

A Psychological Stylistic Study of Lexical Devices in Aladdin and the Princess and the Frog

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Abstract

This study is a quantitative-qualitative, descriptive study . It investigates stylistically lexical devices in Aladdin and the Magic Lamp and The Princess and the Frog . The study attempts to answer the following questions: what are the lexical devices used and how are they realized ? what is the dominant lexical devices in selected data ? what are the functions of the lexical devices in the selected data ?According to the questions , the study aims at : Finding out the lexical devices that are employed in the selected data and how they are realized linguistically. Setting out the dominant lexical devices . Reasoning the effects and functions of lexical devices in the selected data.

To achieve the aims of the study the following procedures are followed: Reviewing the literature review about stylistics, lexical devices , in addition to animations, analysing how the lexical devices are being used in the selected data and exploring their functions. The model of lexical devices by Galperin(1971) , it is a classification of expressive means and stylistic devices. Findings of the study revealed that the dominant lexical devices used was metonymy following by simile respectively .

On the basis of the analysis, the following conclusions are given: metonymy is found out to be the most dominant lexical devices , the lexical devices are used to deliver information clearly and adding intensity of language meaning, the lexical devices are realized in a systematic way to embellish and enhance the texts.

Keywords : Stylistic, lexical, device, metaphor, metonymy, simile, euphemism.

1.The Introduction

The present study aims at investigating selected animation like Aladdin and the Magic Lamp and The Princess and the Frog through doing stylistic analysis for lexical devices of these animations .

Lexical devices have offered language users a new means of talking and expressing things freely and clearly. The study investigating the lexical devices such as metaphor, metonymy, simile, and euphemism as ones of paramount lexical and stylistic devices to analyze. Lexical devices used to catch reader's attention, to create a suitable mood in attributing something, to emphasize and convey information in an unconventional way by adding a deeper meaning concisely , wisely , and strongly. Lexical devices concerns with the word-stock of a language ,how the writers and speakers select words in their writing or speech depending on their purpose .The researchers choose the lexical stylistic devices not the phonetic or the syntactical stylistic devices, because lexical items offer an effective role in the creativity of writers' language, its cruciality lies in helping the language users to convey their intended meaning clearly and in new aspects (Yeibo,2001).

As the researchers know, no previous research has tackled the four lexical stylistic devices to analyse them in Aladdin and the Magic Lamp and The Princess and the Frog animations stylistically. Such a gap was evident through searching the literature relevant to the lexical devices and animations ; hence, this study aims at filling this gap. This study is an attempt to analyze four lexical devices in the selected animations to find out the reasons , functions beyond using such devices and which device is used dominantly.

2. An Overview of Stylistics

The existing body of literature review about discourse explains that ‘stylistics’ is a concept that is sometimes called as a literary linguistics, it is concerned with the study and analysis of language in texts clearly, precisely and appropriately. The origin of style returns back to the poetic or rhetoric old world, it is one of five canons that are of crucialness to stylistics, and this canon is called ‘lexis’ or ‘elocutio.’ The first canon is about how the data is generated, the second canon concerns with data when given in a situation, the third canon deals with how the data is stylised, meanwhile the fourth and fifth canons deal with how the data is memorized and delivered. The stylisation of the text takes two forms, that are based on clarity and appropriateness of the languages of the text whether there are schemes which are deviation and the syntactic level (schemes) or (tropes) which are deviation on semantic level (Burke, 2014:1).

Halliday (1964:5,6) states that stylistics is part of the task of linguist to know how to make a description to literary texts by using linguistic methods and theories, Halliday calls this as a linguistic stylistic which means to make an analysis to a certain text by making an application of linguistic methods and theories to verify or reject the theoretical validity. Halliday also proposes that the linguistic stylistics is the “description of literary texts, by ‘checking the methods that are derived’ from general linguistic theory, and by using the classifications of the description of the language in general; and the comparison of each text with others”.

Stylistics covers language in literature to investigate the correspondent link between idea and expression through going beyond the grammar of that text and also deals with how the text is constructed to amuse or to suspend or persuade (Ma’yuuf and Witwit, 2021). Propositions could be conveyed in a different ways. One way is to use rhetorical figures of speech, like metaphor, understatement, pun, etc. The lexical devices have relationship with rhetorics since the rhetorical figures of speech deviate from the norm by floating (a) maxim(s) of “conversational interaction”. Rhetoric roots extends from the culture Greece and Rome cultures with the appearance of Aristotle at the fourth century, by analysing the given means of persuasion (Ma’yuuf, 2015).

3. Definitions and Types of Stylistic Devices

3.1 The concept of Stylistic Devices

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

The SDs are combination of the semantic meaning with the specific linguistic form causing the stylistic effect that have Exp functions. It is just like an equation that including the interactivity of literal meaning and contextual meaning that would guide to the SDs such as, Personification, metaphor, metonymy, irony, etc. The nature of interaction could be based either on principle of affinity (likeness by nature), or principle of proximity (nearness in place, time, order, occurrence, relation) or principle of contrast (opposition). For example the phonetic devices concerning the vocal pitch, pauses, logical stress, and drawling, or staccato pronunciation such devices are all Exp ones but don’t consider as SD (Znamenskaya, 2004:18).

3.2 Main Types of Stylistic

Devices There is an organized and detailed classification of SDs that is suggested by Prof. Galperin. He publishes the classification in a manual which is called “Stylistics” that is published in 1971 includes the upcoming subdivision of SDs that is based on the level-oriented approach:

1. Phonetic means and stylistic devices.
2. Lexical means and stylistic devices.

3. Syntactical means and stylistic devices" (Znamenskaya,2004:26).

3.2.1 Phonetic SDs

This first group Galperin including such means like :

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

3.2.2 Lexical SDs

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

I. In the first subdivision, the classification is based on the interaction between different types of a word's meanings: dictionary, contextual, derivative, nominal, and emotive. The stylistic effect of lexical means can be achieved through binary contrasts of dictionary vs. contextual, logical vs. emotive, or primary vs. derivative meanings of a word.

A. The first group comprises devices that involve the interaction between dictionary and contextual meanings:

1. Metaphor: Using a word or phrase to refer to something it does not literally denote.
 - "Dear Nature is the kindest Mother still." (Byron)
2. Metonymy: Substituting a word or phrase with another closely related word or phrase.
 - "The camp, the pulpit, and the law, for rich man's sons are free." (Shelley)
3. Irony: Expressing something contrary to the intended meaning, often for sarcastic or humorous effect.
 - "It must be delightful to find oneself in a foreign country without a penny in one's pocket."

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

1. Polysemy: Words with multiple related meanings.
 - "Massachusetts was hostile to the American flag, and she would not allow it to be hoisted on her State House."
2. Zeugma and pun: Using a word in two different senses simultaneously.
 - "May's mother always stood on her gentility, and Dot's mother never stood on anything but her active little feet." (Dickens)

C. The third subdivision consists of devices based on the contrast between logical and emotive meanings:

1. Interjections and exclamatory words:
 - "All present life is but an interjection, an 'Oh' or 'Ah' of joy or misery, or a 'Ha! Ha!' or 'Bah!' - a yawn or 'Pooh!' of which perhaps the latter is most true." (Byron)
2. Epithet: Using an adjective or descriptive phrase to characterize a person or thing.
 - "A well-matched, fairly-balanced give-and-take couple." (Dickens)

3. Oxymoron: Combining contradictory terms for emphasis or dramatic effect.

- "Peopled desert, populous solitude, proud humility." (Byron)

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

1. Antonomasia: Substituting a proper name with a descriptive phrase or epithet.

- "Mr. Facing-Both-Ways does not get very far in this world." (The Times)

II. The second subdivision is based on the principle of interaction between two lexical meanings that are simultaneously manifested in the context, drawing special attention to a particular feature of the object described. Examples in this category include:

1. Simile: Comparisons that highlight certain characteristics.

- "Treacherous as a snake, faithful as a dog, slow as a tortoise."

2. Periphrasis: Using indirect or roundabout expressions.

- "A gentleman of the long robe" (referring to a lawyer).
- "The fair sex" (referring to women).

3. Euphemism: Substituting mild or indirect words to replace harsh or direct ones.

- "In private I should call him a liar. In the Press you should use the words: 'Reckless disregard for truth.'" (Galsworthy)

4. Hyperbole: Exaggerated statements for emphasis.

- "The earth was made for Dombey and Son to trade in, and the sun and the moon were made to give them light." (Dickens)

III. The third subdivision consists of stable word combinations that interact with the context. Examples include:

1. Clichés: Overused expressions.

- "Clockwork precision," "crushing defeat," "the whip and carrot policy."

2. Proverbs and sayings: Traditional wisdom in concise form.

- "Come! He said, milk's spilt." (Galsworthy)

3. Epigrams: Concise, witty, and memorable statements.

- "A thing of beauty is a joy forever." (Keats)

4. Quotations: Referencing famous statements or passages.

- "Ecclesiastes said, 'that all is vanity.'" (Byron)

5. Allusions: Indirect references to other literary or cultural works.

- "Shakespeare talks of the herald Mercury." (Byron)

6. Decomposition of set phrases: Breaking down and examining common idiomatic expressions.

- "You know which side the law's buttered." (Galsworthy)

2.2. 3 Syntactical SDs

Syntactic SDs that has syntagmatic deviation or structural not paradigmatic, they are structural devices, that have independent meaning that could affect the lexical meaning. Thus, it may there is a departure from a particular contextual meaning to some of the lexical units. The basic criteria for the classification of the syntactical SDs are:

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

3.3 Kinds of Lexical Devices

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

2.17.1 Metaphor

Metaphor is defined as giving the thing a name which relates to another thing; the conveyance being either from genus to species, or from species to genus, or from species to species, or on grounds of analogy. Richards (1936) in his book "The Philosophy of Rhetoric proposes Interaction Theory" states that the cornerstone of metaphor lies in an interaction among a metaphorical expression and its context. The interplay which amalgamates a source and a target domain, speaking about the source domain alone may bring to mind the target domain (Zhang and Hu, 2009:77).

3.3.2 Metonymy

Metonymy is a figure of speech commonly used in everyday language and conventional modes of thinking. Its origins can be traced back to Aristotle, the ancient Greek philosopher, who considered metonymy and synecdoche as part of the broader concept of metaphor. Metonymy is not only a linguistic form but also a powerful cognitive tool that aids in the conceptualization of the world. It allows authors to understand one thing through its relationship with another thing. Metonymic concepts not only shape our language but also influence our thoughts, linguistic behavior, and actions. For example, metonymy may involve using a part of an object to refer to the whole object. It is a cognitive process whereby one conceptual entity is mentally accessed through another entity, with the latter serving as the vehicle for accessing the former (Guan, 2009:179).

3.3.3 Exclamatory Words

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

3.3.4 Simile

Simile is a direct or explicit comparison between two different things that have some similarity or features, it is overtly denoted by the use of simile markers "as" or "like," for instance, "O my love's like a red, red rose." Simile means resemblance and likenesses. Fromilhague (1995) argues that simile has various functions: Firstly, similes are used to enhance communication to be concise and efficient. Secondly, similes are as

cognitive means for thought in that they enable its users to think of the world in novel, alternative ways, to draw what is going on internal world by comparing it to another thing (Hussain, 2014:1).

3.3.5 Euphemism

Euphuism is one of the common lexical devices, its name is taken from the moralistic prose romance *Euphuus* especially the “*The Anatomy of Wit*” by John Lyly 1578 which is full of moral maxims). Euphemism is presented since there are words in all societies are tabooed and forbidden words to lessen its sharp effect, the words are not regarded to be used in “polite situations” that should be avoided. There are some words and topics that are for social and religious views are not permitted to be tackled depending on the social reasons and costumes, they are social and religious specific and dependent not universal, the taboo words and expressions are prohibited in some society meanwhile are permitted and acceptable in other societies (Hayakawa, 1978: 95-97).

3.3.6 Allusion

According to the Oxford English Dictionary, an allusion is defined as a covert, implied, or indirect reference. However, allusions can also be direct to some extent and not entirely hidden. For example, if someone, while contemplating whether or not to ask a lady out on a date, declares, “I am not Prufrock,” they are making an overt and covert reference to a well-known character. Thus, allusion involves using a reference that goes beyond mere substitution of a referent (Irwin, 2001:287).

Allusion is a stylistic figure used to subtly hint at a known historical event or literary work. It allows one to express something in a way that covertly reminds the audience of another thing. Traditionally, allusion has not been closely associated with intertextuality, although interpretations have emerged within this context. In the framework of the three types of text—story, description, and reasoning—allusion is considered one of the subtypes of storytelling, as it is a means of conveying ideas (Valotka, 2019).

3.3. 7 Quotation

Quotations serve as a lexical device that enhances meaning by representing someone's viewpoint. They are commonly employed in both written and spoken language when an individual wishes to introduce a proposition they have heard from another source. Quotations serve various purposes: supporting the arguments or ideas being discussed, providing direct information about the quoted work for analysis or critique, paying tribute to the original work or author, showcasing the speaker's knowledge and erudition, and complying with copyright regulations. Additionally, quotations are often printed as a means of inspiration and to provoke philosophical contemplation in readers (Capone, 2014).

3.3.8 Hyperbole

According to Burgers et al. (2016: 166), hyperbole can be defined as an expression that goes beyond what is justified based on its actual referent. In other words, they suggest that three key elements contribute to defining hyperbole. The first element is exaggeration, where the speaker amplifies a certain element or feature. The second element is the shift from the literal or propositional meaning to the intended meaning of the speaker. Lastly, there is a specific referent associated with hyperbolic speech.

When employing hyperbolic expressions, the speaker aims to draw attention to a particular idea by exaggerating an element or feature. By using hyperbole, the speaker seeks to emphasize the significance of the exaggerated subject. These exaggerated statements serve to highlight the importance and magnitude of the topic being discussed.

3.3. 9 Irony

Irony, as a concept, involves concealing something in order to deceive while aiming for specific rhetorical or artistic effects. It encompasses various forms of verbal expressions and situations, not necessarily limited to verbal communication. Consequently, irony is not a singular device but rather a multifaceted tool. For instance,

in a narrative, the protagonist may utter a sentence that carries ironic meaning, which is known as verbal irony. Additionally, the sequence of events unfolding in the narrative itself can be considered ironic in relation to the protagonist (Zochowska, 2021).

The second type of irony is dramatic irony, which occurs when the audience or reader possesses knowledge about forthcoming circumstances that the character within the story is unaware of. This creates a sense of shared familiarity between the author and the audience, distinct from the character's understanding. Cosmic irony, also known as the irony of fate, constitutes the third type of irony. It is commonly found in literary works where a character's destiny is portrayed as being guided by events that initially raise false hopes, only to ultimately frustrate and ridicule the character (Abrams and Harpham, 2013:188).

The fourth type of irony is romantic irony, first introduced by Friedrich Schlegel and other German writers in the late eighteenth and early nineteenth centuries. It serves as a mode of dramatic writing that allows the writer to create an illusion wherein the writer becomes the creator, arbitrary manipulator, and controller of the characters and their actions, thereby blurring the line between reality and the writer's artistic intervention (Abrams and Harpham, 2013:188).

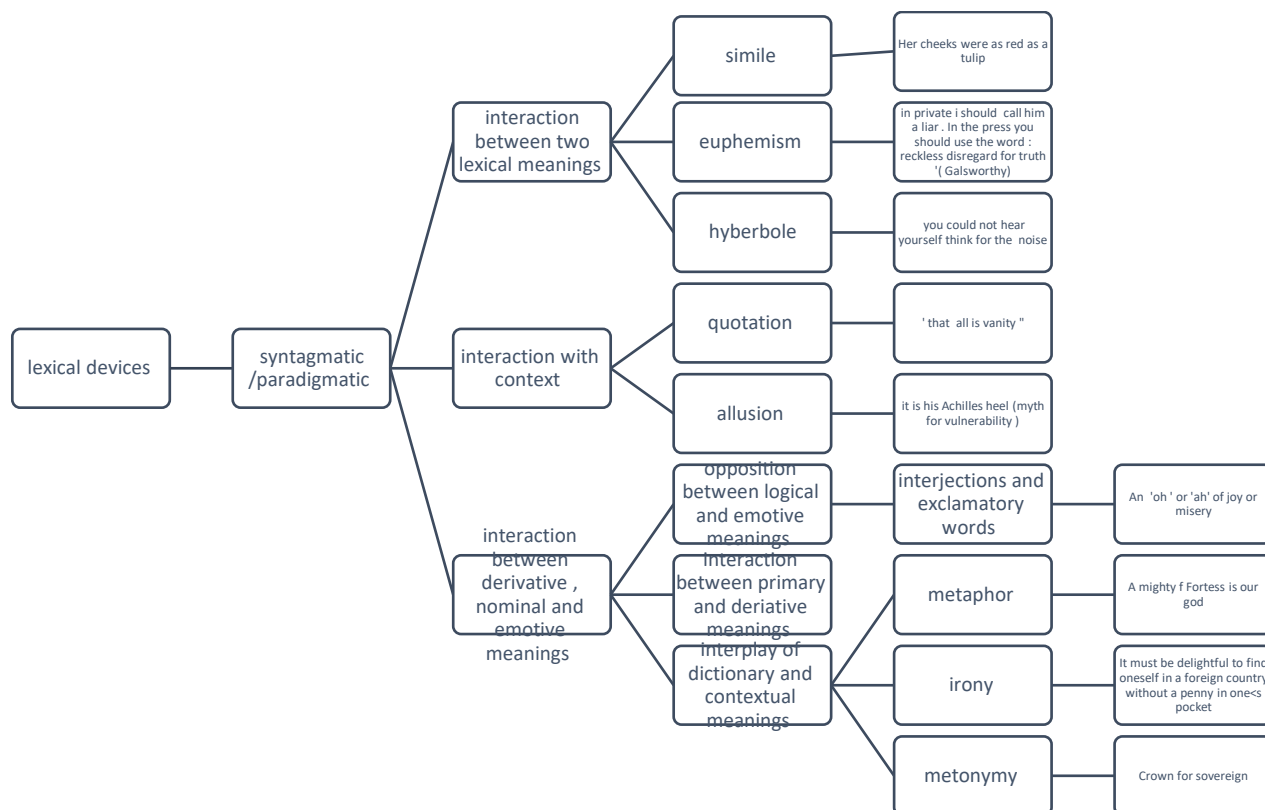
3.4 Overview of Animation

According to the Thesaurus Dictionary, the term "animation" is derived from the Latin word "animation," specifically from the stem "animātiō," which signifies "a bestowing of life." The original definition of this word is "liveliness," and it has been in use for a much longer time than its meaning as a "moving image medium." Animation refers to a rapid sequencing process utilized in the creation of animated films, particularly cartoons, to generate a lifelike illusion. It involves the transformation of static drawings, models, and objects into moving pictures through computer techniques. A cartoon is an animated film, typically of short duration, characterized by exaggerated sequencing and visual style. It draws inspiration from comic strips and often features anthropomorphic animals, superheroes, or the adventures of human protagonists, particularly those depicting natural predator/prey relationships like cats and mice or coyotes and birds.

The popularity of animation on television began in the early 1950s as the medium gained widespread usage in developed countries. Cartoons were primarily directed at children and aired during convenient time slots, with Saturday morning cartoons being particularly popular among the youth in the United States. Many classic animations, referred to as "animes" from this point onwards, found renewed success and gained broad acceptance on the small screen. Towards the end of the 1950s, the creation of new animated films shifted from theatrical releases to television series. Hanna-Barbera Productions emerged as a prolific studio and produced highly successful series such as *The Flintstones* (1960–1966), the first prime time animated series, *Scooby-Doo* (since 1969), and the Belgian co-production *The Smurfs* (1981–1989) (Buchan, 2013:195).

4.The Model of Analysis

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



Figure(1): An Adapted Model for Analysing Lexical Devices According to the Classification by G.R. Galperin (1971:26).

5. The Data

5.1 Data Description and Collection

The sample of the present study is limited to two animation: Aladdin and the Magic Lamp, and Princess and The Frog . The data of this study chosen intentionally by the researcher according to the theme since the two animations are full of such lexical devices.

5.2 Data Analysis

The analysis of the data follows both the qualitative and the quantitative approaches . Qualitatively, by describing each the animations and quantitatively by identifying the frequencies and percentages of lexical devices .

6.Lexical Devices in Aladdin and the Magic Lamp

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

Analysis: In the first utterance , the caravan camels is a metonymy in the sense of that caravan camels referring to the moving people who are the roaming with their caravans in the desert aimlessly and unsystematically , which referring to the Bedouins who are roaming across the entire Sahara with their camels . Caravan camel in its turn refers to the oriental area and that inhabited by the Arab whose land is a barbaric land. In utterance (2) , there is a simile because there is a direct comparison between two ideas by using a comparator word ‘ like’ to compare the tenor ‘ Arabian Nights ‘ to vehicle ‘ Arabian days ‘ . Meanwhile in (3) , euphemistic phrase is used , by using polite expressions instead of expressions that have offensive connotation to reduce and soothe the language when the peddler does not call the evil man with evil purpose but he instead of saying directly

evil or black man , he uses dark for man and purpose. It is a negative euphemism since replacing the language that people wants to avoid using.

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

Analysis: Here in (1) , the word salaam is metonymy ,it is a word that attributes Islamic religion which is the Arabic greetings word for peace used especially in the Arabic countries , it is a word associated with Islam . Agrabah which is an imaginary city and it is a city of magic ,it is a desert kingdom , referring to the middle east . It is considered as a metonymy because literary associated with Baghdad, it is a city belongs to Baghdad, and some of sources suggest that Agrabah refers to Taj Mahal city in India . In (2) ‘Cave of wonders’ is a metonymy ,it is a name that represents or symbolises another things like money, there is a close connection between treasure and wealth, money, richness, artifacts, magic . The writer doesn’t metonymy just merely as a figure of speech, but it is a part of people’s everyday way of thinking; and, the function of metonymy here is not just to achieve some artistic or aesthetic purpose but rather to better understand concepts of treasure. It is an effective cognitive tool for people to conceptualize the world.

Text (3): “ (1) never again sees the light of the day....stop ,thief! , I’ll have your hand for trophy,..... all this is for a loaf of bread ...(2) you are a worthless street rat , you were born a street rat, you’ll die a street rat, and only your fleas will mourn you....(3) she thinks that the monkey is the sultan”

Analysis: In (1), the lexical devices that is used here is a metonymy by using a part to refer for a whole (hand for representing Human, it is part of the body) to punish him by taking his hand for trophy. Bread in the second part of the above quotation , bread is used to refer for something which is closely related to which it food, bread is just a small area of food but here the writer uses part to refer for the whole (bread for food), both hand and bread are metonymies. In (2), the lexical devices that is used in this text is metaphor , there is indirect comparison between two things ,by comparing you ‘ Aladdin ‘ that Who is being described, it is the tenor of this comparison, to a street rat, which is the object describing the tenor it is a vehicle of comparison , the speaker in the animation describes Aladdin as a street rat because Aladdin is homeless and he steals a loaf of bread from a market like the street rat who grows on stealing food from markets, street rats are homeless, that both have no place or family to live with and in. In (3) , the aesthetic value of this text is done by using metaphor in comparing indirectly the sultan to a monkey for his mischievousness, he has playful nature, tricky, the monkey is the tenor and sultan is the vehicle .

Text (4): “(1) he is a whiz and wonder, he is about to pull my heart asunder!....(2) there is a cave , boy , a cave of wonders filled with treasures ...(3) keep your hands and arms inside...we drop Papa in low and the little woman off the cliff ..she has got these eyes and this hair and her smilekid ! we are going make you a star...”

Analysis: In (1) , the aesthetic value of this text is done by using metaphor which is a lexical SDs by comparing implicitly prince Aladdin to whiz and wonder because he is remarkably skilled and playful wherever he goes he makes a trick or miracle , he is rare, because he is moving in an extraordinary way by using magic carpet and with the help of magical characters and the magic lamp, he is moving from one place to another so easily as he is used to do such thing. In (2) , treasure is a metonymy ,it is a symbol that symbolises or stands for gold , jewellery, money , wealth, valuable material and possessions. It is a word that is associated with another things because treasure is closely associated and connected with wealth and gold . In(3) , hand, arm, smile ,hair are metonymies ,they are parts and closely connected with the human body that referring to the whole (to human) , metonymy as a mental process , in which there is one conceptual entity(hand ,arm, hair , smile) which is the vehicle that provides cognitive process cross to another conceptual entity, the target, within the same domain(these vehicles are related to human beings),both the target and vehicle are associated with each other .The purpose of using such metonymy in this text is generally to focus the rhetorical emphasis of a reference (hand, arm, smile, hair)to an object(human beings).

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

Text (5): “ (1)I’m like a shooting star.....the truth is that I sometimes dress as a commoner to escape the pressure of the palace life.... had to slit a few throats, but I got it. Ah-ah-ahhh. The treasure, Ow!”

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

7. Stylistic Analysis of the Lexical Devices in The Princess and The Frog

Text (6): “ there is no way, in this whole wide world, I would ever, ever, ever mean never kiss a frog, yuck!... here my flapjacks....he stayed in our house as a personal guest...my mom says always says that the quick way to a man’s heart is through his stomach.....this chap is obviously a charlatan”

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

Stomach is a symbol that symbolises greediness, selfishness, and symbolises the person who think of his interest instead of others, in this context the word stomach refers to food that fulls the stomach, when man’s stomach is full, it is a quick way to get man’s heart. In the last clause, the word chap is compared to a charlatan implicitly. The chap is the tenor and charlatan is the vehicle, comparing chap to charlatan in the sense that the chap is fraud, faker, a one who claims that he has medical skills, but in fact he lacks medical knowledge, he deceives people with false claims, he turns people to what he wants by voodoo.

Text (7): “ I am sweatin’ like a sinner in church... aren’t you just as pretty as a magnolia in May... Naveen allow me to introduce myself : I’m prince of Maldonia... prince? If you are the prince, then who was that waltzing with the lottie on the dance floor?”

Analysis: the ongoing text begins with a simile, in the sense that there is an explicit comparison between the state of the speaker (tenor) and the state of the sinner in church (vehicle), in both states, there are stressed situations, the speaker and sinner in church are under tension, confusion and hard times so that they are sweating. In the following clause, there is a simile, by comparing her prettiness to the magnolia flower, it is an exaggeration at the same time that are not meant to be taken literally, Charlotte exaggerates in describing Tiana’s

beauty , magnolia is white flower with pink meanwhile Tiana is Afro-American woman that has brown skin, it is a hyperbolic simile.

Text (8): “Voodoo ? you mean to tell this all happened because you were missing with the Shadow Man ... I’ll act like one if you do your best... you are poised like a panther... there is no way I’m kissing a frog and eating a bug on the same day ...I always wanted to try red beans and rice “

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

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

Table (1): Overall Occurrence and Percentage of Lexical Devices in the Selected Animations

Lexical Devices	Aladdin and the Magic Lamp		The Princess and the Frog		Total Occurrence
	Freq.	P.%	Freq.	P%.	
Metaphor	17	23%	24	22%	41
Metonymy	27	30%	48	43%	75
Simile	26	30%	34	31%	69
Euphemism	2	3%	5	4%	7
Total	72	100	111	100	19

8. Conclusions

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

1. In the selected ANIMES metonymy is found out to be the most common lexical device that is used in the two selected ANIMES under scrutiny following simile.
2. The four lexical devices that are employed in the selected ANIMES under scrutiny are affecting the ANIMES by making the information clear and adding intensity of language meaning.
3. There four lexical devices found in the selected ANIMES under scrutiny that give an aesthetic value to the ANIMES : metaphor, metonymy, simile, and euphemism. Each animation has the four lexical devices .
4. The lexical devices are realized linguistically in a systematic way in the ANIMES under scrutiny to embellish and enhance the text , entertaining the reader in characterising person or object and to intensify some features of the concepts. Each lexical devices is realized through certain elements or words which can be identified within or across the sentence i.e. simile is realized through tenor, vehicle and comparative word ‘ as, like’ .

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