

دراسة أسلوبية للأدوات اللغوية في أفلام "تangled" و"CoCo"

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A Stylistic Study of Lexical Devices in Tangled and CoCo

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Abstract

This study is a quantitative-qualitative, descriptive study . It investigates stylistically lexical devices in Tangled and Coco animations. 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) is an adapted model , it is a classification of expressive means and stylistic devices. Findings of the study revealed that the dominant lexical devices used was hyperbole followed by simile respectively .

On the basis of the analysis, the following conclusions are given: hyperbole is found out to be the most dominant lexical device , 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.

Key words : Stylistic, lexical, device, simile, metaphor, irony, hyperbole, and allusion.

ملخص البحث

تعتمد هذه الدراسة على تحليل الرسوم المتحركة باستخدام الأسلوبين الكمي والنوعي. تبحث الدراسة أسلوبياً الوسائل المعجمية في المتشابهة (رابونزل) ، و كوكو . تتلخص مشكلة البحث في الاسئلة التالية : (١) ماهي الوسائل الكلامية التي استخدمت وكيف يمكن ادراكها لغوياً (٢) ماهي الوسيلة الكلامية الاكثر وروداً في الرسوم المتحركة المختارة (٣) ماهي وظيفة الوسائل الكلامية في الرسوم المتحركة المختارة ؟ تبعاً لمشكلة الدراسة ،

تهدف الدراسة الى (١) اكتشاف الوسائل الكلامية التي تضمنت في الرسوم المتحركة المختارة ومعرفة كيف يتم ادراكها لغوياً (٢) عرض الوسائل الكلامية الاكثر وروداً. (٣) استبصار اثار استخدام الوسائل الكلامية في البيانات المختارة ووظيفتها. لتحقيق أهداف الدراسة ، يتم اتباع الإجراءات التالية: (١) تقديم خلفية نظرية وتعريف عن الاسلوبية، الوسائل المعجمية ،بلاضافة إلى تقديم خلفية عن الرسوم المتحركة، و توضيح كيف يتم استخدام الوسائل المعجمية في الرسوم المتحركة المختارة ، و استكشاف وظائفهم الأساسية ، تم اتباع الأنموذج اللغوي المتكيف للوسائل المعجمية ل (جالبرين، ١٩٧٤)، والتي يعتبر كأنموذج لتصنيف للوسائل التعبيرية والاسلوبية . كشفت استنتاجات البحث على ان الوسائل المعجمية الاكثر وروداً هما المبالغة متبوعاً بالتشبية على التوالي. بناءً على التحليل ، يمكن استخلاص الاستنتاجات التالية: لقد وجد أن المبالغة هي الوسيلة المعجمية هي الاكثر وروداً . لقد استخدمت الوسائل المعجمية لنقل المعلومات بوضوح ولأضافة قوة لغوية للمعنى . حيث أدركت الوسائل المعجمية بطريقة نظامية لترتين وتحسين النص.

الكلمات الدالة: الاسلوبية ، المعجمية ، وسيلة ، التشبية ، الاستعارة ، السخرية، المبالغة و التلميح.

1. Introduction

The present study aims at investigating selected animation like Tangled and Coco animations through doing stylistic analysis for six lexical devices found in these two selected animations under scrutiny.

Basically, the lexical devices are phenomena that help to create additional connotations to express and evaluate something freely as well as stylistically . The study investigates the lexical devices such as metaphor, simile, quotation , irony , hyperbole and allusion as ones of most dominant lexical and stylistic devices to be analysed . Lexical devices are being used to allure reader's attention, to generate an appropriate mood in ascribing something, to give focus and deliver ideas in an unconventional way along with delivering a deeper meaning precisely and wisely .The researchers choose the lexical stylistic devices not the phonetic or the syntactical stylistic devices, since lexical items provide an effective role to encourage the creativity of writers' , its cruciality is in helping the language users to deliver their intended meaning in new aspects (Yeibo,2001).

As the researchers know, no previous research has tackled these lexical stylistic devices to analyse them in Tangled and Coco 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 six lexical devices in the selected animations to find out the reasons and functions beyond using such devices and which device is used dominantly.

2. An Overview of Stylistics

The existing body of literature review about stylistics explains that 'stylistics ' , or what is called sometimes literary linguistics . Stylistics is a sub-discipline of linguistics which deals with the systematic analysis of text style and how this is variable according to some factors as, for example, genre, context, historical period and author and according to situation . For example, there is a specific way or style that could differentiate one author from another one , there are styles that are connected with certain genres e.g., 'newspaper language' or the gothic novel(Jeffries and McIntyre(2010:1).

It draws out its origins in twentieth century from formalism school which is a Russian school of literary criticism. The first pioneers are the exponents of Russian Roman Jakobson, Victor Shklovskii and Boris Tomashevskii, sighting to investigate

the qualities and aspects in addition to the quality of language in given texts and to explore how the concept of defamiliarisation of what is familiar and to explore the concept of foregrounding to generate a view points for the reader relevant to the topic or work under analysis. It assists to provide the means that the reader could comprehend any piece of writing depending on his linguistic experience. The stylistic analysis has pedagogical aims in addition to the appreciation of the texts . It belongs to the applied linguistics because it is based on the application of linguistic theories. Stylistics is neither a discipline nor a subject in its own right . Stylistic analysis aims at the analysing of how style resources are put to work creatively. Analysing linguistic style has an aesthetic dimension of how to do with talks design and the decorating and understanding of social meanings (Widdowson,2013:116). Stylistics which is a study of styles, it is concerned with the concept of defamiliarization to shake the reader by using something that is unusual or unfamiliar to the reader and being away from the conventional use of language characteristics of Literary Language(Ma'yuuf and Al-Ameedi,2015) .

According to Crystal and Davy(1969), “the aim of stylistics is to analyse language habits with the main purpose of identifying, from the general mass of linguistic features common to English as used in every conceivable occasion, those features which are restricted to certain kinds of social context .” For that reason , stylistics increases insights into the scholars about the varieties of language and how the choice of some items and words affects the impression of the readers towards a text.

Ramtirthe (2017:4) considers stylistics as a vital tool to check and analyze literary texts. It is an interesting branch which deals with studying different styles of language to help the students at the advanced level to be aware of the social aspect of language and language variation , to improve their analytical skills by aiding them to reach at a comprehension from language point of view and to employ the analytical skills in the spoken and written discourse and to use language in an effective way in written and oral communication in different speech situations . It helps to find out the shared link between ideas and expressions by going beyond the grammar of that text and also deals with how the text is constructed to allure , or suspend or persuade(Ma'yuuf and Witwit, 2021).

Leech and Short (1981:9) define style in terms of the domain of language uses , the way in which language is used in a given context, by a given person, for a given purpose. The great Swiss linguist Saussure's makes a distinction between langue and parole, langue mean the code or system of rules common to speakers of a language (such as English), and parole means the specific uses of this system, or choices from this system, that language users make on this or that occasion.

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

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

3. Definitions and Functions of Stylistic Devices

3.1 Definition of Lexical Devices

The stylistic devices are combination of two meanings of semantic meaning with the specific linguistic form causing stylistic effect as well as have expressive functions. It is just like an equation that composes the interaction of both the literal and contextual meaning together that could lead to stylistic devices such as simile, metaphor, allusion, hyperbole, quotation, irony, etc. The nature of interactivity is based either on affinity or proximity principle (likeness by nature, nearness in place, time, order, occurrence, relation) or principle of contrast (opposition) (Znamenskaya, 2004:18).

The stylistic devices (henceforth SD, SDs) are used to highlight ideas and information and to express emotions. There are devices at five levels: phonetics, graphic, morphology, lexemes, and syntax. All the devices are expressive though they are not totally the same, because the devices are expressive but not vice versa. The SDs are figures used to provide additional meanings, ideas or emotions that lead the audience to stop for a while to think and rethink again to what s/he reads, they also have aesthetic and expressive functions (Umedilloevna, 2019:232).

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

3.2 Functions of Lexical Devices

The main purpose of the lexical devices that they are used as a means of intensification on a specific aspects of a phenomenon. The devices are used to enhance the text and increase its depth and weight, to introduce and highlight something which is supposed not to be introduced simply or directly, they give special flavour to the text or special connotations as well as to attract the recipient's attention to express the idea meaningfully and briefly. The devices are used to give a writers space to view their inner thoughts or their personality of the author by their choice of words, phrases, clauses, and sentences.

The purpose of lexical devices according to Abrams (2013 : 96) is a conspicuous departure from what language users understand the standard meaning and standard order of words to get some certain effect or meaning. Their value is to add a dramatic mood and make life in Lang. Meanwhile according to Prof. Tarigan the purpose of devices whether lexical or not is that their use in a text is a good way to explore thoughts of users via language typically showing the spirit and personality of the author to add essence and to beautify the text.

Devices in general are means of FL by stylistic devices the author could create a figurative or rhetoric speech which, the stylistic devices in general could be used to focus on a certain idea to make the readers or listeners stop for a while and think of

something which is not normal to present it in such way , consequently when the reader or listener receives something that is strange s/he will understand that there is something hidden here ,the literary meaning is not right but it is slippery ,after reading over and over and depending on the previous knowledge of analyzing as well as enough knowledge about the context of the text s/he will be able to find out the underlying meaning.

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. It 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).

3.3 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, vigoraity , and beauty to utterances . The main speech figures with examples are listed below:

3.3.1 Metaphor

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

3.3.2 Simile

Simile is centred on the comparison itself, while metaphor focuses on the idea that something ‘can be understood’ in terms of another thing. The comparison by using simile is highly powerful in its ability to create unexpected comparisons by mappings two domains, it could also be seen as a more powerful means in comparison with metaphor. In simile the target domain is precise, or a new facet of it is enhanced, by means of the provided information (Hussain,2014:2). In simile, there are objects are compared two by using “like” or “as” in the sentence to highlight a certain features that is shared between the two entities (Kandenan, 2017). Since there is no clear difference between the comparator like and as within a sentence, but many studies mentioned that ‘like ’ is used rather than ‘as’ as a figure of speech , most writers prefer to use similes in their writings to explore an object in a more meaningful idea and to draw reader’s attention (Chanh,2021).

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

3.3.3 Allusion

Allusion is a covert, implied, or indirect reference.” Allusions can be direct rather than hidden to some degree. For example, if a one while deciding whether or not to reach a lady for a date resolves, “I am not Prufrock,” here the allusion is made by using a overt and covert reference. Thus , allusion means to employ reference to require more than the only substitution of a referent (Irwin,2001:287). Allusion is one of stylistic figures that means to hint for a known historical action or literary work, in which to say a thing in a way reminding of another thing covertly. It is not usually been associated with intertextuality yet, and it had been interpreted in this context. Concerning the three types of a text – a story, description and reasoning, allusion is considered as one of subtypes of a story, way of delivering an idea (Valotka,2019).

3.3.4 Hyperbole

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

3.3.5 Irony

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

The dramatic irony is the second type of irony , it means that when a some situation in which the audience or reader shares with the author familiarity of next circumstances of which a character isn’t familiar with. The cosmic irony is the third type of irony ,it is sometimes called irony of fate ,it is attributed the literary works in which a character’s destiny is viewed since there are handling events that guide to the false hope to the hero just to frustrate and ridicule them .The fourth type of irony is romantic , it is first introduced by Friedrich Schlegel and other German writers of the late eighteenth and early nineteenth centuries to generate a mode of dramatic writing to let the writer create an illusion to introduce the reality, in a way that the writer is the one who is the creator and arbitrary manipulator as well as controller of the characters and actions (Abrams and Harpham,2013:188).

3.3.6 Quotation

A quotation as a lexical device means the repetition of a sentence and phrase from speech or text that someone has said or written. In oral speech, it is the representation of an utterance (i.e. of something that a speaker actually said) that is introduced by a quotative marker, such as a V of saying. For example: John said: “I saw Mary today”. Quotations in oral speech are also identified by specific prosody in addition to quotative markers. In a written text, quotations are identified by quotation marks. Quotations are used to introduce popular statements that are overtly attributed

by citation to their original source; such statements are marked with quotation marks (McArthur,2018).

3.4 Overview of Animation

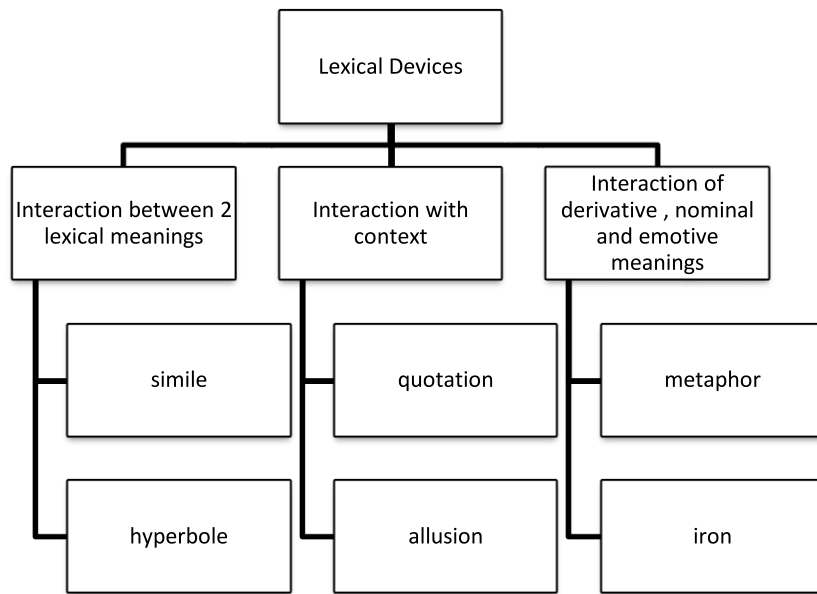
Animation according to Buchan(2013:2) is pervasive and prevalent in nowadays moving an image culture. It is transforming cinema, it is the cornerstone for computer games, to be used all round the web, and advertising and propaganda learned early on of its power to amaze, influence and coerce. Animation is cinema in its purest form, it is executed in many disciplines and on multitudinous platforms. Animation helps and increases influence of our understanding of how we realize the world around us.

The beginning animation and how it is edited is unclear till now as well as when and where first animation came to life, due to the concept of storytelling has been around for centuries. From shadow puppetry in about 200 A.D., to the magic lantern in the 1650s, the first actual appearance of storytelling projector through motion has been happening forever. But it is in 1832 when the Phenakisticope which is an optical toy resembling the zoetrope in principle and use, is invented by Joseph Plateau that the first widespread *animation* device came into bloom. By using the principle of vision persistence, a fluent illusion of motion was created. When various pictures combine into a single moving image in the brain it's a principle of vision persistence. Two year later, William George Horner invents another motion projector which is called wheel of the devil by placing the drawings inside of a drum that turned in a circular fashion. This is considered as one of the successful innovations that laid the basis for processing films. This innovation and its developing versions paved the way to the animated movies that is known today (Maio,2020).

The father of American animation is the British film maker by depending on using the stop motion technique that is invented by James Stuart Blackton. In 1900, he has the credit for generating the first animated film which is called *The Enchanted Drawing*. Six years after editing that film, he produced a silent film which is about a blackboard with drawings on it, it is called *Humorous Phases of Funny Faces*. At the same period approximately, the French cartoonist Emile Cohl created what is considered the first fully animated movie ever made in 1908, *Fantasmagorie* showed in Paris. While in 1914, Earl Hurd invented cel animation, in which constraints become a kind of founder of the traditional style. After two years another animation was edited "*Steamboat Willie*," which is the first Cartoon that belongs to Disney cartoon by using synchronized sound technique. After nine years, a lovely animation which became a famous one, *Snow White and the Seven Dwarfs* is edited, it is distinguished from the previous ANIMES to be entirely hand-drawn. After the success of *Snow White*, it gave the traditional animation its wings for Disney, and for the entire animation industry to go forwards (Maio,2020).

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. Data

5.1 Data Description and Collection

The sample of the present study is limited to two animation: Tangled, and Coco animations . The data of this have been 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 animation and quantitatively by identifying the frequencies and percentages of lexical devices .

6. Lexical Devices in Tangled

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

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

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

Analysis: The text opens with a hyperbole, by making an exaggeration to view Rapunzel's state very stressed and crying as well as pessimistic in this hard and dramatic time. It is actually not meant to be taken literally, but is a way to show Rapunzel's state and what she is going through that sounds very bad, Rapunzel is not a fighter or soldier in a war neither she is in a warfield but to deliver a clear and simple image to the audience that Rapunzel's state right now is like a soldier in a warfield.

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

Text (3): " I do not know why ,but overall, it smells like the colour brown.... I have been dreaming about them my entire life....I am lover not fighters... there is a child behind it dreaming like everybody else".

Analysis:The text begins with a simile by comparing two ideas with using the comparative word ' like' to compare the smell of the plate of duckling to the smell of colour brown , apparently " brown" is dull and is usually not associated with pleasant things, to show to Rapunzel that this plate is tasteless or smells unpleasant or nasty. ' it ' is the tenor, ' colour brown ' is the vehicle of comparison. This simile is then being followed by a hyperbole by using the hyperbolic word ' entire' which means whole or complete and nothing is lacking ,it is not meant to be taken literally but it is figuratively used , Rapunzel is not meant literary that she is dreaming about this moment for her complete life with no moment lacks that she is not dreaming about it , but the word ' entire ' is used here to overstate the situation and not meant to be taken literally at all yet it is a way to express and emphasize on the idea that is how much Rapunzel wants this moment to come true, she is so enthusiastic and waiting for this moment for a long time to see the lanterns by describing it in a greatly magnified way.

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

Text (4) : "(1) I am so glad I left my tower like all of you ...you should know that this is the bravest thing I have been done....(2) perhaps you want to stop acting like wild dogs chasing their tails and think for a moment.."

Analysis: The first utterance of this text begins with simile by using the comparator word ' like' to make an explicit comparison between Rapunzel's leaving of the tower which is similar to the leaving of the rest of people, the tenor is ' I left my tower ' and ' all of you ' is the vehicle of comparison . This simile is being followed by hyperbole clause by using the superlative which is considered the high level of quality ' bravest ' to give the sense that there is no thing braver than what she has done , it is an exaggerated

expression of praising that is not meant to be taken literally , it's used to gain attention and to emphasize her point that what she does is considered as a completion to make it sound bigger in the eyes of addressed character by using the highest degree of a quality as skill.

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

Text (5): “ I'll kill him, I'll kill that , Ryder....I was going to offer you something worth one thousand crowns and that wasn't even the best part....mother said when I was a baby people tried to cut it , they wanted to take it , for themselves, but once it cut, it turns brown and loses its power, a gift like that, it has to be protected”

Analysis: This text begins with a hyperbolic expressions , firstly by using the word ‘ kill ‘ as an exaggerated statement to express the anger of the two men who are chasing Ryder because they are so nervous of him, not meant to be taken literally. Secondly , by using the words ‘ thousand crowns ‘ it is an overstatement not to be taken literally , it is just to express and focus the value of thing that they have how it is precious.

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

Text (6): “ It could ruin my whole reputation... I'm so proud of you, come on Rapunzel.... today is kinda the biggest day of my life,...well, best day of your life...now I'm blinking in the starlight, and it is like the frog has lifted...I see the light and it is like the sky is new and it is warm and real and bright “

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

Text (7): “ I was so worried about you dear....if it finds even the slightest ray of sunshine.... spent my entire life hiding from people who would use my power... everything I did was to protect you , Rapunzel, oh my precious girl “

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

In addition for this hyperbole in this clause , it is considered as a dramatic irony at the same time when the audience know something that the character doesn't which is that Rapunzel is not hiding because that may people exploits her power she is being hidden from the eyes of the people because the mother exploits her power and such fact Rapunzel does know. The mother calls her girl as a precious girl ,it is also a dramatic irony , the audience know that she is not her girl yet Rapunzel does not know this , contextually, precious is an verbal irony , the mother says it for Rapunzel and Rapunzel understands that because she is her daughter so the mom says so while in reality Rapunzel is precious mean to get her evil aim .

7. Stylistic Analysis of Lexical Devices in CoCo

Text (8): " but my family still tells her story every year on dia de los muertos.... Miguel leaps off the bed onto a pile of pillows...onto mama Coco who wears a mask of her own.. Miguel's Abuelita runs the table like a ship captain...I think we are the only family in Mexico who hates music... I'm not like the rest of my family"

Analysis: Dia de los muertos(the day of the dead) is a cultural allusion , be out this days is referring to a traditional Mexican celebration when family and friends gathering to pay respects and to remember friends and family members who have died. These celebrations can take a humorous tone, as celebrants remember funny events and anecdotes about the departed, it is a celebration of joyfulness more than mourning the dead .Then, there is a comparison between how Miguel's Abuelita running the table (tenor) and how the captain running the ship (vehicle) by using the comparator ' like' , as both Abuelita and the captain are masters of their skill and they are very careful and skilful. Abuelita is an allusion to a devoted woman , she is model and famous grandmother in Mexico who was too worried about her granddaughter and grandson . She has used chancla as a fear inducing tool of discipline , she is similar to Miguel's grandmother, both have many things in common by using the same tools to fear kids, appear angrily and , yelling. Abuelita's character embodies the complexity of Latina grandmothers who have raised their families with a firm but loving ,they are too serious by shaking her jiggly parts in order to be immortalised on screen .

Then this simile is being followed by a hyperbole by using the word 'only' which is a word of exception which means very limited number , alone, solely family in Mexico that hates music, and it is used here in this context to emphasize Miguel's feeling that his family is the only family who hates music ,it is considered as an exaggerated expression not meant to be taken literally , Miguel wants to highlight that his family is an exceptional family , it is not normal since all families like music . He says so to

enforce his grandmother to let him play guitar and sing in public places. The last clause has simile by comparing explicitly between the speaker himself (tenor) to the rest of his family (vehicle) by using the comparative word ' like' which is preceded by negation to express the negative view towards the experience of his family that he does not like the rest of the family by avoiding music, it is a simile that has negative polarity by using the particle ' not' to express the negative view of the tenor towards the vehicle.

Text(9): “each play a different tone like a marimba.....he has coolest guitar and he wrote the best songs...I hold you in my heart...I want to be just like him ...I got this feeling like we are connected....you wanna be like your hero...what de la Cruz says " seize your moment"

Analysis: This text has many similes, firstly it begins with a simile by using the comparator ' like' to make a direct comparison between playing a different tone to the marimba to create a clear image in the mind of audience that both playing tone and marimba are similar . Secondly, by comparing Miguel to him (de la Cruz) , de la Cruz is a national icon and most famous , charming and charismatic musician in Mexico . Miguel wants to be famous musician like de la Cruz. Thirdly, by comparing the feeling that the character has to the feeling of people who are connected by using the comparative word ' like' . Fourthly and finally, to make a direct comparison between what he wants to be to what the hero does by using the comparative word ' like' . By using superlative constructions ' coolest and best' which are carrying an exaggerated sense , they are overstatement not meant to be taken literally because superlative is the hyperbolic expression of praise and it is an extreme exaggeration to make emphasis on that the guitar and the songs are incomparable. By using the word ' heart' here in the above text is considered as an exaggerated expression ,it is a hyperbolic expression not intended to be taken literally to bring light on the speaker's strong feelings and to make dramatic effect . The text ends with a quotation that is taken from de la Cruz's famous song , Miguel quotes it and says it to his grandmother because de la Cruz , according to him, is the source of inspiration and he wants to be just like him , by being famous musician and seizing each moment.

Text (10): “ (1) my grandson is a sweet little anglito ...the music isn't just in me , it is meyou know that feeling?like there is a song in the air and it's playing just for you...I wanna play in plaza like de la Cruz ...(2) he is dead to his family...you are all deadbut Dante doesn't have any hair and I don't have a nose and yet here we are – Achi!... Miguel looks at his hand , the tip of one of his fingers has started to turn skeleton”

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

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

the ground is that he wants to be a professional, skillful, and famous musician like de la Cruz.

In the second utterance of the current excerpt, by attributing Miguel that he is dead ,such implied comparison is considered as a metaphor. The tenor is ‘ dead’ and vehicle is ‘ dead’ while the ground of comparison is that because Miguel’s trip to the dead land ,he is considered as a dead for his family because he has no existence on the living land, he is as a dead one. Then by attributing the characters in the afterlife world as a dead while they are moving , speaking , celebrating and behaving like the human beings on earth.

Text (11): “ I’m walking like a skeleton...oh , the mightier xolo dog guider of wondering spirits...I don’t think he is a spirit guide “

Analysis: The current text begins with a simile in which there is an explicit comparison between how his walking which is the tenor of comparison and the walking of the skeleton which is the vehicle of comparison by using the comparator ‘ like’ to create a vivid image in the minds of the audience about walking of Miguel. Then by making implicit comparison ,by comparing the mightier xolo dog to the guider of wondering spirits,as the dog is their guide. The tenor is ‘ mightier xolo dog ‘ is the tenor which is the first domain of comparison and the vehicle is ‘ guider of wondering spirits ‘ which is the second domain of comparison while the ground of comparison is that the dog is a good guide that knows the way very well. Then by comparing implicitly Dante (the dog) which is the tenor and first domain to a spirit guide which is the vehicle and the second domain of the comparison, both the tenor and vehicle have something in common which is that good guider. By making implicit comparisons and by applying the spirit guide to the dog which are literally inapplicable , such lexical device aims to help the audience pay more attention and to understand Dante’s role.

Text(12) :“ who spend his life performing like a monkey ...c’mon, it is his most popular song, it is too popular... you played with Ernesto de la Cruz, the greatest eyebrows of all time...you will never understand...the world is our family “

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

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

Text (13) : “it is you , you are that boy ,the one who came from the land of the living... everyone knows you are the good guy...I didn’t write “ remember me” for the world.....I’m Ernesto de la Cruz, the greatest musician of all time”

Analysis: In this text there is a hyperbolic expression by using the word ‘ every one ’ , it is an overstatement because there is an extreme exaggeration to say ‘ every one ‘ which every person knows Coco which cannot be taken literally because it is impossible, it is used to emphasize that he is very famous on a wide range. Following by a quotation “ remember me” , it is used to set off and to represent the exact language that has come from a song of de la Cruz , Cruz sings this song to be mortal and to be remembered after his death , Miguel wants to be famous like Cruz and to sing a song to be mortal. Ernesto de la Cruz used an exaggerated expression to attribute himself by saying that he is the greatest musician of all time by using the superlative construction which an extreme exaggeration of praising to say that he is incomparable ,he is the only great musician ,such words are not meant to be taken literally because it is unacceptable rationally, he may be good at music but it does not means he is the only great musician across time. Hyperbole is used here for a rhetorical and dramatic effect by the character or by the author to convey intensity of how he is proud of himself and to highlight the point that he is very professional and marvelous musician.

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

Lexical Devices	Tangled		Coco		Total Occurrence
	Freq.	P.%	Freq.	P.%	
Metaphor	25	20%	33	14%	58
Simile	25	20%	67	29%	92
Allusion	2	1.6%	44	19%	46
Quotation	0	0.00	30	13%	30
Irony	21	17%	18	8%	39
Hyperbole	52	42%	41	17%	93
Total	125	100	233	100	358

8.Conclusions

In the light of the mixed methodology 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 hyperbole is found out to be the most common lexical device that is used in the two selected ANIMES under scrutiny following simile.
2. The six 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. The six lexical devices found in the selected ANIMES under scrutiny that give an aesthetic value to the ANIMES : metaphor, simile, allusion, irony, and hyperbole.
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 device is realized through certain elements or words which can be identified within or across the sentence i.e. simile is realized through tenor, vehicle and comparative word ‘ as, and like’ .

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