral acquires human characteristics in a metonymical personification. Notre Dame arises above the judge with recriminatory looks:

*But you never can run from
Nor chide what you've done (poetical disjunctive conjunction)
From the eyes,
The very eyes (personification)
Of Notre Dame*

Coplin continues narrating the story. He describes Frollo's sudden, sharp pain mixed up with fear of God:

"Frollo felt a twinge of fear

²⁰ The use of violence was a controversial theme argued in "THE NEW YORK TIMES" when the film was released in the USA. See Parera *Op. cit.*, 1996:72

For his immortal soul”

In the following stanza, however, the judge himself expresses his thoughts loud, as in an aside, and reveals to the audience 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.”*

Through an intense repetition (*Sing the bells, bells, bells ...of Notre Dame*”), the audience are involved in an echoic and mysterious atmosphere. Latin singing shadows the song with the intense solemnity of a bygone age. The linguistic loans *Dies Irae* and *Kyrie eleison* create an appropriate musical setting to portray the divine judgement and mercy:

Dies Irae : a Latin hymn of the Day of Judgement, commonly sung in a Requiem Mass.

Kyrie eleison: the Greek petition “Lord, have mercy”, used in various offices of the Orthodox Church, the Roman Catholic Church and the Anglican Church.

The following variations in the words of the last stanza are used to close this film, whose main message is reflected in the enchantment from the bells of Notre Dame:

*So here is a riddle
 To guess if you can
 Sing the bells of Notre Dame
 What makes a monster (Judge Frolo)
 And what makes a man? (the bell ringer)
 Sing the bells, the bells, the bells...
 Whatever their pitch
 You can feel them bewitch you (enchantment)
 The rich and the ritual knells
 Of the bells of Notre Dame.*

SUMMARY:

SONG 45: “The Bells of Notre Dame” - Connotation: *Solemnity*

CATEGORIES	FEATURES OBSERVED
Register of Sound	sentences, phrases (human and non human)
Tropes	linguistic loans (musical setting)
Figures of thought	metaphors, hyperbole, personification
Figures of repetition	rhetorical questions, pleonasm
Figures of position	parallelism, epistrophe
Syntax	hyperbaton
	defining relative
	co-ordinating sentences, phrases
	Concession
	conditional
	modals (speculating)
Schemata	mental representation: “ <i>Paris schema</i> ”
Thematisation	3 passive constructions
Vocabulary	poetical syntax
Resonance	Gothic story

3.2.16.2 **The feast of fools**

LYRICS:

Clopin & Marionettes: *Come, one*
 Come, all
 Leave your looms and milking stools
 Coop the hens and pen the mules.
 Come, one
 Come, all
 Close the churches and the schools
 It’s the day for breaking rules

{“Whoa!”}

{Crowd laughing}

Come and join the Feast of Fools.

{Crowd cheering}

*Once a year we throw a party here in town
Once a year we turn all Paris upside-down
Every man's a king and every king's a clown
Once again is topsy-turvy Day.
It's the day the devil in us gets released
It's the day we mock the prig and shock the priest
Everything is topsy-turvy at the Feast of Fools.*

{“Uh-huh!”}

*Topsy-turvy, everything is upsy-daisy, topsy-turvy.
Everyone is acting crazy
Dross is gold and weeds are a bouquet*

{laughing}

That's the way on Topsy-turvy Day.

{“Whoa!”}

*Topsy-turvy
Beat the drums and blow the trumpets
Topsy-turvy
Join the bums and thieves and strumpet*

{“Whoa!”}

*Streaming in from Chartres to Calais
Scurvy knaves are extra scurvy on the Sixth of January
All because it's topsy-turvy Day.
Come, one
Come, all
See the mystery and romance
Come, one
Come, all
See the finest girl in France
Make an entrance to entrance
Dance la Esmeralda, dance.*

{Crowd cheering}

{Crowd laughing}

{Crowd whooping}

*Here it is
The moment we've been waiting for
Here it is
You know exactly what's in store.
Now's the time
We laugh until our sides get sore
Now's the time
We crown the King of Fools.
You all remember last year's King*

{Belching}

*So make a face that's horrible and frightening
Make a face that's gruesome as gargoyles wing*

{Gargoyle: “Hey!”}

*For the face that's ugliest will be the King of Fools.
Topsy-turvy
Ugly folks forget your shyness
Topsy-turvy
You could soon be called Your Highness
Put your foulest features on display
Be the King of topsy-turvy Day.*

{Crowd laughing}

{Crowd booing}

{“Bleah!”}

{Goat bleating}

{Gasping}

Once a year we throw a party

{“Who-o-a!”}

Here in town
 _ *“Hail to the King!”*
Once a year, we turn all Paris upside-down

{laughing}

_ *“Oh what a King!”*
Once a year, the ugliest will wear a crown
 _ *“Girls, give a kiss!”*
We never had a king like this.
And it’s the day we do the things that we deplore
On the other three hundred and sixty-four
Once a year we love to drop in
Where the beer is never stopping
For the chance to pop some popinjay

{“Oh!”}

And pick a king who put the “top”
In topsy-turvy, topsy-turvy
Mad and crazy
Upsy-daisy
Topsy-turvy Day.

{All chanting: “Quasimodo! Quasimodo! Quasimodo!”}

ANALYSIS:

Twenty years later, in the bell tower of Notre Dame -Quasimodo’s home and prison- the monstrous but warm-hearted bell-ringer and his gargoyle friends gaze upon the biggest party of the year. “The Feast of Fools” is both a spectacular song and film sequence, an entertaining extravaganza marked by its frivolous topic and elaborate costuming. The troubadour and his marionettes will use their most appealing devices to persuade everybody to join the feast ²³ .

The first two stanzas consist of initial repetitions (“*Come one, come all*”) in the first two verses. All the verbs are in imperative to give instructions about how to stop all type of activities. The real purpose is given in one line (“*It’s a day for breaking rules*”). They obviously refer to the rules of right conduct in morals.

The third stanza encapsulates the global significance of the song. The figures of repetition communicate the frequency (**anaphora**: *once a year*). Then, the programme, a pantomime characterized by its lack of seriousness, is expressed in the syntactic and

²³ The Feast of Fools, a mock-religious celebration in the Middle Ages in France. Held on or about January 1 (*Webster’s Encyclopedic Dictionary*).

rhythmic **parallelism** of two metaphors, where **king** and **clown** appear to play similar roles in the figurative sense, which results absurd in the literal meaning :

Évery mán 's a kíg and évery kíg 's a clówn
(adj. + noun + verb + art.+ noun)

The lyricist has resorted to compound adjectives, adverbs and exclamations to indicate the state of confusion or disorder:

Once a year we turn all Paris upside-down (adv.)
Once again is topsy-turvy Day (adj.)
Everything is upsy-daisy (exclamation used to comfort a baby)

Some verses convey illustrations of the crude nature of mankind:

It's the day the devil in us gets released (metaphor representing wrong conduct)
It's the day we mock the prig and shock the priest (allusion to the mock-religious celebration)

The plosive consonants in bold type add a particular texture of sound: a dense abruptness and hardness which reflect ridiculous and violent feelings. Moreover, the phonological foregrounding, the syntactic parallelism and internal rhyme shown in this verse, are poetic effects that intensify the situation.

In the fifth stanza, the second verse contains two examples of **paradox**:

"Dross is gold and weeds are a bouquet"

The ability of the organisers of the feast consists of making the audience believe the opposite of the truth. This absurd statement is a necessary poetic device to convey the meaning of this song. The lyricist violate the semantic rules of the language to express the inversion of the natural order.

In the following verses, the plosive voiced consonants /b/, /d/, convey the impression of loud chords, which is reinforced by the onomatopoeic effect of the consonant /t/: “**Beat the drums and blow the trumpets**”. These parallel sentences (Verb + Det. + noun) are an intensive phonological device that underlines an announcement full of words associated with an atmosphere of degeneration:

“Join the bums and thieves and strumpet (sloth, theft and prostitution)
Streaming in from Chartres to Calais
Scurvy knaves are extra scurvy on the Sixth of January ⇒ [See footnote 23]
All because it’s topsy-turvy Day”

The sixth stanza resorts to suggestive speech (“*See the mystery and romance*”) to draw the audience to an exotic gypsy just appeared on the stage. The abundance of words ending in **-ance**, transmits an impression of a dancing performance:

“See the finest girl in **France**
Make and entrance to entrance (intermittent repetition of an item in different senses)
ploce
Dance La Esmeralda dance”

The last stanzas are sung while Quasimodo bravely ventures into the feast, thus disobeying his evil guardian Frollo. For the first time, he will enter a world he has never known but has always dreamed of.

Sometimes, the lines combine grotesque images, especially conveyed through the fantastically ugly carved figure of a human or animal:

“So make a face that’s horrible and fighting
Make a face that’s gruesome as gargoyle wing
For the face that’s ugliest will be the King of Fools”

Bitter **irony** or **sarcasm** is contained in the inappropriate use of nobility titles and in the sneering remarks:

“You could soon be called *Your Highness*”
 Put your foulest features on display”.
 -”Hail to the king!”
 -”Oh what a king!” (Deictic salutations and exclamations, to Quasimodo)

However, what the excited crowd think is a mask, is actually a monster. For this reason, Quasimodo is humiliated in the square. That is the final **paradox** of this song: “fiction is reality”. Quasimodo is the ugliest face, but beauty lies within Quasimodo.

SUMMARY:

SONG 46: “The Feast of Fools” - Connotation: *Sarcastic Dignity*

CATEGORIES	FEATURES OBSERVED
Register of Sound	phrases (human voices, sounds, interjections)
Tropes	irony, sarcasm, metaphors
Figures of thought	paradox
Figures of repetition	parallelism, plocé, onomatopoeia (loud effects)
Syntax	mandatory <i>it</i> -sentences Cause
Vocabulary	compound adj. (<i>topsy-turvy</i>), adv. (<i>upside-down</i>) exclamation (<i>upsy-daisy</i>)
Resonance	frivolous carnival

3.2.16.3 *esmeralda's prayer*

sung by Heidi

Mollenhauer

LYRICS:

La Esmeralda: *I don't know if you can hear me
 Or if you're even there
 I don't know if you would listen
 To a gypsy's prayer.
 Yes, I know I'm just an outcast
 I shouldn't speak to you
 Still, I see your face and wonder
 Were you once an outcast too?
 God help the outcasts
 Hungry from birth
 Show them the mercy
 They don't find on earth.
 God help my people
 We look to you still
 God help the outcasts*

Congregation: *Or nobody will
I ask for wealth,
I ask for fame,
I ask for glory
To shine on my name,
I ask for love
I can possess,
I ask for God and
His angels to bless me.*

La Esmeralda: *I ask for nothing
I can get by
But I know so many
Less lucky than I.
Please help my people
The poor and the downtrod
I thought we all were
The children of God.
God help the outcast
Children of God.*

ANALYSIS:

“Esmeralda’s Prayer” contains a religious message of profound poetic significance. The whole song is an apostrophe addressed to God, whose invisible presence is lent to treatment through semantic contradictions and enigmas:

*“I don’t know if you can hear me
Or if you’re even there”*

The next lines refer to the racist ideology of that time against gypsies, isolating them from society: *“I know I’m just an outcast, I shouldn’t speak to you”*. We can think of racial prejudice as the manifestation of some fixed way of thinking about a pre-existing “gypsy schema” or “outcast schema”, in which individuals are assigned undesirable motives to be banned from society.

The word “*outcast*” is a pathetic element throughout the song, especially in the rhetorical question, where the answer is difficult and mysterious, because it evokes Christ’s passion:

*“I see your face and wonder
Were you once an outcast too?”*

Her fervent prayer is an imploring supplication for her people. The initial anaphora in the next two stanzas “*God help*” is uttered in the present subjunctive. It expresses hope involving supernatural powers. It is a humble and moving prayer in which, as a last resort, she pleads to God for her people’s protection:

“*Or nobody will*” (the use of the negative intensifies Esmeralda’s feelings, indicating that she is deeply moved for plain expression).
Litotes

Her unselfish petition contrasts with the requests of the congregation, shown especially noted through the repetition of “*I ask for...*” and the nouns *wealth, fame, glory*”; all of which convey the impression of a state of prosperity, magnificence and splendour:

“*I ask for glory*
To shine on my name” (metaphor attributing visual effects to an abstraction)

In the next stanza, Esmeralda’s voice rises above the congregation’s prayers. There is a quasi syntactic **parallelism** -the only difference being the verb type-comparing two sentences which offer contrastive semantic elements:

Congregation: *I ask for love*
I can possess (verb of Latin origin expressing “desirous ownership”)
Esmeralda: *I ask for nothing*
I can get by (verb of Saxon origin expressing “conformist survival”)
But I know so many
Less lucky than I (the comparison of inferiority, intensifies her compassion)

The last verses show even more pathetic images:

Please help my people
The poor and the downtrod ⇨ (American English adjective)
art. + adj. art. + adj.

In these parallel phrases the generic use of *the + adj* applies uniqueness to a whole class. The adjectives describe the miserable and oppressed state of gypsies, who,

within the framework of this song, appear as the target of a compassionate feeling. The interpretation of the final religious metaphor is based on Christian thoughts, in which all human beings are part of creation and beloved by their Creator and Father, God. Esmeralda’s prayer is a song invoking divine love: “*God help the outcasts children of God*”.

SUMMARY:

SONG 47: “Esmeralda’s Prayer” - Connotation: *Mysticism*

CATEGORIES	FEATURES OBSERVED
Tropes	metaphors, allusions
Figures of thought	rhetorical question
Figures of repetition	parallelism, anaphora
Syntax	mandatory (polite requests) the subjunctive Modal (moral obligation)
Schemata	mental representations: (<i>gipsies, outcasts</i>)
Resonance	Divine love

4 Reviewing: a summary of findings

4.1 Different kinds of magic and their symbols

It is obvious that the analysed songs have a clear relationship with the different kinds of magic contained in a compilation of tales, transmitted from parents to children by the native cultures of different countries. These wonderful stories and legends full of emotion and poetry, which are part of mankind’s treasure, penetrate into mysterious questions which always accompany human beings.

As we saw in chapter 3, black magic is found in the spell -“deep sleep”- whose antidote is Prince Charming’s love, reflected in the words of the songs from *Snow White and Sleeping Beauty*, or in “Beauty and the Beast”, a song which represents the

enchanting moment to break the spell on the Beast. In addition, a malign influence is observed in the hypnotising power of a snake's song ("Kaa's Song" from *The Jungle Book*) or the cruel intentions of a vain lady ("Cruella De Vil" from *101 Dalmatians*).

The natural, green magic is especially illustrated in the beneficial power of the rain and spring season (*Bambi*), the earth, the wind, and Nature itself (*The Lion King*, *Pocahontas*).

Celestial bodies like a wishing star (*Pinocchio*) and mythological beings like a fantastic stork (*Dumbo*), or a versatile genie who through a talisman -an enchanted lamp- can grant three wishes (*Aladdin*), are examples of major forces.

The good, positive influence of white magic is employed on talking toys (*Toy Story*) or very special, naive animals (*The Aristocats*, *The Fox and the Hound* and *Oliver & Company*) with noble feelings and impossible dreams which always come true. Yet, angelic magic can be perceived through a thrilling prayer evoking divine love (*The Hunchback of Notre Dame*). Magic is always present in the development of these Disney songs, a discourse full of glamorous words emphasising the main messages of stories where anything can happen.

Throughout these forty-seven songs, this researcher has observed how the lyricists have resorted to different linguistic or stylistic devices, and by combining their technical skills of grammar and rhetoric, have produced a magic effect in their lyrics and captivated the audience, who without realising, have been pushed and dragged by the words of these songs. Therefore, this chapter revises the outcomes and states how magic is linguistically involved in Disney lyrics.

4.2 Phonic Devices

One of the dominant features is the use of the phonic effects (onomatopoeia, repetition, parallelism). These stylistic devices help bind a discursal string, to give the

impression that it is a coherent, single unit and, as such, to make the message appear more convincing.

The use of alliteration - consonant or vowel clusters, repetitions, and words that imitate the sound of things the lyricists are describing, also satisfies the innate human desire to play with the sounds and rhythms of language, a fascination that always accompanies us, and in the same way as voices and music, all work together to express and reinforce the message.

4.2.1 *Onomatopoeia*

The semantic content of the onomatopoeic words found in these lyrics activates and focuses on their imitative potential. Therefore, *whistle* and *humming*, are naturally suggestive words for producing the sound of music:

Just whistle while you work / So hum a merry tune (from “Whistle While You Work”)

Or *buzz* to indicate the busy working of bees:

The bees are buzzing in the trees (from “The Bare Necessities of Life”)

Or to represent noises of objects in the subtitles:

{clock ticking }, {crash} (from “Dig, Dig, Dig”)

Or to show human behaviour or feelings:

{crowd boo}, {cheering} (from “The Feast of Fools”)

{Princess Aurora sighs} (from “I Wonder”)

Or to imitate animal cries:

{birds tweet, Let's twitter} (from “Let's Sing a Gay Little Spring Song”)

{cat meows} (from “Once upon a Time in New York City”)

However, the lyricists have resorted to rhetorical devices to use the imitative harmony of the sounds of nature, mainly through alliteration (both consonant and vowel clusters) and the appropriate use of phonetics. Thus, there are three varieties of onomatopoeia resulting from the linguistic analysis:

1) The lyricists' ability to imitate non-linguistic sounds:

- * The sound of the rain ("Little April Shower")
- * The passage of the stork through the weather calamities (*Dumbo*)
- * The hissing of the snake ("Kaa's Song")
- * Music ("Hi-Diddle-Dee-Dee", "Let's Sing a Gay Little Spring Song")

2) The lyricists' ability to represent what the phonological patterns describe, that is to say, the action or activity. The tactile element of this imitation is maybe more significant than its auditory element:

- * The prickling sensation of touching a prickly fruit from "The Bare Necessities of Life".
- * the exhaustive trip of the stork through the elements of nature in order to deliver babies ("Look Out For Mr. Stork"), or the hammering work of the dwarfs in the mine ("Dig, Dig, Dig").

3) The lyricists' use of a consonant phonetic scale in order to obtain the onomatopoeic effects attributable to the dimensions of softness, hardness and sonority:

Impression of softness: l, r, n, ㉞ Voiced v, ㉞, z sound more relax than their voiceless counterparts f, s, /㉞/ Increasing hardness: /㉞ / , /㉞㉞/ Plosives b, d, g, p, t, k suggest booming noise or pompous sensation

The sibilants (s, ss, sh, z, ch) possess a range of potential suggestibility to imitate certain classes of sounds, as the hypnotising hissing of a snake (“Kaa’s Song”), while the impression of sonority is given by the plosives and vowel /o/:

*For **glory**, **God** and **gold*** (“The Virginia Company”)

There is also a splendid gloom in vowel /u/ in the repetition of the preposition *through*, whose long vowel /u:/ gives the song “Look Out For Mr. Stork” a majestic and thrilling melancholy when describing the perseverance of the stork. And a simple, rustic charm in vowel /a/ in the first stanza of “Hi-Diddle-Dee-Dee”: *An actor, a high silk hat, and a silver cane, a watch of gold, with a diamond chain, an actor’s life is gay!*

4.2.2 Repetition

The echoic aspect of these lyrics is one of the most effective devices used by the Disney lyricists to persuade the audience. Verbal repetitions are fundamental in emotive use of language and are an important device of intensification whenever the feelings are deep for expression in few words. The fact of repeating the same thing over and over makes the audience bear the message in their mind. By underlining rather than elaborating the messages, verbal repetition presents simple emotions with force.

The sound of echo from the magic well in the song “I’m Wishing” serves as the starting point and example “par excellence” of the effectiveness of this device. It is through figurative echoic repetition that Snow White’s messages reach her target: Prince Charming. These great feelings need to be expressed by means of repetition, as illustrated in one of the most sentimental Disney songs, “Looking For Romance”:

***“I’m seeking that glow**
Only found when you’re young and it’s May
Only found on that wonderful day
When all longing is through”*

*I'm seeking that glow
Only found when the thrill is complete
Only found when two hearts chance to beat
To the strain of a waltz that's both tender and new"*

The most direct sense of real physical acoustic repetition is found in the last verses of the song "The Bells of Notre Dame", in which the repetition of the word *bells* constitutes a kind of phonological foregrounding. The audience listen to it as to an actually audible signal of the bells of the Cathedral:

*"Sing the bells, bells, bells, bells
Bells, bells, bells, bells
Bells of Notre Dame".*

Verbal repetitions can also suggest spontaneity and exuberance, as shown in the song "Dig, Dig, Dig", where the Dwarfs repeat the word *dig* like a hammering on the ears of the audience:

*"We dig, dig, dig, dig, dig, dig, dig
In our mine the whole day through
To dig, dig, dig, dig, dig, dig, dig,
Is what we like to do".*

The repetition of final refrains found in songs such as "Everybody Wants To Be A Cat", "I Wanna Be like You" or "Why Should I Worry?" belong to the characteristic musical styles of the jazz and pop singers who express states of extreme emotional excitation.

Other arrangements lending themselves to the forceful and harmonious presentation of ideas are the great abundance of types of lexical and grammatical repetition allowed in the Disney language:

* The "exact" copying of a word, phrase or sentence of some previous part of a lyric, which can be of immediate repetition (EPIZEUXIS):

“I wonder, I wonder, I wonder...” is an ordinary emotive use of language which serves to express the deep feelings of the princess in *Sleeping Beauty*.

* ANAPHORA. This is a device abundantly used by the Disney lyricists. The repetition of one or more words at the beginning of a line or successive announcements gives unit to the stanzas by marking their limits. This figure of speech not only underlines the phonic, but also the structure of the songs. In my opinion, the most outstanding illustration may be found in the initial repetitions from the song “Esmeralda’s Prayer”, the alternation of parallel speeches suggests that the participants are engaged in a ceremonial church service of the prayers of the past:

“I ask for wealth, I ask for fame, I ask for glory to shine on my name, I ask for love I can possess, I ask for God and His angels to bless me, I ask for nothing I can get by...”

Other rhetorical figures of repetition such as PLOCE, SYMPLOCE, POLYPTOTON and HOMOIOTELEUTON, although less abundant than the above mentioned, have also been found in these lyrics and, as shown in the analysis, they contribute to lyrical intensity.

Although in most cases it is good style in language to avoid repetition, in Disney Lyrics I find it a magical powerful device to express the characters themselves on matters which affect them deeply. The reiterated parts of the Disney songs are far from dispensable in the global process of poetic communication. Their apparent disorderliness in the manner of repetition contrasts with the formality and ceremoniousness of parallelism.

4.2.3 *Parallelism*

The importance of parallelism in these songs equals that of linguistic deviation, but while deviation introduces linguistic irregularities, parallelism consists of the introduction of “extra regularities” into the Disney language. It is also noticeable the difference between parallelism and mechanical repetition, because in any parallelistic pattern there is an element of identity and an element of contrast:

It's home to rest we go (From “Heigh-Ho”)
It's off to work we go

Verbal parallelism is physically perceptible, since it is audible to the listener and visible to the reader. This means that the outer shape of the message not only expresses underlying meaning, but imitates its structure. Parallelism is the aspect of Disney language that makes these songs sound like music. The attention of the audience is focused on a syntactic or rhythmic equivalence. Both the rhythmic parallelism (*isocolon*) observed in the similarity of syllabic length of lines, and the syntactic parallelism (*parison*), shown in the exact verbal correspondences between phrases or clauses, are abundantly used in Disney songs, and sometimes, both types are perceived at the same time, as shown above in the above illustration from “Heigh-Ho”.

The specific objective of these devices depends on the characteristics of the text in which they appear, as seen in the analysis of each song, but in general they try to obtain harmonically constructed verses out of their constituent elements, which contribute to their euphony, as in the songs from “Beauty and the Beast” and “I Wonder”:

Tale as old as time
Song as old as rhyme
 ☒ ☐☐☐ ☒

- *isocolon and parison* -

To sing to
Sweet things to
 ☐☐☐ ☒

- *isocolon* -

Where the language permits a choice from a variety of structures, the lyricists insist on an exact repetition of two phrases or clauses. This artistic effect can also suggest:

* That two actions or things, although different, are compatible:

Gotta eat to live
Gotta steal to eat (From “One Jump Ahead”)

Slip into silent slumber
Sail on a silver mist (From “Kaa’s Song”)

Arabian days like Arabian nights (From “Arabian Nights”)
He got dolled up and dropped in (From “Prince Ali”)

* If there are more than two phases to the patterns, it moves towards a climax, as in “Look Out For Mr. Stork”, “I Wanna Be like You” and “Esmeralda’s Prayer”:

*Through the blizzard / through the gale / through the wind / and through the rain...
I wanna be like you / I wanna walk like you / I wanna talk like you
I ask for wealth / I ask for fame / I ask for glory / I ask for love ...*
In addition, the symmetrical repetition of the phrases or sentences often contribute

to intensify the expressive power of the thoughts they transmit, by impressing them more deeply on the audience’s mind:

Ever faithful / Ever true (the perseverance of the stork)

This vampire bat / This inhuman beast (wicked Cruella De Vil)

*One minute I’m in Central Park / Then I’m down on Delancey Street
They love me at the Chelsea / They adore me at the Ritz
Why should I worry? / Why should I care?* (the speedy, conceited and cool Fox-terrier)

They can sing / They can dance (the magic of the dishes)

Have some of column A / Try all of column B (the right suggestion of a menu)

*Unbelievable sights / Indescribable feeling
A thrilling chase / A wondrous place* (the magic carpet ride around the world)

Through despair and love / Through faith and love (the circle of life)

Can you sing with all the colours of the mountain?

Can you paint with all the colours of the wind? (the aesthetic perception of nature)

Who is the monster and who is the man? (Notre Dame's mysterious riddle to guess)

Dross is gold and weeds are a bouquet
Every man's a king and every king's a clown (Topsy-turvy Day in medieval Paris)

In the interpretation of parallelism resides the ability of reducing language to rule, since parallelism offers the possibility of segmenting a text into structurally equivalent units. Parallelism has a powerful emotional effect within Disney lyrical discourse.

4.3 Linguistic loans

Although not all these 16 films present foreign words in their lyrics, there have been found **40 linguistic loans** in 11 songs from 7 films. The lyricists have resorted to words, compound words or expressions from modern or old languages, which can be classified in two kinds of loans:

1) **Loan-translation**, a process whereby a word, compound word or expression is created by literal translation of each of the elements of a word, compound word or expression in another language:

* *nom de plume, maitre'd, Shah, baklava, abracadabra, bona fide, chargé d'affaires, nabob, bazaar, salaam, coterie, menagerie, fakirs* (from ***Aladdin***)

* *aristocratic, ils son toujours..., Mais naturellement les Aristocats, ad-libs, Hallelujah* (from ***The Aristocats***)

* *Bonjour, chérie, (soup) du jour, hors d'oeuvres, oui, ragout, soufflé, en flambé, und* (from ***Beauty and The Beast***)

* *Dies Irae, Kyrie eleison, La Esmeralda* (from ***The Hunchback of Notre Dame***)

* *Hakuna Matata* (from ***The Lion King***)

* *savoir-faire* (from ***Oliver & Company***)

* *Zuider Zee, comme ci, comme ça, savoir-faire, ooo-la-la, entre nous, rendezvous* (from *Pinocchio*)

2) **Loan-blend**, a compound word or expression consisting of both native and foreign elements:

* *Llamas galore*, (from *Aladdin*)

* *Aristocats* (from *The Aristocats*)

The results of a qualitative analysis state that the use of linguistic loans is similar to the alternation of plain and grand style, in influence and effect on the audience, since they can bring forward distinct aspects, as mentioned below:

- a) Contributing to shade their songs with a touch of cultural linguistics (*Dies Irae, Kyrie eleison, ad-libs, bona fide, Hallelujah, Salaam, savoir-faire, Hakuna Matata*)
- b) Conveying audacity and humour, when humble characters use literary terms (*nom de plume*)
- c) Reflecting the geographical and linguistic setting where the stories take place or the characters come from (*Zuider Zee, La Esmeralda, Bonjour, chérie, oui, und, du jour, come ci, comme ça, ooo-la-la, entre-nous*, and “singing in French”)
- d) Transmitting customs and culinary recipes from different countries (*baklava, hors d’oeuvres, ragout, soufflé, en flambé*)
- e) Trying to show the power of the Genie who can change himself into different jobs or grant Aladdin several conditions and court accompaniment (*maitre d’, charge d’affaires, Shah, nabob, fakirs*)
- f) Resorting to mass nouns in order to impress with variety (*bazaar, coterie, menagerie*)

- g) Using imaginary loan blendings in order to heighten fantasy (*Aristocats, llamas galore*)
- h) Impacting the audience with a mysterious terminology used in magic (*abracadabra*)

Thus, the borrowing of words from other languages constitutes a very colourful and cosmopolitan linguistic service provided in some Disney lyrics during the three periods. It makes these lyrics belong to all the political, social, commercial or intellectual world and be free from local, provincial or national prejudices.

4.4 Thematisation: The Passive Voice

There are just **18 Passive Sentences** in the forty-seven songs studied in this paper. In other words, the passive only appears in seven songs from six films. The syntactic and semantic end of the Disney passive constructions -to indicate that the subject (“theme”) undergoes the action of the agent of the active verb- are presented in five types of passive forms, which make their contribution to the magical gold dust sprayed in a few songs:

Type I) includes three sub-types:

- a) (emphatic complement) + Patient subject + to be (tensed) + Past Participle (of the active Verb)
theme
 (+ Complement)

1. “***They are seen upon a herring***” (from ”The Aristocats”)
2. “***Aristocats are never found in alleyways or hanging around***” (*id.*)
3. “***I’ll be blessed***” (from “Be Our Guest”)
4. “***Wine’s been poured***” (*id.*)
5. “***Dark was the night when our tale was begun***” (“The Bells of Notre Dame”)

6. “**A trap had been laid** for the Gypsies” (*id.*)
7. “Just so **he’s kept** locked away” (*id.*)
8. “How **it is laid** to rest” (from “Can You Feel the Love Tonight?”)

All these eight constructions have in common that the passive verb describes what happens to the subject without mentioning the agent. This style is a persuasive way to make the audience concentrate on facts, but at the same time the omission of the agent is due to different reasons according to each situation:

Examples 1 and 2: the agent would be “people”.

Example 3: a curse which implies “unknown supernatural powers”.

Example 4: a service carried out by “unknown servants”.

Example 5: *our* implies the narrator, the characters and the audience, within the submissive and unresisting subject. So, the agent is unnecessary to be mentioned.

Example 6: the narrator is more interested in the action than in the person who did it.

Example 7: Frolo is more concerned with the fact than with who would carry it out.

Example 8: What matters is to focus on how love is “calmed and prostrated”.

b) Patient subject or theme + to be (tensed) + Past Participle (of the Active Verb) + by + Agent

9. “**We have been told by the Virginia Company**” (“The Virginia Company”)

In this construction the patient subject or theme “we” (a group of sailors) is the entity undergoing the action of the agent (the Virginia Company), the instigator of the event, preceded by a *by-phrase*, which only verbs (have been *told*) with an agent subject permit in thematic roles.

c) Patient Subject or theme + to be (tensed) + Past Participle (of the Active Verb) + Reciprocal

10. “***We are connected to each other***” (“Colours of the Wind”)

This passive construction contributes to express the main thought of the film in a very powerful way: the interrelation of the natural elements of the universe. It is a passive and reciprocal sentence at the same time. To mention the agent or the subject of the active is unnecessary because supernatural powers are involved. What is important is to point out the reciprocity (*to each other*) and the locative (*in*), in order to achieve the complete meaning of the sentence.

Type II) presents the following construction:

Patient Subject or theme + to be (tensed) + known + “split Infinitive”

11. Which ***cats are known to never show their claws?*** (“The Aristocats”)

This kind of impersonal passive construction asking how “people” know that particular fact is used because assumption of thought involves a usual action. By placing the patient subject in first position the audience are again drawn to pay attention to what happens to these particular cats.

Type III) consists of three sub-types:

a) Active sentence + than + modal auxiliary (tensed) + be + Past Participle of the active verb (impersonal)

12. “*There’s more to see than can ever be seen*” (from “Circle of Life”)

13. “*There’s more to do than can ever be done*” (*id.*)

14. “*There far too much to take here, more to find than can ever be found*” (*id.*)

The comparisons between the actives and the passives are an effective strategy to claim the importance of “existing active actions” over “possible passive actions”.

Obviously, the syntax tends to emphasise the action of the active voice above the poor possibility involved in these passives. These sentences state an abundant existence of actions to perform (*see, do, find*), and although they have a *there's*-construction, the subject would be “we” or “mankind”. The linking word *than* connects the Active with the Passive establishing a degree of comparison that in this case is of superiority, chiefly indicated with the adverbs *more, far too much*.

b) Complement + Patient Subject + modal (negative tensed) + be + Past Participle of Active Verb
theme

15. “*When the heat of a rolling wave can't be turned away*” (“Can You Feel the Love Tonight?”)

The agent has not been mentioned because the most important thing is to focus on the fact that the heat of a rolling wave is welcome, which in a metaphorical way expresses passionate love.

c) Patient Subject + ought + to be + two Past Participles of active verbs
theme

16. “*She ought to be locked up and never released*” (from “Cruella De Ville”)

Rules are usually expressed by means of the passive. This type of construction purports a more formal vision to lay stress upon a moral situation.

Type IV) shows the following construction:

Patient Subject + get (tensed) + Past Participle (of the Active verb)
theme

17. “*The devil in us **gets released***” (from “The Feast of Fools”)

This is the only illustration of informal spoken English by which the lyricist wants to underline the unexpected and unplanned action. At the same time this construction suggests that when this situation happens this is a change.

Type V) contains a “causative have” structure:

Patient Subject + have (tensed) + object + Past participle (of the Active verb)
theme

18. “*I **ve had** the napkins freshly **pressed**” (from “Be Our Guest”)*

Obviously the subject has made somebody else perform the action. This “causative” construction is fully appropriate within the context of the song, where the magic aura is around the scene.

4.5 Phrasal Verbs

The lyricists have made good use of the phrasal verbs in these lyrics, since only 6 songs out of the 47 analysed songs do not contain any phrasal verbs. Therefore the study and usage of these grammatical constructions provide a collection of 56 verbs with a great deal of particles or *satellites* (adverbs or prepositions), which results into **97 types**. These quantitative outcomes prove Disney language to be a satellite-framed language.

Although verbs + satellite constructions should be considered as a whole, I have explored the syntax and the semantics of these combinations and the distinctions of the different types (motion, stative, action or event, emphatic or idiomatic verbs) in each of the examples given during the linguistic analysis. The qualitative results of their analysis clearly show that the main objective of the lyricists has been to obtain a variety of meanings, which contributes to enrich Disney Lyrics in different ways, as follows:

- a) Regarding movement description, the use of locatives in association with verbs, prepositional phrases or adverbial expressions indicating source, medium, direction or goal, certainly provides more exact information about the ground than verbs occurring alone. In addition, the telic- path, which predicates an end of the locative-path, reinforces the accuracy of location and the audience can infer the type of movement by such **directionality paths**:

From the songs in the film *Aladdin*:

1. *Oh, I come from a land, from a far away place* (“Arabian Nights”)
2. *Come on down* (*id.*)
3. *Stop on by* (*id.*)
4. *A fool off his guard could fall and fall hard out there on the dunes* (*id.*)
- 5 - 6. *Come on, let’s get outta here* (“One Jump Ahead”)
7. *Otherwise we’d get along* (*id.*)
8. *Hey, you, let’s through* (“Prince Ali”)
9. *Well, get on out in that square* (*id.*)
10. *And that, good people is why he dolled up and dropped by* (*id.*)
11. *I can’t go back to where I used to be* (“A Whole New World”)

From the songs in the film *Bambi*:

12. *Love’s sweet music flown on* (“Love Is a Song”)
13. *You’ll come along with a song right away* (“Little Spring Song”)
14. *Beating a tune when you fall all around* (“Little April Shower”)

From the songs in the film *Beauty and the Beast*:

15. *Little town full of little people walking up to say “Bonjour”!* (“Belle”)
16. *Go on, unfold your menu* (“Be Our Guest”)
17. *Come on and lift your glass* (*id.*)
18. *You walked in* (*id.*)

From the song “Look Out For Mr. Stork” in the film *Dumbo*:

19. *He’ll come along*
20. *When he comes around*

From the song “Best of Friends” in the film *The Fox and the Hound*:

21. *Come on, Copper!*

From the songs in the film *The Hunchback of Notre Dame*:

22. *But you never can **run from** nor hide what you've done from the eyes, the very eyes of Notre Dame* (“The Bells of Notre Dame”)
23. *Once a year we love to **drop in** where the beer is never stopping*
 (“The Feast of Fools”)

From the song “I Wanna Be like You” in the film *The Jungle Book*:

24. ***Come on**, clue me what to do*

From the song “Circle of Life” in the film *The Lion King*:

25. *And blinking **step into** the sun*

From the song “When You Wish Upon a Star” in the film *Pinocchio*:

26. *Fate **steps in***

From the songs in the film *Snow White and the Seven Dwarfs*:

27. *It's **home from** work we **go*** (“Heigh-Ho”)
 28. *It's **off to** work we **go*** (“Heigh-Ho”)
 29. *And **away to** his castle we'll **go*** (“Someday My Prince Will Come”)

From the song “You've Got A Friend In Me” in the film *Toy Story*:

30. *And as the years **go by** our friendship will never die.*

- b) The stative verbs + *satellites* denote states rather than actions of verbs. They are semantically diverse, since they do not share semantic properties, reflecting the condition of a character or thing, and the existing circumstances or surroundings in these lyrics.

From the songs in *Aladdin*:

31. *The wind's **from** the East and the sun's **from** the West* (“Arabian Nights”)
 32. *But when I'm **way up** here* (“A Whole New World”)
 33. *Now I'm **in** a whole new world **with** you* (*id.*)

From the song “The Aristocats”:

34. *Aristocats are never found in alleyways or **hanging around***

From the song “I Bring You a Song” in *Bambi*:

35. You *'re by* my side
 36. There *'s a moon up above*

From the song “Best of Friends” in *The Fox and the Hound*”:

37. Life *'s a happy game, you could clown around* forever

From the songs in *The Jungle Book*:

38. Hup two, three, four, *keep it up* (“Colonel Hati’s March”)
 39. I *'m tired of monkeyin’ around* (“I Wanna Be Like You”)

From the song “Why Should I Worry?” in *Oliver & Company*:

40. One minute I *'m in Central Park, then I **m down on** Delacey Street*

From the song “I Got No Strings” in *Pinocchio*:

41. I have no strings to *hold me down*

From the songs in *Snow White and the Seven Dwarfs*:

42. We are *standing by* a wishing well (“I’m Wishing”)
 43. My feet won *'t keep in* rhythm (“The Dwarfs’ Yodel Song”)

- c) Verbs of action and event, that is verbs of change, contact, communication, competition, possession, perception, emotion and consumption, are combined with their thematic roles -location, medium, goal, direction- transmitting different kinds of **manner, degree of force** or **cause** relations that create distinct patterns of lexicalization:

From the songs in *Aladdin*:

44. Just a little snack guys, *take it back*, guys! (“One Jump Ahead”)
 45. Let me take your order, *jot it down* (“A Friend like Me”)
 46. Can your friends *pull this out* their little hat? (*id.*)
 47. Prepare to gawk and grovel and *stare at* Prince Ali (“Prince Ali”)
 48. And that, good people, is why he *got dolled up* (*id.*)

From the song “Everybody Wants to Be a Cat” in *The Aristocats*:

49. Everybody *'s picking up on* that feline beat

50. *But with a square in the act you can **set** music **back to** the caveman days*
 51. *If you want to **turn me on**, play your horn*
 52. *And **blow** a little soul **into** the music*
 53. *Let's **take** it to another key*

From the songs in *Bambi*:

54. ***Get into** the mood and be merry today* (“Little Spring Song”)
 55. *Forget all our troubles and **warble away*** (*id.*)
 56. *I want you to know that I'm **looking for** romance* (“Looking For Romance”)
 57 - 58. *In the hope that you'll see when you're **looking at** me
 that I'm **looking at** you* (*id.*)

From the songs in *Beauty and the Beast*:

59. *Then we'll **sing** you **off to** sleep as you digest* (“Be Our Guest”)
 60. *Tonight you'll **prop** your feet **up*** (“Be Our Guest”)
 61. *She's never **looked at** me that way before* (“There Is Something”)

From the song “Look Out For Mr. Stork” in *Dumbo*:

62. *Nothing stops him, he'll **get through***
 63. ***Look out for** Mr Stork (2)*
 64. *Don't try to **get away***
 65. *He'll **spot** you **out in** China*

From the song “Best of Friends” in *The Fox and the Hound*:

66. *If only the world wouldn't **get in** the way*

From the songs in *The Hunchback of Notre Dame*:

67. *And they **gazed up in** fear and alarm* (“The Bells of Notre Dame”)
 68. *He's kept **locked away*** (“The Bells of Notre Dame”)
 69. *I don't know if you would **listen to** a Gypsy's prayer* (“Esmeralda's Prayer”)
 70. *You would **look to** you still* (*id.*)
 71 / 76. *I **ask for** wealth, I **ask for** fame, I **ask for** glory,
 I **ask for** love, I **ask for** God ...*
 77 / 78. *I **ask for** nothing I can **get by*** (*id.*)

From the songs in *The Jungle Book*:

79. *Company ... **sound off!*** (“Colonel Hatí's March”)
 80. ***Dress it up*** (*id.*)
 81 / 82. *We **stamp** and **crush through*** (*id.*)
 83. *You can hear us **push through** the deepest bush* (*id.*)
 84. ***Look for** the bare necessities* (“The Bare Necessities”)

From the song “Can You Feel the Love Tonight?” in *The Lion King*.

85. *When the heat of a rolling wave can't be **turned away***
86. *An enchanted moment and it **sees me through***

From the songs in *Oliver & Company*.

87. *If they **pick you up**, you are on your way* (“Once upon a Time in NYC”)
88. *The rhythm of the city, boy, once you **get it down*** (“Why Should I Worry?”)

From the song “Cruella De Vil” in *101 Dalmatians*.

89. ***Look out for** Cruella De Vil*
90. *But after time has **worn away** the shock*
91. *She ought to be **locked up***

From the songs in *Pinocchio*.

92. *When you **wish upon** a star* (“When You Wish Upon a Star”)
93. *...and **sees you through*** (*id.*)
94. *When you **get in** trouble* (“Give a Little Whistle”)
95. *Not just a little squeak, **pucker up** and blow* (*id.*)

From the songs in *Pocahontas*.

96. *and gold you **pick right off** a tree* (“The Virginia Company”)
97. *the wolf **cry to** the blue corn moon* (“Colours of the Wind”)
98. *Come **roll in** all the riches all **around** you* (*id.*)

From the song “I Wonder” in *Sleeping Beauty*.

99. ***Bring back** a love song **to me***

From the songs in *Snow White and the Seven Dwarfs*.

100. *One love **thrilling me through*** (“I’m Wishing”)
101. *I’m **wishing for** the one I love to find me* (*id.*)
102. *I **chased** a polecat **up** a tree* (“The Dwarfs’ Yodel Song”)

- d) The phrasal verbs with “up” convey **emphasis**. The stress, importance or significance is laid on the particle by means of the forceful indicative that the three actions must be complete.

103. **Clean it up**, we want the company impressed (“Be Our Guest”)
 104. But for now let’s **eat up** (id.)
 105. You can **tidy up** the pace. (“Whistle While You Work”)

e) Idiomatic phrasal verbs have idiosyncratic characteristics for having distinct style or character and lacking predictable meanings. However, these grammatical constructions or expressions contribute to enrich the language of these songs with traits of peculiarity.

106. A cat’s the only cat who knows where it’s **at** (“The Aristocats”)
 107. When all longing **is through** (“Looking For Romance”)
 108. **Brush up** your Sunday Salaam (“Prince Ali”)

Although there are more nouns than verbs in these lyrics, Phrasal verbs play an important role in the Disney language, and they are perhaps the most complex lexical category, for being more polysemous than nouns. However, the audience are capable of decomposing these verb meanings because the semantic components are part of the inferential system that can use the speaker’s mental lexicon.

4.6 Words belonging to the register of sound

The verbs, phrases, nouns and symbols representing the sounds or noises interwoven in these songs have their own semantic role in the graphological messages in brackets. The linguistic analysis shows:

- * That the most representative word is the Gerund, a non-finite verbal form indicating an abstract meaning of the verb but referring to the time, gender and number of the situations of the song, which it belongs to.
- * The presence of phrases; a few nouns; finite verbs in the simple present describing actions happening at the background.

- * Abstract nouns functioning as in telegraphic language, and symbols as in sign language.

All these words contribute to make up a rich glossary for second language acquisition learners and offer a more direct communication and accurate perception to the subtitled video users. The audience will accept that *{Music}* is “melody” or {☒☒☒} represents “music”, or *{sh, sh}* is the onomatopoeic symbol for “silence”, but in order to avoid confusion among the semantic distinction between verbs, the audience will interpret that certain animal voices correspond to particular animal species, as shown in the lyrics from the films.

By using the troponymy relation¹¹ there has been found that :

- * The semantic element **manner, dimension, intentions** and **degrees of intensity** can distinguish verbs in a superordinate relation. Thus, verbs which denote different kinds of *dog, wolf or bear crying* are represented as follows:

Intensity: loud, manner: harsh cry,	agentive role: an adult dog	{ <i>barking</i> }
Intensity: low, manner: piercing cry,	agentive role: a young dog	{ <i>yipping</i> }
Intensity: loud, length: long cry ,	agentive role: a dog or a wolf	{ <i>howling</i> }
Intensity: deep, intentions: hostility cry,	agentive role: a dog or a bear	{ <i>growling</i> }

- * The **agent, tone** and **quality** makes a difference regarding *bird voices*:

{ <i>singing</i> }	quality: melodious, agent: certain birds, as nightingales or similar
{ <i>twittering</i> }	length: short, tremulous sounds, agent: birds
{ <i>chirping</i> }	tone: soft, sharp sounds, agent: small birds
{ <i>whistling</i> }	quality: tuneful, clear whizzing sound, agent: person, bird or instrument

¹¹ From Greek *Tropos*, meaning “manner or fashion”. See Miller, G.A. & Fellbaum, C., 1991, *Semantic networks of English*. Cognitive Science Laboratory, Princeton University.

- * Sometimes, the gerund forms do not contain referential nouns, they are describing what happens in the visual images {*chattering, sneezing, sniffing, snuffling, singing, snoring, crying, whimpers*}, and they can take a subject referring either to a character or an animal. In addition, {*humming*} can take not only person and animal subjects -see “Just Whistle While You Work”, from *Snow White*- but also vehicles -see “Look Out For Mr. Stork”, from *Dumbo*.
- * In the examples of antonymy or opposition {*booing* \neq *cheering*}, which represent the shouts of people, the semantics of the opposition relationship between this pair of verbs can be obtained from their psychological burden and tone. Whereas *boo* represents disapproval, *cheer* is the reversing action, that is approval - see “The Feast of Fools”, from *The Hunchback of Notre Dame*.
- * On the other hand, there are illustrations of synonymy between a plural noun {*neighs*} and a phrase {*horse whinnying*} for the gentle cry of the horse to show pleasure.
- * The verbs {*laughing*} and {*giggling*}, which share membership in the class of verbs of emotion, are also related by troponomy. *To giggle* is also *to laugh* “in a certain manner” - spasmodically, in a nervous and silly way.
- * The nouns {*Thunder or Thunderclap*} and {*Lighting*} are usually a pair that are related by entailment, the two factors being temporally co-existent. The difference between them is that the former requires audible perception, whereas the latter needs visual perception - see “Little April Shower”, from *Bambi*.
- * Sounds and Noises can be linguistically distinct from the point of view of the pleasant or unpleasant audibility they transmit. Thus, {*yodelling*}, {*vocalising*}, {*echoing*}, belong to the register of sound, because the audience are charmingly

attracted when listening, while *{belching}*, *{raspberry}*, *{honking}* are noises which the audience may consider disgusting, offensive or bothering to the ear.

- * A great deal of characteristic animal cries are present in these songs. From the poetic murmuring of doves *{cooing}* to the penetrating cry of the seagull *{cawing}* showing seascapes. The cry of the rooster *{crowing}* usually announces the beginning of the day, while the cry of the cat *{meowing}* is heard during rainy nights. The cry of the owl *{hooting}* appears in the forest scenes and *{trumpeting}* is meant to reproduce the loud shrill cries of elephants. All of them contribute to illustrate these songs with traditionally symbolic images.
- * Verbs expressing breathing effort *{Gasping}*, *{panting}*, *{sighing}*, *{whimper}*, *{blubbering}* and *{squawking}* convey the sensation of anguish, sadness or fear which sometimes penetrate the audience's souls when listening to them, while others like *{purring}* transmit the murmuring sound of satisfaction, as a lion-cub does.
- * The abundant words which belong to the register of music make reference to the various styles of music, chanting and musical instruments used in these lyrics, so that the audience can perceive the adequate melody, rhythm and orchestration in the classical, pop or folk songs *{trombone, harp music}*, *{Kyrie eleison, Dies irae}*. There are even terms in slang *{Cool, mush}*.
- * Words with a non-human Agentive role represent various sounds and noises. The distinction between bells ringing *{chiming}* and *{tolling}* can be considered pleasant sounds, since they involve the audience in the majestic call of the cathedral of Notre Dame, as well as the *{ticking}* of the clock which announces "stop working" to the Dwarfs in the mine, or the sound of the toy instrument *{rattling}* in the presentation of the lion-cub.

Thanks to the transcription of the sounds written in brackets in the subtitles, the audience's perception of the sounds of nature or animals, of the verbs expressing emotion or anguish, of mingling voices, cries or noises, is reinforced because it comes from three perception angles: visual, audible and mental.

4.7 Syntactic structures.

The syntax of these songs offer illustrations of diverse types of sentences which shall be included according to their function in the discourse.

4.7.1 *The mandatory sentences*

The most representative verbal expression of the Disney lyrics is the **mandatory** sentence, which indicates the pointing way of addressing the audience, but above all, the persuasive purpose of these songs. By using the imperative mood in commands, verbs of obligation (*have to, need, should, gotta*), and some forms of polite requests (*I would like* or *Please*), the lyricists force the unavoidable attention to their lyrics.

a) Imperative 1st person singular:

1. *Let me tell you, friend* (“Look Out For Mr. Stork”)
2. *Let me take your order* (“Friend like Me”)

These sentences include the first person reference “me” (the speaker) and “you, friend” (the audience) and they must not be identified with the author and the listener of an external situation, but with the imaginary participants that the lyricist has called so for the purpose of the song.

b) Imperative 2nd person singular / plural, expressing orders:

3. *Make a wish into the well*
4. *Hear what I have to say*

from *Snow White*

5. Just whistle while you work from *Snow White*
6. Go play your part from *Pinocchio*
7. Bring a little joy to every heart
8. Take the straight and narrow path
9. Look out for Mr. Stork
10. Don't try to get away from *Dumbo*
11. Remember those quintuplets and the woman in the shoe
12. Get into the mood and be merry today (“Little Spring Song”)
13. Forget all our troubles and warble away from *Bambi*
14. Look out for Cruella De Vil (“Cruella De Vil”)
from *101 Dalmatians*
15. Bring back a love song to me (“I Wonder”)
from *Sleeping Beauty*
16. Hop, two, three, four (“Colonel Hathi's March”)
17. Keep, two, three, four from *The Jungle Book*
18. Dress it up! Halt!
19. Look for the bare necessities (“The Bare Necessities”)
20. Forget about your worries and your strife from *The Jungle Book*
21. Well, next time beware
22. Don't pick the prickly pear by the paw
23. Now, don't try to kid me, man-cub (“I Wanna Be like You”)
24. Now, give me the secret, man-cub from *The Jungle Book*
25. Come on, clue me what to do
26. Give me the power of man's red flower
27. Trust in me (“Kaa's Song”)
28. Shut your eyes from *The Jungle Book*
29. Slip into silent slumber
30. Sail on a silver mist
31. Groove it cat! (“Everybody Wants to Be a Cat”)
32. Blow it, small fry, blow it! from *The Aristocats*
33. Modulate and wait for me
34. Get out there and go and try (“Once upon a Time in NYC”)
35. Keep your dream alive from *Oliver & Co.*
36. Look, there she goes (“Belle”)
37. Be our guest (“Be Our Guest”) from
38. Put our service to the test *Beauty and the Beast*
39. Tie your napkin 'round your neck, chérie
40. Try the grey stuff
41. You don't believe us, ask the dishes

42. Go on, unfold your menu
43. Take a glance
44. Come on and lift your glass
45. Clean it up
46. Come on down, (“Arabian Nights”)
from ***Aladdin***
47. Stop on by,
48. Hop a carpet and fly to another Arabian night
49. Take that! (“One Jump Ahead”)
from ***Aladdin***
50. Stop thief!
51. Get him
52. Wish me happy landing
53. Jot it down (“Friend like Me”)
from ***Aladdin***
54. Come on, whisper what is your want
55. Say what you wish
56. Have some of column A,
57. Try all of column B
58. Lookie here
59. Don’t sit you there slack-jawed, buggy-eyed
60. Mr Aladdin, sir, have a wish or two or three
61. Make way for Prince Ali (“Prince Ali”)
from ***Aladdin***
62. Clear the way in the ol’ bazaar
63. Oh, come, be the first on your block to meet his eye
64. Make way, here he comes
65. Ring the bells, bang the drums
66. Genuflect, show some respect
67. Now try your best to stay calm
68. Brush up your Sunday Salaam
69. Then come and meet a spectacular coterie
70. Get on out in that square
71. Adjust your veil and prepare to gawk and grovel and stare at Prince Ali
72. Tell me Princess (“A Whole New World”)
from ***Aladdin***
73. Hold your breath
74. Just remember what your old pal said, Boy from ***Toy Story***
75. Come run the hidden pine trails of the forest
76. Come taste the sun sweet berries of the earth (“Colours of the Wind”)
from ***Pocahontas***
77. Come roll in all the riches all around you
78. And for once never wonder what they are worth
79. See there the innocent blood you have spilt (“The Bells of Notre Dame”)
from ***The Hunchback of Notre Dame***
80. Come one (3) (“The Feast of Fools”)
81. Come all (3)
82. Leave your looms and milking stools
83. Coop the hens and pen the mules
84. Close the churches and the schools

- 85. Come and join the Feast of Fools
- 86. Beat the drums and blow the trumpets
- 87. Join the bums and thieves and strumpet
- 88. See the finest girl in France
- 89. Make the entrance to entrance
- 90. Dance La Esmeralda, dance
- 91. Put your foulest features on display
- 92. Be the king of Topsy-Turvy Day / Girls, give a kiss!

c) Imperative 2nd person with “please”, expressing polite requests:

- 93. Please, be our guest (“Be Our Guest”) from ***Beauty and the Beast***

d) Imperative sentences with 3rd person singular:

- 94. Let your conscience be your guide (“Give a Little Whistle”) from ***Pinocchio***
- 95. Let ´er rip (“Friend like Me”) from ***Aladdin***
- 96. Let him open (*id.*)
- 97. When did you last let your heart decide? (“A Whole New World”) from ***Aladdin***

e) Imperative 1st person plural, expressing suggestions:

- 98. Let´s sing a gay little spring song (2) from ***Bambi***
- 99 /100. Let´s twitter and tweet _____
- 101. Let´s rock the joint! (“Everybody Wants to Be a Cat”)
- 102. Let´s swing it, Thomas from ***The Aristocats***
- 103. Let´s take it to another key
- 105. Let us help you (“Be Our Guest”) from ***Beauty and the Beast***
- 106. Come on, let´s get outta here (“One Jump Ahead”)
- 107. Let´s not be too hasty from ***Aladdin***
- 108. Let us through (“Prince Ali”)
- 109. Let´s see the monkeys from ***Aladdin***

f) “Have to”, expressing internal obligation imposed by the speaker, (in this sense, “must” is never used in these songs, since “have to” is more common in American English, the mother tongue of most Disney lyricists):

- 110. That´s all you have to do (“I´m Wishing”)
- 111. Hear what I have to say (*id.*)

Had to for affirmative obligations in the past, but here the distinction between the speaker's authority and external authority cannot be expressed, as there is only one form:

112. *I've reached the top and had to stop* ("I Wanna Be like You")

Have got to, used to say that it is necessary to do something:

113. *We've got a lot to do* ("Be Our Guest")

Gotta * (*esp US*), a non-standard spelling representing "have got to", used to say that it is necessary to do something :

114. *Gotta keep one jump ahead* ("One Jump Ahead")

115. *Gotta face the facts* (*id*)

116. *Gotta eat to live (2)* (*id*)

117. *Gotta steal to live (2)* (*id*)

118. *All I gotta do is jump* (*id*)

119. *All you gotta do is rub like so* ("Friend like Me")

g) "Should" / "Ought to", expressing moral obligation or duty, is used to indicate a correct or sensible action:

120. *She ought to be locked up and never released* ("Cruella De Vil")

121. *Why should I worry? (4)* ("Why Should I Worry?")

122. *Why should I care? (4)* (*id.*)

123. *I know I'm an outcast I shouldn't speak to you* ("Esmeralda's Prayer")

h) "Need to" / "don't need to", expressing an urgent want in the affirmative, and absence

of obligation in the negative (the particle "to" denotes American English usage):

124. *You need to sing with all the voices of the mountain* ("Colours of the Wind")

125. *You need to paint with all the colours of the wind* from **Pocahontas**

126. *But you don't need to use the claw* ("The Bare Necessities")
from **The Jungle Book**

These subordinating clauses, which for their significant role in the Disney discourse are seen in a special section, separately from further subordinating sentences (4.7.7), contribute with their deictic function to emphasise enormously the messages transmitted to the audience, since they are used to describe or imagine the consequences of events that happen in the songs. The following illustrations belong to Type 1 of conditional sentences. Type 2 and Type 3 have been included with the Subjunctive Mood.

Four sub-types have been found:

If + S. Pres. + S. Future: likely to happen

1. *"If you hear it echoing, your wish will soon come true"* ("I'm Wishing")
2. *"If she doesn't scare you, no evil thing will"* ("Cruella De Vil")
3. *"If my heart keeps singing, will my heart go winging...?"* ("I Wonder")
4. *"But if you walk the footsteps of a stranger, you ll learn things you never knew"* ("Colours of the Wind")

If + S.Pres. + S. Present: expressing general, truthful statements.

5. *"If your heart is in your dream, No request is too extreme"* ("When You Wish Upon a Star")
6. *"If they pick you out, you are on your way"* ("Once Upon a Time in NYC")
7. *"If you are stressed, it s fine dinning we suggest"* ("Be Our Guest")
8. *"There s a time for everyone if they only learn..."* ("Can You Feel the Love Tonight?")

If + S. Present + Imperative: giving instructions or advice

9. *"If you start to slide, give a little whistle"* ("Give a Little Whistle")
10. *If you want to turn me on
Play your horn,
Don't spare the tone
And blow a little soul into the tune"* ("Everybody Wants to Be a Cat")

If + Modal + S. Present: expressing capacity and ability in the main clause.

11. *"Who can say if there is a way"* ("Best of Friends")
12. *"But I cannot see if the savage one is me"* ("Colours of the Wind")
13. *"Here is a riddle to guess if you can"* ("The Bells of Notre Dame")

4.7.3 *The Subjunctive*

The present subjunctive has been used in these exclamations to express a wish or hope involving supernatural powers, and they indicate that the action is simply considered in the mind of the speakers. Hence, the audience can penetrate the feelings of the enchanted servants or the gypsy girl, Esmeralda, when she is saying:

1. *“Well, bless my soul”* (from “There Is Something”)
2. *“God help the outcasts” (3 times)* (from “Esmeralda’s Prayer”)
3. *“God help my people”*

The characters of these songs often use the subjunctive mood. Sometimes a verb needs to be joined to another verb to have complete meaning. The action of the subjunctive happens only within the subordinate clause to the active verb. Illustrations from “I’ve Got No Strings”, “One Jump Ahead” and “Little Spring Song”:

4. * *If you would woo, I’d burst my strings for you* (grammatical deviation)
“woed” (correct version)
5. *I’d blame my parents except he hasn’t got ’em* (mixed types: Cond. + Pres.)
6. *I’d like to suggest that we all do our best* (an example of American English)
“that we should do”, in British English

Past Subjunctives also appear in unreality sentences and will express regret about a present action. These sentences from “Best of Friends” stand alone:

7. *If only the world wouldn’t get in the way*
8. *If only the people would let you play*

The subjunctive mood is also used for subordinate questions expressing hypotheses. The following illustrations from “There Is Something” convey how the enchanted servants imagine the consequences of events that happened or began to happen in the past:

9. *Who'd have thought*
 10. *Who'd have known*
 11. *who'd have guessed They'd come together on their own.*
 Subjunctive

Or subordinate clauses from “Can You Feel the Love Tonight?” and “The Feast of Fools”:

12. *It's enough for this wide-eyed wanderer that we got this far.*
 Subjunctive
 13. *And pick a King who put the “top” in topsy-turvy Day.*
 Subjunctive

4.7.4 *Wish, Want, Ask for, Adjective and noun + Object + Infinitive sentences:*

- | | |
|---|----------------------------|
| 1. “ <i>I'm <u>wishing for the one I love to find me</u></i> ” | (“I'm Wishing”) |
| 2. “ <i>Isn't it a <u>silly song for anyone to sing?</u></i> ” | (“The Dwarfs' Yodel Song”) |
| 3. “ <i>I <u>want the world to know nothing ever worries me</u></i> ” | (“I've Got No Strings”) |
| 4. “ <i>I <u>ask for gold and His angels to bless me</u></i> ” | (“Esmeralda's Prayer”) |

These illustrations show the object control theory, using non-finite verbs that in Spanish are Subjunctives. The complements or objects (*the one, a silly song, the world, His Angels*) are the subjects of the Infinitives (*to find, to sing, to know, to bless*).

4.7.5 *Juxtaposition*

The lack of links which coordinate a series of linguistic elements known as juxtaposition in syntax, has been seen in many illustrations of parallelism contained in 4.2.3, since this type of sentences or phrases placed side by side for comparison or contrast is closely related to this rhetorical device. In addition, the rhetorical figure **enumeration** or succession of words with the same grammatical function is another example of juxtaposition. In the illustrations from “A Whole New World”, the enumeration of adjectives is noticeable for enriching the sensation of light and vertigo, during the fantastic trip on a magic carpet:

*“I can show you the world
shining, shimmering, splendid”*

...

*Indescribable feeling
soaring, tumbling, freewheeling”*

4.7.6 Coordinating Sentences

Sentences with *and*, *or*, and *nor* offer harmonious combinations or interactions of functions or parts. The Copulative conjunction serving to connect nouns, noun phrases, verbs, or clauses signals in a pure grammatical level that the following are the continuation of a discourse already started. This conjunction - *and* - is present in 40 songs of this study. We shall see some of the most significant examples:

- | | |
|---|--|
| 1. <i>Beauty <u>and</u> the Beast.</i> | From “Beauty and the Beast” |
| 2. <i>For Glory, gold <u>and</u> God <u>and</u> the Virginia Co.</i> | From “The Virginia Company” |
| 3. <i><u>And</u> if you start to slide, make a little whistle</i> | From “Give a Little Whistle” |
| 4. <i><u>And</u> always let you conscience be your guide</i> | (<i>id.</i>) |
| 5. <i><u>And</u> let me tell you, friend</i> | From “Look Out For Mr. Stork” |
| 6. <i><u>And</u> when he comes around</i> | (<i>id.</i>) |
| 7. <i><u>And</u> I sing as I go</i> | From “Looking For Romance” |
| 8. <i><u>And</u> bring back a love song to me</i> | From “I Wonder” |
| 9. <i><u>And</u> take a glance at the fancy ants</i> | From “The Bare Necessities” |
| 10. <i><u>And</u> you pick a raw paw</i> | (<i>id.</i>) |
| 11. <i><u>And</u> had to stop</i> | From “I Wanna Be like You” |
| 12. <i><u>And</u> that’s what’s bothering me</i> | From “I Wanna Be like You” |
| 13. <i><u>And</u> trust in me (2)</i> | From “Kaa’s Song” |
| 14. <i><u>And</u> aristocratic flair
In what they do <u>and</u> what they say</i> | From “The Aristocats” |
| 15. <i><u>And</u> the rain is saying</i> | From “Once upon aTime In
New York City” |
| 16. <i><u>And</u> it’s always a once upon a time in New York City</i> | From “Be Our Guest” |
| 17. <i><u>And</u> we provide the rest</i> | From “Arabian Nights” |
| 18. <i><u>And</u> the sun’s from the West</i> | (<i>id.</i>) |
| 19. <i><u>And</u> the sand in the glass is right</i> | From “Hakuna Matata” |
| 20. <i><u>And</u> it hurt that my friends never stood downwind</i> | |
| 21. <i><u>And</u> you are miles <u>and</u> miles
from your nice, warm bed</i> | From “You’ve Got a Friend in
Me” |
| 22. <i><u>And</u> a trap had been laid for the gypsies
<u>and</u> they gazed up with fear and alarm</i> | From “The Bells of Notre Dame” |
| 23. <i><u>And</u> he saw corruption everywhere except within</i> | (<i>id.</i>) |
| 24. <i>Every man’s a king <u>and</u> every king’s a clown</i> | From “The Feast of Fools” |
| 25. <i>Dross is gold <u>and</u> weeds are a bouquet</i> | (<i>id.</i>) |
| 26. <i><u>And</u> it’s the day we do the things that we deplore</i> | (<i>id.</i>) |

Disjunctive conjunctions which syntactically set two expressions in opposition to each other:

27. *But you never can run nor chide what you've done*
From the eyes, the very eyes of Notre Dame. From "The Bells of Notre Dame"

or expressing an alternative:

28. *He'll spot you out in China*
or he'll fly to County Cork. From "Look Out For Mr. Stork"
29. *When you pick a paw-paw or a prickly pear* From "The Bare Necessities"
30. *Aristocats are never found in alleyways*
or hanging around the garbage cans From "The Aristocats"
31. *Is it one lump or two?* From "Be Our Guest"
32. *No one to tell us no or where to go* From "A Whole New World"
33. *And we'll all be rich and free*
or so we have been told by the Virginia Company From "The Virginia Company"
34. *Have you ever heard the wolf cry to the blue corn moon*
or asked the grinning bobcat why he grinned? From "Colours of the Wind"
35. *I don't know if you can hear me*
or if you are even there From "Esmeralda's Prayer"

Conjunctions are cohesive devices which can sound as wonderful words in these lyrics, since they explicitly draw attention to the type of relationship which exists between sentences, and they also contribute to style (see 4.7.7.1, 4.7.7.2 and 4.7.7.3).

4.7.7 Further Subordinating sentences

Acting as modifiers of the principal clauses, the subordinating conjunctions lend much power to the main messages of certain songs in different ways, acting as constituents or "markers" that determine the functions of a construction.

4.6.7.1 By Changing Or Adding Words in their final lines:

The disharmony of some elements in the syntax draws the reader's or listener's attention eliciting accurate conclusions from their co-texts. The following fragments show it:

In the last line from "Whistle While You Work":

*"**Just** Whistle while you work"* ⌚ ***So** whistle while you work"*

The conjunction **so** states the consequence in a final piece of advice.

The variation and addition of the words in bold type underline the condition and make the statement possible and quite probable (“When You Wish Upon a Star”):

“**When** you wish upon a star
Your dreams come true

⌚ “**If** you wish upon a star
You ’ll find your wish comes true”

The conjunction **until**, which appears in the line before the last one, reinforces the message of the song “Colours of the Wind” (3.2.15.2), whereas the change of **now** by **so** and the variations in the lyrics serve to close the film *The Hunchback of Notre Dame* and explain the enchantment from “The Bells of Notre Dame” (3.2.16.1).

4.7.7.2 Clauses of Concession

They express contrast or opposition between two circumstances noting the opposite natures, purposes or thoughts of the sung words. Here, are introduced by the conjunctions **though** , **But**, and **yet** :

1. *We dig up diamonds by the score, a thousand rubies*
Though we don’t know what we dig ’em for” (“Did, Dig, Dig”)
2. But entre nous, I’d cut my strings for you (“I’ve Got No Strings”)
3. But I’d rather go with you
4. *At first you think Cruella is a devil*
But after time has worn away the shock (“Cruella De Vil”)
5. But if I know you, I know what you ’ll do (“Once upon a Dream”)
6. Yet I know it’s true
that visions are seldom what they seem (“Once upon a Dream”)
7. But you don’t need to use the claw (“The Bare Necessities”)
8. But with a square in the act
You can set music back to the caveman days (“Everybody Wants to Be a Cat”)

9. But he was a close
10. But beginnings are contagious here (“Once upon a Time in
New York City”)
11. Though yesterday no one cared
12. You are alone you are scared (“Beauty and the Beast”)
But the banquet is all prepared
13. But for now let’s eat up
14. I’m a sensitive soul though I seemed thick-skinned (“Hakuna Matata”)
15. But I know every rock and tree and creature (“Colours of the Wind”)
Has a life, has a spirit, has a name
16. But If you walk the footsteps of a stranger,
You’ll learn things you never knew, you never knew.
17. And yet it’s true that I’m mighty proud of you (“Little Wooden Head”)

4.7.7.3 Clauses Of Reason And Cause/Result

In order to tell us why certain actions are performed, the lyricists have used two reason conjunctions: **because** (also ‘**cause**) and **for**. Although these conjunctions have nearly the same meaning, a clause introduced by **for** has a more restricted use than clauses introduced by **because**, as seen in the illustrations below:

1. “For I want you to know that I’m looking for romance” (“Looking For Romance”)
2. “I bring you a song for I’m seeking romance”
3. “Oh, the aim of our patrol is a question rather droll (“Colonel Hati’s March”)
For to march and drill over field and hill is a military goal”
4. “For the New World is like Heaven
And we’ll all be rich and free” (“The Virginia Company”)
5. “For the face that’s ugliest will be the King of Fools” (“The Feast of Fools”)

A **for**-clause only includes some new piece of information, while **because** (‘**cause**) - clauses can precede the verb they explain, can be repetitions of what has been already stated or answer questions:

6. *Everybody wants to be a cat* (“Everybody Wants to Be a Cat”)
Because a cat’s the only cat
Who knows where it’s at”
7. *‘Cause everything else is obsolete* (“Everybody Wants to Be a Cat”)
 8. *‘Cause everybody digs a swingin’ cat* (*id.*)
9. *‘Cause you are the best of friends* (“Best of Friends”)
10. *‘Cause a dream’s no crime* (“Once upon a Time in NYC”)
11. *‘Cause her head’s upon a crowd* (“Belle”)
 (repetition of “distracted”)
12. *‘Cause up your sleeves*
You’ve got a brand of magic never fails” (“Friend like Me”)
13. *Scurvy knaves are extra scurvy on the 6th of January*
All because it’s Topsy-Turvy Day” (“The Feast of Fools”)

In order to express consequences, when meaning “for this or that reason”, the lyricists have mainly resorted to the conjunction **so**, conveying the result out of the causes expressed in the preceding lines or co-text:

1. *“So hum a merry tune”* (“Whistle While You Work”)
 2. *“So whistle while you work”* (*id.*)
 3. *“So look out for Mr. Stork”* (“Look Out For Mr. Stork”)
 4. *“So you better look out for Mr. Stork”* (*id.*)
 5. *“So I’d like to suggest*
That we all do our best” (“A Little Spring Song”)
 6. *“So let’s get together and sing”* (*id.*)
 7. *“So let’s sing a song about spring”* (*id.*)
 8. *“So, Oliver, don’t be shy”* (“Once upon a Time in NYC”)
 9. *“So, Oliver, don’t be scared”* (*id.*)
 10. *“So what you wish I really want to know”* (“Friend like Me”)
 11. *“You all remember last year King,*
So make a face that’s gruesome as gargoyle’s wing” (“The Feast of Fools”)
 12. *“So here is a riddle to guess if you can”* (The Bells of Notre Dame)

4.7.7.4 Time Clauses

When, as, until (’till), since, while are the most frequent words to express present, future or past time in these lyrics. The deictic function of these words are

essential for the significance of these lyrics. The following illustrations are classified into different patterns, namely:

Sentences with When + Present + Future / Future + When + Present:

1. *"It won't take long when there's a song"* ("Whistle While You Work")
2. *"When hearts are high the time will fly"*
3. *"Some day when spring is here,
We'll find our love anew"* ("Some Day My Prince Will Come")
4. *"And wedding bells will ring
Some day when my dreams come true"*
5. *"When you wish upon a star
You'll find your dreams come true"* ("When You Wish Upon a Star")
6. *"When the sky is cloudy,
Your pretty music will brighten the day"* ("Little April Shower")
7. *"When the sky is cloudy,
You'll come along with a song right away"*
8. *"When you look under the rocks and plants (...)
the bare necessities of life will come to you"* ("The Bare Necessities")

Sentences with When + Present + Present:

9. *"When you wish upon a star
Makes no difference who you are"* ("When You Wish Upon a Star")
10. *"When he comes around,
It's useless to resist"* ("Look Out For Mr. Stork")
11. *"When you are best of friends (...)
You're not even aware,
You're such a funny pair,
You're the best of friends"* ("Best of Friends")
12. *"They show aristocratic bearing
When they are seen upon a herring"* ("The Aristocats")
13. *"When everybody wants to be a cat,
A square with a horn
Makes you wish you weren't born"* ("Everybody Wants to Be a Cat")
14. *"Fabulous, Harry, I love the feathers
When it comes to exotic-type mammals"* ("Prince Ali")
15. *"There's a rhyme and reason
To the wild outdoors
When the heart of this star-crossed voyager
Beats in time with yours"* ("Can You Feel the Love Tonight?")

Sentences with When + Present + Imperative:

16. *"When you get in trouble, give a little whistle"* ("Give a Little Whistle")
17. *"When you meet temptation, give a little whistle"*

18. *“When you pick a paw-paw or a prickly pear
And you prick a raw paw, well next time beware”* (“The Bare Necessities”)
19. *“When the road looks rough ahead (...)
Just remember what your ol’ pal said”* (“You’ve Got a Friend in Me”)

Sentences with When + Simple Past + S. Past:

20. *“When he was young warthog,
He found his aroma lacked a certain appeal”* (“Hakuna Matata”)
21. *“Dark was the night when our tale was begun”* (“The Bells of Notre Dame”)
(see Passive constructions 4.4, a-5)

A sentence with Future + When + Present Continuous, expressing simultaneous actions in the future:

22. *“In the hope that you’ll see
When you’re looking at me
That I’m looking for romance”* (“Looking For Romance”)

Combining When + Gerund + S. Present, for simultaneous habits in the Present:

23. *“When playing jazz
He always has a welcome mat”* (“Everybody Wants to Be a Cat”)

Or using When + Present Perfect + Future in order to express a speculation about a present action within a past in the future:

24. *“When these moments have passed,
Will that friendship last?”* (“Best of Friends”)

Less frequent are time clauses with **as, while, since, until (till), then**:

25. *“As you sweep the room,
Imagine that the broom is someone that you love”* (Whistle While You Work”)
26. *“Beating the tune as you fall all around”* (“Little April Shower”)
27. *“And I sing as I go”* (“Looking For Romance”)
28. *“As the years go by, our friendship will never die”* (“You’ve Got a Friend in Me”)
29. *“Then we’ll sing you off to sleep as you digest”* (“Be Our Guest”)
30. *“No one is gloomy or complaining
While the flatware’s entertaining”*
31. *“While the cups do soft-shoein’ “*

32. "While the candlelight's still glowing let us help you"
33. "Every morning just the same since
the morning that we came to this poor provincial town" ("Belle")
34. "It's ten years since we've had nobody here" ("Be Our Guest")
35. "We'll keep going, course by course, one by one,
36. "You can own the Earth and still all you'll own is earth
Until you can paint with all the colours o the wind" ("Colours of the Wind")
37. "We laugh until our parts get sore" ("The Feast of Fools")
38. Till we find our place on the path unwinding ("Circle of Life")
39. Then somebody bends unexpectedly ("Beauty and the Beast")

4.7.7.5 Relatives

As only **defining relatives** have been found in these songs, their function is essential to the understanding of the sentences in which they appear, because they identify the person or thing these lyrics are singing about. The relatives found in the analysis refer to:

1) The characters of the songs:

1. Imagine that the broom is someone that you love ("Whistle While You Work")
2. She brings to those who love ("When You Wish Upon a Star")
3. To someone who will find me ("I Wonder")
4. I've heard some corny birds
who tried to sing (Slang : birds = "guys") ("Everybody Wants to Be a Cat")
5. Still the cat's the only cat
who knows how to swing (Slang: cat= "guy")
6. Life is so unnerving for a servant who's not serving ("Be Our Guest")
7. They gazed up with fear and alarm at a figure
whose clutches were iron as much as the bells. ("The Bells of Notre Dame")

2) Referring to things:

8. One love that has possessed me ("I'm Wishing")
9. Love is a song that never ends ("Love Is a Song")
10. To the strain of a waltz that's both tender and new ("Looking For Romance")
11. I mean the bare necessities are mother nature's recipes
that bring the bare necessities of life. ("The Bare Necessities")
12. To a once upon a time that never ends ("Once upon a Time in NYC")
13. For the face that's ugliest will be the king of Fools ("The Feast of Fools")

3) Relative adverbs referring to Place:

14. *In a mine where a million diamonds shine* (“Dig, Dig, Dig”)
15. *We ’ll have a Dalmatian plantation _____
where our population can roam* (“Dalmatian Plantation”)
16. *Beneath the alley is only light
where every note is out of sight* (“Everybody Wants to Be a Cat”)

4) Time in connection with relative adverbs:

17. *Only found on that wonderful day
when all longing is through* (“Looking For Romance”)
18. *And those good old days when we were useful* (“Be Our Guest”)
19. *There ’s a calm surrender to the rush of day when
the heat of a rolling wave can ’t be turned away* (“Can You Feel the Love Tonight?”)

In addition to these relatives, there are the relative what illustrations, used as the object of the verb, which do not refer back to anything:

20. *I know what you ’ll do (2 times)* (“Once upon a Dream”)
21. *And that ’s what ’s botherin’ me* (“I Wanna Be like You”)
22. *And aristocratic flair in what they do
and what they say* (“The Aristocats”)
23. *Whisper what is your want / say what you wish* (“Friend like Me”)
24. *Just remember what your old pal said* (“You ’ve Got a Friend in Me”)

4.7.8 Modals

Modal auxiliary verbs are used together with the base form of another verb to express distinctions of moods, as noting obligation or absence of obligation in the mandatory sentences seen in 4.6.1.- (f,g,h). In addition, other modals found in these songs can be classified into three sections: expressing capacity or ability, possibility, and deduction:

a) **Capacity** or **ability** of doing something and with verbs of the senses:

1. *I cannot do nothing with ’em* (“The Dwarfs’ Yodel Song”)
2. *He was so romantic I could not resist (neg. capacity)* (“My Prince Will Come”)

- | | |
|---|------------------------------------|
| 3. <i>But you <u>can see</u> there are no strings on me</i> | (“I’ve Got No Strings”) |
| 4. <i>What <u>can compare</u> to your beautiful sound?</i> | (“Little April Shower”) |
| 5. <i>Our population <u>can roam</u></i> | (“Dalmatian Plantation”)_____ |
| 6. <i>You <u>can hear</u> us push</i> | (“Colonel Hati’s March”) |
| 7. <i>I <u>couldn’t</u> be fonder of my big home</i> | (“The Bare Necessities”) |
| 8. <i>An ape like me <u>can</u> learn to be human too</i> | (“I Wanna Be like You”) |
| 9. <i>Someone like me <u>can</u> learn to be like someone like me</i> | |
| 10. <i><u>Can</u> learn to be like someone like you</i> | (“I Wanna Be like You”) |
| 11. <i>You <u>can</u> sleep safe and sound knowing I am around</i> | (“Kaa’s Song”) |
| 12. <i>You <u>can</u> set music back to the caveman days</i> | (“Everybody Wants to Be a Cat”) |
| 13. <i>They <u>can’t</u> understand the magic
of your wonderland (neg. capacity)</i> | (“Best of Friends”) |
| 14. <i>You <u>could</u> clown around for ever</i> | |
| 15. <i>I <u>can</u> improvise</i> | (“Why Should I Worry?”) |
| 16. <i>Once you get in town you <u>can</u> own this town</i> | |
| 17. <i>They <u>can</u> sing, they <u>can</u> dance</i> | (“Be Our Guest”) |
| 18. <i>“und” it’s all in perfect state that you <u>can</u> bet</i> | |
| 19. <i><u>Can</u> your friends do this?</i> | (“Friend like Me”) |
| 20. <i><u>Can</u> your friends do that?</i> | |
| 21. <i><u>Can</u> your friends pull this out their little hat?</i> | |
| 22. <i><u>Can</u> your friends go phew?</i> | |
| 23. <i><u>Can</u> your friends go abracadabra?</i> | |
| 24. <i>I <u>can</u> show you the world</i> | (“A Whole New World”) |
| 25. <i>I <u>can</u> open your eyes, take you wonder by wonder
over sideways and under on a magic carpet ride.</i> | |
| 26. <i>I <u>can’t</u> go back to where I used to be (neg. capacity)</i> | |
| 27. <i><u>Can</u> you feel the love tonight?</i> | (“Can You Feel the Love Tonight?”) |
| 28. <i><u>Can</u> you sing with all the voices of the mountain?</i> | (“Colours of the Wind”) |
| 29. <i><u>Can</u> you paint with all the colours of the wind?</i> | |
| 30. <i>I don’t know if you <u>can</u> hear me</i> | (“Esmeralda’s Prayer”) |

b) **Speculating**

Both the choral voices of these lyrics and the characters of the films make conjectural considerations in the contemplation of some topics:

- | | |
|--|-------------------------------|
| 31. <i>You <u>may</u> be poor or rich</i> | (“Look Out For Mr. Stork”) |
| 32. <i>Life <u>may</u> be swift and fleeting</i> | (“Love Is a Song”) |
| 33. <i>Hope <u>may</u> die</i> | |
| 34. <i>I <u>may</u> not have a dime</i> | (“Why Should I Worry?”) |
| 35. <i>There <u>may</u> be something there
that wasn’t there before</i> | (“There Is Something”) |
| 36. <i>Some other folks <u>might</u> be
a little smarter than I am</i> | (“You’ve Got a Friend in Me”) |
| 37. <i>Even this foul creature <u>may</u> yet prove
one day to be of use to me</i> | (“The Bells of Notre Dame”) |

c) **Deduction**

When the situation is almost certain:

38. *There must be more than this provincial life* (“Belle”)
39. *You’ve been so many places I guess it must be so* (“Colours of the Wind”)

For negative deduction:

40. *No, it can’t be, I’ll just ignore,
but then she’s never looked at me that way before* (“There Is Something”)

4.7.9 *Causative*

In this type of sentences, there is always a word - “make”- which in the following illustrations produces an effect. Only no. 4, seen in Passive Constructions (4.3.), notes causation with “have”. There is a magic cause-effect relationship that the audience can perceive from these quotations:

1. *“I have no strings (..) to make me fret
or make me frown “* (“I Got No Strings”)
2. *“To make my dream come true”* (“I Wanna Be like You”)
3. *“A square with a horn
makes you wish you weren’t born”* (“Everybody Wants to Be a Cat”)
4. *“I’ve had the napkins freshly pressed”* (“Be Our Guest”)
5. *“And then make the sucker disappear”* (“Friend like Me”)
6. *“It’s enough to make kings and vagabonds
believe the very best”* (“Can You Feel the Love Tonight?”)

4.7.10 *Exclamative phrases, sentences and interjections*

Exclamations start with *how* and *what a*, (1-4) or interjections (5):

1. *“Oh-ho, How graceful!”* (“Little Wooden Head”)
2. *“How I love to hear your patter”* (“Little April Shower”)
3. *“What a wonderful phrase!”* (“Hakuna Matata”)
4. *“Oh what a king!”* (“The Feast of Fools”)
5. *“Hail to the king! “* (an ironical exclamation addressed to Quasimodo)

Although **Interjections** are distinguished, as in most languages, by their grammatical isolation, in Disney language interjections are a vivid part of speech that can be considered as any member of class expressing different feelings. So, from the song “Be Our Guest”, both a curse and a request from God are used interjectionally:

6. “*Sakes alive, I’ll be blessed*” (condemn, seen in 4.3. Passive constructions)
7. “*Well, bless my soul*” (bestowal of divine favour, seen in 4.6.3. the Subjunctive)
8. “*Heaven sakes*” (a metonym for God used to express surprise)

- * Usual interjections expressing surprise: *Oh!*, *Ohh!*, *Huh!*, *Oh-ho-ho!*, *Oh, my!*
- * exclamations used to get someone’s attention: *Yo-hoo!*, *Hey!*
- * exclamations expressing pain: *Aah!*, *ow!* (more intense)
- * Used as an exclamation or representation of laughter: *ha-ha!*
- * An imperative used interjectionally to assure emphatically: *tell me!*
- * Exclamations used as a congratulation: *right!*, *all right!*, *cool!* (slang)
- * Variation of YES, YEA used interjectionally in affirmation or assent: *Yeah!*
- * Dialectal variation of NO: *Whoa!*
- * Euphemism for JESUS, used to express simple emphasis: *Gee!*
- * Used informally in the imperative to hurry: *Come on!*
- * Used as a command to stop an action: *Whoa!*, *Ho-hum,*
- * Exclamation used when agreeing: *Uh-huh!*
- * *Hallelujah* (also seen in 4.2. linguistic loans) a joyful exclamation used in soul music, taken from religious music.

This researcher would like to single out the interjections used by the Dwarfs in the song “The Dwarfs’ Yodel Song” from *Snow White*, which spray the songs with natural spontaneity:

Oh- gosh, expressing shame by using an euphemism of GOD.
hah- mush, used as an exclamation of irony against sentimentalism.
ahem, an utteration designed to attract attention.

It is the use of the interjection *Heigh-ho*, which gives the title to its lyric, expressing the exultation (to work) and weariness (after work) in the disciplinary march of the Dwarfs, that makes this song unforgettable. Even foreign audiences can identify this interjection with the song from this film.

4.7.11 *Interrogative sentences*

The majority of questions found in Disney lyrics belong to the rhetorical figures of thought, that is to say, they are implications of context since they purport information about the situations where they occur. Thus, **rhetorical questions** are asked for reflection and to express one's firm belief in intense conviction of certain propositions. The lyricists put questions in the mouth of the characters asking for answers which are not provided. If the audience could answer these questions, only negative answers would be possible.

Through subtle changes of register, a varied array of questions emerge from these songs, some resembling those of an impersonal chorus:

- | | |
|--|--|
| 1. <i>What can compare to your beautiful sound?</i> | ("Little April Shower") |
| 2. <i>Ain't it great the way it all begins
in New York City?</i> | ("Once upon a Time in
New York City") |
| 3. <i>Why does nightfall find ya feelin' so alone?</i> | |
| 4. <i>How could anyone stay starry-eyed?</i> | |
| 5. <i>And can you feel the love tonight?</i> | ("Can You Feel
the Love Tonight") |

Others resemble those of stage characters:

- | | |
|---|----------------|
| 6. <i>That physique, How can I speak?</i> | ("Prince Ali") |
|---|----------------|

7. *Isn't it a silly song for anyone to sing?* ("The Dwarfs' Yodel Song")
 8. *When these moments have passed,
 Will this friendship last?* ("Best of Friends")
 9. *Don't you dare close your eyes?* ("A Whole New World")
 10. *Have you ever heard the wolf cry to the blue corn moon,* ("Colours of the Wind")
 11. *Or asked the grinning bobcat why he grinned?*
 12. *Can you sing with all the voices of the mountain?*
 13. *Can you paint with all the colours of the wind?* ("Colours of the Wind")

Inanimate objects (*the bells*) can also formulate questions:

14. *Now here is a riddle
 To guess if you can,
 Sing the bells of Notre Dame
 Who is the monster and who is the man? (...)
 What makes a monster and what makes a man?* ("The Bells of Notre Dame")

Some questions convey magic powers:

15. *Can your friends do this, can your friends do that?* ("Friend like Me")
 16. *Can your friends pull this out their little hat?*
 17. *Don't believe me? ask the dishes,
 they can sing, they can dance...* ("Be Our Guest")

Questions can be addressed to religious images in a fervour prayer:

18. *Still I see your face and wonder,
 Were you once an outcast too?* ("Esmeralda's Prayer")

There are also interrogative sentences which point out to a unique answer given by the singer himself, as in the song "The Aristocats", where **nine** questions are made (*Which pets...?*) with the deictic purpose of providing an obviously praising assertion, *Naturellement les Aristocats*.

Other kind of questions appear in these songs. These are interrogative sentences usually heard in everyday conversation, as salutations or offers:

- How is your family?* ("Belle")
How is your wife? (*id.*)
Is it one lump or two? ("Be Our Guest")
Have I given you a clue? ("The Bare Necessities")

4.7.12 Purpose

These songs show purpose by means of the following structures:

* The infinitive alone, expressing a particular purpose:

1. *And away to his castle we'll go to be happy for ever* (“My Prince Will Come”)
2. *I got no strings to hold me down.* (“I’ve Got No Strings”)
3. *Your arms is free to love me down the Zuider Zee*
4. *This is a season to sing* (“A Little Spring Song”)
5. *The bees are buzzing in the trees
to make some honey just for me* (“The Bare Necessities”)
6. *The same old bread and rolls to sell*
7. *We only live to serve* (“Be Our Guest”)
8. *You’ve won your free pass to be our guest*

* In case + subject + verb (present). The first phrase is a precaution against. The action is in the “in case” clause, which is a possible future action:

9. *Little wooden seat in case you fall* (“Little Wooden Head”)

* for + gerund, expressing a general purpose:

10. *It’s the Day for breaking rules* (“The Feast of Fools”)

4.7.13 Likes / Preferences / Wants

Characters express their interests pursued for pleasure or relaxation, in a formal way:

1. *“I’d like to dance and tap my feet”* (“The Dwarfs’ Yodel Song”)
2. *“Once a year we love to drop in
where the beer is never stopping”* (“The Feast of Fools”)

Their preferences convey the adverbial shade “more readily or willingly”:

3. *“We’d rather stroll to a water-hole”* (“Colonel Hati’s March”)
4. *But I’d rather go with you* (“I Got No Strings”)

Their urgent wishes and needs are expressed both formally (*desire*) and more colloquially (*want*), or even with words (*wanna*) used by non educated speakers in a very relaxed situation:

- | | |
|---|---------------------------------|
| 5. “ <i>What I <u>desire</u> is man’s red fire</i> ” | (“I Wanna Be like You”) |
| 6. “ <i>Everybody <u>wants</u> to be a cat</i> ” (8 times) | (“Everybody Wants to Be a Cat”) |
| 7. “ <i>We <u>want</u> the company impressed</i> ” | (“Be Our Guest”) |
| 8. “ <i>I <u>wanna</u> be a man, man-cub</i> ” | (“I Wanna Be like You”) |
| 9. “ <i>I <u>wanna</u> be like you</i> ” (2) | |
| 10. “ <i>I <u>wanna</u> walk like you</i> ” (2) | |
| 11. “ <i>I <u>wanna</u> talk like you</i> ” (2) | |
| 12. “ <i>They are getting your place prepared where you <u>wanna</u> be</i> ” | (“Once upon a Time in NYC”) |

4.7.14 Suggestions

In addition to the mandatory suggestion patterns with “let’s” seen above (4.7.1 e):

- | | |
|--|---------------------------------|
| 1. “ <i><u>How ’bout</u> you and me, Duchess?</i> ” | (“Everybody Wants to Be a Cat”) |
| 2. “ <i><u>How about</u> a little more baklava?</i> ” | (“Friend like Me”) |
| 3. “ <i><u>I’d like to suggest</u> that we all do our best</i> ” | (“A Little Spring Song”) |

4.7.15 Uses of introductory **It**:

The great range of uses of the word **it** provides one of the major syntax-semantic difference between English and Spanish -or other languages. The pronoun **it** is used to introduce sentences of the following types:

a) when an infinitive is the subject of a sentence:

- | | |
|--|------------------------------------|
| 1. <i><u>It’s</u> great to be a celebrity</i> | (“Hi-Diddle-Dee-Dee”) |
| 2. <i><u>It’s</u> enough to make kings and vagabonds believe the very best</i> | (“Can You Feel the Love Tonight?”) |
| 3. <i><u>It’s</u> useless to resist</i> | (“Look Out For Mr. Stork”) |

b) In expressions of time and weather:

- | | |
|------------------------------|----------------------------|
| 4. <i>It won’t take long</i> | (“Whistle While You Work”) |
|------------------------------|----------------------------|

5. *It's always once upon a time in New York City* (“Once upon a Time in New NYC”)
 6. *When it's rainin' cats and dogs outside*

c) **It** used for identity of people in sentences such as:

7. *It's a guest, it's a guest* (**it** = Belle is a guest) (“Be Our Guest”)

d) **It** can represent a previously mentioned phrase, sentence or paragraph:

8. *It's always once upon a time in New York City* (“Once upon a Time in NYC”)
 9. *It's a big old bad old tough old town, it's true* (**it** = New York City / **it** = previous sentence)
 10. *Little town it's a little village* (**it**= little town) (“Belle”)
 11. *Try the grey stuff, it's delicious* (**it** = the grey stuff) (“Be Our Guest”)
 12. *It's the circle of Life* (**it** represents the ideas contained in the previous paragraph)
 13. *It's our problem-free philosophy* (**it** = *Hakuna Matata*)
 14. *It means no worries* (**it** = *Hakuna Matata*) (“Hakuna Matata”)
 15. *It's glory, God and gold and the Virginia Company* (the reason-why they sail to the New World)
 (“The Virginia Company”)

d) Introducing “cleft sentences” in order to give special emphasis to one idea in a sentence; from “The Feast of Fools” and “Can You Feel the Love Tonight?”:

16. *It's the day we do the things that we deplore* (the only day, not any other day)
 17. *It's enough for this wide-eyed wanderer that we got this far* (not for anybody else)

e) Introducing emphatic constructions; from “Heigh-Ho”:

18. *It's home to rest we go*
 19. *It's off to work we go*

f) **it** also acts as a subject for impersonal verbs; from “ Look Out For Mr. Stork”:

20. *It doesn't matter which*

The introductory **it** has a special deictic function otherwise not found in Spanish. The idiosyncratic use of this pronoun at the beginning of the illustrations above help to draw the audience's attention to subsequent events.

4.7.16 *Idiomatic expressions:*

The following sentences and phrases are characteristic constructions or expressions of the English language, whose parts correspond to elements in other languages, but whose total structure or meaning does not have a matching expression in the language of the listener. The following expressions, found in the analysis, have meanings not predictable through the meanings of their constituent elements:

1. “*He got the best of me*”, for “got advantage over”, from “The Dwarfs' Yodel Song”.

2. “*I got the worst of him*”, for “was defeated by”, from “The Dwarfs' Yodel Song”.

3. “*Like a bolt out of the blue*”, for “a sudden and entirely unforeseen event”, from “When You Wish Upon a Star”.

4. “*He's got his eye on you*”, for “watch over attentively”, from “Look Out For Mr. Stork”.

5. *Once upon a dream*, fossilised formula for beginning a fairy-tale, introduced by indefinite time expressions (*once*, *a*), and the variant *dream* instead of the usual word *time*, from “Once upon a Dream”.

6. *Once upon a time in New York City*. In this illustration, the traditional style of beginning a narrative with the time-honoured formula of the fairy story, is followed by a

phrase in which the place (*New York City*) is taken for granted; from “Once upon a Time in New York City”._____

7.” *live on cream and lovely pats*”, for “maintain their lives with the best food or love”, from “The Aristocrats”.

8.“*You are on your own*”, for “independently, on ones own responsibility”, from “Once upon a Time in New York City”.

9. “*Her head is up on some cloud*”, for “distracted” , from “Belle”.

10. “*A dinner here is never second best*”, for “next to the best”, from “Be Our Guest”.

These strings of words, whose meanings are to be understood as a whole, are used to achieve diverse effects: humour (1-2-4), suspense (3), magical formulae (5-6), pathetic feeling (8), and exaggeration (7- 9-10). They add a distinctive linguistic flavour to the songs.

4.8 Comparisons and Contrasts of Symbols, Metaphors, Personifications and Poetic Thoughts in Rhetorical Discussion

The tropes contained in these lyrics have been analysed from the point of view used the audience to interpret them. From this perspective, the metaphors found in this research can be defined as lineally incoherent, since they flout the semantic expectations and conventions of the discourse, and at the same time create new forms of perceiving a new sense and a new reality. They follow Wallace Stevens’s principle that states that a “metaphor creates a new reality from which the original appears to be unreal” (1957:169).

Through the following symbols, metaphors, personifications and poetic thoughts, the audience can comprehend what is far away from their conceptual framework and will establish mental contact with the remote and difficult to understand. These tropes enrich language because they translate magic thoughts into linguistic experiences.

The song “I’m Wishing”, from *Snow White and the Seven Dwarfs*, as well as the introductory song of *Pinocchio*, “When You Wish Upon a Star,” and “Friend Like Me” from *Aladdin*, evoke magical situations. We can compare certain poetic elements of these three songs in order to see how the lyricist of the first two, Ned Washington, and the lyricist of the latter, Howard Ashman, have used similar verbs and nouns to create the magic they transmit:

make a wish / wish upon / have a wish or two or three

(magic actions)

wishing well / star / lamp

(magic instruments)

echoing / Fate / Genie

(magic powers)

Wish comes true / dreams come true / You got a brand of magic never fails

(magic issues)

Magic by using a talisman is perceived from different films:

Make a wish into the well

Snow White

When you wish upon a star

Pinocchio

Rub this lamp

Aladdin

“Mr. Stork”, a male messenger in *Dumbo*, is a feminine figure in other countries, like “*Doña Cigüeña*”, in Spain. His/her myth has been ironically used on several occasions, or even demythologised by modern educators. The lyricist has combined different poetic elements to make this song sound both impressive and funny at the same time, so that Mr. Stork remains as magic symbol representing that mythical visitor who preserves the continuity of life. The prepositions *through* and *ever* produce the effect of perseverance.

The magic message contained in the lyrics from *The Aristocats* is similar to that from *101 Dalmatians*, because it announces the protection and *continuity* of animal life, but while in a “Dalmatian Plantation”, this idea only included a class, in “Everybody Wants to Be a Cat”, Madame’s foundation is not restricted to just her cats (aristocratic class), but also extended to all the alley cats in Paris (Bohemian class).

Similar feelings linked to the idea of *Continuity* with images of Nature, but using different poetic elements, have been found comparing *Bambi* (1), *The Lion King* (2) and *Pocahontas* (3):

Balance



<u>Poetic elements</u>	<u>- Medium</u>	<u>+ Medium</u>	<u>Continuity of Life</u>
(1) <i>Love’s sweet music Love is a song that never ends.</i>	<i>hope may die</i>	<i>theme repeating</i>	<i>flows on comes each day like the dawn</i>
(2) <i>The sun rolling high</i>	<i>through despair</i>	<i>through love, faith</i>	<i>moves us all in the circle of life</i>
(3) <i>We are connected</i>		<i>to each other</i>	<i>in a circle, in a hoop that never ends</i>

On the other hand, let us compare how the lyricists have expressed the concept *No*

Troubles / *No Worries*, in different songs:

In *Bambi*, the sound of the rain (onomatopoeic device, personification) communicate a poetical philosophy in the song “Little April Shower”:

*“Song of the **rainy** day
How I love to hear your patter
Little **pitter-patter**
Troubles always seem to scatter.*

And this is also found in the song “Let’s Sing a Gay Little Spring Song”, with the musical sound of birds singing in Spring:

*“Get into the mood and be merry today”
...
“Forget all our troubles and warble away”*

In *The Jungle Book*, the trope “mother nature’s recipes” highlights the esteem of the naturalistic in the song “The Bare Necessities”:

*“Forget about your worries
and your strife
I mean the bare necessities
Are **mother nature’s recipes**
The Bare necessities of life will come to you”*

In *Oliver & Company*, two rhetorical questions are equivalent to two negative statements. The word “street” and a French linguistic loan show a cool philosophy (tricking or stealing) in the song “Why Should I Worry?”:

*“Why should I worry?
Why should I care? (...)
I got street **savoir faire**”*

In *The Lion King*, Pumbaa and Timon explain their semantically powerful philosophy of life (“What a wonderful word!”), which never fails (“It’s no passing craze”), by using a linguistic loan that works as a panacea:

“*Hakuna Matata*

it means no worries

For the rest of your days

It’s our problem-free philosophy”

The semantic construct or poetic element *Friendship*, appears in *Toy Story*, which is a new kind of Disney magic, heightening toys as charming objects and good companions of children, and in *The Fox and the Hound*, another “Buddy film” of the rare or unnatural, but at the same time magical friendship between two animals that are enemies by nature.

The semantic fields of *Light* and *Colour* abound in lyrics with a kind of magic language full of aesthetic metaphors, a language that also expresses romantic love through the wonders of nature or fantasy. “*Glow*”, symbolising tender love, and “*gleam*” meaning passion or love:

From “Looking For Romance”:

“I’m seeking that glow

...

There’s a moon up above

It shines with a light

That’s so mellow and bright”

From “Once upon a Dream”

“The gleam in your eyes

is so familiar a gleam

...

I know what you’ll do

You’ll love me at once”

Red and *blue* colours are used to describe poetic elements and situations, both in a real and a metaphorical way:

red flower = red fire (from “I Wanna Be like You”)

Every moment red-letter (from “A Whole New World”)

Have you ever heard the wolf cry to the blue corn moon? (from “Colours of the Wind”)
Like a bolt out of the blue (from “When You Wish Upon a Star”)
The sun rolling high through the sapphire sky (from “Circle of Life”)
blue precious stone

All these light symbols contrast with the concept of Darkness. However, the term “night” is used in three distinct aspects:

- a) to intensify an atmosphere of delinquency: “*Dark was the night when our story was began*”, from “The Bells of Notre Dame”.
- b) for pathetic questions: “*Why does nightfall find ya feelin’ so alone?*”, from “Once upon a Time in New York City”.
- c) In romantic questions: “*Can you feel the love tonight?*”, from “Can You Feel the Love Tonight”.
- d) To point out the exceedingly hot Arabian climate : “*Arabian nights like Arabian days*”, from “Arabian Nights”.

Dreams is a concept which appears in the mouth of several characters. Let us see how they are used and what connotations or resonances they can awaken in the audience. In the song “My Prince Will Come” from *Snow White*, and in “Once upon a Dream” from *Sleeping Beauty*, the heroines mention their dreams. The total significance of the two songs is linked to the plot of their corresponding fairy tales. By giving the princess the first true love kiss, Prince Charming both beats evil and breaks the spell -the deep sleep. The magic power of making dreams and visions come true, colours the songs with hope and thrill.

Pinocchio is the story of a “miraculous” dream come true, as the message of its emblematic song “When You Wish Upon a Star” indicates. *The Jungle Book* also offers another example of a constant desire in the song “I Wanna Be Like You”, where the king of the apes is dreaming of being human. In *Oliver & Company*, allusions to the powerful American Dream are expressed in the song “Once upon a Time in New York City”. Finally, in *Aladdin*, we see how Princess Jasmine and Aladdin dream of “A Whole New World” on a magic carpet ride.

The Disney tropes are, therefore, linguistic mechanisms which, through valid violation or flouting of semantic principles, allow the audience to give coherence and sense to the new magic situations the listeners or readers encounter in these songs.

4.9 Disney language and style

As stated above, the most important language components in these lyrics are highly metaphorical and symbolic. However, the topic and context of each song determine different “languages” and styles necessary to send a varied range of messages to the audience: poetical words and syntax, colloquialism and slang co-exist in the magic Disney world, as the analysis shows.

4.9.1 Poeticalness

Poetic usage is a matter of vocabulary, phraseology and syntactic constructions. The positive aspect of Disney poetic diction includes the following:

- * Features that belong to the register of poetry and are rarely found elsewhere far from everyday language:

1. “When you **wish upon a star**”, from “When You Wish Upon a Star”.
2. “If you would **woo**”, from “I Got No Strings”.
3. “I walked with you **upon a dream**”, from “Once upon a Dream”.
4. “The way you did **once upon a dream**”, from “Once upon a Dream”.
5. “Slip into silent **slumber**”, from “Kaa’s Song”.
6. “When they’re are seen **upon a herring**”, from “The Aristocats”.
7. “It’s always **once upon a time in New York City**”, from “Once upon a Time in New York City”.
8. “A **wondrous** place for you and me”, from “A Whole New World”.

- * Poetic diction for favourite expressions consisting of descriptive adjectives followed by an abstract or collective noun:

1. “Heavenly choir” for “angels” (“Love Is a Song”)
2. “Gay little roundelay” for “song of the rainy day” (“Little April Shower”)
3. “Pachyderm parade” for “elephants” (“Colonel Hati’s March”)
4. “Endless diamond sky” for a “starry night” (“Circle of Life”)
5. “Endless round” for “continuity” (“Circle of Life”)
6. “World-class menagerie” for “zoo or wild animal collection in captivity” (“Prince Ali”)
7. “One-man rise (in crime)” for “criminal” (“One Jump Ahead”)
8. “Innocent blood” for “murder of a child” (“The Bells of Notre Dame”)

- * **Foreign idioms** (seen in 4.2.), and **archaisms** which enrich the language and contribute to poetic heightening:

1. “Sanctuary!” , archaism (place of refuge) and historical reference of a church or sacred place where fugitives were formerly entitled to immunity from arrest. Such is the request of Quasimodo’s mother, a Gypsy persecuted by judge Frollo, from the Song “The Bells of Notre Dame”.
2. “the blue” archaism for “the sky” which has been fossilised in the expression *Like a bolt out of the blue*, from “When You Wish Upon a Star”.

- * Syntactic constructions with *nor*, from the song “The Bells of Notre Dame”:

*“But you never can run from
Nor hide what you’ve done
 From the eyes, the very eyes of Notre Dame”.*

- * The poetic heightening of the syntax shown in the inversion adjective and noun / pronoun:

1. “**Prince Charming**”, from “There Is Something”.
2. “**Amorous he, Ali Abawa**”, from “Prince Ali”.
3. “**Fabulous he, Ali Abawa**”, from “Prince Ali”.
4. “*It’s crystal clear*”, from “A “Whole New World””.
5. “*On the path unwinding*”, from “Circle of Life”.

And in the inversion adjective + verb + noun:

1. “*Dark was the night*”, from “The Bells of Notre Dame”.
2. “*Mighty is he, Ali Ababwa*”, from “Prince Ali”.
3. “*Handsome is he, Ali Ababwa*”, from “Prince Ali”.

An apparently negative aspect can be seen when these poetic words are sometimes used outside poetry -for comic purposes- but even then, they carry strong overtones of “poeticalness”, as seen in the analyses of the songs “I’ve Got No Strings”, “Prince Ali” and “Friend like Me”.

4.9.2 Colloquialism

Words appropriate to familiar conversation, rather than formal speech have been used by the lyricists in certain songs with the purpose of showing the characteristic ways of talking of some groups:

Rustic people riffraff age groups swingers Fantasy

(Dwarfs)	(Aladdin)	(toy/ child /youths)	(ape king Louie)	(versatile genie)
<u>“ain’t”</u>	<u>“gotta”/“outta”</u>	<u>“gonna”/“thoughta”</u>	<u>“wanna”</u>	<u>“he’s got”</u>
non- standard	US non-standard	eye dialectal	non-standard	colloquial

The pronouns *ya* , *’em*, used by the dwarfs in *Snow White*, can be considered *Eye dialect*, that is the literary use of misspellings that are intended to convey these characters’ lack of education or their use of humorously dialectal pronunciations, but that are actually no more than respellings of standard pronunciations.

The figures of omission -APHESIS, SYNCOPE and APOCOPE- give the lyricists a better chance to squeeze a language string into a predetermined mould of versification. The retention of syllables or types of shortening contribute to the effect “heightening”. The visual signal and the singularity of expression are sufficient to arouse in a reader or listener a whole range of expectations which would otherwise be absent:

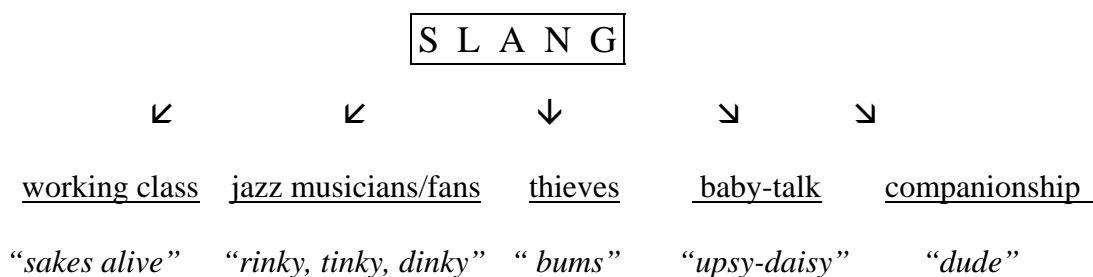
- * APHESIS *’till (2), ’em (3) ’cause (6), how ’bout, ’round, ’neath, let ’er rip*
- * SYNCOPE *ev’ry meal, ev’ry time (from “Hakuna Matata”)*
- * APOCOPE *morn’, botherin’, playin’ jazz, settin’, turnin’, believin’, dyin’,
feelin’, rainin’, gettin’, dreamin’, bubblin’, brewin’, pipin’,
landin’, maitre d’, ol’ bazaar, servin’, changin’, twistin’.*

The dialectal APHESIS suggests the rustic naivety of the Dwarfs; while the informal omission of the initial part of “because”, the final omission of the “gerund”, APOCOPE, indicate the colloquialism of the *swingers* ’s style. Regarding the medial omissions, SYNCOPE, these reflect the quick and not very clear pronunciation of certain age groups, here represented by a wild animal.

Good-fellowship is colloquially expressed by the terms *chap* (from “Look Out For Mr. Stork”) , *old pal*, *folks* (from “You’ve Got a Friend in Me”, while the word *guys* conveys bad companionship as seen in the songs “One Jump Ahead” and “Prince Ali”, where it is doubly reinforced in the expression “*bad guys*”).

4.9.3 Slang

In principle, some very informal vocabulary in the mouth of certain characters could not be accepted as linguistically good in this study. However, the Disney *slang* conveys a special “flavour”, since it embraces the body of words and expressions peculiar to special segments of population and human relationship, as represented below, and it makes these constructions real and representative and, therefore, acceptable:



Euphemistic alterations in behaviour, attitudes or emotive expressions, as the substitution of a mild or indirect expression for a much more blunt or offensive word, are frequent. Thus, “*Gosh*” for “by God” is uttered by a Dwarf before starting to sing in “The Dwarfs’ Yodel Song”.

Slang is also a style of speaking tending to be more elliptical, because it is ambiguous and obscure in its use of words and expressions. Therefore, in the *swing*

style lines written by Brothers Sherman the words “*cat*”, “*birdies*”, “*egg*”, “*dig*”, from “Everybody Wants to Be a Cat”, convey dual meanings.

In the same way, “*Baby*” and “*Daddy*” express the “figurative” companionship between an attractive young woman (Baloo in disguise), and a wealthy middle-aged man (ape king Louie), in the song “I Wanna Be like You”.

The jargon of a particular class, sub-group or age group is characteristically more metaphorical, playful and vivid than ordinary language.

4.9.4 *Neologisms*

A kind of linguistic deviation is illustrated in the bizarre word-blends and neologisms of “*be-bopulation*” and “*doo-wopulation*” from “Why Should I Worry?”, which can actually mean a disruption of the normal process of communication. The gap which may be left for the comprehension of the text can be filled and the deviation rendered significant, but only by means of an effort from the audience’s imagination and the perception of some deeper linguistic connection. In my opinion, these are misshapen words made with a humour purpose and with an urge towards ultramodernity, which can also represent a part of the jargon of a social group (pop musicians).

Man-cub and *Aristocats* are word-blends which were present in the corresponding literary sources and have been later used in the film lyrics. The advantage of literary neologisms is that they tend to be less ephemeral than conversational ones, because a

successful book, film or song will be read, seen or listened to by more than one generation

I assume that the four examples of neologism found in the Classic and Post-Walt Disney periods, are a practical way to express feelings and opinions. Although they contain violations of literal meaning, the invention of these neologisms suggests a daring and constructive interpretation which compensates for their superficial oddity.

4.9.5 *Ungrammaticality*

The following **six** illustrations showing grammatical deviation can be described as bad or incorrect grammar. Nevertheless, these deviations are significant and serve special purposes:

1. “*Your arms is free*”, from “I Got No Strings”.
2. “*If you would woo*”, from “I Got No Strings”.
3. “*I cannot do nothing with ‘em*”, from “The Dwarfs’ Yodel Song”.
4. “*You ain’t never had a friend like me*”, from “Friend like Me”.
5. “*Ain’t no passing craze*”, from “Hakuna Matata”.
6. “*There’s diamonds like debris*”, from “The Virginia Company”.

Examples 1 and 2 suggest that the marionette is a foreigner with an imperfect command of English, whereas example 3 informs us of the lyricist’s plan of depicting life through the unschooled eyes of the little forest men. With regards to example 4, the lyricist wants to point out that the genie can also resort to modern ungrammatical expressions, which contrast with his register borrowing from the past, thus creating a comic effect. Example 5 reproduces the ungrammatical speech of two wild animals comparable to the speech of non-educated people. Finally, example 6 shows a typical number-concord mistake in the speech of a sailor.

4.9.6 *Disney lyric style and its development*

Having examined the different lyricists' abilities over a wide range of language aspects in relationship with dialect and register, we can say that each of the forty-seven Disney songs is written in a style which accords with the topic or, quite often, uses different styles within the same song. In line with the three periods I have distinguished in this thesis, I shall classify the main features that characterise each period, comparing and contrasting linguistic elements in Disney lyric development:

I) The **Classic period** with **Walt Disney** (1937-1967) with twenty-four songs selected:

- * Songs are shorter than in the following two periods.
- * Abundant use of phonic devices.
- * 43 Phrasal verbs / 1 Passive construction / 6 linguistic loans.
- * Humour , tenderness and rustic naivety of tales.
- * The frequent use of the adjective "little", a diminutive with added kindly affective nuance, which suggests delicacy or that which implies attentiveness, or denotes something amusingly and endearingly small.
- * Prince Charming, princesses under spell, marionettes, dwarfs, wild and domestic animals are the lyric messengers.
- * Using plain, mid and grand style.

II) The **Post-Walt Disney period** (1970 -1988) with five songs selected:

- * A great effort to be original and continue Disney's legacy.
- * Songs tend to be longer.
- * Heyday of Jazz and Pop Musicals.
- * A mingling plain and mid style, using colloquialisms and slang.
- * Animals are the protagonists (aristocats, alley cats, a stray dog, a naive cat, an ingenuous fox and a brave hunting dog).
- * A mingling of humour and pathetic tenderness.

- * The use of adjectives in the superlative degree (*finest, longest, fairest, best*) indicating superiority; compound adjectives such as *high-button, long--haired*, showing the swingers' style, and others (*starry-eyed, contagious, scared, aware, alone, alive*) emphasising feelings.
- * 13 Phrasal verbs, 3 Passive constructions, register borrowing continues (7 loans).

III) The **Revival period** (1991 - 1996) with eighteen songs selected:

- * The longest and most sophisticated songs.
- * Introduction of new forms of expression mainly found in:
 - a) the exaggerated use of linguistic loans (27)
 - b) stronger words (*you idiot, vandal, scandal*) or coarse noises (*strawberry, belching*)
 - c) An increase in the use of the Passive (12) and Phrasal Verbs (44)
 - d) Use of humour and introduction of irony and sarcasm
 - e) A mixture of formal, informal and slang vocabulary within a song
- d) Love, Nature, Religion and ethnic components are used as topics of poetic ballads containing profound messages
- * Ambitious objectives with stories based on classical fairy-tales, real or legendary stories, original stories of the Studio and epic works of classical literature.
- * A tendency to use two-word adjectives:

“one-man rise in crime”, “exotic-type mammals”, “Every moment red-letter”, “Our problem-free philosophy”, “I seem thick-skinned”, “wide-eyed wanderer”, “star-crossed voyager”, “Whether we are white copper-skinned”, Everything is upsy-daisy”, “It’s Topsy-Turvy Day”.

And copulative compounds of the Dvandva type: *“Bittersweet and strange”.*

- * The lyrics come out of the mouths of characters of noble origin, enchanted objects, animals, toys, ordinary human beings, or fantastic beings.

Although Disney lyrics have experimented noticeable changes throughout the sixty years analysed in my dissertation, all the Disney songs have some characteristics in common, and these are the ones that make them “unmistakably magical Disney”. How can one not notice it? The Disney creativity and versatility of expression seem to be the two abilities which most succeed in satisfying cognitive and affective expectations of the audiences. Only when audiences like something, they are ready to be persuaded, as it does not exist a persuader without a persuadee.

Analysing Disney lyrics has required a thorough study of the effective use of language (Rhetoric), a procedure for discovering linguistic elements and the relationship among themselves (Descriptive Linguistics), and an intellectual tool to infer ideas and thoughts by means of deduction or induction (Discourse analysis). In addition, knowledge of cultural references has been necessary for a proper understanding of the analysed objects. All these instruments have cooperated to an integrative understanding of the seduction and magic of these songs. If **magic** is the art of causing things happen with the help of unusual or even extraordinary powers -as seen in 0.6. and 1.1.3- the results of the linguistic analysis show clearly that

- 1) the lyricists have craftily and resourcefully used the charming arts of the poets and the many powerful elements of linguistics;
- 2) the only magic they have employed has been their ability to pen musicals in order to win the audience’s ear, that is to say by simply using **linguistic magic**.

4.9.6.1. The summary table below shows a global appreciation of linguistic features observed in the analysed **47 Disney songs**:

CATEGORY	FEATURES OBSERVED	USED IN	
Phonic Devices	Onomatopoeia	18	songs
	Repetition	30	songs
	Parallelism	18	songs
Figures of Thought		15	songs
Figures of Omission		10	songs
Figures of Position		9	songs
Tropes	“Flouting”	42	songs
Thematisation	The Passive Voice	7	songs
Phrasal Verbs		41	songs
Register of Sound		35	songs
Syntax			
	The Mandatory Sentences	17	songs
	The Conditional <i>If</i> -sentences	12	songs
	The Subjunctive	7	songs
	Object control	4	songs
	Juxtaposition	21	songs
	Co-ordinating sentences	38	songs
	Clauses of Concession	12	songs
	Clauses of Reason, Cause / Result	12	songs
	Time Clauses	21	songs
	Relatives	18	songs
	Modals	26	songs
	Causative	6	songs
	Exclamatives and Interjections	32	songs
	Interrogative sentences	3	songs
	Purpose	7	songs
	Likes, Preferences and Wants	4	songs
	Suggestions	3	songs
	Uses of Introductory “It”	14	songs
	Idiomatic expressions	8	songs
Language and Style			
	Poeticalness	16	songs
	Linguistic loans	11	songs
	Colloquialism	10	songs
	Slang	7	songs
	Neologism	3	songs
	Ungrammaticality	5	songs

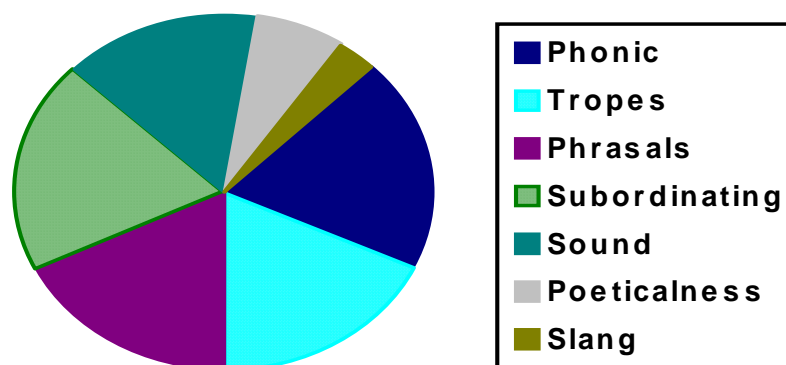
Table {a}

4.9.6.2 The table below compares the features observed in the songs selected in the periods of Disney lyrical development:

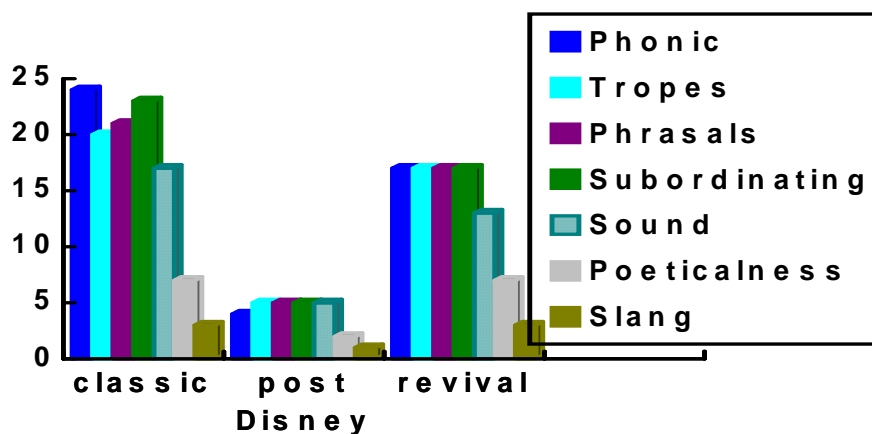
FEATURES OBSERVED		Classic period (24 songs)	Post-Disney period (5 songs)	Revival period (18 songs)
PHONIC DEVICES	Onomatopoeia	24 songs	0 song	4 songs
	Parallelism	6 songs	2 songs	10 songs
	Repetition	15 songs	4 songs	11 songs
FIGURES	Omission	2 songs	2 songs	6 songs
	Position	3 songs	1 songs	5 songs
	Thought	2 songs	4 songs	9 songs
TROPES		20 songs	5 songs	17 songs
PHRASALS		21 songs	5 songs	15 songs
THEMATISATION	Passive	1 song	1 song	5 songs
SYNTAX	Co-ordinating	22 songs	4 songs	16 songs
	Subordinating	23 songs	5 songs	17 songs
	Juxtaposition	10 songs	1 song	11 songs
REGISTER OF SOUND		17 songs	5 songs	13 songs
LANGUAGE	Poeticalness	7 songs	2 songs	7 songs
	Loans	1 song	2 songs	8 songs
	Colloquialism	4 songs	2 songs	4 songs
	Slang	3 songs	1 song	3 songs
	Neologisms	1 song	2 songs	0 song
	Ungrammaticality	2 songs	2 songs	1 song

Table {b}

4.9.6.3 *The graphics below show both global and comparative results from Disney lyrics.*



Graphic {a} showing global linguistic findings from 47 songs selected



Graphic {b} comparing three periods in Disney lyrical development:

- * Classic period (1937 - 1966): 24 songs
- * Post-Walt Disney period (1973 -1988): 5 songs
- * Revival period (1989- 1996): 18 songs

5 Conclusions

5.1 Global / general conclusions

This dissertation

- a) suggests that in Disney songs, the effectiveness of magic upon the audience is reached by means of specific linguistic devices or “charming techniques”, as I have called them.

It also

- b) 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.

This double conclusion has been achieved mainly through

- a) the study of the language rules and of language deviations operating within the texts analysed, but also
- b) through the consideration of the environment in which this kind of discourse appears -the general sociocultural background and schemata belonging to the particular fantasy genre or circumstances where the text is generated.

This background or fictional world also includes

- a) the discourse producers, the speakers -human, non-human, even magical beings- who use it;
- b) two characteristics that are inherent to the communication channel being used:
 - (1) the careful and rhythmic recitation of the text, supported by music, and

(2) its subsequent attentive listening, both of which help to highlight the meaning of the sentences, to bring out the formal harmony of these songs, 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 songs 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 lyricists can make the audience spellbound, may be classified under three discourse macro-functions or “sources of power”: *fascination, persuasion and resonance*.

5.2 Three macro-functions of discourse

5.2.1 Fascination

Let us take the linguistic perspective first. The analysis shows

- * how a certain number of recurrent *Phonic devices*:
 - Onomatopoeia (4.2.1)
 - Repetition (4.2.2)
 - Parallelism (4.2.3)have a powerful emotional effect.
- * that *Causation* (4.7.9) brings a magic relationship of cause to effect.

- * the way in which *Rhetorical questions* (4.7.1) move to reflection and transmit deep motion.
- * how *Idiomatic expressions* (4.7.16) provide peculiarity and magical fairy tale formulae.
- * that *Tropes* (4.8): *symbol, metaphor, hyperbole*, are deliberate attempts at flouting Grice's maxim "*Be true*", in order to heighten the magic 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:

- * Their songs show us situations and concepts that are magical, increasing our interest in the possibilities of the supernatural.
- * We all are interested in matters that are unseen, topics that are magical, situations that are beyond our humdrum daily existence. These Disney animated cartoons, which the selected songs 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 by the author of this thesis, the Disney Studio have always appealed to audiences in that they present a world or stories that one cannot see in normal life.

Disney lyricists are, thus, fascinators who arouse the attraction of the audience through powerful linguistic and paralinguistic charm.

5.2.2 *Persuasion*

By this I mean 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 song, 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 lyricist is to create images of lived or felt events organised in such a way that the readers or listeners can experiment them as a pure reality. Disney lyricists 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 *fictional significance* of the songs. For this reason, 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 lyricists can be considered persuaders appealing to the reason and understanding of their audiences. Actual realisations of persuasion have been examined in:

- * the *Passive sentences* (4.4), a compelling way of making the audience concentrate on particular facts.
- * the *Mandatory sentences* (4.7.1), which constitute the most representative verbal form to compel inescapable attention to these lyrics.
- * the deictic function of *Conditional sentences* (4.7.2) and *Time clauses* (4.7.7.4), as well.

5.2.3 Resonance processes: Connotation

In Schwarz's words (1974:25):

"The communicator's problem (...) is not to get stimuli across, or even to package his stimuli 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."

Adapting Ribé's model (1994:70), the specific resonance process that appears in Disney lyrics may be composed of the following factors:

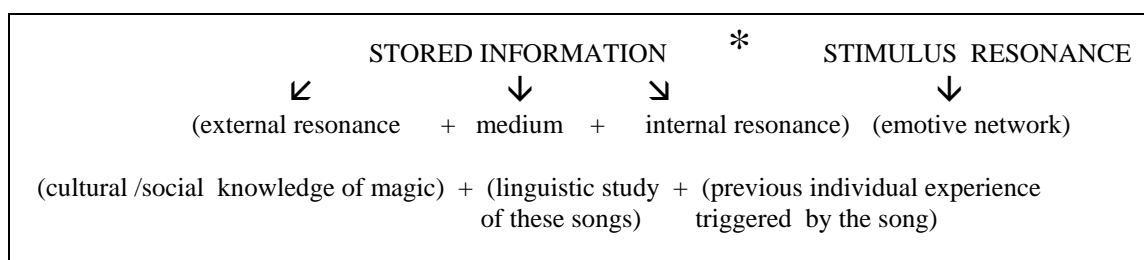


Fig. {a}

The appropriate stimuli engage the interactive resonance process whereby they evoke this stored information and integrate it into the audience's emotive network.

With respect to the semantic classification of magic (see 1.1.4 and diagram 1.1.4.1) the associations which go with the use of the linguistic elements themselves - the most frequent terms in these songs (*friend, love, song*) have glamorous connotations, while other less frequent linguistic items (*devil, evil, blood, vampire, beast, monster*) carry sinister associations. Thus, according to my semantic classification of magic, 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 magical linguistic forces in these songs 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 lyrics, 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 magical power always needs a suitable conductor through which to flow, the Disney lyricists 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 lyrics themselves. It is formed by linking one aspect of the lyricist's discourse with a corresponding aspect of the fantasy mind of the audience. This at once sets up a current of power, which the lyricists, as magicians would do, can draw up for their own purposes. Hence, through linguistic magic the lyricists can act upon our minds and make the stored experiences and feelings in the audience resonate. It also means that the lyricists 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 lyricists.

This provides an explanation for the magical 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 song. It is as if the feelings of those sharing in the lyrics were raised to such a pitch of intensity that they linger in the air, penetrating deeply the minds of the sensitive audience.

5.2.4 Summary: a three-maxim theory

These results, obtained from the analysis of these linguistic elements and synthesised into the three macro-functions just described, have led this researcher to formulate the guiding principle of “linguistic magic”, as developed by Disney lyricists and universally present in human communication. These three maxims may be formulated as follows:

- * *Be persuasive*
- * *Combine words so that they can sound seductive*
- * *Make your receiver feel fascinated*

5.3 A distinctive and permanent feature of all Disney lyrics: a creative strategy

The main linguistic tool in the hands of the Disney lyricists which helps them select the best possible magical messages to use in their lyrics is a **creative strategy**. The basic function of this strategy is to determine clearly the linguistic elements which shape and direct both the content and the form of the lyrics, including the basic ideas or concepts which a song is designed to establish in the audience.

The following areas may be seen as synthesising **Disney lyrical creativity**:

- * The *main benefit* (the positive value of work, the magical power of love, respect for the truth, the natural wonders of nature) provided by a lyric, giving special emphasis to the topic within a musical composition.
- * The *principal characteristics* of the songs, which make it possible to claim the above-mentioned benefit, that is the reason-why this benefit exists and has meaning to the target group (a feeling, a quality, a process, or a demonstration). These ideas identify points of song distinctiveness or superiority which bear directly on the audience benefit claimed.

- * The *character of the song* (elements of such lyrical character often include ideas expressed by adjectives, similes and comparisons), which is reflected in the mood, tone and overall atmosphere of the lyric.
- * A definition of *what the song is* and *what the song is used for*. Obvious answers to the question “where is this song supposed to fit into the audience’s experience, imagination or fantasy?” Disney lyrics are part of a magical discourse, and if we stretch our imagination we will surely come up with a situation in which these songs have proper function.

Whoever the lyricist may be, it is this creative strategy definition for the Disney lyrical creativity that keeps the songwriters focused on their communication objectives throughout studio changes. It is also a way of maintaining continuity in the Disney lyrical expression even though new director executives may come and go in the Studio.

5.4 “Charming techniques” revisited. A few other magic tools

The **lyric genre** presents a greater frequency of rhetorical devices than it is found in ordinary life. The Disney lyricists increase the beauty, art and wit of their songs with a higher index of verbal game recurrences and language changes than it is found in common conversation. Some rhetorical devices underline the phonic -alliteration, onomatopoeia, parallelism, some refer to the meaning -metaphors, while others are concerned with the structure -repetition.

Some of the main characteristics and aspects which intensify the magical character of Disney lyrics, as shown in the results of the linguistic analysis, are the following :

- * The attribution of human-like feelings and intelligence to inanimate beings (marionettes, a toy), irrational beings (animals), legendary beings (the dwarfs), or a fantastic being (the genie), by resorting to personifications of nature and metaphors.
- * The allusive, suggestive language which mysteriously surrounds fantastic beings and objects, and evokes in the audience a spiritual vibration, accompanied by those phonic and melodious devices that give the poem its musical magic: imitative harmony, onomatopoeia, parallelism and figures of repetition. The idea is as important as the way in which it is expressed. Rhyme, musical quality or phonic effects are formal aspects that go sometimes unnoticed but have a much more effective impact than it is immediately obvious (see phonic devices in 4.1).
- * A discourse full of symbols and metaphorical connotations where the magic of poetical words and borrowed register acquire great relevance and are a transparent way of searching for the path towards essential truths. (see rhetorical discussion in 4.8).
- * The multifariousness of the language not restricted within boundaries of dialect and register borrowing, as well as the frequent mingling of plain, mid and grand style are signs of artistic audacity. Mock-seriousness, colloquialism (4.9.2) and even slang (4.9.3), lend an informal colour to the speech and are used as a creative medium of poetic expression.
- * The rich variety of syntactic structures (see 4.7), which, acting as specifiers of finer shades of meaning, strengthen communication with the audience. Semantics is perceived through the syntax of these songs. Syntax enacts and dramatises or otherwise symbolically helps represent its content (in the sense of Halliday's syntax semantics). Grammatical constructions such as the Passive sentences (4.4) are a focal point of attraction, attention or activity, while the Phrasal verbs (4.5)

with which the lyricists seem to move the characters and describe their feelings, express highly accurate directional paths, idiomatic use or state.

- * The perception of animal voices, sounds and noises underlying the beginning, the middle or the end of the songs, which can produce some vivid, picturesque and direct contact with the natural elements (4.6).
- * Other forms of expression or “magic tools” using:
 - *Humour*, a comic quality causing amusement, highlighting either the incongruities in a character or a situation, it is sometimes used to give a favourable impression of the topic (“I Wanna Be Like You”). Humour is also an effective device to help the audience drive fear away (“Cruella De Vil”).
 - *Dreams* that arouse the fantasy of the audience. These songs contain spaces for unlimited wishes that always come true. (see kinds of dreams in 4.8).
 - *Occultism*, or the belief in the existence of certain supernatural agencies that can be communicated through the fantastic heroes and heroines of these songs (“Kaa’s Song”, “Friend Like Me”).
 - *The Absurd* in the nature or in the behaviour of mankind. By making a lyric ridiculously senseless and by showing that the words are inconsistent and at odds with reason or common sense, (“The Dwarfs’ Yodel Song”, “I Wanna Be Like You”, “The Feast of Fools”), absurd implies that a lyric is to be laughed at.
 - *The opposite terms* “Light and Darkness ” or “Good and Evil”, which consistently colour and tag songs. An important aspect of Disney imagery is the play of light and shade. In some lyrics, paradoxical though it may seem,

the lyricists look for good in evil itself, for without that evil, how may good be identified? (see contrasts in 4.8).

- The idea of “*Continuity*” that always prevails over the concept of “*Rupture*”. It is worth stating at this point that Disney lyrics are characterised by optimistic views. One of the most striking aspects of their topics is the way they arouse strong emotions by creating metaphors and symbols which express the persistent continuity of love, life and song against influences that tend to weaken or destroy them. (see comparisons in 4.8)
- A tendency *to reach a welfare state* without worries offered by diverse points of views, from romantic and naturalistic suggestions to persuasive or smart advice (discussed in 4.8).

All these linguistic and conceptual features make us stress the fact that the Disney lyricists have the gift of poetic thought, imagination and creativity, together with the eloquence of expression conveyed through the voice of the singers. Their language possesses both the qualities and charm of poetry, and the Disney characters are endowed with the faculties or feelings of poets. It can also be asserted that Disney lyrics pertain to a very specific genre of poetical language and have a deep poetic insight, a genre where lyricists are eulogists who praise feelings, nature and things highly. Yet, although some everyday events are described by the lyricists in everyday language, with almost all the common words a person would normally use for this purpose, even here some degree of poetic diction and literary artistry -felicitous choice and appropriate arrangement of words- are usually present. That is why the audience (reader or listener) will perceive the coherence and the beauty of these songs, and therefore, enjoy their magic entirely.

5.5 Three periods in Disney lyrics - Three periods in discourse evolution

The lyric expression in this miscellaneous collection of Disney songs written by several songwriters and dealing with various topics, presents similarities, changes and innovations throughout the three periods (**Classic**, **Post-Walt Disney** and **Revival**) studied in this thesis.

5.5.1. *The Classic period*

During the period “with Walt Disney” (1937-1966), the world audiences reencountered the young enthusiasm and naivety they had felt when reading tales written from magic inkpots. They were bewildered by the pure, genuine skill of that magician of the animated cartoons, and this achievement had effects on the successful box-offices. *Snow White and the Seven Dwarfs* meant Walt Disney’s culmination. The old fairy-tale, which was retold in an American voice with musicals, shows to what extent a cinema genre can captivate young and adult audiences without showing sex and violence scenes. The lyric expression from the films of this **classic** or **gold age**, is characterised by the presence of onomatopoeic sounds and the tendency to use metaphors fusing two abstract concepts, “love” and “song”. This aesthetical fusion is the main magical linguistic instrument used by the lyricists of the Disney Studio.

The songs belonging to this period are brief in form but comprehensive in scope, having the quality of expressing much in few words. This researcher resorts to the useful idiom “Brevity is the soul of wit”, to express metaphorically, but effectively, the characteristic classical Disney style based on the practical experience of penning concise lyrics.

The author of this thesis would like to stress the transcendence of *Pinocchio* and its emblematic soundtrack, the artistic songs from *Sleeping Beauty*, or the mythical song devoted to “Mr. Stork” from *Dumbo*, and the relationship between humans and animals in *101 Dalmatians* and *The Jungle Book*, which are also part of a Disney tradition of deriving humour and comedic support from animals. Yet, this researcher would like to state that, in coincidence with Walt Disney’s own stated preferences, the story and lyrics from *Bambi* will be fondly remembered as the favourite ones, for being the most touching, timeless, heart-warming masterpiece of all the Disney productions.

5.5.2 *The Post-Walt Disney period*

After Walt Disney’s death, the lyric expression of the subsequent films was developed following different techniques. According to certain reviews, these productions could not meet the standards of past Disney films, and they were considered artistic fiascos and financial flops. In actual fact, it would be more accurate to say that the five selected songs from *The Aristocats*, *The Fox and the Hound*, and *Oliver & Company* do have the necessary linguistic qualities to continue the legacy of Disney lyrics. These songs represent a new form and expression, in other words the “the summit of pop music”. In fact, Walt Disney had introduced the Shermans’ music for his last film, and it was a good idea to continue using the same style in *The Aristocats*, in which different worlds join together in a swinging jazz song.

We can also experience the magic friendship of *The Fox and the Hound* in a very relaxed song with naive elements and feel a new kind of tenderness with elements of pathetic naivety.

This researcher also thinks that it was a great challenge to pen the songs for an American version of the English novel *Oliver Twist* (***Oliver & Company***) with animal characters singing to a syncopated rhythm, both conveying the “picaresque” or *street savoir-faire*, and inviting us to that “make it!” of the American Dream.

Music and lyrics continue being the magical link between the main messages of these films and the audience during this period which in this thesis is definitely labelled as **Post-Walt Disney period** (1970-1988), since this researcher prefers to ignore those pathetic “fiasco” or “without Walt” labels. It may give the impression that this period has been glanced at through pink-coloured glasses, but just reconsidering the fact that these films have been revalued today, or that ***The Fox and the Hound*** was the Best Seller Video in the United States, it must be acknowledged that these five songs are worthy of the Disney tradition.

5.5.3 *The Revival period*

During the **Revival period** (1900’s till today), the Disney songs tend to be original in the sense that they introduce the newest forms of expression and frame out topics and feelings far away from the classic ones. The lyrics of what has also been called the **New Era**, not only appeal to fantasy and love -***Beauty and the Beast*** and ***Aladdin***- but also to profound sentiments against racism -***Pocahontas*** and ***The Hunchback of Notre Dame***. The lyricists have not hesitated to point out the difficulties that misery brings (“One Jump Ahead”), or show violence, irony and sarcasm from “The Bells of Notre Dame” and “The Feast of Fools”. The songwriters of this period have also gone deeper into the natural cycle of life which moves thanks to love -***The Lion King***- the transcendental friendship of a toy and his human owner -***Toy Story***- until culminating in a lyric of emotional religious faith (“Esmeralda’s Prayer”).

Despite the versatile introduction of topics and styles, the lyricists of this period have revived classical characteristics of the Disney Studio, and their songs continue to have the idiosyncratically Disney enchantment, which can be assumed as the artistic ability to succeed in entertaining, impressing and meeting the tastes of their corresponding generations.

Until today the **Disney Continuity** shows that all Disney films carry on having the lyric expression as the most important and linguistic-message device, and, although the very latest songs are not examined in this study, it seems important to mention that recently Awards have honoured the Disney Studio again and again. As a matter of fact, the best musicians and lyricists in the history of animation and music composition have always been assembled to record the Disney songs. Consequently, for many reasons it may be asserted that the Disney discourse is a communicative act of WORDS THAT TELL on feelings, sound, light and colours.

5.6 Three major aspects of linguistic magic in Disney lyrics

Finally, there is a great deal to be said in favour of Disney **linguistic magic** in that it provides three significant aspects: enchantment, entertainment and didactic aspect.

5.6.1 *Enchantment*

The basic material in a song is the idea. The well-made song leaves nothing unattended, enhancing every little detail that allows audiences to embark on a daydream. There are also scored “sound effects” that border music. They are almost like music and serve the same purpose as music, an enchantment that never fails. Words and sound working together can be very powerful. Only in this way a mysterious feeling of foreboding can overpower the spectator. There is a magical force that will spark off, if all the little details are perfectly tuned up and synchronised. The lyricists impart a magic quality or effect to their lyrics, enchanting the audience and delighting them to a high degree, making the imaginary become more real than the original.

5.6.2 *Entertainment*

A considerable amount of effort goes into creating a whole entertaining system. Drawings are very artistic, words are genuinely witty and the situations are decidedly fantastic. The Disney films - suitable for all - are an integral part of our family cinema. During our childhood many of us were delighted listening to these unforgettable lyrics, which maybe most of us have enjoyed reviving in adulthood. To imagine these films without their songs is to imagine a much less colourful Disney world of animated cartoons.

As theatrical motion pictures are primarily to be regarded as entertainment, and considering that the moral importance of entertainment has been universally recognised,

a creator may be judged by his standard of entertainment as easily as by the standard of his work. So, correct or right entertainment raises the whole standard of the Disney lyricists and their moral ideals (critical evaluation in 1.4.2 and Walt Disney productions in 1.5.3). The literary and historical references not only provide further cultural knowledge, but they also serve to embellish many of these songs.

5.6.3 Didactic aspect

Disney lyrics transmit illusion and magic - fear included, which will educate feelings in the same way as the didactic function of fairy tales does. Nobody can dispute the tremendous value of storytelling. The attention, emotion and pleasure we feel when listening to these songs in fascination, lead us to reflection afterwards, and help us derive educational, moral and cultural lessons from all of them.

The Buena Vista Video Home collection has been specially prepared to make the reading of the subtitles enjoyable to people for whom English is a second or a foreign language. In this way, the learner listening to Disney lyrics can appreciate the charm and flavour of the original versions. There is also a somewhat unstated didactic aim in this thesis, which may help this kind of video viewers appreciate the value of some of the most popular Disney lyrics ever written in the English language; and in doing so, to equip themselves in the pleasantest possible way, to understand and appreciate the magic of the Disney songs.

The Disney music and lyrics provide an enjoyable way to harness and use unwanted energy, and at the same time establish vital links between language and meaning. This collection offers action songs to warm, stir, settle or generally move

young and not so young audiences. Needless to say how attractive a song can be to listeners because it represents an important part in their lives. After all, songs are one of the most emotive and socially significant discourse type. When watching the Disney films, the audience dive into the realm of imagination where music plays an active role in facilitating the heightening of the noble thoughts of the lyrics.

These lyrics glorify widely accepted values because they advocate values whose end is desirable and useful. They promote love and conservation versus a negative criticism shared by certain people who consider that fantasy makes negative changes to our perception of a real world.

5.7 In conclusion

All the above reasoned inferences lead to the statement that these forty-seven lyrics were created for the sixteen Disney full-length cartoons presented in this paper, with the purpose of advancing the stories and matching the charming eloquence of the lyrics with the visual perfection of the images. Actually, all the songs are part of the action, illustrating the stories and expressing special feelings; sometimes underlining the humour or a particular emotion, but above all, Disney lyrics 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 lyricists 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 magic or linguistic charm irradiating from Disney lyrics, the author of this thesis concludes that in most cases the linguistic input provided by the Disney lyricists has managed to produce the expected magical output in the audience. **Linguistic magic** is the thread which connects all the profound and transcendent affections reflected in these songs, and only through this special linguistic magic, 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 songs have been analysed through analytic eyes. At the same time, as with any other member of a privileged audience, the magic in Disney lyrics has been perceived by the author of this thesis with the eyes of the soul.

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- *Aristocats, The*
- *Bambi*
- *Beauty and the Beast*
- *Dumbo*
- *Fox and the Hound, The*
- *Hunchback of Notre Dame, The*
- *Jungle Book, The*
- *Lion King, The*
- *Oliver & Company*
- *101 Dalmatians*
- *Pinocchio*
- *Pocahontas*
- *Sleeping Beauty*
- *Snow White and the Seven Dwarfs*
- *Toy Story*

6.2 Consulted video-tapes

THE WALT DISNEY COMPANY, 1995-2000, *The Welcome to Disney Video Collection* (original versions with subtitles in English), Buena Vista Home Entertainment, USA:

- *Alice in Wonderland*
- *Basil, great detective*
- *Black Cauldron, The*
- *Cinderella*
- *Fantasia*
- *Hercules*
- *Little Mermaid, The*
- *Robin Hood*
- *Rescuers Down Under, the*
- *Sword and the Stone, The*

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