

MINISTRY OF EDUCATION AND SCIENCE OF UKRAINE
Taras Shevchenko National University of Kyiv
Institute of philology
Department of English Philology and Intercultural Communication

**‘ENGLISH IN ANIMATED CARTOONS: SOCIAL LINGUISTICS,
CULTURAL, PRAGMATIC ASPECTS’**

Master’s thesis

written by the student of the 2nd year of
studies of the Master’s program
‘English Communication Studies and Translation
and Two Western European Languages’

Field of science: 03 “Humanities”

Specialty: 035 “Philology”

Vyshkvar Anna Oleksandrivna

Supervised by:

Kaptiurova O. V., PhD.

«Допущено до захисту»

Протокол засідання кафедри англійської філології

та міжкультурної комунікації

Протокол № 8 від 12.05.2020

Завідувач кафедри _____ д. філол. н., проф. Белова А.Д.

CONTENTS

INTRODUCTION.....	3
I. SOCIAL CONSTRUCTION AND IDEOLOGY IN ANIMATED FILMS.....	6
1. 1 Animated Cartoons as a Formative Instrument of Social Values.....	6
1. 2 Archetypes and Stereotypes in Animated Films.....	15
1. 3 Ideology in Animated Cartoons.....	28
SUMMARY.....	39
II. HETEROGLOSSIC NATURE OF ANIMATED FILMS.....	41
2. 1 Peculiarities of Vocabulary Use in Animated Films.....	41
2. 2 Syntactic Features of Language Spoken in Animated Films.....	48
2. 3 Figurative Language in Animated Films.....	53
SUMMARY.....	62
III. ANIMATED CARTOONS AS A SOURCE OF LINGUISTIC STEREOTYPES.....	63
3. 1 Gender-Specific Language Use in Animated Films.....	63
3. 2 Age-Appropriate Language Use in Animated Cartoons.....	72
3. 3 Socio-Economic Status and Language Use in Animated Films..	79
SUMMARY.....	88
GENERAL SUMMARY.....	90
REFERENCES.....	95
LIST OF THE ANALYZED ANIMATED CARTOONS.....	107

INTRODUCTION

Animated cartoons constitute the bulk of the childhood memories of millions of children all over the world. Colorfulness and comic contextualization of the depicted events are the main children's interest in this genre. Viewing colorful animated features, a child develops language skills and absorbs the values mediated by the animated films. Animated cartoons are cultural products that depict metaphorically the cultural phenomena, dominant ideology, and stereotypes inherent in an ethnic group within which they were created. Moreover, animation is an integral part of a child's socialization process during which the identity of a child as a representative of a certain ethnic group is formed. The vast production of modern animated cartoons is located in the United States. Such American animation production companies as Disney, Pixar, and DreamWorks are known worldwide. These global corporations monopolized the market of the children's media content, having transformed the superficial children's entertainment into a profitable business. Numerous research states that the contemporary animated films produced within capitalist society are far from being innocuous. The underrepresentation of minorities, cultural stereotypes, twisted representation of certain social groups, and the instillation of the gender roles, to name a few, raise concerns in scholarly circles.

Relevance of the study is conditioned by the need to conduct a comprehensive research on linguistic, sociolinguistic, pragmatic aspects of the modern animated cartoons, and to investigate the way in which culture exposes itself through the use of linguistic units. Animation as a part of media influences tastes and shapes the attitudes of individuals towards various phenomena of reality. The language ideologies mediated in animated films reflect a conceptual system characteristic of a social milieu in which they were created.

The issue of ideological orientation of the animated cartoons was investigated by E. Di Giovanni, J. Hinkins, J. Rosa, M. A. Kidd, R. Lippi-Green, S. Belkhyr, S. G. Hoffman, S. Mastrostefano and others.

The object of the study is modern animated cartoons produced by the leading animation production companies such as Walt Disney Studios, DreamWorks Animation and Pixar Animation Studios.

The subject of the study is sociolinguistic, cultural and pragmatic aspect of the modern animated films.

The aim of the research is to describe the ideologies mediated by the animated films; to single out lexical, syntactic and stylistic features characteristic of the modern animated films, and to identify in which way such social factors as sex, age, and social status reveal themselves through the use of language.

The achievement of the aim of the study determined the following tasks:

- to substantiate the theoretical background on the correlation of the notions of culture and ideology; to investigate the phenomenon of the formation of stereotypes by mass media;
- to define and classify lexical, syntactic and stylistic features characteristic of the language of the animated cartoons under the study;
- to define the peculiarities of the language use based on age, sex, and social status;

The research is based on the transcripts of the animated cartoons the overall duration of which is 14 hours. The animated cartoons analyzed are *Baby Boss* (2017) *Brave* (2012), *Finding Dory* (2016), *Frozen* (2013), *Moana* (2016), *Monsters University* (2013), *Shrek* (2001), *Shrek 2* (2004), *Shrek 3* (2007), *Zootopia* (2016).

The main research methods employed were *descriptive method* (to describe lexical, syntactic, and stylistic features of the modern animated films), *method of classification* (to classify lexical and stylistic linguistic means), *method of rhetorical analysis* (to define stylistic devices of the modern animated cartoons and their primary aims), *conversational analysis* (analysis of the communicative process within diverse social contexts), *discourse analysis* (revelation of socio-psychological characteristics of the characters through the use of language), and *feminist post-structural discourse analysis* (the reflection of gender identity through the use of language).

The novelty of the research consists in the investigation of various linguistic features of the animated films, how they contribute to the atmosphere of the animated films, and the social connotations they possess; the study also presents the exhaustive analysis on the functioning of the language in diverse societal context, investigates the correlations between language and social, gender and ethnic identity, discovers the stylistic devices that are used in order to achieve the main rhetorical objectives of the animated films such as appeal to emotions of a viewer, and investigates the language as a social phenomenon which stems from the social context in which it is produced.

The practical significance of the research consists in the multifaceted analysis of the animated cartoons discourse on lexical, syntactic levels, in conducting the apprehensive research as to the societal predetermination of the language use and the exposure of societal and gender factors through the use of language.

The introductory chapter is followed by three other chapters. Each chapter consists of three subdivisions and is followed by a summary concerning the finding of the chapter. The general conclusion of the work is followed by a list of references and a list of the analyzed animated cartoons. The total amount of pages is 112.

I

SOCIAL CONSTRUCTION AND IDEOLOGY IN ANIMATED FILMS

1.1 Animated Cartoons as a Formative Instrument of Social Values

The founder of cultural anthropology Sir E. B. Tylor stresses upon the multifaceted nature of the notion of culture stating that ‘it [culture] manifests itself in various ways; it is a complex whole, which includes knowledge, belief, art, morals, law, custom and any other capabilities and habits acquired by man as a member of society’ [77, p. 1]. Art, as an integral part of culture, is ‘an embodiment of all spiritual values humans have and it reflects the attitude of people towards everything in the world’ [8, p. 143]. These days, art is diverse, multifaceted and is incarnated in a variety of forms; one of the popular types of contemporary art is animated films. Animated cartoon or film is ‘a motion picture that is made from a series of drawings, computer graphics, or photographs of inanimate objects (such as puppets) and that simulates movement by slight progressive changes in each frame’ [54]. S. Belkhyr mentions that ‘animation, as part of media, can be regarded as an industry that commercializes and standardizes the production of culture. Apart from being a business that produces, distributes and sells marketable products, animation has another equally important feature, which stems from its cultural value and nature’ [17, p. 704]. As to the cultural conditionality of animated films, Yurkovska mentions that ‘contemporary animated films are fragments of reality, which humorously reproduce realities of the society where they are created’ [15, p. 4]. Being cultural products, animated films ‘reflect the cultural values of their producers and the social conditions under which they were produced. Thus, it is arguable that a viewer who watches a movie is not just engaging in the simple process of consuming an innocent product. Rather, such a viewer can be said to be involved in a complex process of decoding cultural meanings and appropriating them’ [17, p. 704].

Not only are animated cartoons active bearers of culture, but also they are the instruments which form culture of rising generations. Yet, due to the commercial interest, contemporary cartoons are usually aimed at several audiences: they should be

interesting for both parents and children, for this reason, children sometimes risk coming across the media content, which does not meet their needs. T. Inan, a professor from Dumlupinar University of Turkey, states that the media contents prepared for a more mature audience affect the young minds in a negative way. Inan mentions that this ‘creates adverse effects and drawbacks, such as encouraging violence and providing negative role model, to the age groups with special qualities like preschool age groups’ [38, p. 99]. Moreover, contemporary animated films promote consumerist ideologies encouraging children to do shopping. As to the presence of commercial messages within the animated programs, Inan says that ‘this shows that through the manipulation of the animation tool, children are encouraged to adopt aspects of a modern lifestyle since their very early age. The common goal of producers is to ensure that children are sitting and just watching television, usually without considering benefits and drawbacks of the content of those media products’ [38, p. 99]. Especially huge impact animated cartoons have on preschool children, since preschool children do not have such skills as ‘making judgements about media content, analyzing media products and they do not have the ability to act selectively’ [38, p. 99]. Early childhood period (from birth to 8 years old) is one of the basic periods in people’s life. This period lays the foundation of middle childhood, adolescence, and young adulthood. Moreover, within this period an individual’s identity is shaped, so it is significant to surround a child only with the appropriate, educational media content in order to nurture a holistic personality. H. Z. Inan states that ‘the television contents, prepared by considering children’s developmental level and in a diligent way, are known to enrich children’s social and emotional life; support their creativity, cognitive, language and moral development; give them opportunity to understand themselves and their environment; help them understand and appreciate differences and diversity; let them have a good time; and help children to make sense of the world’ [38, p. 99]. It is important that the plot of a cartoon, its events and other properties of cartoon be appropriate for children’s age and cognitive level. Piotrowski, Vossen, and Valkenburg also stress upon the significance of developmental appropriateness of animated films explaining that ‘because children aged 3 – 6 have not passed operational stage, they cannot distinguish

between fantasy and reality and they do not have organized and rational thinking. Since their cognitive and emotional capacity is still limited, they prefer program content that relies on slow pacing, incorporates repetition, and contains simple characters in familiar contexts' [80, p. 4]. They also mention that such preferences may change with time 'when children, especially boys, become more attracted to fast-paced media, more complicated characters, and adventurous contexts' [80, p. 4]. Therefore, only relevant values and appropriate behavioral patterns are to be instilled by the animated films, as the key to becoming a holistic and moral personality is assimilation of the true hierarchy of values from childhood, in fact, a further life is built on the foundation laid at an early age. Since values possess the property of stability, it is quite difficult to replace them with new ones, displacing the values already available from the subconscious level.

Yurkovska states that 'animated cartoon is a complex semiotic system, which belongs to the class of creolized texts. The combination of verbal and nonverbal elements, which constitute an animated film, creates one visual, structural, notional and functional whole, constructing a complete message' [15, p. 3]. In addition to this, 'synchronization of audio and visual information acts as an expressive language means, which enables formation of an array of explicit meanings of the message and partial understanding of the information without the perfect knowledge of language' [11, p. 118].

N. A. Mostova [11, p. 118] distinguishes seven features of animated films:

- 1) emotional and semantic concentration of information over a small interval of time;
- 2) combination of audio and visual information;
- 3) instant presentation of valuable key information in a sensuous form;
- 4) concentrated dynamism as the main expressive means of decoding meanings;
- 5) duplication of meanings in one statement;
- 6) thematic organization of plots as a means of construction of a personal model of the Universe by an individual;
- 7) didactic orientation;

All the above-mentioned features of the animated films contribute to the consistent and thorough embedding of information in the depth of child's psyche. Furthermore, Mostova claims that 'animated films use in a sufficient way such features of children's psyche as hypersensitivity and plasticity. Watching colorful stories, a child actively develops speaking skills, repeats cues of the favorite characters, imitates the behavior of these characters, enriches vocabulary, learns new phenomena, and then applies all this knowledge in daily activities. At the early stages of their lives, children learn through imitation, so getting acquainted with positive cartoon characters contributes to the effective absorption of human values by a child'[11, p. 114]. Aristotle in his work titled 'Poetics' explains the reason for such behavior. He states that people are prone to imitation since childhood, they are distinguished among all the living creatures by their inclination to imitate. People obtain knowledge through imitation, which, besides, is a pleasure for them [1, p. 1068]. Given this peculiarity of the nervous system, it is necessary to manage and direct the process of imitation in order to accumulate valuable cultural knowledge, especially it is important for children of a preschool age who have not learned yet to oppose evil and discriminate it from good.

H. Z. Inan mentions that 'while watching animated films, children tend to identify themselves with cartoon characters and if the model taken as a role-model is bad, it negatively affects the attitudes of children' [38, p. 110]. DeGaetano and Grossman discuss the issue of media violence in the book 'Stop teaching our kids to kill' stating that 'the constant exposure to media violence makes children more aggressive, reactive and increasingly desensitized' and can even push children to commit violent acts since the constant exposure to violent entertainment 'blurs lines between reality and fantasy' [33]. On the other hand, Blumberg, Bierwirth and Schwartz mention that 'the comic contextualization of violence coupled with the young children's abilities to distinguish fantasy from reality and right from wrong, may mitigate the likelihood that they will perpetrate the violent acts shown in animated films on others in real life' [19, p. 103]. However, it is important that all violent and negative patterns of behavior not remain unpunished in animated films, in order to show children that such behavior is condemned in society and should not be stuck to.

In order to avoid the negative effects of animated films on children's cognitive, social, moral and physical development it is required to prepare high-quality cartoons, considering the content and its contribution to children's development.

Based on the PBS recommendations as to the high-quality, age-appropriate media content for children, Inan [38, p. 100] distinguishes the following elements of the secure children's media content:

1) activities worth repeating;

Preschoolers are notorious for imitating what they see and hear. Because repetition is a considerable part of how they learn, media and animated films in particular should emphasize positive role models or activities that contribute to child's development.

2) constructive ways to resolve conflict;

Preschoolers experience strong emotions, including frustration, jealousy and anger. It is important to help them manage their emotions by introducing the characters that express their feelings using their words rather than physical strength. Moreover, it will teach them that in order to lead a healthy social life an individual is to accept others, since the acceptance is a part of belonging to a community.

3) strong male and female characters;

Children develop an awareness of gender differences during the preschool years, so programs for kids should exclude gender stereotypes, avoiding activities 'just for boys' or 'just for girls.' They should give an equal voice and demonstrate that both girls and boys are capable and strong.

4) positive social models;

Sharing is not an inborn quality, so children need to learn about self-esteem and good relations with others.

5) characters from around the world;

Preschoolers' imagination can take them anywhere. In order to widen child's view of the world, they should be introduced to programs that include traditions of various countries. Such programs will teach a child to respect cultural diversity and likewise, characters who share a child's background can validate what is familiar.

6) lessons that foster love of learning;

Some programs for children help them get ready for school by shaping their attitudes towards learning, also equally important for children's media is promoting critical thinking skills.

7) humor that appeals to parents and children;

Humor forms a strong emotional bond between people, therefore humor that appeals to each member of family will contribute to solidarity between family members. Moreover, it is desirable to watch TV with a child so there is a possibility to discuss aspects of the program and avoid miscomprehension of the media content by a child.

8) characters from different age groups;

A show that features a cast filled with grandparents, aunts, uncles, teenagers and preschoolers can help children see how people of different ages are important to one another.

9) few or no commercial messages;

Programs that are free from commercial messages and interruptions allow the focus to be entirely on the learning and enjoyment. Preschool viewers are not overcome with a desire to have a toy or product but can give their full attention to other interests, such as imaginative play, the value of sharing or something else they take away from their viewing.

T. Inan conducted a research as to the objectives of animated films and their primary issues. In the course of the study the group of teachers and animated film producers were interviewed. Thus, the objectives of the cartoons should be defined as follows: 'Teaching and learning', 'Making contributions to children's moral, psychological and social development', 'Entertaining', 'Teaching values', 'Providing role models', 'Improving children's imagination', 'Teaching customs and tradition', 'Making children feel that they are valuable and they could accomplish everything', 'Making children happy.' At the same time, the main subjects of the cartoons should be as in the following: 'Topics related to values education', 'Fun issues', 'Etiquette', 'Customs and traditions', 'Topics that are appropriate for age-level', 'Self-care skills',

Topics like being productive, having responsibility, being ambitious' and 'Topics related to family' [38, p. 103].

Animated cartoons emphasize universal moral values, however at the same time, they communicate values peculiar for a specific nation. N. Suvorova states that 'animation is one of the elements of child's socialization system along with such components as communication with parents, games with peers, fairy tale therapy, etc. All these elements, including animation, ensure formation of child's sociocultural identity and develop value orientations' [13, p. 704]. According to Suvorova identity is 'a person's awareness of belonging to any sociocultural group, it makes possible to determine an individual's place in the sociocultural space and navigate without any difficulty in the world' [13, p. 704]. The need for identity is conditioned by the fact that all people need to order their lives, which can be done in the process of interaction with other people. In order to integrate in a society, a person should accept certain worldview, preferences, stereotypes, habits, norms, values and other means of interaction which are dominant in a particular community and which are taken for granted in this environment. Furthermore, language, as an instrument of socialization, eases children's assimilation of cultural values disseminated in animated films. S. Belkhyr states that 'children identify more with the mediated animated images when they are expressed in their mother tongue, as they look more familiar to them' [17, p. 707]. Watching animated cartoons that do not reflect a particular cultural system can disrupt the formation of a child as a representative of a specific culture. For instance, such problem can be exemplified by Arab countries where Disney animated films implicitly disseminate their cultural values. The most prominent example of it is Disney's film character – Barbie. Belkhyr characterizes Barbie as a 'beautiful, adorable female protagonist that every girl looks up to and tries to emulate in both looks and behavioral attitudes' [17, p. 710]. Both her appearance and behavior do not correspond to Muslim system of values, as she emanates individualistic worldview and consumerist behavior with her numerous items of clothing and accessories. For this reason, the Arabs started to oppose cultural assimilation by making the animated film and producing the doll – Fulla, Muslim version of Barbie. 'Fulla is a new alternative

to Barbie, a dark-eyed doll with ‘Moslem values.’ She comes with either a white head scarf or black abaya (full body covering), plus a prayer rug’ [50, p. 77]. According to The Fulla brand manager, ‘it is not just about putting the hijab on a Barbie doll, but rather creating a character that parents and children alike will want to relate to’ [73]. Therefore, Fulla is a character and a girl’s doll with not only Muslim looks but values as well. This shows that the values instilled by the animated cartoons vary from culture to culture, children learn their culture from the animated films and they, on their part, reflect the patterns of thinking, feeling and acting natural for a specific culture.

Geert Hofstede, a Dutch social psychologist, claimed that culture is ‘a collective programming of the mind which distinguishes members of one human group from another’ [68, p. 2]. He emphasized that values are the building blocks of culture and he defined them quite simply as ‘a broad tendency to prefer certain states of affairs over others’ [68, p. 2]. Hofstede’s cultural dimensions theory, developed in 1980, is the basis of cross- cultural study, which shows the impact of culture on the values of its members and how these values relate to behavior. Hofstede introduced four dimensions in 1980 and the fifth in 1988 [22, p. 94]:

Power distance. High power distance means that people accept inequality in power among institutions, organizations, and people. Low power distance means that people expect equality in power. Countries that value high power distance are Malaysia, The Philippines, and Panama. Countries that value low power distance are Denmark, Austria, and Israel.

Uncertainty avoidance. High uncertainty avoidance means that members of a society feel uncomfortable with uncertainty and ambiguity and thus support beliefs that promise certainty and conformity. Low uncertainty avoidance means that people have high tolerance for the unstructured, the unclear, and the unpredictable. High uncertainty avoidance countries include Greece, Portugal, and Uruguay. Countries with low uncertainty avoidance values are Singapore and Jamaica.

Individualism and collectivism. Individualism reflects a value for a loosely knit social framework in which individuals are expected to take care of themselves. Collectivism means a preference for a tightly knit social framework in which

individuals look after one another and organizations protect their members' interests. Countries with individualist values include the United States, Canada, Great Britain, and Australia. Countries with collectivist values are Guatemala, Ecuador, and China.

Masculinity / femininity. Masculinity stands for preference for achievement, heroism, work centrality (with resultant high stress), and material success. Femininity reflects the values of relationship, cooperation, group decision making, and quality of life. Societies with strong masculine values are Japan, Austria, Mexico, and Germany. Countries with feminine values are Sweden, Norway, Denmark, and France. Both men and women subscribe to the dominant value in masculine and feminine cultures.

Long-term and short-term orientation. The long-term orientation, found in China and other Asian countries, includes a greater concern for the future and highly values thrift and perseverance. A short-term orientation, found in Russia and West Africa, is more concerned with the past and the present and places a high value on tradition and meeting social obligations [22, p. 95].

Numerous scholars investigated the issue of cultural differences and a few more plausible alternatives to Hofstede's classification can be discussed (Triandis, Trompenaars and Fiske), however Shantapriyan defines four reasons for the extensive adoption of Hofstede's classification. 'First, Hofstede's is the first study to integrate previously fragmented constructs and ideas from the literature and present a coherent framework for classifying different cultures. The second reason for widespread adoption of Hofstede's classification of culture lies in the simplicity of his dimensions. The third reason is that he offers an instrument to measure values. And fourth, Hofstede is the first author to offer an extensive data set for empirical analysis, which is extensively appealing to researchers' [68, p. 7]. Hofstede's dimensions enable to scrutinize cultural differences and related values and can be applied in the domain of media, notably in animated films, for a deeper insight into communicated values.

To sum up, these days media industry is aimed at generating revenues, thus the audience of the animated cartoon viewers is heterogeneous, they appeal to both adults and children. For this reason, children sometimes face with inappropriate media content such as violence or twisted representation of reality. Viewing animated films,

a child learns culture and both universal moral values and the values appropriate for a specific ethnic group. Since children learn through imitation, it is necessary to manage this process by selecting high quality, educational and age-appropriate animated cartoons that are able to contribute to child's development, as taking into account the stability of value orientations, it is problematic to displace the values and behavioral patterns already adopted by the new ones.

1.2 Archetypes and Stereotypes in Animated Films

Media producers face certain basic challenges when developing dramatic programs. One of the primary challenges is telling a complete story in a short time period. The audience needs to be able to identify the basic characters' roles quickly. Who is the hero? Who is the lover? Who is the innocent? The ability to identify these characters is vital to the ability of understanding the basic storyline of any movie or television series. The media want the audience to tune in, relate to these characters, and feel the various emotions appropriate to the genre [42, p. 26]. Individual peculiarities of psyche and world perception of an individual cannot be ignored, however, there exist internal, psychological forces that allow responding in common ways to stories and story characters [25, p. 307].

People have been cultivating and refining mass communication for centuries. We have long communicated to one another through etching, sculpture, painting and music [25, p. 307]. Today we are living in information age where much of our life is dominated by mass commercial media such as movies and television. The stories and characters that appear in these mass media are essential means of sharing human experience with one another [25, p. 307]. People discuss and share impressions of the media content they are exposed to, however the perception of media by the audience is not a product of an individual work on value formation but an adoption of a certain amount of knowledge proposed by media and adapted to the peculiarities of mass consciousness [3, p. 14]. The structure of mass consciousness is heterogeneous, it encompasses situational patterns of behavior, tacit knowledge directly introduced to the practical sphere, everyday knowledge that summarizes daily and professional

experience, picture of the world as a whole, where rational semantic gaps are filled with irrational explanatory models. Considerable part of mass consciousness is occupied with myth-shaped material, archetypal images and stereotypical representations [3, p. 15].

The concept of an archetype was first proposed by C. G. Jung in the context of his clinical observations and discussion of the collective unconscious. His analysis was related to dreams, which were filled with basic motifs analogous to mythical characters [42, p. 26]. The hypothesis of a collective unconscious belongs to the class of ideas that people at first find strange but soon come to possess and use as familiar conceptions. At first the concept of the unconscious was limited to denoting the state of repressed or forgotten contents. Even with Freud, who makes the unconscious – at least metaphorically – take the stage as the acting subject, it is really nothing but the gathering place of forgotten and repressed contents, and has a functional significance thanks only to these. For Freud, accordingly, the unconscious is of an exclusively personal nature, although he was aware of its archaic and mythological thought-forms [39]. Unlike Freud, Jung claimed that a more or less superficial layer of the unconscious is undoubtedly personal, he called it the ‘personal unconscious’, but he advanced the idea that this personal unconscious rests upon a deeper layer, which does not derive from personal experience and is not a personal acquisition but is inborn. This deeper layer he called ‘collective unconscious’, ‘collective’ because this part of the unconscious is not individual but universal; in contrast to the personal psyche, it has contents and models of behavior that are more or less the same everywhere and in all individuals [39]. Jung contended that people made use of unconscious or implicit mental models of other people in the world based on a network of ‘primordial...mythological images’ and ancient beliefs that were ancestrally common to all humans and provided the ‘true basis of the individual psyche.’ [25, p. 308]. Thus, any person, situation or event may conjure up these ancient images from the collective unconscious triggering powerful however inexplicable emotional reactions. Jung defined an archetype as an internal mental model of a typical, generic story character to which an observer can resonate emotionally [39]. The concept of archetype was

borrowed by Jung from classic sources, including Cicero, Pliny, and Augustine. Adolf Bastian called them 'Elementary Ideas'. In Sanskrit, they were called 'subjectively known forms'; and in Australia, they were known as the 'Eternal Ones of the Dream' [21, p. 18]. Archetypal characters help promote actions in stories by embodying characteristic motives and other qualities that everyone can recognize [25, p. 307]. However, it should be taken into account that people may respond quite differently to archetypes, meaning that different people may relate themselves to different archetypal figures based on their tastes and psychological peculiarities at the same time perceiving the character roles in the same way.

Animated cartoon is one of the forms of contemporary art. According to C. Pearson and M. Mark, archetypes are often said to exist in artistic work [60], thus it can be concluded that archetypes are embedded into the structure of the animated films, the examples of such archetypes may be Prince Charming from the animated cartoon 'Shrek', as an embodiment of the Hero archetype and Cinderella as the Innocent [42, p. 26]. Jung and his adherents often used archetypes as an explanation for responses to literature and other cultural stimuli – an approach that earned them many admirers in the humanities [25, p. 308].

Farber and Mayer [25, p. 308] distinguish five key characteristics of archetypes:

- 1) they are story characters;
- 2) they are represented psychologically as mental models like self- and other-schema prototypes;
- 3) they often elicit intense emotional responses;
- 4) they operate at an unconscious level;
- 5) they are culturally enduring so are easily learned and widely recognizable;

For most people archetypes represent key figures in story narratives and possess familiar and consistent constellations of traits. Commonly, archetypes are represented directly as recognizable generic characters such as 'a mother', 'a criminal', or 'a healer' acting in a given story plot [25, p. 308]. Jung described only four basic archetypes, these are Persona, Shadow, Anima/Animus and Self. Later, Joseph Campbell codified many other archetypal images, and contemporary theorists discuss

12 or 13 archetypes. Based on the definitions of such scholars as Jung, Mark and Pearson, Campbell and others, Farber and Mayer [25, p. 309] present an exhaustive classification of modern archetypes:

Table 1.1 Archetype definitions

Archetype	Definition
Caregiver	Represented by caring, compassion and generosity. Commonly protective, devoted, sacrificing, nurturing and often parental. Usually very benevolent, friendly, helping and trusting.
Creator	Represented by the innovative, the artistic, and the inventive. Often non-social; perhaps a dreamer; looking for novelty and beauty and an aesthetic standard. Will emphasize quality (over quantity), being highly internally driven.
Everyman/ Everywoman	Represented by the working-class common person; the underdog; the neighbor. Persevering, ordered, wholesome; usually candid and sometimes fatalistic. Often self-deprecating: perhaps cynical, careful, a realistic and often disappointed humanist.
Explorer	Represented by an independent, free-willed adventurer. Seeks discovery and fulfillment. Often solitary: spirited and indomitable; observe of the self and environment. Constantly moving; a wanderer.
Hero	Represented frequently by the courageous, impetuous warrior. Noble rescuer and crusader; must often undertake an arduous task to ‘prove their worth’ and later become an inspiration. Symbolically the ‘dragonslayer’ – the redeemer of human strength.
Innocent	Represented by the pure, faithful, naive, childlike character. Humble and tranquil: longing for happiness and simplicity – a paradise. Often a traditionalist: saintly; symbolizing renewal.
Jester	Represented by living for fun and amusement; a playful and mischievous comedian. Usually ironic and mirthful, sometimes

	irresponsible; a prankster. Enjoys most a good time and diversion from care.
Lover	Represented by the intimate, romantic, sensual, and especially passionate. Seeking mainly to find and give love and pleasure. Seductive and delightful, but perilous – often tempestuous and capricious. Often a warm, playful, erotic, and enthusiastic partner.
Magician	Represented by the physicist: the visionary; the alchemist. Seeking the principles of development and how things work; a teacher, a performer or a scientist. Fundamentalist interested in natural forces, transformations, and metamorphoses.
Outlaw	Represented in the rebellious iconoclast; the survivor and the misfit. Often vengeful, a disruptive rule-breaker, possibly stemming from hidden anger. Can be wild, destructive and provoking from a long time spent struggling or injured.
Ruler	Represented by a strong sense of power and control: the leader; the boss; the judge. Highly influential, stubborn, even tyrannical. Maintains a high level of dominance; can apply to an administrator, arbiter, or a manager of others.
Sage	Represented by a valuing of enlightenment and knowledge; truth and understanding. This is the expert and the counselor, possessing wisdom and acumen, perhaps a bit pretentious. Scholarly, philosophical, intelligent; a mystical and prestigious guide in the world.
Shadow	Represented by the violent, haunted, and the primitive; the darker aspect of humanity. Often seen in a tragic figure, rejected, awkward, desperately emotional. Can be seen to lack morality; a savage nemesis.

The function of the archetypes is the same in every medium, they convey and tell the story. From the storytelling viewpoint, the use of archetypes in mass media is

valuable and necessary, they move the story forward and enable the audience to resonate to media product emotionally [42, p. 26]. Another element that makes up mass consciousness is stereotypical representations. Unlike archetypes, the use of stereotypes in mass media is disputable. Although there exist positive stereotypes, stereotypes are oversimplified representations of certain ideas, social and ethnic groups, the use of which may cause unrest in society and hostility among ethnic communities. Especially the use of stereotypes in media content arises concerns in a multi-cultural society. The main difference between an archetype and a stereotype is that archetypes are universal, they are embedded in the collective unconscious and induce people to behave in a certain way, whereas stereotypes are imposed by society [5].

The notion of a social stereotype was first introduced in 1922 by the representative of the theory of social behavior W. Lippmann, who stated that ‘stereotypes are consistently and authoritatively transmitted in each generation from parent to child that it seems almost like a biological fact’ [46, p. 93]. In fact, stereotypes are integral elements of culture. In the process of socialization, a child unconsciously adopts the perceptions prevailing in society as to the other groups of people subsequently using them throughout the whole life and passing through generations [14, p. 2]. Lippmann writes that ‘in the great blooming, buzzing confusion of the outer world we pick out what our culture has already defined for us, and we tend to perceive that which we have picked out in the form stereotyped for us by our culture’ [46, p. 79]. Under this, he means that in order to orient in the world, human use already available cultural knowledge concerning various phenomena, as we do not always have enough time to go into details, to think in stereotypes sufficiently economizes our time and cognitive resources. Lippmann also mentions that ‘the problem of the acquisition of meaning by things [...] or forming habits of simple apprehension, is thus the problem of introducing (1) definiteness and distinction and (2) consistency or stability of meaning into what is otherwise vague and wavering. But the kind of definiteness and consistency introduced depends upon who introduces them’ [46, p. 81] He states that people tend to generalize and simplify the information

in case they do not understand it. In addition to this, people are inclined to differentiate the unfamiliar phenomena on the basis of their distinctive features. To illustrate this statement he writes ‘only gross differences of size or colour are perceived by an outsider in a flock of sheep, each of which is perfectly individualized to the shepherd’ [46, p. 80].

Stereotypes can be personal, dependent upon the individual peculiarities of perception and surroundings of a person, and social due to the cultural peculiarities. As to this Lippmann states that ‘[...] stereotyped shapes lent to the world come [...] from our moral codes and our social philosophies and our political agitations as well’ [46, p. 84]. Another important feature of stereotypes that was formulated by W. Lippmann is their dependence upon the previous experience. Lippmann mentions that ‘we are told about the world before we see it. We imagine most things before we experience them. And those preconceptions [...] govern deeply the whole process of perception’ [46, p. 90]. In connection to this, as we are limited in terms of time and capacities to apprehend the world in all its diversity and multifaceted nature, the media become the tool that enables us to get acquainted with people and phenomena we have never faced before in our lives. However, usually due to the lack of data concerning certain issue, or because of the lack of time to process the information, or due to the simplification of the picture of the world by mass media, firstly, because the content should be structuralized and adapted to the peculiarities of mass conscious and, secondly, because it is impossible to grasp the reality in all its diversity, mass media act as the main source of social stereotypes [3, p. 15]. Another peculiarity of media content is its comparatively limited length. It is applicable to animated films, as well as motion picture in general. A viewer does not have enough time to codify the meaning of the media content let alone to treat it critically [23, p. 96]. High concentration of semantic and emotional information in media content impairs the barriers of critical thinking, leaving some traces of stereotypes in the sphere of unconscious [7, p. 168]. Thus, while watching a motion picture, a viewer ‘acquiesces to a hegemonic form of perception’ [48, p. 24]. For the creators of films, the most effective way to ensure such a hegemonic perception lies in depicting stereotypes, which require no effort and no

time to be understood. Another vital point concerning the animation and stereotypes lies in the fact, that in the animation all the characters cannot be developed in a detailed way due to variety of factors (lack of time, peculiarities of the plot, character roles distribution), so stereotypes are used as a substitute for more extensive character development, in order to give a viewer a hint what can be anticipated from a certain character [42, p. 27]. The vivid example of such a stereotype may be the narrator of the animated cartoon Aladdin, who is a peddler. While introducing the scene to the viewer, he does not miss out to mention that he has the ‘finest merchandise’ and calls everyone to sale. It exemplifies the behavioral pattern that can be expected from a salesman.

Formation of stereotypes is a natural process of human psyche. They arise due to at least two processes of human cognition. Firstly, this is concretization – the desire to explain abstract concepts difficult for assimilation through some frame of real images that are accessible and intelligible for the individual and all members of this group. Secondly, it is simplification – the process that allows for the disclosure of complex phenomena by means of one or more simple signs that are regarded as fundamental [6, p. 71]. The issue of the motifs of stereotypization was also studied by the British psychologist H. Tajfel, who investigated it in terms of the theory of intergroup conflict. According to Tajfel, stereotypes are formed in pursuit of a positive social identity that is formed through comparison of one’s social group to out-groups, thus differentiating yourself from the members of other social groups. During this process an individual attributes positive qualities to the in-group and negative to the out-group, the process also known as ‘in-group favouritism’ [72]. Moreover, psychological observations show that the in-group is always considered more heterogeneous, while the out-group is deprived of diversity and all the members are depersonalized but still different from the members of the in-group [9, p. 281]. Hilton and Hippel state that ‘although stereotypes are not necessarily negative in nature, stereotypes about out-group members are more likely to have negative connotations than those about in-group members, even the attributes they include may seem objectively positive’ [35, p. 240]. Tajfel distinguished two social functions of stereotypization: 1) the explanation of the existing relationships between groups and

the search for reasons of complex and destructive social events; and 2) justification of the existing intergroup relationships and actions aimed against the out-groups [3, p. 17]. Another important fact as to the reason why people stereotype is defense of group values. Lippmann writes that ‘they [stereotypes] are the fortress of our tradition, and behind its defense we can continue to feel ourselves safe in the position we occupy’ [46, p. 96]. Thus, stereotypes serve as means of protection of cultural norms and values, they give some order to the complex social world and they create a sense of social and cultural belonging, at the same time legitimizing biased attitude towards the representatives of other social groups [14, p. 4].

Social science has produced two broad approaches to the study of stereotypes. The intergroup relations approach focuses on the group level, especially on relations between group members. Stereotypes are considered in relation to group membership, attitudes, social identity and self-esteem [30]. According to this approach stereotypes are viewed as fundamentally incorrect and derogatory generalizations of group traits, reflective of the stereotyper’s prejudices or other internal motivations. Social groups that have been historically mistreated, such as racial and ethnic minorities, continue to suffer through bad stereotyping, perhaps because the groups in power want to perpetuate false beliefs about them [20, p. 1754]. The stereotypes against black are thus rooted in the history of slavery and continuing discrimination. In this approach, stereotypes are closely connected to the ideology of the dominant group. The second approach is the ‘social cognition approach’, rooted in social psychology. This approach focuses on the study of stereotypes at an individual level. Processes such as categorization, social perception and comparison are primarily investigated and stereotypes are viewed as special cases of cognitive schemas or theories [30]. These theories are intuitive generalizations that individuals routinely use in their everyday life, and entail saving on cognitive resources. Hilton and Hoppel stress that stereotypes are ‘mental representations of real differences between groups [...] allowing easier and more efficient processing of information. Stereotypes are selective, however, in that they are localized around group features that are the most distinctive, that provide the greatest differentiation between groups, and that show the least within-group variation’

[35, p. 241]. A related 'kernel-of-truth hypothesis' holds that stereotypes are based on some empirical reality; as such, they are useful, but may entail exaggerations. The social cognition approach is intimately related to another idea from psychology, to the notion of heuristics. The conception of judgmental heuristics is based on natural assessments that are routinely carried out as part of the perception of events and the comprehension of messages. Such natural assessments include computations of similarity and representativeness, attribution of causality and evaluations of the availability of associations and exemplars [40, p. 294]. Heuristics lies in the basis of intuitive judgements that help to deal with uncertainty. They enable a quick and often reliable assessment of complex situations, but sometimes cause biases in judgements [20, p. 1755]. Kahneman and Tversky distinguished three kinds of heuristic judgements, these are anchoring, availability and representativeness. The most valuable in this case, as to the connection between stereotypes and heuristics is representativeness. Just as heuristics simplifies the assessment of complex probabilistic hypotheses, they also simplify the representation of heterogeneous groups [20, p. 1755]. Representativeness is an assessment of the degree of correspondence between a sample and a population, an instance and a category, an act and an actor or, more generally, between an outcome and a model. Common instances and frequent events are generally more representative than unusual instances and rare events [40, p. 296]. Kahneman and Tversky write that 'an attribute is representative of a class if it is very diagnostic; that is, the relative frequency of this attribute is much higher in that class than in the relevant reference class' [40, p. 296]. In fact, representativeness is the key driving force of stereotypes which, in line with social psychology perspective, are centered on difference among groups. This is the reason why people stereotype the Irish as red-headed, because the red hair is more common among the Irish than among other groups, even though it is not that common in absolute terms [20, p. 2].

Bordalo, Coffman, Gennaioli and Schleifer [20, p. 1757] distinguish three main features of stereotypes, these are: (1) stereotypes amplify systematic differences between groups, even if these differences are in reality very small. In this case (though not always), representativeness yields stereotypes that contain a 'kernel of truth'; (2)

stereotypes are context dependent. The assessment of a given target group depends on the group to which it is compared. For instance, when comparing Irish to Scots, the stereotype of Irish may change from 'red-haired' to 'Catholic'. In particular, when types are defined by several dimensions, stereotypes are formed along the dimension in which groups differ the most; (3) stereotypes distort reaction to information. So long as stereotypes do not change, people underreact or even ignore information inconsistent with stereotypes. If, however, enough contrary information is received, stereotypes change, leading to a drastic reevaluations of already available data. However, L. Chesnokova questions the changeability of stereotypes providing an example from multicultural communication. She states that 'even direct contact with the representatives of other cultures rarely leads to the correction of stereotypes. In this case the existing stereotype continues to be considered as a norm, and our own experience falls into the category of exceptions that only confirm this rule' [14, p. 5]. Leontovich mentions that 'to ignore or diminish the value of the information that does not fit into the frame of reference of an individual is a kind of self-deception, a means of self-defense against everything new and unfamiliar' [9, p. 281]. The problem of rigidity of stereotypes remains acute especially in media studies. T. Rybova states that 'the process of stereotypization is the establishment of power relations in a so-called form of 'symbolic violence'. In this context, the cognitive processes occurring in the mass communication space can be considered in close connection to the problem of power in the interpretation of Foucault: the production, organization and consumption of knowledge is inseparable from establishing hegemonic and hierarchical relations' [12]. The French philosopher M. Foucault proposed a theory of discursive power, the power of generally recognized knowledge, norms, rules, perceptions that everyone adheres to. This pervasive power of knowledge organizes society by dividing it into groups of people on a specific criteria therefore establishing inequalities between these groups. Each feature may act as a discriminatory one, it can be gender, sex, ethnicity, age, language etc [10, p. 32].

In the animated films language serves as a potent tool of a character building. A character's vocabulary, syntax, accent and other language features can signify a great

deal to viewers [78, p. 11]. Even as little as a single phrase can sometimes reveal a speaker's regional or social background and people can form strong opinions about language varieties and their speakers [78, p. 13]. American and British societies are among those that credit people 'with different amounts of intelligence, friendliness and other such virtues according to the way they speak' [58, p. 50]. Depending on the particular listener, a speaker's accent, speech pattern, vocabulary, intonation etc. can serve as markers for evaluating that speaker's appearance, personality, social status and character, among other things [53, p. 2]. The attitudes that are formed towards people based on their use of language are called language attitudes. Ryan defined language attitudes as 'any affective, cognitive or behavioural index of evaluative reactions toward different language varieties or speakers' [53, p. 2]. Language attitudes and stereotypes are closely related. While stereotypes can not always seem connected to language, language does play an important part in their formation. Both stereotypes and attitudes are mostly sensitive to local conditions and changes in the social milieu [78, p. 13]. Thus, attitudes towards different language varieties can differ widely between communities. For instance, 'in Britain the strongest gut reaction are in response to social class and class-related stereotypes, while in the United States they are associated with race and ethnicity' [56, p. 153].

Language attitudes are formed in the similar way as stereotypes. Familiar language varieties are treated more positively, while unfamiliar ones may cause wariness and varying attitudes, much in the same way as the out-group members are perceived by the in-group. Lippi-Green in her book 'English with an accent' states that animation in general teaches children how to discriminate based on accent. In one of the chapters of her book, which explores the use of dialects in Disney animation, she argues that the evil characters in the animation are more likely to speak with non-native or Received Pronunciation accent [45]. Dobrov and Gidney published an article on the use of dialects in children's animated television, where they concluded, in much the same way as Lippi-Green's research did, that 'children animated programming continues to underrepresent people of color and women. Linguistically, gender and ethnicity were marked by use of dialect stereotypes. Notably, villains consistently used

non-American accents' [78, p. 19]. J. Sønnesyn in her research on the use of accents in Disney animation explains the correlation between a character's nature and the size of the character's role. She states that main characters take up most of the screen time and lines, while marginal characters sometimes barely contribute a full sentence. Thus using language stereotypes is the quickest way to convey the characteristics of a marginal character [71]. Moreover, the language conventions and norms created by society may also contribute to the formation of language attitudes. The language and the accent may say a lot about an individual's background and socioeconomic status. For example, in one of the British war films 'In which we serve', the dialect was used to construct a hierarchical structure among the characters of the film [49, p. 182]. The higher-ranked characters spoke a more standard form of language, while the lower ranked characters were inclined to speak regional dialects. Language attitudes and stereotypes are not only a social phenomenon but individual as well. Age, gender, educational environment, language ability, language background and cultural background may contribute to a person's language attitudes. However, A. Bell suggests that mass communicators are 'aware of social groups rather than individuals', thus implying that they cater to a stereotypical image of their audience [78, p. 16]. Bell concludes that 'it is in fact important to remember that without the audiences' approval the mass media could not survive.'

Taking everything into account, media producers resort to the use of stereotypes and archetypes due to the limited duration of the animated films. It allows for quicker comprehension of the characters' roles and objectives by the audience. While archetypes are universal and inherent in every culture, stereotypes are imposed by society and vary from culture to culture. Constant reiteration of the stereotypes by the media enables them to deeply root in mass conscious, which entails not only the sense of differentiation one ethnic group from another, but the division of the society into the dominant and subjugated groups.

1.3 Ideology in Animated Cartoons

L. Giannetti says in 'Understanding movies' that 'ideology is usually defined as a body of ideas reflecting the social needs and aspirations of an individual, group, class or culture. The term is generally associated with politics and partly platforms, but it can also mean a given set of values that are implicit in any human enterprise – including filmmaking' [29, p. 405]. P. Friedrich in his work 'Language, ideology and political economy' discusses the multifaceted and polysemic nature of the term 'ideology', stating that 'it [ideology] has been discussed, characterized and identified in many ways, in a confusing tangle of commonsense and technical meanings' [27, p. 300]. This idea echoes in the work of British philosopher and political scientist R. Griffin. In his work titled 'Ideology and culture', Griffin argues that the notion of ideology can be placed among two or three most complicated words in the English language [32, p. 77]. As identified by Friedrich [27, p. 300], ideology is usually associated with the following: 1) religion, 2) secular religion, 3) a theology like that of the Old Testament, 4) myth, 5) anti-myth. Friedrich mentions that 'ideology is closely interlaced with myth in senses [...], as well as with systems and networks of symbols, ideas, images, and emotional values that resolve or bridge individual and cultural antitheses or that variously legitimate, validate, or hollow customary ways of doing things.' Here myth determines ideological tactics and parallels ideological superstructures. Another important point that is highlighted by Friedrich is that ideology is often identified with 6) nationalism, or with 7) culture in some colloquial sense or 8) the anthropologist's culture that determines the speaker's commonsense reasoning about all meanings, and/or the language of such reasoning. He also regards ideology in terms of Marxism, alluding to the definitions given by the philosophers and theoreticians of Marxism – L. Althusser, who considered ideology as 'the pervasive system of apparatuses, such as the schools, by which (bourgeois) state reproduces itself' and A. Gramsci, who accounted of ideology as 'a terrain' for the struggle by one class for generic hegemony of political order over a second [27, p. 300]. As to the interpretation of ideology in terms of Marxist Thought, R. Griffin claims that the notion of ideology acquires distinctly pejorative meaning when used in the Marxist tradition of the social sciences.

Moreover, Griffin emphasizes that with the development of capitalist relations two terms – culture and ideology – started to merge. The reason for it is that culture in terms of Marxism relegates to being part of the superstructure (set of social institutes) that imposes its ideology (set of beliefs, values) upon subordinated groups of society and makes these groups adhere to the artificially articulated ideas. Thus, the relations established between an individual and a state are asymmetrical, the development of capitalism exemplifies this in the best way, as, firstly, capitalism is closely associated with such economic process as competition and, secondly, with class struggle (in Marxism these are capitalists and laborers). Ideology in these terms is closely tied to domination, suppression, and exploitation. The basis of the convergence between terms culture and ideology is that they both encompass non-material aspects of human existence relating to the subjective realm of ideas, values, world-views and cosmologies, the very core of human history [32, p. 79]. The close relation between these notions is obvious from the syncretic definition of culture offered by Kroeber and Kluckhohn: ‘Culture consists of patterns, explicit and implicit, of and for behavior acquired and transmitted by symbols, constituting the distinctive achievement of human groups, including their embodiments in artefacts; the essential core of culture consists of traditional (i.e. historically derived and selected) ideas and especially their attached values; cultural systems may, on the one hand, be considered as products of action, on the other as conditioning elements of further action’ [43, p. 181]. This definition of culture can be applicable as well when defining ideology, as ideology can be regarded as a set of ‘traditional ideas and attached values’ that are conditioned by past action and determine future action. Moreover, ideology resembles culture in the presence of certain symbols/images and specific values attributed to them. Hamilton in his work ‘The elements of the concept of ideology’ defines ideology as ‘a system of collectively held normative and reputedly factual ideas, beliefs and attitudes advocating a particular pattern of social relations and arrangements’ [34, p. 38]. Taking into account the fact that culture too comprises normative elements (unspoken rules and norms of social behavior) and some factual ideas, beliefs that are transmitted through generations and that determine, to some extent, the world perception and social

interactions between the members of a certain ethnic group, the definition of ideology given by Hamilton may be also applied when defining culture. The only objection can be that such an approach does not consider artistic, ritual, technological and material expressions of culture. However, R. Geuss advances the idea that ideology, as well as culture, contains ‘discursive’ and ‘non-discursive’ elements. Under discursive elements, he implies concepts, ideas, beliefs and under non-discursive – characteristic gestures, rituals, attitudes, forms of artistic activity, etc [28, p. 5] . Geuss terms ideology as ‘one of the ‘parts’ into which the socio-cultural system of a human group can be divided for convenient study’ [28, p. 6]. Consequently, ideology, as defined by Geuss, is a universal aspect of society that can be taken into account and acts as one of the means to empirically study the society especially in terms of social anthropology. Although ideology may be seen as a natural aspect of all human cultural activity, Griffin explains that this approach cannot be applied to the material manifestations of culture, as ‘once externalized in semiotic or material culture it immediately assumes an ideological dimension when any of its products are considered from an outsider perspective in terms of their function in maintaining or challenging the social, economic, or political status quo’ [32, p. 80]. Griffin states that ‘even the pronouncement of totalitarian leaders can be treated as reflecting genuine beliefs, and having an ideological, culture-constitutive dimension’, however, accentuating that these ideas cannot be deprived of their ideological component, meaning that they served the purposes of ‘cynical’ propaganda and mass-manipulation [32, p. 81]. McCallum and Stephens claim that ideology is generally regarded within two dimensions, as a constituent of culture, which function is of sustaining and defining group values and as social practices of an ‘other’ especially undesirable ones [36, p. 43].

The notion of ideology is quite debatable, still the understanding of this concept by various scholars resides upon certain central features, that constitute its complex nature. K. Woolard [81, p. 237] distinguishes four main features of this phenomenon, however, none of them is considered to be universal to all usages. The first one is that ideology is most typically taken as conceptual or ideational, having to do with

consciousness, beliefs, notions, or ideas. Here ideology is considered to be intellectual and conceptual constituent of culture, the basic notions that the members of society hold about a fairly definite area such as honor, the division of labor, and the interrelations and implications of such sets of notions. A second recurring point is that these ideological concepts or notions are viewed as derived from, rooted in, reflective of, or responsive to the experience, interests of a particular social position, although they may be presented as universally true. In this case, ideology is regarded according to the standpoint of the German philosopher M. Stirner, the representative of anarchist ideology, who stated that people are inclined to idolatry, they create idols, praise and obey them. At first, these idols were embodied in religion and then with the development of society they became disguised under the image of social institutes right down to the norms articulated by society. Stirner states that all the social institutes do not constitute any independent value, rather they are established in order to pursue interests of certain social groups and to maintain hegemony. This viewpoint resonates with that of Marxist, however, Stirner was mostly engaged in the ideas of the liberation of an individual from the overwhelming burden of artificially imposed rules upon the personality by society [2, p. 59]. In a third perspective on ideology, the most central notion is that of distortion, falsity, mystification, or rationalization. Friedrich captures it as ‘the other fellow’s ideas’ [27, p. 301]. The fourth feature often attributed to ideology is an intimate connection to social power and its legitimation. L. Giannetti in ‘Understanding movies’ provides a road map that can be helpful in determining a movie’s ideology in terms of social power. She uses the tripartite left-center-right model, an example of the extreme leftist position is communism under Stalin, the extreme right position is the Nazi empire under Hitler, both of these systems are totalitarian regimes. In the model, Giannetti uses nine dimensions under which the leftists and rightists’ beliefs are compared [27, p. 411]:

- 1) democratic/hierarchical.

Leftists tend to emphasize the similarities among people, they believe as well that a society’s resources should be distributed in equal portions. Authority figures are merely skilled managers, who are not intrinsically superior to the people they are

responsible to. All the important institutions are publicly owned and operate for the equal benefit of all citizens. The emphasis is on the collective, the communal.

Rightists emphasize the differences between people, stating that only the best and the brightest are entitled to a large share of power and the economic pie. Authority should be respected. Social institutions are guided by strong leaders, not the average citizens. Most institutions should be privately owned, with profit as the main incentive to productivity. The emphasis is on the individual and elite managerial class.

2) environment/heredity

Leftists believe that human behavior is learned and can be changed by proper environmental incentives. Antisocial behavior is the result of poverty, prejudice, lack of education, and low social status rather than human nature.

Rightists believe that character is largely inborn and genetically inherited, so they emphasize the importance of coming from 'a good family'.

3) relative/absolute

Leftists believe that people should be flexible in judgements and capable of adjusting to the specifics of each case. Children are characteristically raised in a permissive environment and encouraged in self-expression. Moral values are merely social conventions and the perception of right and wrong depends on a context of the situation.

Rightists are more absolute in judging human behavior. Children are expected to be disciplined, respectful and obedient to their elders. Right and wrong are fairly clear-cut and ought to be evaluated according to a strict code of conduct. Violations of moral principles ought to be punished to maintain law and to set an example for others.

4) secular/religious

Leftists believe that religion, like sex, is a private matter and should not be the concern of governments.

Rightists accord religion a privileged status. Piety is regarded as a sign of superior virtue and spirituality.

5) future/past

Leftists view the past with disdain because it was dominated by ignorance, class conflict, and exploitation of the weak. The future on the other hand, is filled with hope.

Rightists have a deep veneration for the past and view the future with skepticism, for it holds only more change – and change is what trashed the glories of the past.

6) cooperation/competition

Leftists believe that social progress is best achieved by a cooperative effort on the part of all citizens toward a common goal. The role of government is to guarantee the basic needs of life – work, health, education, and so forth.

Rightists emphasize open market principles and the need for competition to bring out the best in everyone. The role of government is to protect private property, provide security through a strong military, and guarantee maximum freedom in the economic realm.

7) outsiders/insiders

Leftists identify with the poor, the disenfranchised. They often romanticize rebels and outsiders. Leftists are pluralistic in the sense that they respect and value ethnic diversity and are sensitive to the needs of women and minorities. Left-leaning movies often feature protagonists who are ordinary people, especially working-class characters, peasants, and laborers.

Rightists tend to identify with the Establishment – the people in power, the people who run things. They emphasize the importance of leadership in determining the main course of history. Right-leaning movies tend to feature protagonists who are authority figures, patriarchs, and entrepreneurs.

8) international/nationalistic

Leftists are global in their perspective, emphasizing the universality of human needs irrespective of country, race, or culture. They also believe that criticism makes a country stronger and more flexible.

Right-wingers tend to be strongly patriotic, often regarding people from other countries as vaguely inferior. Rightists are generally tend to believe that criticism weakens a nation, making it more vulnerable to outside attack.

9) sexual freedom/marital monogamy

Leftists believe that the area of reproduction is of a private nature. They often accept homosexuality as a valid lifestyle and they reject attempts to regulate sexual behavior among people.

Rightists regard the family as a sanctified institution. Heterosexual monogamy within the institution of marriage is the only acceptable expression of sexuality.

The model proposed by Giannetti shows tight connection between culture and politics and allows differentiating a film's ideology by focusing on some key institutions and values and analyzing how the characters relate to them. However, Giannetti mentions that 'even ideologically explicit movies do not hit on all of these value structures, but virtually every fiction film deals with some of them' [29, p. 419]. Nowadays, ideological component is inherent in all the material manifestations of culture, especially under the influence of capitalism. R. Griffin states that in the material, globalized world within capitalist culture 'the effect of pulling objects apart from the ideological matrices in which their social meaning and economic value is embedded can be compared to an act of fission' [32, p. 90]. The drivers of today's rapid globalization are improving methods and systems of international transportation, devising revolutionary and innovative information technologies and services, and dominating the international commerce in services and ideas. Their impact affects lifestyle, religion, language, and every other component of culture [66, p. 41]. In twenty-first century Western culture, the status quo remains indebted to all things patriarchal, including heterosexuality as the favored sexual orientation, particular definitions of masculinity as the dominant gender, particular representation of race and 'whiteness,' and Christianity as the 'obvious' and 'universal' moral and religious system, all of which work together to underpin the ideological presumption that material consumption is synonymous with success and happiness. These ideological values continue to dominate the discourse of the contemporary era [51, p. 1]. The influence of Western culture is tangible, however one which dominates the global traffic in information and ideas is American culture. American music, American movies, American television and American software are so dominant so sought after and so visible that they are now available literally everywhere on the Earth. They influence the tastes, lives, and aspirations of virtually every nation

[66, p. 43]. The ubiquitous influence of the U.S. started to raise concerns among the scholars over the ‘cultural imperialism’, ‘cultural homogenization’ and ‘cultural synchronization’ that is caused by the U.S. disseminating its ideology as being the dominant information power. Some state that ‘each country’s distinctiveness melts under the force of a world dominated by American popular culture – where McDonald’s, Hollywood and Coca-Cola tread with impunity’ [18, p. 6], while others treat cultural hegemony of the U. S. as the New World Order – ‘the best model for the future’ [66, p. 47].

The United States media and entertainment industry is the largest in the world, it is a \$717 billion market, comprised of businesses that produces and distributes motion pictures, television programs and commercials, streaming content, music and audio recordings, broadcast, radio, book publishing, video games and supplementary services and products [52]. It is the largest producer of child animation content with such global corporations as The Walt Disney Company, Pixar and Dream Works. E. Freeman suggests that ‘children’s films are themselves ‘portable professors’ of a sort, offering diagnoses of culture for adults even as they enculturate children [26, p. 85]. Animated films produced for children provide a window for examining societal structures and cultural practices by the adult audience, whilst at the same time instructing and guiding children in regard to an understanding of themselves and their place in society that they inhabit [36, p. 43]. J. Stephens suggests that ‘writing for children is usually purposeful, its intention being to foster in the child reader a positive appreciation of some socio-cultural values, which, it is assumed, are shared by author and audience’ and can involve ‘an attempt to perpetuate certain values or resist socially dominant values which particular writers oppose’. In a similar way, filmic texts produced for children are usually didactic in nature, often overtly addressing particular issues and behaviors and providing directives to both the child and adult audiences as to how such issues or behaviors should be regarded and responded to [36, p. 43]. However, despite the central role of the transference of ideology, and regardless of whether such a process is intentional or not, the ultimate aim of the corporately produced children’s animated film is to create money, resulting in a profit [36, p. 43].

A former head of Walt Disney Company once pointed out to his staff: 'We have no obligation to make history. We have no obligation to make art. We have no obligation to make a statement. To make money is our only objective' [55]. This statement was pronounced by Michael Eisner a long time ago, yet it determines the whole activity of the Disney Corporation till these days. Another two well-known animation production companies as Dream Works and Pixar are inextricably linked to the Walt Disney Company, Pixar was purchased by Disney in 2006 and Dream Works was established by the former chairman of the Disney's board Jeffrey Katzenberg. S. Hoffman states that despite their connection to Walt Disney Pictures, Pixar and Dream Works produce original children's content and differ in the ideologies mediated through their animated films. Hoffman states that 'Pixar characters [...] have faults. Instead of fairy tale or folkloric outlines, Pixar provides more realistic emotions and obstacles for their characters [37, p. 14]. Dream Works animated films 'rely on comedic attributes such as jokes, a musical numbers to alleviate the film's serious tone and include Freudian and mature humor' [37, p. 19]. As to the Disney animated films, the scholars tend to criticize them for being ideologically biased and reflecting strictly determined set of ideas, these are:

- 1) representation of gender roles

In Disney's classical period animated films, princesses partake in the laborious tasks of cleaning, but the actual difficulty of cleaning and the abusive environments are overshadowed by their beauty, kindness, and singing voices [37, p. 26] (Snow White and the Seven Dwarfs (1937), Cinderella (1950), Beauty and the Beast (1991)). Mastrostefano states that 'the 'princess narrative' generally follows a consistent conservative trajectory where female body is regarded as a commodity, oftentimes the female characters find themselves as subjects of an exchange, passing out of the controlling hands of the father and into the open arms of a prince' [51, p. 9] (The Little Mermaid (1989)). J. Rosa mentions that 'while some may opt to see such heroines as Esmeralda, Pocahontas and Mulan as independent and more aggressive compared to the older more subdued images of Cinderella, these traits are in fact contained in the realization of the final typical romance that must re-instate the dominance of the male

character' [65, p. 117]. T. Tonn suggests that Disney animated films eliminate or downplay female characters' self-empowerment while foregrounding male power, the men's control over and abuse of women is usually romanticized [75, p. 7]. Such simplified representation of gender roles makes patriarchal values more accessible to younger audiences.

2) representation of 'the other'

E. Giovanni states that 'the cultures selected to be portrayed in the Disney animated films are either traditionally considered somehow 'inferior' if compared to modern Western civilization and to the narrating American culture in particular, or they refer to prior stages of social and cultural development in comparison to the contemporary American standards' [23, p. 94]. Moreover, Giovanni mentions that 'in case of Disney films, the portraits of 'the other' which are offered to the audience rely on limited set of long-established, visual and verbal stereotypes, with no hint at other aspects of the cultures which are represented, nor to their evolution' [23, p. 94]. Dorfman and Mattelart observed that 'there are two types of children. While the city-folk are intelligent, calculating, crafty and superior; the third worldlings are candid, foolish, irrational, disorganized and gullible. The first are spirit, and move in the sphere of ideas; the second are body, inert matters, mass. The former represent the future, the latter the past' [24, p. 46].

The other scholars also bring attention to the 3) sexualization of Disney characters (K. Wormer, 2015), 4) the use of demonizing language and ethnic stereotypes (B. Schneifer, 2015) and 5) promotion of consumerist attitudes (J. Hinkins, 2007). S. Belkhyr mentions that being influential media content producer, Disney products function as an apparatus that potentially prescribe consumerist ideologies and individualist ethics beneficial to the U.S. as a group in power over dominated and less powerful groups [17, p. 705]. The standpoint of Belkhyr is similar to that of J. Rosa, who also claims that although some scholars consider Disney Discourse to be 'heteroglossic', consisting not only of diverse language varieties but also of diverse points of view, still this Discourse is 'constructed against the background of the Anglo-heterosexual-male-able-bodied-capitalist norm', and is very much unitary. She states

that ‘this heteroglossic vision of the Disney Discourse may itself be an illusion created by the relative explicitness or implicitness of the Discourse as temporally set in a ‘changing’ socio-historic frame, however, even as the context inevitably mutates and the form adjusts, Disney cultural reproduction remains fixed within particular boundaries’ [65, p. 11]. B. Schneider states as to the use of ethnic stereotypes in Disney animated films that ‘there are no simple recipes for fending off racist stereotyping in Disney movies and protecting children from their negative influence. Disney simply mirrors what is common in American society. As long as racial or cultural stereotyping sells, Disney will continue to produce movies with stereotyped characters’ [67, p. 10]. The same can be said about all the other issues mentioned by critics: the use of gender stereotypes, projection of the American culture as a dominant one, etc.

To conclude, the notion of ideology is polysemous, it can be used to denote the value system inherent in a specific ethnic group, to refer to a special kind of worldview, it can be used to refer to the social institutes that articulate beliefs, rules that ought to be stuck to by all the members of society. Being the main economic power, Western culture, under the influence of capitalism and globalization started to wield even more influence than ever. American culture in particular, as being the main information power, disseminates its values and beliefs throughout the world. The U. S., as the largest producer of the animated films, is a country of such global animation productions as Disney, Pixar, and Dream Works. While scholars criticize modern animate films for being ideologically biased, and devoid of changeability in the depiction of cultural ideologies, these films, namely those of Disney, will be in demand as long as there is a viewer.

SUMMARY

Animated cartoons are cultural products that reflect the value system of a culture they are produced in. They are an important tool in the process of formation of a child's socio-cultural identity since while viewing an animated film a child absorbs valuable cultural knowledge and develops a sense of belonging to a community. The values mediated in the animated films, it is assumed, are shared by the film producer and the audience, otherwise, the communication of the alien values can disrupt the formation of a child as a representative of a certain ethnic group. Despite their central role of being bearers of ideology and of performing didactic functions, modern animated cartoons are generally aimed at several audiences – children and adults. Being produced not only for children but for a more mature audience as well, modern animated films include contents that do not meet children's needs or are inappropriate for them. Since children learn through imitation it is vital to pick those films, that comply with the child's age and cognitive level. High-quality animated cartoons generally devoid of the elements of violence and stereotypes, make use of correct language, represent various age groups and cultural diversity.

Often, due to the limited duration of the animated films, producers resort to the use of archetypes and stereotypes which facilitates the understanding of the characters' motifs by the audience and prescribes certain patterns of conduct to the characters which are followed by them throughout the film. While archetypes belong to the sphere of the collective unconscious and encompass similar qualities in all cultures, stereotypes are imposed by society and are dependent on the social milieu. Stereotypes are oversimplified images of certain phenomena or certain ethnic or social groups, the media representation of which can affect the choices and attitudes of people in real life. Due to the constant reiteration of the stereotypes in media contents, they embed into the human conscious and govern individuals' preferences and antipathies. The use of language in animated films also contributes to the formation of stereotypes, especially ethnic ones. Numerous research stated that villains in the animated films tend to speak with a foreign accent rather than using native ones, it may indicate the specificity of human cognition to treat everything unfamiliar with skepticism and to attribute

negative characteristics to those, who do not belong to a community. Despite being a natural heuristic process, stereotypes are one of the reasons of the asymmetrical relationships between the members of society, the use of which divides society into the dominant and subjugated groups.

The notion of ideology is multifaceted, used in anthropology it denotes a system of values and beliefs that are inherent in a certain ethnic group, however, used in the Marxist tradition of social science, it is usually connected with the framework of ideas and beliefs that are beneficial for a certain group of individuals. Today the United States is the most powerful and prosperous economy, which influence is tangible all over the globe. The ubiquitous influence of the U.S. raises concerns about its cultural hegemony over the less powerful ones. Moreover, The U.S. is the largest producer of the media content and is the home for the most popular animation production companies, such as Disney, Pixar, and Dream Works. Scholars note that American animated films include ideologies beneficial for The U.S. as a group in power encouraging consumerist behavior and disseminating values, and stereotypes prevailing in American society which are inappropriate for the other cultures and which suppress cultural diversity.

II

HETEROGLOSSIC NATURE OF ANIMATED FILMS

2.1 Peculiarities of Vocabulary Use in Animated Films

Vocabulary used in animation is determined to a certain extent, by a general subject of an animated film. For instance, if the action of an animated film takes place within the palace context, the lexis used in an animated film will probably belong to the literary layer of vocabulary. Another example, if an animated film depicts the representatives of a certain occupation, there is a high probability to come across the lexical units which can be characterized as professionalisms or terms. Thus, to a certain extent, the vocabulary used in animated films is determined by its plot. However, modern animated cartoons are diverse. It was noticed that a characteristic feature of some animated cartoons is a merger of contrasting timelines such as past and modernity. Moreover, some animated cartoons depict society in all its complexity including the portrayal of its stratified structure, this entails the depiction of the action in various social contexts. In fact, the vocabulary used in the animated films is a potent tool of a setting creation, moreover, vocabulary serves as a powerful instrument that contributes to the formation of a speech portrait of a character. The lexical units used by a character are bearers of diverse social characteristics, such as education, social class etc. Such class as archaic or obsolete words can be used, for example, in order to create a spirit of an epoch, a time period when the action occurs. All the above-mentioned functions of a word can be characterized as stylistic, which are used, firstly, to create the atmosphere of an animated film, secondly, to serve as a means of character development, and moreover, they can be aimed at the achievement of a certain rhetorical effect.

The stylistic analysis of the lexical material presented in the animated cartoons under the study is held according to the classification proposed by I. R. Galperin [4, p. 67]. Galperin distinguishes three main layers of the English vocabulary each of which contains a number of subgroups. The main layers of the English vocabulary are neutral, literary, and colloquial. The investigation of the neutral layer of vocabulary

does not represent any scientific value for this study since the lexical units which belong to this layer do not have any special stylistic coloring and can be used in both literary and colloquial language. The main interest is the lexical units that belong to the literary and colloquial layers since they are always emotionally loaded and are always used in order to produce a certain stylistic effect.

I. The literary layer of vocabulary

The literary layer of vocabulary is represented by terms, poetic and highly literary words, archaic and obsolescent words, barbarisms and foreignisms, and literary coinages (including nonce-words).

1) Terms

The group of terms consists of 14 lexical units found in the analyzed animated cartoons. In the course of the study, it was observed that the lexical units belonging to this group can be classified into several subgroups. The first subgroup within the group of terms is (a) legal terms and the second one is (b) ichthyological terms. The group of legal terms consists of such lexical units as *eviction* (*Shrek*), *felony* (*Zootopia*), *grievance* (*Zootopia*), *jaywalking* (*Baby Boss*), *Miranda rights* (*Shrek*), *tax exemption* (*Zootopia*) and one more lexical unit, which unlike the previous ones is an adjective – *binding* (*Shrek*). The second subgroup comprises the terms that were found within a single animated cartoon – ‘Finding Dory’, these are *algae* (*Finding Dory*), *echolocation* (*Finding Dory*), *navigation* (*Finding Dory*), and *rehabilitation* (*Finding Dory*). The terms that were not classified into the distinct groups are *DNA* (*Zootopia*), *interference* (*Baby Boss*), and *tweet* (*Moana*). In fact, the stylistic function of terms is to depict in a more precise way the representatives of a certain occupation. This stylistic function of terms is brightly represented in the animated cartoon ‘Finding Dory’ since it depicts marine life and the individuals who are involved in the rescue of marine species. Also, such stylistic function is performed by the terms which belong to the animated cartoon ‘Zootopia’ since it portrays the representatives of the law enforcement bodies. In the course of the study, it was noticed that one of the above-mentioned terms is culture-specific, this is *Miranda rights* (*Shrek*). This term is inherently American, so, to a certain extent, the use of such a lexical unit can point at

the ethnic identity of a speaker. Such a lexical unit as *tweet* can be considered either belonging to the neutral layer of vocabulary or functioning as a term. In this study, it was classified as a term due to several reasons. Firstly, this lexical unit can be also considered as culture-specific, since Tweeter is an American social networking service. Secondly, the main interest is the context where this term is used. This term was noticed in the animated cartoon 'Moana' which depicts Polynesian culture, moreover the events portrayed in the animated cartoon take place 3 000 years ago. Therefore, such a use of this term can perform several functions: firstly, it can be used for the sake of a comic effect because of the discrepancy between the temporal planes. On the other hand, it directly points to American culture. The use of such a lexeme erases all the cultural diversity that is strived to be represented by the producers of the animated film. So, in the latter case, it can point to the appropriation by Disney of the local elements of the other cultures.

2) Poetic and Literary words

In fact, none of the poetic words were noticed in the course of the analysis, however, there was observed quite a vast number of the literary words, the overall quantity of the lexical units which belong to this group is 19. Within the group of literary words, there can be also distinguished several subgroups, these are (a) officialese lexical units and itself (b) bookish words. It should be also noted that the demarcation line between the bookish words and those which belong to archaic and obsolete is blurred. However, it does not involve any discrepancy in the research since both of these groups perform similar stylistic functions. The officialese subgroup consists of such lexical units and expressions as *beloved* (*Brave*), *henceforth* (*Frozen*), *hereby* (*Shrek 2*), *in accordance with* (*Brave*), *per diem* (*Baby Boss*), *per se* (*Shrek 2*), *severance* (*Baby Boss*), *to await* (*Shrek*), *to go forth* (*Shrek*), *to impede* (*Zootopia*), *to implore* (*Shrek 2*), *to prevail* (*Shrek*), *to summon* (*Shrek 2*). The subgroup of bookish words encompasses such lexical units as *gossamer* (*Shrek 2*), *to bestow* (*Shrek 2*), *to rend* (*Shrek 2*), *to smite* (*Shrek 2*), and *stalwart* (*Shrek 2*). The main function of literary words is to sustain an elevated atmosphere. Moreover, it was noticed that the use of such lexical units contributes to the development of a speech portrait of a character or

serves as a marker of a high social status of that who pronounces them. One more function of the literary words can be distinguished; they are used to create a general setting of an animated film. The analysis showed that the lexical units which belong to the group of literary words are frequently used in the animated cartoons where the action takes place within the palace context.

3) Archaic and obsolete words

The group of archaic and obsolete words is not numerous since they are very rare in modern animated films. The overall quantity of such lexical units is 12. In fact, there is no such a feature which can act as a discriminatory in order to classify such words into separate groups. The examples of the lexical units which can be characterized as archaic are *betrothal* (*Brave*), *damsel* (*Shrek*), *fair* (*Shrek*), *farewell* (*Shrek*), *naught* (*Brave*), *steed* (*Shrek*), *tavern* (*Shrek*), *thee* (*Shrek*), *thy* (*Shrek*), *to behold* (*Baby Boss*), *to bid* (*Shrek*), *yonder* (*Shrek*). Archaic words perform two stylistic functions within an animated film, firstly, they are mainly used to create a realistic background to an animated film, especially when the events depicted in an animated film are distant in time. On the other hand, archaic words can be also used in order to produce a comic effect, particularly if the action of an animated cartoon occurs in modern times. The best example of how archaic words can be used in order to sustain the ‘spirit of the epoch’ is the animated cartoon by Disney-Pixar ‘*Brave*’. Even though, Disney-Pixar somehow stereotype the Scots as being incursive, the setting of the film reflects the true historical time of the events depicted. Mainly, such a representation is made through the use of linguistic means, vocabulary in particular. The producers of the animated film even include a scene when Merida, the main character of the animated cartoon ‘*Brave*’ recites a poem by Sir Thomas Wyatt, the first quatrain of which is:

*‘Ah Robin,
Jolly Robin,
Tell me how thy leman doth?
And thou shalt know of mine’* (*Brave*).

4) Barbarisms and foreignisms

The analysis of such lexical units as barbarisms is irrelevant to this study since they do not possess any emotional or stylistic coloring. These are just the lexical units which once were foreign, but with the course of time became assimilated into the word-stock of the English language. To name a few, these are *brute* (*Shrek 2*), *chauffeur* (*Shrek 2*), *fjord* (*Frozen*), *pompous* (*Shrek 2*), *silhouette* (*Shrek 2*). To the class of foreign words belong 9 lexical units which were found in the analyzed animated films. The lexical units which were classified as belonging to the class of foreign words can be divided into several groups considering the origin of a lexical unit. Thus, there can be distinguished (a) the words of French origin such as *la liberté* (*Shrek*), *mon chérie* (*Shrek*), (b) the lexical units of Spanish origin, these are *adieu* (*Zootopia*), *nada* (*Baby Boss*), *por favor* (*Shrek 2*), *señor* (*Shrek 2*), and *si* (*Shrek 2*). Also there were found some lexical units of Japanese origin, such as *sayonara* (*Baby Boss*), and a lexical unit of Italian origin – *ciao* (*Zootopia*). Generally, the main stylistic function of foreign words is to supply local color. However, it was noticed that such foreign words as *adieu*, *ciao* and *sayonara* are used by the characters of the animated films just as conversational formulas. They are used in order to substitute the existing native equivalents. On the other hand, the use of foreign words by an animated cartoon character can also signalize of a character's foreign background. In fact, it is quite a frequent phenomenon when a character's ethnic identity is constructed by means of a foreign accent and the use of the appropriate foreign words. Moreover, an accent plays a vital role in revealing a character's nature, especially it becomes useful in the representation of the marginal characters who do not have a lot of screen time within the plot. The application of such a technique can be observed in the animated cartoons 'Shrek' and 'Shrek 2'. In the animated cartoon 'Shrek' a viewer comes across a character of Robin Hood who speaks with a foreign accent, mainly French. In fact, there are several reasons why a character of Robin Hood is represented in that way. Firstly, the pure historical reason, in the first half of the 14 century (the time period when Robin Hood is said to live) French prevailed on the territory of England, however, after 1349 an increasing interest is observed in The English language. The

second reason is purely stylistic, each accent contains its own connotation. The French language is often characterized as a 'language of love' and Dreams Works uses such generally held perception of this language depicting Robin Hood as a so-called lady-killer.

The lexical units which can be characterized as literary coinages were not observed in the animated films under the study since animation does not strive for such expressiveness in the use of linguistic units as for example poetry.

II. The colloquial layer of vocabulary

The colloquial layer of vocabulary is represented by slang, jargonisms, professionalisms, vulgarisms, colloquial coinages, and dialectal words.

1) Slang

The group of slang is represented by 15 lexical units from the analyzed animated cartoons, these are *bummer* (*Zootopia*), *cranky* (*Finding Dory*), *crook* (*Zootopia*), *dud* (*Shrek 2*), *hustle* (*Zootopia*), *jiff* (*Finding Dory*), *johnny law* (*Baby Boss*), *marbles* (*Finding Dory*), *musclehead* (*Baby Boss*), *scallywag* (*Baby Boss*), *solid* (*Finding Dory*), *squat* (*Finding Dory*), *sugar* (*Shrek 2*), *to skulk* (*Zootopia*), and *toast* (*Baby Boss*). The main peculiarity of slang is its metaphoric nature, so even a lexical unit belonging to a neutral layer of vocabulary can become slang in a certain context. Mainly, numerous slang words are just the lexical units from the neutral layer of vocabulary however with refreshed meaning. The examples of such units meaning of which do not correspond to that of an ordinary one are *marbles* (*Finding Dory*), *toast* (*Baby Boss*), *solid* (*Finding Dory*), and *sugar* (*Shrek 2*). The main stylistic function of slang is to add liveliness to the language. On the other hand, the use of slang also can indicate the identity of an individual, especially the age group which an individual belongs to. There is one more function of slang that can be distinguished, if to consider slang as a peculiar type of word-coinage it can be also used in order to produce a ludicrous effect.

2) Professionalisms

The group of professionalisms is not numerous, it comprises only 4 lexical units found in the animated films under the study. The lexical units which belong to this

group are *closer* (*Baby Boss*), *en garde* (*Baby Boss*), *on the docket* (*Zootopia*), *to dismiss* (*Zootopia*). Professionalisms perform the same function as the terms, they commonly designate a working process of one who belongs to a certain professional domain.

3) Vulgarisms

The group of vulgarisms can be divided into several subgroups, these are (a) interjections or expletives, and (b) name-calling. The following lexical units belong to the subgroup of interjections: *damn*, *darn*, *heck*, *hell*, *shoot*, *holy carp*. Sometimes abusive language is disguised by means of phonological shift as *shoot*, or by a slight change in spelling as *holy carp*. However, still, the presence of such lexical units in the animated cartoons the viewers of which are mostly children raises concerns as to the adequacy and age-appropriateness of the content mediated. To the subgroup of name-calling belong *jerk* (*Zootopia*) and *moron* (*Zootopia*). Two more lexical units that should be mentioned within the group of vulgarisms are *bloody* (*Shrek*) and *crap* (*Shrek*). Mainly these lexemes are used in order to express one's evaluative attitude towards certain phenomena generally unpleasant. In fact, the stylistic function of vulgarisms is to reflect the lively speech since they are frequently used by the speakers without paying much attention to this. So, to some extent vulgarisms perform the function of fillers. On the other hand, they can be also used in order to express strong emotions, mainly anger, annoyance etc.

4) Colloquial coinages

In the course of the study only 5 lexical units of this kind were singled out. Mainly, the key function which is performed by colloquial coinages is to produce a comic effect. The lexical units which belong to this group are *don't-care-what-nobody-thinks-of-me thing* (*Shrek*), *doodler* (*Baby Boss*), *crabulous* (*Moana*), and *toilet head* (*Baby Boss*). Such lexical units are coined at a certain point in the process of communication and their meaning is determined by the immediate communicative need.

5) Dialectal words

The group of dialectal words is not numerous, as well as the previous group, it encompasses only 5 lexical units which are of Scottish origin, these are *cabers (Brave)*, *glen (Brave)*, *lass (Brave)*, *rascal (Brave)*, and *wee (Brave)*. The use of such lexical units is determined by the necessity to characterize the characters through their speech pointing at their ethnic identity.

Taking everything into consideration, the vocabulary used in the animated cartoons embraces lexical units from all the layers of the English vocabulary. Each subgroup within three main layers performs its distinctive stylistic functions. The main stylistic functions which are performed by the lexis are the following: 1) to contribute to the speech portrait of a character; 2) to serve as an indicator of a character's social standing, and 3) to contribute to the creation of a general atmosphere of an animated film. The only objection that was raised in the process of analysis is the inappropriateness of the use of abusive lexical units in the animated films since the main audience which is constantly involved in the viewing of the animated films is children.

2.2 Syntactic Features of Language Spoken in Animated Films

The characteristic feature of the language used in animated films is its proximity to the language spoken in real-life communication. The process of interaction between the characters of an animated film, as well as in real life, is influenced by numerous factors such as the context of the situation, the issue discussed, or the roles of participants of the communication process. The main features of the language spoken in animated films are spontaneity, simplicity, and repetitiveness. Even though the script of an animated film is prepared in advance, it is devoid of wordy sentences, syntactic constructions with detached members of a sentence, or the structures with various types of subordination. The language of the animated cartoons strives for simplicity due to several reasons, firstly, high concentration of complex syntactic structures makes the language sound artificial and, secondly, it complicates the process of perception by a viewer the key information which is mediated in an animated film. In the course of the analysis of the animated cartoons the following features of the spoken language were

distinguished, these are 1) the use of simple structures; 2) preference of coordination to subordination; 3) the use of elliptical sentences; 4) the tendency to use direct word order in questions; 5) the use of unfinished sentences which are usually marked as the break-in-the-narrative; 6) the use of tag questions; 7) the use of discourse markers, and 8) the use of interjections which point to the emotions experienced by a character.

The first feature that was mentioned considering the peculiarities of the spoken language is the use of simple structures, it can be illustrated by the example from the animated cartoon 'Frozen':

Grand Pabbie: Your Majesty. Born with the powers or cursed?

King: Born. And they're getting stronger.

Grand Pabbie: You are lucky it wasn't her heart. The heart is not so easily changed, but the head can be persuaded.

King: Do what you must.

Grand Pabbie: I recommend we remove all magic, even memories of magic to be safe...But don't worry, I'll leave the fun.

Grand Pabbie: She will be okay.

Young Elsa: But she won't remember I have powers?

King: It's for the best (Frozen).

Almost all the sentences present in this dialogue are simple. The first line of the example provided demonstrates the use of a question where the subject-predicate unit is absent. The question starts with the notional verb and the auxiliary verb is omitted (i.e. *Born with the powers or cursed?*). The absence of the subject is explained by the possibility to be implied in the process of interaction. Moreover, in the third line, there is a cataphoric reference to the subject which is expressed by the use of a possessive adjective 'her'. Here it can be also observed that the speaker, mainly the character of Grand Pabbie makes use of composite sentences, mainly a complex sentence with an adverbial clause of reason (i.e. *You are lucky it wasn't her heart*), where the subordinated conjunction is omitted which is also characteristic of a spoken language. Mainly, the subject clause is used in order to express one's opinion concerning certain observations or facts, which can be noticed in the provided example. The same

character also makes use of a compound sentence (i.e. *The heart is not so easily changed, but the head can be persuaded*), the clauses of which are connected syndetically, by the means of a coordinating conjunction, mainly by the adversative conjunction 'but'. In the same sentence, the use of a parallel construction can be observed that is: noun + the verb in a passive voice. The use of parallel constructions eases the process of comprehension of the mediated message and enables a speaker to stress upon the idea that is desired to be foregrounded. The 9th line (i.e. *But she won't remember I have powers?*) illustrates the use of a question but with direct word order which can be also distinguished as a characteristic feature of the spoken language. To observe some other peculiarities of the spoken language, the example from the animated cartoon 'Zootopia' is provided:

Bogo: I've got three items on the docket. First... we need to acknowledge the elephant in the room. Francine, happy birthday. Number two: there are some new recruits with us I should introduce. But I'm not going to, because I don't care. Finally... We have 14 missing mammal cases. All predators, from a giant polar bear, to a teensy little otter. And city is right on my tail to find them. This is priority number one. Assignments! (Zootopia).

This is an example of an unprepared monological speech, the characteristic feature of it is the use of simple sentences. Only one composite sentence can be observed from the above example, mainly it is a complex sentence with a relative clause (i.e. *there are some new recruits with us I should introduce*), however, since it is non-defining relative clause it does not influence the sense of a sentence in a significant way, so it is rather provided in order to give some additional, insignificant information. Another peculiarity of the spoken language which can be observed within this example is the use of elliptical sentence (i.e. *All predators, from a giant polar bear, to a teensy little otter*) where the linking verb of being which is aligned to the notional part (predicative) – 'predators' is absent. To represent some more features of the spoken language, the example from the animated cartoon 'Shrek' is provided:

Head guard: Next! What have you got?

Old woman: Well, I've got a talking donkey.

Head guard: Right. Well, that's good for ten shillings, if you can prove it.

Old woman: Oh, go ahead little fella.

Head guard: Well?

Old woman: Oh, oh, he's just...he's just a little nervous. He's really quite a chatterbox. Talk, you boneheaded dolt...

Head guard: That's it. I've heard enough. Guards! (Shrek).

In this example, the attention should be paid to the discourse markers used by the speakers in the process of communication. In fact, discourse markers show that an individual is involved in the conversation and reacts to the words that are pronounced by another participant of the process of interaction. Moreover, discourse markers signify turns, who is allowed to speak at a particular point of the conversation. Another feature of the spoken language that can be observed in this example is repetitiveness, it is exemplified by the 6th and 7th lines of the dialogue. From the above example, the use of such a stylistic device as anadiplosis can be noticed. In fact, anadiplosis is used here as a means of connecting the ideas expressed. Another important feature of the spoken language that can be noticed within this example is the use of interjections. Actually, the meaning of an interjection can be deciphered from the context. In this context, the meaning of the interjection 'oh' is that of expressing surprise. Also, here the analysis of the participant's roles can be conducted, for example the character who is a head guard has more influence within this conversation than the character of an old woman. This is explained by the fact that he is a representative of a so-called 'social institution' and within his sphere of influence, mainly within the bureaucratic setting, he possesses more control over the conversation. It explains the phenomenon, why only he has the authority to ask questions. But also this entails control of the topic and the content of what is discussed. Moreover, it empowers him to end up the process of communication whenever he would have a desire to. Another example which allows for analysis of the roles taken by participants of the process of interaction can be provided from the animated cartoon 'Finding Dory':

Mr. Ray: Now, does anyone know why we migrate?

Mr. Ray: Migration is about going back to...

Kathy: Bed!

Mr. Ray: No.

Student: The sand!

Mr. Ray: No! Migration is about going home (Finding Dory).

This example, as well as the previous one, illustrates the phenomenon of social inequality within the bureaucratic setting. Here it can be observed that the teacher (Mr. Ray) controls the topic of the discussion, and moreover he has a right to ratify whether the answer given by a student is right or no.

The following example is provided from the animated cartoon 'Shrek':

King: Ah! There you are. Right. You see, I need to have someone taken care of.

Doris: Who's the guy?

King: Well, he's not a guy, per se. Um...He's an ogre.

Doris: Hey, buddy, let me clue you in. There's only one fellow who can handle a job like that, and, frankly, he don't like to be disturbed (Shrek).

This example possesses all the features of a spoken language previously discussed. Here the use of simple constructions can be noticed mainly simple sentences. Moreover, the use of discourse markers is also obvious here, these are *right, you see, well*. Discourse markers help to maintain the interaction of an addressor and an addressee. Moreover, there are two different interjections that are used by the characters, these are 'ah' and 'hey'. The function of the interjection 'ah' can be defined as that of expressing surprise, and the function of 'hey' is to attract attention.

Another important feature of the spoken language is the use of disjunctive questions, for example:

Queen: So, Fiona, tell us about where you live.

Fiona: ...Shrek owns his own land. Don't you, honey?

Shrek: Oh, yes! It's in an enchanted forest abundant in squirrels and cute little duckies and...

Donkey: What? I know you ain't talking about the swamp.

King: An ogre from a swamp. Oh! How original (Shrek).

In fact, disjunctive questions contribute to the development of the conversation. By asking a tag question and individual gives a word to another person preserving the continuity of the process of communication.

Thus, the process of interaction depicted in the animated films follows the rules of the real-life communication. Animated cartoons portray live speech which is characterized by repetition, the use of simple sentences, and a certain expressiveness which is codified in the use of the various interjections. The main linguistic peculiarity of the language used in the animated films is simplicity, since the message mediated by the animated film should be clear and should not overload a viewer.

2.3 Figurative Language in Animated Films

The language of animated films is multifaceted. Animated films comprise various speech styles and genres, moreover, they also include various language varieties that mark the social, ethnic, or gender identity of a character. An animated film in its nature is closely related to a genre of a fairy tale. Numerous features of a fairy tale can be traced analyzing the animated films, for example, these are an imaginary place where the action occurs, strict differentiation between the good and evil characters, didactic function, the presence of magic, magical creatures etc. The language of a fairy tale is prolific in the use of various stylistic devices, which is determined by its imaginary nature. However, modern animated cartoons tend to depict modernity which usually makes them, to a certain extent, devoid of a figurative component. Moreover, the visual component of animated films takes the leading role in the formation of meaning and enables understanding of the mediated message even without knowledge of the language. Still, animated films are quite abundant in the use of various tropes and figures which is aimed at the achievement of a certain rhetorical effect. The main function of the animated films is to catch a viewer's attention and to evoke emotional response towards the depicted events and characters. In fact, there is no one generally acceptable typology of tropes and figures, however, in this research, the stylistic devices of the analyzed animated films are categorized according to the typology proposed by A. Kelly, N. Abbott and R. Harris [41, p. 5] who differentiate

the following types of rhetorical devices: phonological, morphological, lexical, syntactic, semantic and orthographic. A. Kelly, N. Abbott and R. Harris also state that some figures of speech can be differentiated as belonging to several classes since they operate on several levels of language. In the course of the study, there were defined phonological, lexical, syntactic, and semantic stylistic devices, the devices that can be differentiated as belonging to the class of morphological or orthographic were not observed.

I. Phonological stylistic devices

The class of phonological stylistic devices encompasses such devices as alliteration, assonance, and onomatopoeia. The examples of alliteration are:

1) *I like to dance with the water.*

The undertow and the waves.

The water is mischievous, ha!

I like how it misbehaves (Moana).

2) *Princess Fiona, beautiful, fair, flawless Fiona (Shrek).*

3) *Cut through the heart, cold and clear.*

Strike for love and strike for fear.

See the beauty sharp and sheer.

Split the ice apart!

And break the frozen heart (Frozen).

The main function of alliteration is to create a musical effect and to add rhythm to the statement. The use of this stylistic device along with the use of assonance is quite frequent in Disney animated films since they include songs. The use of assonance can be illustrated by the following examples:

1) *And no one knows, how far it goes.*

If the wind in my sail on the sea stays behind me.

One day I'll know, how far I'll go (Moana).

2) *But then we laugh and talk all evening,*

Which is totally bizarre.

Nothing like the life I've led so far (Frozen).

3) *You mean, green, fightin' machine (Shrek).*

The functions of assonance are as those of alliteration – to preserve the rhythm and add a melody to the language. However, in the example from the animated cartoon 'Shrek' assonance is used to produce a ludicrous effect. The use of onomatopoeia is observed in the following examples:

1) *It gets a little lonely*

All these empty room.

Just watching the hours tick by.

Tick tock. Tick tock. Tick tock (Frozen).

2) *No, no, no. You don't understand. I remember her now. Purple shells were her favorite and she had this adorable giggle (Finding Dori).*

3) *Wait, you're shushing me?! Hey, hey, you can't... shushme (Monsters University).*

The process of creation of an animated film starts with screenwriters writing a script of it. A script enables readers to envisage the setting and emotions experienced by the characters of an animated film. Moreover, it shows how all these components will work on the screen. Onomatopoeia plays an important function within a script of an animated film since it mimics the sounds of what happens on the screen creating a visual effect.

II. Lexical stylistic devices

The class of lexical stylistic devices includes anaphora, epiphora, climax, and anadiplosis. The examples of anaphora are:

1) *We have to find Maui.* *We have to restore the heart of Te Fiti (Moana).*

2) *There is no darkness.* *There are no monsters (Moana).*

3) *You took the hard for them.* *You did everything for them (Moana).*

Anaphora is used in order to give prominence to the reiterated ideas. It is also used as a means of persuasion. In terms of stylistics, the first two examples can be also characterized as the use of syntactic parallelism based on anaphora. The last example illustrates the use of epiphora since the lexical units are repeated at the end of each statement. As well as anaphora, epiphora stresses upon a certain idea which is desired

to be highlighted by a speaker. To illustrate the use of climax the following examples are provided:

- 1) *Beautiful! Powerful! Dangerous! Cold!
Ice has a magic that can't be controlled.
Stronger than one, stronger than ten,
Stronger than a hundred men (Frozen).*
- 2) *And I promise you this... Every morning you wake up...I'll be there. Every night, at dinner...I'll be there. Every Christmas! I'll be there. Year after year after year. We will grow old together (Baby Boss).*

Apart from such stylistic device as climax, in the second example, there also can be observed a metonymic reference to the concept of 'year' which is implied and represented through the use of expression 'every Christmas'.

- 3) *That 'stuff' would have informed you that this particular child is afraid of snakes. So a roar wouldn't make him scream, It would make him cry, alerting his parents, exposing the monster world, destroying life as we know it, and of course, we can't have that, so I'm afraid I can not recommend that you continue in the scaring program, good day (Monsters University).*

Mostly, the climax is used to arrange the ideas in order of gradual rise in their importance, the main function of it is to give prominence to a point that has been expressed. Anadiplosis can be observed in the following examples:

- 1) *This is a sacred place. The place of chiefs. There would come a time when you will stand on this peak and place a stone on this mountain. Like I did. Like my father did. And his father and every chief there has ever been (Moana).*

Three types of stylistic devices can be noticed within this example, the first one is anadiplosis, when the last word of one sentence is repeated at the beginning of a successive clause (i.e. *place*). The second one is syntactic parallelism based on anaphora (i.e. *Like I did. Like my father did*), and the third one is climax (i.e. *I, my father, his father, every chief*).

- 2) *Quest? I am already in a quest, a quest to get my swamp back (Shrek).*

Anadiplosis is used in order to draw attention to the subject discussed. In the second example, it is applied to elaborate on what has been said.

III. Syntactic stylistic devices

The class of syntactic stylistic devices comprises parallelism, asyndeton, aposiopesis, chiasmus, and inversion. The use of syntactic parallelism is observed in the following examples:

1) *Memos are for important things.*

A memo can bring people together.

A memo can be a call to arms, a manifesto, a poem.

A memo can change the world (Baby Boss).

This is an example of syntactic parallelism based on anaphora, moreover, within this sentence, there can be observed another figure of speech such as climax, which is represented through the use of such expressions as ‘*to bring together*’, ‘*a call to arms*’ and ‘*to change the world*’. These expressions are arranged in such an order that reflects the emotional arousal of a speaker.

2) *I Know everybody on this island has a role on this island,*

So maybe a can roll with mine.

I can lead with pride, I can make us strong,

I’ll be satisfied if I play along,

But the voice inside sings a different song (Moana).

This example illustrates both types of syntactic parallelism. The first line represents syntactic parallelism based on epiphora whereas the third line is the example of syntactic parallelism based on anaphora. Also, the use of homonyms can be observed (i.e. *role/to roll*), notably homophones. The use of homophones creates here a dramatic effect since both of these lexical units overlap in their meaning which is similar to that of inevitability and predetermination. The examples of asyndeton are:

1) *Te Kā and the demons of the deep still hunt for the heart, hiding in the darkness that will continue to spread, chasing away our fish, draining the life from island after island until every one of us is devoured by the bloodthirsty jaws of inescapable death! (Moana).*

Mainly asyndeton is used to accelerate the rhythm of the speech emphasizing the connection between the expressed ideas. In this example, asyndeton also serves as a means to promote the effect of a gradual increase in emotional tension which takes the forms of climax. Aposiopesis can be observed in the following examples:

1) *Maui: Yeah...It almost sounds like you don't like me, which is impossible because I got stuck here for a thousand years, trying to get the heart as a gift for you mortals so you could have the power to create life itself. Yeah. So what I believe you were trying to say is thank you.*

Moana: Thank you?

Maui: You're welcome.

Moana: Wait, no, no, no. I didn't...I wasn't...why would I ever say... (Moana).

In this case, aposiopesis is used in order to create a comic effect, moreover, it adds naturalness to the speech of a character since incomplete sentences are characteristic of the lively colloquial language.

2) *Sina: Well, it's like what you said in front of your dad standing on a boat.*

Moana: I didn't say go beyond the reef because I want to be on the ocean.

Sina: But you still do. He's hard on you, because...

Moana: Because he doesn't get me.

Sina: Because he was you. Drawn to the ocean. Down by the shore. He took a canoe, Moana. He crossed the reef and found an unforgiving sea. Waves like mountains. His best friend begged to be on that boat. He couldn't save him (Moana).

In this example, the function of aposiopesis is different from that previously described. Here it is used in order to create a dramatic effect, to show that something is too unbearable to be said. Also, one more figure of speech can be observed in the example provided, it is asyndeton, the omission of conjunctions. The examples of chiasmus are:

1) *Donkey: Where do, uh, I sleep?*

Shrek: Outside!

Donkey: Oh, well, I guess that's cool. I mean, I don't know you, and you don't know me, so I guess outside is best, you know (Shrek).

2) *Baby Boss: Tim, you've gotta go faster!*

Tim: I can't do it!

Baby Boss: You can. You've got it in you, Tempelton. Now, eyes ahead. I said eyes ahead, son! Buttocks up! Now pedal like you mean it! Either you run the day, or the day runs you (Baby Boss).

In fact, the main function of chiasmus is to make a contrast between the two ideas which represent only two possible alternatives to what may happen. Moreover, more frequently the emphasis is made on the second part of the proposition. For example, in the first example from the animated cartoon 'Shrek', Donkey cannot stay in Shrek's house not because he does not want to since they are unfamiliar to each other, but because Shrek does not allow him to stay. In the second example, the function of chiasmus is different from the previous one, it gives a statement a form of an aphorism. The reversed structure of chiasmus makes a statement more explicit and easier for memorization. The example of inversion is:

1) *But little did I know, my life would never be the same (Baby Boss).*

Inversion is used in order to make emphasize on a particular point. This stylistic device also changes the tone of a proposition to a more formal one. Moreover, such structure of a sentence, as presented in the example, demands the use of inversion since the sentence starts with the negative pronoun 'little'.

IV. Semantic stylistic devices

The class of semantic stylistic devices includes antithesis, epithet, oxymoron, simile, and pun. Antithesis can be observed in the following example:

1) *It only happens when sun goes down. 'By night one way, by day another. This shall be the norm...until you find true love's first kiss...and then take love's true form (Shrek).*

Antithesis is used to make the speech more expressive, the combination of two opposite points produces a contrasting effect and adds poeticality to the statement. It should be mentioned that mostly stylistic devices of imaginary nature are found in the

animated films which include elements of folklore, such as legends. Moreover, also they can be found in the animated cartoons which deal with the category of supernatural as a distinctive system of beliefs from that of science and religion. Magic itself has a symbolic nature that is reflected in the choice of words while performing a ritual. The examples of epithets are *'sophisticated grace'*, *'blistering cold'*, and *'inescapable death'*. Such stylistic devices as epithets are also mostly found in the animated films of folkloric nature. Moreover, they can be also noticed in the songs of the animated films produced by Disney due to the close relation between songs and poetry. The example of an oxymoron is *'Mr. Lady Man'*. In fact, oxymoron is used in order to reflect the complex nature of a certain phenomenon, however in this case, it is rather used in order to produce a ludicrous effect. Simile is represented in the following examples: *'waves like mountains'*, *'to sparkle like a wealthy woman's neck'*, simile is frequently used in everyday life, it activates imaginative processes of an individual's mind which are involved in the creation of figurative meaning. The example of pun is:

1) *I'm gonna take drastic steps. Kick it to the curb. Don't mess with me. I'm the stair master. I've mastered the stairs. I wish I had a step right here. I'd step all over it (Shrek).*

The main function of pun is to produce a comic effect. Here the humorous effect is achieved due to the exploitation of multiple meanings of the word *'step'*. In the first case, this lexical unit is a constituent of an idiom *'to take steps'* which meaning is similar to that of *'to take actions'*. In the second case, it is used as a noun in the sense of a rung, and in the third case, it is used as a verb.

To sum up, the study concerning the use of stylistic devices in animated films revealed that animation is quite abundant in the use of various figures of speech. The language of the animated cartoon characters is characterized by the use of lexical and syntactic stylistic devices. The reason for it lies in a tendency to use such types of rhetorical devices in real-life communication since they are mainly based on the repetition and arrangement of linguistic units, which does not constitute any difficulty in their production. Such tendency differs considerably as to the use of phonological stylistic devices which can be mainly found in songs, especially in Disney animated

films. The phonological stylistic devices are mainly used in order to preserve the rhythm and melody of a song. The least used category is a category of semantic stylistic devices. It was noticed that they are mainly used in the animated films which include a fictional, folkloric component. The presence of imagery in these films makes the language more poetic and expressive.

SUMMARY

Animated cartoons are the echoes of reality, they are determined and shaped by the processes of real life. Such quality of the animated films predetermines the language used in them. From the linguistic point of view, the language of animation is diverse, multifaceted and it mimics the real-life communicative processes. Animation is a wellhead of diverse language varieties, such as varying styles of communication, diverse vocabulary and expressive stylistics. The characteristic features of the language used in the animated films are its fluency, spontaneity and simplicity. Simplicity of language is an important tool that enables animation to attain its rhetorical aim – to divert.

Modern animated films possess imaginary nature, which is obvious from the numerous stylistic devices which are observed investigating the animated films. As a rule, the plot of an animated film is usually connected with the invention. Sometimes within the plot of an animated film various temporal planes and genres are intertwined. Usually such animated cartoons include the elements of folklore and are the most prolific in the use of various tropes and figures. Especially abundant in the use of diverse rhetorical devices are animated cartoons produced by Disney. These cartoons include songs the special qualities of which are rhythm. The preservation of features characteristic of the song demands the use of phonological stylistic devices. The language used by the characters of the animated cartoons is also quite expressive. Mainly the characters of the animated films make use of lexical or syntactic stylistic devices in order for a certain rhetorical effect to be gained.

Animated cartoons use in an efficient way all the properties of the word using it for various purposes. The function of lexis used in animated films is not confined only to expressing a thought. It is used for character building, it reflects the essence of a character and various social characteristics that can be codified in the process of use of a certain lexical unit. Lexis used in animated brightly represents the representative of various ethnic groups and adds to a general atmosphere of an animated film.

III

ANIMATED CARTOONS AS A SOURCE OF LINGUISTIC STEREOTYPES

3.1 Gender-Specific Language Use in Animated films

Nowadays, the issue of gender and sex is quite sensitive, for this reason, it is vital to draw a line between these notions in order to avoid any miscomprehensions that may occur. Merriam-Webster dictionary defines sex as ‘either of the two forms of individuals that occur in many species and that are distinguished respectively as female or male especially on the basis of their reproductive organs and structures’, whereas gender refers to ‘a person’s internal sense of being male, female, some combination of male and female, or neither male nor female’ [54]. Thus, sex refers to biological forms, while gender encompasses psychological and sociocultural meanings. It was worth mentioning due to the presence of a transgender character in one of the animated films under the study. Generally, there is no difficulty to discriminate a male character from a female one, even when the characters depicted are anthropomorphized. In case when the characters of an animated film are animals, female characters usually differ from those who are male in the walk, appearance that emanates femininity, usually the female characters possess long eyelashes, speak with a high pitch in their voice and differ from the males in the communicative behavior. Even though such a representation of the peculiarities of female or male communication style prescribes certain gender roles and may give rise to the formation of language stereotypes, female communicative behavior depicted in the animated films can be characterized as cooperative, while that of a male can be described as assertive and is closely associated with gaining dominance in the process of communication. In this section, the comparison of language use is made only between the characters, who possess equal social status and belong to the same age-group, as the dimensions of social status and age can considerably influence the process of communication. The comparison between the communicative behavior of males and females is made regardless of any of the previously mentioned factors, as mainly the communication of the

representatives of the opposite gender groups signifies in which way each of the groups is treated by society.

It was noticed that male and female characters use the same value-laden forms of address towards children. For example in the animated film *'Baby Boss'* Tim's father, while addressing Tim, calls him *'bud'* and when addressing the baby boy uses *'little guy'* and *'tough guy'*. Whereas, Tim's mother while addressing the baby calls him *'little cutie'* and *'little man'*. Although from such an example it may be inferred that men tend to be more moderate expressing their feeling than women, the fact is that from the childhood parents instill in children prosocial behavior and relevant gender roles. Excessive tenderness may encourage a boy to act *'effeminately'*, which is condemned in masculine cultures and in a patriarchal society in general. Another case of the use of an address form related to the formation of socially anticipated behavior was observed in the animated cartoon *'Finding Dory'*. Dory's mother and father call her *'honey'*, *'sweetie'* and *'dear'* the address forms used to signify that the girls are to be brought up feminine and empathetic. At the same time, Dory's father Charlie makes use of a curious form of address *'kelpcake'*, here the same values are instilled since this form of address is synonymous to that of *'sweetie'*, however, the main interest here is the way in which the concept is *'domesticated'* to be fit into the setting of marine life in order to sound natural. In fact, Disney tends to use names of dishes to create the setting of the faraway lands, the same phenomenon can be observed in the animated cartoon *'Frozen'*, where such Scandinavian dishes as *lutefisk* and *glögg* are mentioned. The adverse situation with the use of the forms of address is observed in the animated cartoon *'Zootopia'*. While Judy's mother calls her *'sweetheart'*, *'hon'* her father addresses her *'Jude the dude'*, such use of the address form is relegated to Judy being an independent young female, who is able to hold her emotions under control, qualities that are rare for Disney female characters. Another reason for such a form of address is hidden in the plot of the animated cartoon itself, as it advocates equality in society. Even though the characters of the animated cartoon *'Zootopia'* struggle against ethnic and gender discrimination, a viewer can come across sexist language the example of which is *'meter maid'*, *'a woman that is assigned by a police or traffic department to*

write tickets for parking violations.’ Moreover, there are differences in how females and males address each other. It was noted that females while addressing a male character, who they are unfamiliar to, generally use polite forms of address, such as ‘*Mr*’, while the males use either the title of occupation or such forms of address as ‘*sweetheart*’, ‘*darling*’ etc., even when there is no intimacy between them. The vivid example of it is communication of Judy and Nick, characters of the animated cartoon ‘*Zootopia*’:

Nick: Ah, well, that is high praise. It’s rare that I find someone so non-patronizing... Officer...

Hopps: Hopps. Mr...

Nick: Wild. Nick Wild. (Zootopia)

In fact, the form of address depends on the context and the type of relationship between the characters. Since the process of communication happens in a public space, Nick uses the pattern of address such as a title of occupation + name, however, later the context changes, the interaction takes place in the street and Nick calls Judy ‘*sweetheart*’:

Hopps: Well. I stood up for you, and you lied to me. You liar!

Nick: It’s called a hustle, sweetheart. And I’m not the liar, he is. (Zootopia)

The reason for such a switch in behavior lies in the fact that, firstly, women are generally treated with less respect than men are, and secondly, in such a way asymmetrical relations between men and women are established. It is a generally held idea that men are more superior in terms of intelligence than women; females are usually associated with impulsiveness and naivety. Any of the situations of a similar kind were not observed in the process of interaction between the males. Actually, the opposition between the males and females, based on the stereotypical view that the males act in a more rational way than the females, can be observed from the examples below, which belong to the animated cartoons ‘*Frozen*’ and ‘*Finding Dory*’. In the animated film ‘*Finding Dory*’ Dory makes use of the verbs of senses, mainly she uses the verb ‘*to feel*’ and is always talking about feelings:

Dory: You know something, for a guy with three hearts you’re not very nice.

Hank: Three hearts? What are you talking about? I don't have three hearts.

Dory: Fun fact – the octopus has three hearts. Two pump blood to the gills while the third pumps blood throughout the body. (Finding Dory)

Nemo's father – Marlin, is the opposite of Dory, while making a decision he is guided by reason, which is obvious from the use of the verbs of mental activity, such as 'assess', 'evaluate', and 'analyze':

Nemo: Yeah! What would Dory do?

Marlin: She would assess her situation, and then she'd evaluate...Then she would analyze her options...

Nemo: Dad, that's 'What would Marlin do.' (Finding Dory)

Another example of the analogous case may be observed in the animated cartoon 'Frozen', in the scene when Anna tells Kristoff about her engagement to Prince Hans:

Anna: ...Oh well, it was all my fault. I got engaged but then she freaked out because I'd only just met him, you know, that day. And she said she wouldn't bless the marriage –

Kristoff: Wait. You engaged to someone you just met?

Anna: Yeah. Anyway, I got mad and so she got mad and then she tried to walk away, and I grabbed her glove –

Kristoff: Hang on. You mean to tell me you got engaged to someone you just met?!(Frozen)

From this dialogue, it is obvious, that the female perception of the events differs from the male perspective. While Anna is guided by emotions, Kristoff remains sane by saying: 'Didn't your parents ever warn you about strangers?' Moreover, from the use of the numerous action verbs by Anna, it can be inferred that she is agitated and in general is a rather emotional personality. Action verbs are used here to create action, dramatic effect, possibly, to contribute to the stereotypical representation of women as those who are inclined to exaggerate. So, linguistic ideologies are present in animated cartoons, especially when analyzing the communicative relationships of the males and females, which are traditionally depicted as asymmetrical. However, there are occasions when women dominate the discussion, mainly this happens in a family

context, and concerning the issues of child upbringing. The following example belongs to the animated cartoon 'Baby boss' when Tim's mother and father decide in which way Tim will be punished for having discipline problems:

Janice: Timothy Leslie Templeton!

Ted: We are very disappointed in you.

Janice: No, we're mad at you!

Ted: Exactly, we're mad at you.

Tim: Mad?

Ted: You need a time-out!

Janice: You're grounded!

Ted: Yes, grounded! (Baby Boss)

Even such a comic contextualization of a family conflict, where, by the way, the mother acts in a competing way, whereas the father acts in an accommodating manner and the traditional model of the gender roles is undermined, perpetuates the existing stereotypes about the home being the only place where a woman has an ability to show her worth. Another feature that differs female and male communicative behavior is a tendency of the males to violate the rules of turn-taking in the process of interaction, which can be exemplified by the scene from the animated cartoon 'Moana' when Moana meets Maui:

Moana: Maui, shapeshifter, demigod of the wind and sea. I am Moana...

Maui: Hero of Men.

Moana: Wh... What?

Maui: It's actually Maui, the shapeshifter, Demigod of the Wind and Sea, Hero of Men. Interrupted, from the top, Hero of Man. Go.

Moana: I am Mo...

Maui: Sorry, Sorry, Sorry, Sorry. And women. Men and women. Both. All. Not a guy-girl thing. Ah, you know, Maui is a hero to all. You're doing great. (Moana)

In this case, due to the constant interruptions of Maui the humorous effect is achieved, however still, from the films analyzed, there was no such an example when a female interrupts a male while he is talking unless it is a conflict situation. However,

even such behavior under the conflict circumstances can be bound to the stereotypical idea that women are not psychologically resilient. One more tendency of the depiction of a male style of communication was observed, the males generally more inclined to end up the dialogue by having the last word. Interrupting and ending of conversation are examples of exercising power in discourse. Males dominate in conversations which can be illustrated by the an example from the animated cartoon ‘*Moana*’:

Chief Tui: No one goes beyond the reef.

Moana: I know. But if there are no fish in the lagoon...

Chief Tui: Moana...

Moana: And there’s a whole ocean.

Chief Tui: We have one rule.

Moana: An older rule, when there were fish.

Chief Tui: A rule that keep us safe!

Moana: But Dad!

Chief Tui: Instead of endangering our people so you can run right back to the water! Every time I think you’re past this. No one goes beyond the reef! (Moana)

Here the relationships between the father and daughter are represented. The father is depicted as an authoritative figure whose opinion should be respected. Moreover, addressing Moana, he implicitly appeals to all the community by saying ‘*no one goes beyond the reef*’, it gives a reason to believe that this society is hierarchical where male dominance prevails. Another argument to justify this statement is the fact that Moana’s mother has the least of the screen time. Throughout the whole film, she says only several cues, four to be precise. Analogous situation is observed in the animated cartoon ‘*Zootopia*’ when Judy tries to arrest Nick for having violated the law:

Hopps: Alright, slick Nick, you’re under arrest.

Nick: Really, for what?

Hopps: Gee I don’t know, how ‘bout selling food without a permit, transporting undeclared commerce across borough lines, false advertising...

Nick: Permit. Receipt of declared commerce. And I didn’t falsely advertised anything. Take care. (Zootopia)

Here the male also tries to end up a conversation unwilling to discuss the issue that is considered by him unimportant even when the female, who addresses him, is a representative of the law enforcement bodies.

Another difference between the language use of males and females lies in the tendency of females to apologize more and to avoid strong language substituting it with euphemisms, such as: *oh my goodness, oh my gosh, oh, mutton chops* (a replacement for *darn!*). At the same time, males speak in a straightforward manner, using imperatives and foul language. All the profanities used by male speakers can be divided into several groups such as exclamations and name-calling. Among the interjections there can be distinguished such as '*heck*', '*darn*', '*damn*', '*hell*'. To the class of name-calling belong '*jerk*', '*moron*', '*dickens*', '*dumdum*'. There can be also distinguished several euphemistic expression such as '*for the love of Pete*' and '*holy cripes*'. It was also observed that usually men are initiators of jokes and teasing while women in their turn do not always understand these jokes, for example:

Nick: You can't touch me, Carrots, I've been doing this since I was born.

Hopps: You're gonna wanna refrain from callings me Carrots...

Nick: My bad. I just naturally assumed you came from some little carrot-choked podunk, no?

Hopps: Ah, no. Podunk is in Deerbroke County, and I grew up in Bunnyburrow. (Zootopia)

In this case the joke is based on homonymy, while a male speaker under 'podunk' means 'a small, unimportant, and isolated town', a female perceives it literally as a proper name of the town. However, this communicative situation can be interpreted in another way, here the producers of the cartoon make a clear opposition between a city dweller and a villager, while those who are from the city are more quick-witted and cunning, villagers are naïve and simple, so-called noble savages, who are not spoiled by civilization. Another example of a joke initiated by a male is from the animated cartoon '*Shrek*' when Donkey and Shrek mock at the Lord Farquaad's height:

Shrek: Let me put it this way, Princess. Men of Farquaad's stature are in short supply. (he and Donkey laugh)

Donkey: I don't know. There are those who think little of him. (they laugh again)

Fiona: Stop it. Stop it, both of you. You're just jealous you can never measure up to a great ruler like Lord Farquaad.

Shrek: Yeah, well, maybe you're right, Princess. But I'll let you do the 'measuring' when you see him tomorrow. (Shrek)

Here a humorous effect is created by means of pun, the reason why Fiona has a different interpretation of a joke. Moreover, it should be noticed that the male characters of the animated cartoons 'Shrek' make use of mature, Freudian humor. It can be exemplified by Shrek's joke about Lord Farquaad's enormous castle when Shrek relates its size to Farquaad's sexual impotency.

The vivid example of a male teasing a female may be provided from the animated cartoon 'Moana':

Maui: Tamatoa? Oh, he'll have it. He's a scavenger. Collects stuff. Think it makes him look cool. Ah! And for Tamatoa, trust me, my hook is the coolest collectible.

Moana: And he lives up there?

Maui: No, no, no. That's just the entrance, to, um, Lalotai.

Moana: Lalotai? Realm of monsters? We're going to the realm of monsters?

Maui: We? No. Me. You are gonna stay with the other chicken. (Moana)

Here a male explicitly hints at a female being weak, comparing her to a chicken. Moreover, a male speaker makes use of first-person objective pronouns emphasizing his agency, his ability to act individually, whereas a female uses first-person plural pronoun 'we' which depersonalizes her. However, Moana's sense of agency changes closer to the end of the film, which can be observed from the changes in her mantra, which she repeats all the time. To compare, these are her words at the beginning of the film: 'I am Moana of Motonui. You will board my boat, sail across the sea, and restore the heart of Te Fiti.' and these are how they evolve: 'I am Moana of Motonui. Aboard my boat, I will sail across the sea and restore the heart of Te Fiti.' Even though

Moana's feeling of agency changes, still, it is Maui who is a demigod, who has stolen the heart of Te Fiti, and who eventually gives Moana a possibility to save her island.

Another important feature that differs female style of communication from that of a male is a female inclination to gossip. This can be exemplified by the scene from the cartoon '*Finding Dory*' when Dory and Destiny speak of Bailey behind his back:

Dory: Who's that?

Destiny: That's my neighbor, Bailey. He was brought in with a head injury.

Bailey: I know you're talking about me, Destiny.

Destiny: He thinks he can't use his echolocation but I overheard the doctor talking,

Bailey: I'm right here.

Destiny: There's not a thing wrong with him. (Finding Dory)

What is more, females have a tendency to compliment other females, whereas such a feature was not observed among the male speakers. The examples of it could be provided from the animated cartoon '*Zootopia*' and '*Frozen*':

1) *Hopps: I love your hair.*

Fru Fru Shrew: Aw... thank you. (Zootopia)

2) *Elsa: ...You look beautiful.*

Anna: Thank you. You look beautifuller. I mean, not fuller. You don't look fuller, but more beautiful.

Elsa: Thank you. (Frozen)

The reason for such behavior can be explained by the fact that for women communication is a way to establish and maintain relationships with others, to negotiate solidarity and foster connections and the use of compliments contributes to it. Animated cartoons also contribute to the existing myths about males being reluctant to talk about their feelings, by saying '*don't let them get to you*' or they just try to avoid such conversations at all. Such a representation of male characters instills into the children's minds socially-expected patterns of behavior that are to be followed by men and any deviations from this trajectory are considered to be abnormal.

Thus, the representation of male and female relationships in animated cartoons supports existing gender stereotypes and prescribes certain gender roles to both men and women. While the males are depicted as being more assertive, self-assured, categorical and rational, females are represented as being polite, complaisant or they are even silenced in some cases, in other words, they take a subjugated position towards men.

3.2 Age-Appropriate Language Use in Animated Cartoons

The characters of the animated films analyzed were divided into four groups: children, adolescents, adults and the elderly. Age of the characters was ascertained with the help of both physical appearance, such as grey hair or wrinkles to depict the elderly, and the social standing of the characters. Animated cartoons tend to portray the childhood of the main characters, which enables a viewer to know about their goals and aspirations that, as a rule, do not change throughout the whole film. It should be noted that the group of elderly people is the least numerous. The only elderly person was noticed in the animated cartoon '*Moana*'. Each of the above-mentioned groups has its own language peculiarities, moreover, producers of the animated films prescribe their characters certain stereotypical age-related patterns of behavior such as teenagers being rebellious or elderly people demonstrating whimsical behavior. In fact, family is a central concept of most animated films that were investigated. The animated films which display family relationships are: '*Frozen*', '*Moana*', '*Finding Dory*', '*Brave*', '*Baby Boss*' and '*Shrek 2*'. The specific feature of these films is a portrayal of a nuclear family, which generally includes a mother, father and one or more children. Actually, the nuclear family is inherently American representation of an ideal family unit and can be considered as a so-called American dream. As a rule, such films, where the plot is based on family-related values, include the scenes of child upbringing, which is of great interest as it gives an opportunity to trace how the language of the main characters evolves.

The depiction of the early years of a child in the animated films is accompanied by learning nursery rhymes and songs with parents, the example of it can be provided

from the animated cartoon 'Baby Boss' when Tim's mother and father sing 'Blackbird' song to the baby. At the early stage of its development, a child's speech is represented as babbling, when a child imitates sounds. In fact, songs and nursery rhymes are important elements in the process of language acquisition. By listening to songs and nursery rhymes, a child develops receptive language skills and learns how to distinguish sounds and syllables. On the other hand, nursery rhymes also provide a didactic function as they include certain directions as to the appropriate behavior of children. The example of a nursery rhyme can be provided from the animated cartoon 'Finding Dory' when Dory's father teaches her not to swim close to the mechanism of filtration:

Charlie: Okay, sweetheart, what about the rhyme we learned? 'We see the undertow, and we say...'

Young Dory: 'Let's go.'

Charlie: No, no. It's: 'Heck no!' Okay? Let's try it again. 'We see the undertow, and we say...' (Finding Dory)

The language of the kids in the animated cartoons is represented in a variety of ways, for example: by means of (1) onomatopoeia (e.g. *boo-boo, bo-bo, bah-bah, choo-choo, toot toot*), by the use of (2) coined derivative words created by means of suffixation, such as '*pouncey*', '*upsies*', '*remembery*', by means of (3) the incorrect use of grammar (e.g. *I wants go back*) and by (4) demonstrating the children's inclination to confuse words (e.g. *Dunnahh* instead of DNA and *the boring directors* instead of the board of directors). It was also observed that children's requests are constructed through the use of such a rhetorical device as repetition, for example:

1) Merida: Can I shoot an arrow? Can I? Can I? Can I? Can I? Please, can I?
(Brave)

2) Young Anna: Do you want to build a snowman? Come on, come on, come on, come on. (Frozen)

Repetition is used here to denote the strong sentiments of a child, mainly the desire to do something or to get parents' approval to do something. There were also noticed peculiarities of the portrayal of parent-child relationships. In several animated

cartoons, notably in 'Brave', 'Finding Dory' and 'Moana' children are depicted as being able to reproach their parents, to question their words and disobey them, the example is provided from the animated cartoon 'Brave':

Merida: Just listen!

Elinor: I am the queen! You listen to me!

Merida: Oh! This is so unfair!

Elinor: Huh! Unfair?

Merida: You were never there for me! This whole marriage is what you want! Do you ever bother to ask what I want? No! You walk around telling me what to do, what not to do! Trying to make me be like you! Well, I'm not going to be like you.

Elinor: Ah! You're acting like a child!

Merida: And you're a beast! That's what you are! (Brave)

Even though the events of the animated film happen within the Scottish cultural context, this scene exemplifies in the brightest way the model of American upbringing. American culture is individualistic therefore, children are raised to be independent, responsible for their own deeds and are treated as competent members of society. Moreover, it was observed that children tend to use the vocative 'guys' while addressing their parents, such an address form is used to address a group of both sexes, however, it exemplifies one more time that parents and children communicate as equals. American society is hierarchical, but, unlike Muslim cultures where children are to obey and show respect towards their parents, parents in the U.S. do not deprive their children of the free will and the ability to act on their own.

Usually, the representation of children in the animated films is that of innocence and politeness, however, in one of the animated films under the study, producers reveal another side of the children's nature – cruelty. The animated cartoon 'Zootopia' presents a broad vision of the relationships within society, in particular, it depicts communication between peers and the relationships among children in the educational context. There can be observed two scenes of violence in this animated cartoon, both of them are connected with bullying. It was noted that school-age children make use of

bad language while communicating with their fellows, this can be exemplified by the scene from the animated cartoon 'Zootopia' when Gideon Grey mocks at Judy's friend:

Gideon Grey: Gimme your ticket right now, or I'm gonna kick your meek little sheep butt.

Sharla: Oh! Cut it out, Gideon!

Gideon Grey: Baa-baa. What're ya gonna do, cry? (Zootopia)

In fact, there are certain reasons why children swear, the first one is the desire to fit in socially, especially when all of the members of a group swear. A child just adopts such behavior in order not to be an outcast. The second one is due to the expression of negative feelings that are mainly connected with family relationships, and the third one is the intentional desire to hurt. Another example of bullying is the scene of Nick's initiation into scouts:

Young Nick: I, Nicholas Wilde, promise to be brave, loyal, helpful, and trustworthy.

Mean kid animal: Even though you're a fox?

Young Nick: What?

Then, a bunch of kid animals tackle Nick. Soon, all of the animals pile on, kicking and shoving him. With Nick pinned, the primary mean kid straddles him. Someone hands him a muzzle. The mean kid snaps it on Nick's snout. (Zootopia)

This situation is a clear example of racist bullying since Nick is a predator, he is a fox, and the animals who abuse him are herbivorous. In fact, the phenomenon of bullying is closely tied to the notion of in-group favoritism, because in this way the members of the in-group raise their self-esteem, gain approval among their accomplices and gain a special status within a group. As a rule, the victims of bullying are those who do not belong to the in-group and those who more or less differ from it. Actually, the plot of the animated cartoon 'Zootopia' is based on the issue of social inequality. These are the realities of American society, everything in this animated film alludes to Zootopia being the U.S., the currency of Zootopia is a dollar, the representatives of different species are representatives of different nationalities, there is also an allusion to the crime film 'The Godfather' about Sicilian mafia that settled

in New York. Another important subject that is risen in this animated cartoon is the concept of the American dream, which could be inferred from Judy's words at the beginning of the film that '*in the great city of Zootopia [...] anyone can be anything.*'

The identity of the adolescent characters is tightly connected to the use of language. Adolescence is a period of life when an individual develops a strong sense of self, personality, and belonging. Being in this age individuals aim at self-affirmation, self-expression, and self-realization which is reflected in their use of language. It should be noted that in this age individuals are more influenced by their surroundings than by the norms of society, this explains the penchant of the youth to use non-standard language varieties. The language of the adolescent characters is characterized by certain distinctive features:

1) the use of slang

In fact, slang performs an important function among the youth, it is a marker of belonging to a group. The use of slang sets a clear distinction between the in-group and out-group since slang terms can be unintelligible for the representatives of the out-group, especially for those who belong to the different age group. In this way, the youth unconsciously demonstrates their uniqueness and rebellious nature. The examples of slang are: *to ace, to flunk, goner, kickoff, dead meat, guts.*

Some other features of the language used by the adolescents are:

2) the use of the informal forms of address, such as *buddy, bub, dude, feller.*

3) the use of the informal contractions: *gonna, wanna, kinda, coulda, cuz, 'em, gotcha.*

4) g-dropping, for example *doin', sayin', waitin'.*

The young people do not stick only to the use of the informal language, depending on the social context they switch between formal and informal styles. Age, gender and social status of an interlocutor also influences the variation of style used by an adolescent. For example in the animated cartoon '*Monsters University*' there is a scene when a character code-switches depending on a person he talks to. At first Mike Wazowski talks to James B. Sullivan, his fellow student, he uses a contraction '*outta*' which is a marker of the informal style of communication:

Mike: Stay outta my way. Unlike you, I had to work hard to get into the scare program.

Sulley: That's because you don't belong here. (Monsters University)

Then Mike is addressed by the Dean of the university and his language changes:

Hardscrabble: And Mr. Wazowski, what you lack is something that cannot be taught, you're not scary. You will not be continuing in the scaring program.

Mike: Please, let me try the simulator, I'll surprise you.

Hardscrabble: Surprise me? I doubt that very much. (Monsters University)

Here it is obvious that Mike makes use of a standard language that is to be spoken in a formal situation. However, there was observed a character who does not change his communicative behavior regardless of the setting, topic or interlocutor he communicates with. Sullivan from the animated film 'Monsters University' even when the process of interaction takes place in a formal setting and his interlocutor is an individual with the social status higher than his, communicates in a relaxed way using informal vocabulary:

Sulley: I don't need to know any of that stuff to scare.

Hardscrabble: That 'stuff' would have informed you that this particular child is afraid of snakes. So a roar wouldn't make him scream, it would make him cry, alerting his parents, exposing the monster world, destroying life as we know it, and of course, we can't have that, so I'm afraid I can not recommend that you continue in the scaring program, good day.

Sulley: Wait, what? But I'm Sullivan. (Monsters University)

In this way the speech portrait of a character is created. Sullivan's constant use of informal language along with his ignorant behavior reflects the identity of a character and represents him as being arrogant and smug, especially it is highlighted by the phrase 'but I'm Sullivan'.

As to the language of adults, it is not so diverse, however, there is an important feature that is worth mentioning, adults tend to use more standard language varieties. The reason for it is closely tied to the notions of linguistic capital and linguistic marketplace. The adults are more exposed than children or young adults to the societal

norms and rules which directly influence them and their lives. Here language is regarded as an index of the social status and as a means that may bring to its speaker social and economic benefit. The use of non-standard language varieties is not favored within the society as they are considered unprivileged, moreover, the use of them can as well entail negative linguistic attitudes that may affect the way in which an individual will be treated. However, it was observed that the adults tend to code-switch within family setting, mostly when they communicate with their children. The example of it can be provided from the animated cartoon *'Baby Boss'*:

Ted: Hey, bud, you wanna get a picture with PuppyCo Pete?

Tim: No, thanks. It's probably too scary for the baby.

Ted: Nice call.

Janice: Your dad and I have some work to do. You wanna come up to the office and hang out with us? (Baby Boss)

The use of slang by Janice along with her non-verbal language makes this scene humorous hinting at the fact that it is unnatural for the adult speakers to use such expressions as they make them look childish and vulgar.

As it was already mentioned, the group of elderly people is the least numerous, it comprises only one person, a character from the animated cartoon *'Moana'* – Moana's grandmother. Gramma Tala is quite an extraordinary character, though her language does not constitute any linguistic value for the analysis, still, she performs another important function for the development of the plot. Gramma Tala is a bright example of the sage archetype as throughout the whole film she acts as a mentor for her granddaughter. Moreover, if to analyze her functions in terms of narratology, according to the actantial model she acts as a sender, who commissions Moana (the subject) to return the heart of Te Fiti (the object). Thus, Gramma Tala performs an important function within the plot. One more function of Gramma Tala character can be distinguished, she acts as a keeper of the historical legacy of her people, by telling legends she shares the cultural knowledge with the rising generations preserving the process of cultural continuity. The same function is performed by Merida's mother character when she tells Merida the ancient Scottish legends.

To conclude, language is a powerful instrument of character-building, by various linguistic means, a speech portrait of a character is created. The language used by the characters in the animated films is determined by various sociological factors, such as culture, the influence of a community upon an individual, economic status and the background of a character. All these components shape the identity of a character. The language use of the representatives of various age-groups differs considerably mainly due to the different extent of involvement in social life. This is the main reason why the adult speakers, unlike children or young adults, adhere to the linguistic norms set within a certain community, as being the most economically active age group, the language to a certain extent determines their place within society.

3.3 Socio-Economic Status and Language Use in Animated Films

The socio-economic status of the characters of animated films was defined based on the following criteria: possession of power and authority (e.g. mayor), the presence of certain material attributes that reflect the social status (e.g. golden watch), the background of a character (e.g. princess), the occupational prestige (e. g. manager) and the housing of a character. According to these criteria, the characters of the animated films were classified into four groups: upper class, middle class, working class, and lower class [70]. However, there are characters whose social status remains unclear, such characters were classified on the basis of the opposition rich – poor in case there were representatives of a certain social class to be compared with. The animated cartoon '*Finding Dory*' does not fit into the framework of the study due to the fact that the socio-economic structure of marine life is not fully addressed. The most numerous is the group of upper class and the least numerous is the group 'lower class'. There was noticed a phenomenon of social mobility, some of the characters who belonged to the working class rose into the 'middle class', mostly these are characters who worked hard in pursuit of their dreams. It emphasizes one more time that the concept of the American dream is among the dominant subjects in American animated cartoons. The striking fact is that the U.S. percentage of the poor is approximately 35, 5 % [63] which is 1/3 of the entire population of the U.S., such a miserable representation of the lower

class in the animated cartoons can be regarded as ideological means aimed at preserving the image of the U. S. as one of the most powerful and prosperous countries.

The language of different social classes representatives differs considerably, mainly there are differences between the language used by the representatives of the upper and middle class and the language used by the representatives of working and lower classes. However, still, it should be noted that regardless of the social class the language used by a character changes depending on the social context where communication takes place. The bright example of it is a scene from the animated cartoon ‘*Frozen*’ when Anna addresses Elsa in order to get Elsa’s blessing for her future wedding:

Anna: Oops! Pardon. Sorry. Can we just get around you there? Thank you. Oh, there she is. Elsa! I mean...Queen...Me again. Um. May I present Prince Hans of the Southern Isles.

Hans: Your Majesty. (Frozen)

This is a vivid example of code-switching, at first, Anna addresses her sister by name which denotes their intimate relationships as being siblings, however, later she addresses Elsa using the title ‘Queen’. She switches to a formal style of communication due to several reasons, firstly because of the context, as they are in a ballroom where only the elite is present, secondly due to the topic discussed. Since Disney depicts Norway of the 19th century, marriage was considered at that time rather a political alliance than a love union, even though it is described by Anna as ‘*true love*’ or ‘*fate*’. The main speech feature that was noticed among the members of nobility is excessive politeness even within a conflict situation. The example of it can be provided from the animated cartoon ‘*Frozen*’:

Elsa: Fine. You can’t marry a man you just met.

Anna: You can if it’s true love.

Elsa: Anna, what do you know about true love?

Anna: More than you. All you know is how to shut people out.

Elsa: You asked for my blessing, but my answer is no. Now, excuse me. (Frozen)

Another example of polite language use under the conflict circumstances is provided from the animated cartoon 'Shrek' when Shrek sabotages Fiona and Lord Farquaad's wedding:

Shrek: Fiona! I need to talk to you.

Fiona: Oh, now you wanna talk? It's a little late for that, so if you'll excuse me.
(*Shrek*)

Here Fiona makes use of an informal contraction 'wanna' while talking to Shrek which denotes that their relationships are more than formal, but the moment she turns to Lord Farquaad she code-switches in order to preserve her face as being a princess. In both of these animated films the action happens within the Medieval setting, this is the reason why the manners and courtesy are foregrounded as these were the main discriminating features that distinguished the representatives of the nobility from the lower class. Another linguistic feature that was observed in the language use of the representatives of aristocracy is the use of archaisms and obsolete words, the example of it is the language of Princess Fiona, one of the characters of the animated cartoon 'Shrek':

Shrek: Are you Princess Fiona?

Fiona: I am, awaiting a knight so bold as to rescue me.

Shrek: Oh, that's nice. Now let's go!

Fiona: But wait, Sir Knight. This be-eth our first meeting. Should it not be a wonderful, romantic moment?

Shrek: Yeah, sorry, lady. There's no time.

Fiona: Hey, wait. What are you doing? You should sweep me off my feet out yonder window and down a rope onto your valiant steed. (Shrek)

It is worth mentioning that obsolete words and archaisms belong to literary vocabulary, the use of such lexical units reflects the educational level of an individual and makes the language more expressive. Fiona's language reminds of the times of chivalry and of courtly love, especially it becomes visible when she gives Shrek her handkerchief as a symbol of her gratitude. However, since in this animated cartoon modernity is bound with the past, the use of such vocabulary rather produces an ironic

effect. Especially Fiona's language stands out against the background of Donkey's language, who speaks in African American Vernacular English. Moreover, it should be noted that the language of the representatives of the upper class is more abundant in the use of tropes, for example:

It was he who would chance the perilous journey through blistering cold and scorching desert travelling for many days and night, risking life and limb to reach the Dragon's keep. For he was the bravest, and most handsome...in all the land. (Shrek 2)

These words belong to Prince Charming a character of the animated cartoon 'Shrek', in addition to the use of literary vocabulary, he also makes use of such stylistic device as an epithet (i.e. *blistering cold*) and also uses a conjunction 'for' in sense of 'because' which sounds more formal and adds a solemn tone to the proposition. This is another example of the use of such rhetorical device as epithet:

Anna: Tonight, imagine me gown and all –

Fetchingly draped against the wall.

The picture of sophisticated grace. (Frozen)

These words are pronounced by Anna a character of the animated cartoon 'Frozen' who belongs to the upper class since she is a princess. The representatives of the middle and lower classes also use tropes and figures, mainly these are figures of speech which are based on repetition of linguistic units. However, the language of the representatives of the upper class is more imaginative, which can be visible from the examples below:

1) Tamatoa: I will sparkle like a wealthy woman's neck,

Just a sec, don't you know?

Watch me dazzle like a diamond in the rough,

Strut my stuff, my stuff is so shiny. (Moana)

2) Merida: Be as strong as the seas are stormy,

And proud as an eagle's scream. (Brave)

These two examples illustrate the use of such trope as simile, however, there is a considerable difference between them as to what concepts are compared. In the first example, the comparison is made between jams and their property 'to shine'. The

second example represents a more complex comparison since it is more imaginative and figurative. The first example is the words of a character of the animated cartoon 'Moana' who is characterized as a 'bottom feeder'. Tamatoa collects treasures in order to confirm his status as an influential entity. The second example demonstrates the words of Merida who is a character of the animated cartoon 'Brave'. Merida is a princess, she is well-educated, she is involved in all types of artistic expression such as music, poetry, etc. which is reflected in her speech.

Another important feature characteristic of the language of the upper class is the elaborate use of grammar, this includes the use of composite sentences, which is a marker of an individual's awareness of the rules of the subject-verb agreement and the use of the present subjunctive. In fact, the subjunctive mood is used mainly in a formal style of communication, however, it was noticed that only the characters who belong to the upper class are inclined to use it, for example:

- 1) *Fiona: Sir Shrek. I pray that you take this favor as a token of my gratitude. (Shrek)*
- 2) *Hardscrabble: I'm afraid I can not recommend that you continue in the scaring program, good day. (Monsters University)*
- 3) *Grand Pabbie: I recommend we remove all magic, even memories of magic to be safe...But don't worry, I'll leave the fun. (Frozen)*

The use of the present subjunctive overlaps in its functions with the functions of directive speech acts. In this case, the use of directive speech acts is bound to the social standing of a character, meaning that those who are endowed with certain power to require something may expect that their requirements will be fulfilled immediately. Since the upper class is represented mostly by those in power, the use of the present subjunctive highlights their place within society. Another manifestation of authority is reflected in the use of declarative speech acts. The example of it can be provided from the animated cartoon 'Frozen' when Anna leaves Prince Hans in charge of Arendelle for a period of her absence:

Hans: With a heavy heart, I charge Queen Elsa of Arendelle with treason and sentence her to death. (Frozen)

One more example of the use of a declarative speech act can be provided from the animated cartoon 'Shrek' from the scene of Fiona and Lord Farquaad's wedding:

Priest: And so, by the power vested in me...I now pronounce you husband and wife. (Shrek)

The use of declarative speech acts imposes certain asymmetrical relations between the speakers, mainly because of the fact that not everyone is authorized to perform such acts. However, the use of declarative speech acts also depends on the post occupied by a character of an animated film. The example of it can be provided from the animated cartoon 'Zootopia' when Judy arrests Nick:

Hopps: Nicholas Wild, you are under arrest.

Nick: For what? Howting your feewings?

Hopps: Felony tax evasion. (Zootopia)

So, the use of declarative speech acts is bound not only to the social status but also to the type of employment that determines the extent of authority that can be exercised.

Directive speech acts are used by the characters belonging to various social classes, but when they are used by those who are in power, it presupposes immediate feedback and incites a subjected individual into action, in most cases it is a performance of the given command. So, if to consider the use of the directive speech acts in terms of the division of labor they are mainly used by those who supervise rather than those who do, thus allowing to infer that they are mainly used by the representatives of the upper and middle class.

The representatives of the middle class stick to the use of standard language, their language is characterized by the proper use of grammar, however, it is less expressive in terms of stylistics and restricted in the use of the literary vocabulary. Unlike the representatives of the upper class, those who belong to the middle class sometimes resort to the use of slang, mainly it happens in the informal environment, for example:

Jerry Jumbeaux: Listen, I don't know what you're doing skulking around during daylight hours, but I don't want any trouble in here...So hit the road.

Nick: I'm not looking for any trouble either, sir. I simply want to buy a Jumbo Pop for my little boy.

Jerry Jumbeaux: Oh come on, kid. Back up. Listen, buddy, what? There aren't any fox ice cream joints in your part of town?

Nick: Uh, no no, there are. There are. It's just my boy – this goofy little stinker – he loves all things elephant. Wants to be one when he grows up. (Zootopia)

This is an example of a conversation that takes place within the semi-formal context, in a shop. A salesman is a representative of a working class whereas Nick belongs to the middle class since he is an entrepreneur. The use of slang is more natural for the language of the working class, however, Nick also makes use of informal vocabulary in order to accommodate his language to the language of his interlocutor. What is important here is the speech portrait of a salesman. Against Nick's background, who shows respect to the salesman by addressing him 'sir', a salesman himself is depicted as rude and impolite especially it is highlighted by the use of an idiom 'to hit the road' and a phrasal verb 'to back up'. In fact, the animated cartoons tend to depict the representatives of the working class as being ignorant and narrow-minded. The same representation of a working class individual can be found in the animated cartoon 'Monsters University':

Mike: Well everyone, I don't mean to get emotional but everything in my life has led to this moment. Let it not be just the beginning of my dream, but the beginning of all of our dreams. Gladys, promise me you'll keep auditioning! Marie, Mr. Right is out there somewhere! Phil, keep using the ointment until that thing goes away! I wish you all the best, thank you all so much!

Bus driver: I'm welling up with tears, now get off. (Monsters University)

Although a distinction between the language use of the upper class and the middle class is not so visible, there is a clear line between the language used by the higher classes and lower classes. The language of the working and the lower class is characterized by the use of slang, foul language, informal contraction, and tendency to use non-standard language varieties. The bright example of it is the language of Donkey one of the characters of the animated cartoon 'Shrek':

Donkey: Oh, wow! That was really scary. If you don't mind me saying, if that don't work, your breath certainly will get the job done, 'cause you definitely need some Tic Tacs or something, 'cause you breath stinks! You almost burned the hair outta my nose, just like the time...(Shrek covers his mouth but Donkey continues to talk, so Shrek removes his hand.)...then I ate some rotten berries. I had strong gases leaking out of my butt that day. (Shrek)

The features peculiar for Donkey's language are: g-dropping, which is generally connected to the low social class, the use of informal contraction such as 'outta', also he does not agree the subject with the predicate when saying 'if that don't work' what is inappropriate for the standard English language. Another important point that should be mentioned is the accent of Donkey. He speaks African American Vernacular English, which is generally spoken by those with unfavorable social status. In fact, the poverty rate among African Americans is the highest in the U.S., so there is a close connection between the accent and social class of an individual.

Moreover, there are certain differences in the representation of the members of different social classes. Those who belong to the upper classes are always represented as being well-educated with brilliant manners, whereas those who belong to the lower classes are represented as uneducated and rude. The only chance that allows for conversion into the higher class is education. The character who transferred from one social class to another is Judy Hopps from the animated cartoon 'Zootopia'. She entered a prestigious educational institution that helped her to find employment of her dream. If the university or a college does not have a prestigious status it means that the range of one's possibilities shrinks. The same attitude towards not prestigious educational institutions is exposed by Baby Boss from the same name animated cartoon:

Tim: Here, let's get you into character.

Baby Boss: I don't know. I feel silly!

Tim: Go on! Say something mean to him.

Baby Boss: All right, all right, all right. So, you went to community college, is it?(Baby Boss)

Even though this situation is represented as an innocent child game, still it may be inferred from it that the educational level determines not only one's social status but also the general attitude of people. Thus, education also acts as an important factor of social stratification.

To sum up, language reflects a character's background, education, and social status. The differences of the language used by the representatives of different social classes are significant, mainly there are differences between the language used by the higher classes and that of the representatives of the working and lower class. While the language of the representatives of the upper and middle class shapes them as being well-educated people, the representatives of the working and middle class are depicted in an unfavorable way which is reflected in the use of slang, the use of bad language and the improper use of language in general.

SUMMARY

The language of the characters of the animated films was analyzed according to the following criteria: sex, age, and socio-economic status. In the course of the study, it was observed that the language used by the representatives of the opposite sexes supports the existing gender stereotypes as to the roles which should be occupied by men and women within society. The main distinguishing feature that differs the language of females from that of males is a category of politeness. On the contrary, the language of males emanates stereotypical representation of masculinity, which is reflected in the use of foul language and in a tendency to display competing and assertive behavior in the process of communication. Moreover, it was noticed that males interrupt females with a higher frequency and address them in a disrespectful, overfamiliarized way. It is a marker that women are not treated in the same way as men.

The analysis of the language use of the representatives of different age groups demonstrated that the language reflects the current social circumstances within which an individual exists. The animated cartoons tend to portray a character's childhood and depict the language of the children in a way that shows the level of their cognitive development. As soon as a child turns into an adolescent, the use of language changes. Adolescence is a period when an individual strives for self-expression, self-realization and recognition. Moreover, it is a period when the social norms do not have a great influence on the life of an individual, which entails the use of non-standard language varieties, which are generally not favored within society. However, the role of language is crucial in the life of adults since the language acts as a marker of the social status, level of education and etc., which determines the attitude towards an individual and can bring a person certain social and economic benefit.

The language use of the representatives of different social classes in animated cartoons points to the strict stratification of American society. The upper class is represented by well-educated individuals who mainly occupy the highest positions within society. The language of the representatives of the upper class is characterized

by the use of standardized literary English. The representatives of the middle class are those who as well as the representatives of the upper class had an opportunity to gain education, their language is characterized by the proper use of language, however, sometimes they resort to the use of slang, especially in the informal context. The representatives of the working class are those who are mainly involved in manual, service, or clerical work. The language of the working class representatives is characterized by the use of slang, the tendency to use non-standard language varieties. Generally, representatives of the working class are depicted in animated cartoons as rude and ignorant. The derogatory portrayal of the representatives of this social class contributes to the formation of stereotypes concerning this social group.

GENERAL SUMMARY

Animated cartoons are multidimensional phenomena that can be studied from various scientific perspectives. The multifaceted nature of the animated films is determined by their cultural conditionality. Modern animated films can be regarded as cultural bearers, the means under influence of which children become acculturated within the ethnic community they belong to. Animated cartoons are cultural products the constructed meaning of which depends on the tendencies of a society within which they are created. The influence wielded by the animated films often remains underestimated because of a childish picture and usually flippant, inelaborate motifs they possess. However, animated cartoons do influence in a significant way the cognition and developmental processes of children, since while watching colorful pictures a child develops speaking skills and mimics the behavior of the characters depicted in the animated films. Due to the constant exposure of children to the children's media, the values transferred by the animated films subside on the unconscious level forming solid structures which determine the attitudes and preferences of a child. If the conceptual system mediated by the animated cartoons does not represent society in a perverted manner with biased, prejudiced attitude towards certain phenomena or certain social groups, an animated film will definitely contribute to the mental development of a child. However, the ideologies mediated by the animated films do not always possess positive implications for the development of a holistic personality. Here, it is important to draw a line between culture, mainly cultural values, and the notion of the ideology. In fact, there is no stable point of view considering the demarcation of these two phenomena. The notion of ideology is multifaceted, used in anthropology it denotes a system of values and beliefs that are inherent in a certain ethnic group, however used in the Marxist tradition of social science, it is usually connected with the framework of ideas and beliefs that are beneficial for a certain group of individuals. Today almost all popular animated films are produced in the United States. The U. S. is the home for the most popular animation production companies, such as The Walt Disney Company, Pixar Animation Studios

and DreamWorks Pictures. In fact, the U.S. is the largest producer of the media content the ubiquitous influence of which raises concerns about its cultural hegemony over the less powerful ones. Numerous research states that the animated cartoons produced in the U. S. prescribe consumerist ideologies and ethics beneficial to American society as a group in power. American animated films are usually characterized as those created on the background of the heterosexual, male dominant society populated by the members of the Caucasian race. In fact, American animated cartoons transmit the values inherent in American community, however, these values acquire ideological dimension being mediated throughout the world within capitalist society.

The study on the language used in the animated cartoons demonstrated that the language of the animated cartoons is diverse and multifaceted. Animation is a wellhead of diverse language varieties such as varying styles of communication, diverse vocabulary and expressive stylistics. Animated cartoons use in an efficient way all the properties of the word using it for various purposes. The use of lexis in the animated films is not restricted only to expressing a thought but also serves as a powerful means of character building and contributes to creation of an atmosphere of an animated film. In the course of stylistic analysis of the lexis used in the animated films lexical units belonging to literary and colloquial layers of vocabulary which perform the wide range of stylistic functions were defined. The literary layer of vocabulary is presented by 1) terms which are used in order to depict in a precise way the representatives of certain occupation; by 2) poetic and literary words the main stylistic function of which is to sustain an elevated atmosphere, moreover the use of such lexical units can point at a high social status of that who pronounces them. The literary layer of vocabulary also encompasses 4) archaic and obsolete words which are used to create a realistic background to an animated film, especially when the events depicted in the animated film are distant in time. 5) Foreign words also belong to the literary layer of vocabulary, the main stylistic function of them is to supply local color and point at a foreign background of a character who makes use of them. Foreign words as well as a foreign accent serve as a means of character building, especially they become useful in the representation of the marginal characters who do not have a lot of screen time within

the plot. The colloquial layer of vocabulary is represented by 1) slang, the main stylistic function of which is to add liveliness to the language; 2) professionalisms, which perform the same stylistic function as terms, they are used to designate a working process of one who belongs to a certain professional domain. The colloquial layer of vocabulary also includes such lexical units as 3) vulgarisms. In fact, the stylistic function of vulgarisms is to reflect the lively speech since they are frequently used by the speakers without paying much attention to them. Thus, to some extent vulgarisms perform the function of fillers. On the other hand, they can also be used in order to express strong emotions, mainly anger, annoyance, etc. Still the presence of abusive lexical units in the animated films raises concerns since the main audience which is constantly involved in the viewing of the animated films is children. The colloquial layer of vocabulary also includes such lexical units as 4) colloquial coinages, which are mainly used in order to produce a comic effect and 5) dialectal words, the main stylistic function of which is to characterize the characters through their speech pointing at their ethnic identity. The analysis of the animated films demonstrated that the language of animation is diverse, multifaceted and it mimics the real-life communicative processes. The characteristic features of the language spoken in the animated films are 1) the use of simple structures, 2) the use of elliptical sentences, 3) the tendency to use direct word order in questions, 4) the use of unfinished sentences which are usually marked as the break-in-the-narrative, 5) the use of tag questions, 6) the use of interjections which point to the emotions experienced by a character, and 7) the use of discourse markers which help an addressor to maintain contact with an addressee. The specific qualities of the language used in the animated films is fluency, spontaneity and simplicity. Simplicity of language is an important tool that enables animation to attain the main rhetorical aim – to divert. The language of the animated films is also expressive in terms of stylistics. In the course of the study there were defined phonological, lexical, syntactic, and semantic stylistic devices. The class of 1) phonological stylistic devices encompasses such devices as alliteration, assonance, and onomatopoeia, the class of 2) lexical stylistic devices include anaphora, epiphora, climax and anadiplosis. Parallelism, asyndeton, aposiopesis, chiasmus, and inversion

belong to the class of syntactic stylistic devices, and the class of 4) semantic stylistic devices comprises such rhetorical devices as antithesis, epithet, oxymoron, simile, and pun. Mainly, the language of the animated cartoons characters is characterized by the use of lexical and syntactic stylistic devices. The reason for it lies in a tendency to use such types of rhetorical devices in real-life communication since they are mainly based on the repetition and arrangement of linguistic units which does not constitute any difficulty in their production. As to the phonological stylistic devices, their use in Disney animated films is conditioned by the abundance of songs in the films. The phonological stylistic devices are mainly used in order to preserve the rhythm and melody of a song.

The complex analysis of the animated cartoons within the framework of sociolinguistics showed that animated cartoons sustain the existing gender stereotypes as to the roles which should be taken by the representatives of the opposite sexes in society. Gender stereotypes are formed through the use of language. In the course of the study it was noticed that a male is always depicted as a dominant member of a process of communication who possesses a right to change the topic of the conversation, and to violate the rules of turn taking. Moreover, it was observed that males tend to address females in a disrespectful, overfamiliarized way, which is a marker of unequal treatment of women within society. While the males are depicted as being more assertive, self-assured, categorical and rational, females are represented as being polite, complaisant or they are even silenced in some cases taking a subjugated position towards males. The analysis of the language use of the representatives of different age groups demonstrated that the language reflects the current social circumstances within which an individual exists. Animated cartoons tend to portray a character's childhood and depict the language of children in a way that shows the level of their cognitive development. The language of kids in animated cartoons is represented in a variety of ways, for example by means of 1) onomatopoeia, by the 2) incorrect use of grammar and by 3) demonstrating the children's inclination to confuse words. As soon as a child turns into an adolescent, the use of language changes. Adolescence is a period when an individual strives for self-expression, self-

realization and recognition. Moreover, it is a period when the social norms do not have a great influence on the life of an individual, which entails the use of non-standard language varieties and slang, which are generally not favored within society. However, the role of language is crucial in the life of adults since the language acts as a marker of the social status, and level of education. Language determines the attitude towards an individual and can bring a person certain social and economic benefits.

The language use of the representatives of different social classes in animated cartoons points to the strict stratification of American society. The upper class is represented by well-educated individuals who mainly occupy the highest positions within society. The language of the representatives of the upper class is characterized by the use of standardized literary English. The representatives of the middle class are those who as well as the representatives of the upper class had an opportunity to gain education, their language is characterized by the proper use of language, however, sometimes they resort to the use of slang, especially in the informal context. The representatives of the working class are those who are mainly involved in manual, service, or clerical work. The language of the working class representatives is characterized by the use of slang, the tendency to use non-standard language varieties. Generally, representatives of the working class are depicted in animated cartoons as rude and ignorant. The derogatory portrayal of the representatives of this social class contributes to the formation of stereotypes concerning this social group.

REFERENCES

1. Аристотель. Поэтика [Electronic source] / Аристотель // Этика. Политика. Риторика. Поэтика. Категории. – 1998. Р. 1064 – 1112. – Retrieved from: http://philologos.narod.ru/classics/aristotel_poe.htm. (Last visited Mar. 24, 2020).
2. Баллаев А. Б. Проблема идеологии в творчестве Карла Маркса [Electronic source] / А. Б. Баллаев // История философии. – 1989. – №2. – Р. 56 – 75. – Retrieved from: <https://iphras.ru/uplfile/root/biblio/hp/hp3/4.pdf>. (Last visited May 2, 2020).
3. Бутиріна М. В. Явище стереотипізації у масовій комунікації [Electronic source] / М. В. Бутиріна. – 2007. – Retrieved from: <http://pvs.uad.lviv.ua/static/media/2-46/4.pdf>. (Last visited Mar. 25, 2020).
4. Гальперин И. Р. Стилистика английского языка: учеб. пособие / И. Р. Гальперин. – М.: Высшая школа, 1981. – 315 р.
5. Кленин Д. Использование стереотипов и архетипов в рекламе [Electronic source] Д. Кленин // Продвижение Продовольствия. – 2011. – Retrieved from: <http://www.advschool.ru/articles/article4049.htm>. (Last visited Mar. 26, 2020).
6. Крысько В. Г. Этническая психология: учеб. пособие [Electronic source] / В. Г. Крысько. – М.: Академия, 2008. – 359 р. – Retrieved from: https://jagannath.ru/users_files/books/Krysko_Etni4eskaya_psihologiya.pdf. (Last visited Mar. 26, 2020).
7. Лавлінський Р. Механізми формування соціальних стереотипів у суспільстві засобами мас-медіа [Electronic source] / Р. Лавлінський // Наукові записки. – 2010. – №7 – Р. 164 – 176. – Retrieved from: http://nbuv.gov.ua/UJRN/Nznuoafs_2010_7_18. (Last visited Mar. 16, 2020).
8. Лалетина А. Ф. Культурообразующее значение мультипликации [Electronic source] / А. Ф. Лалетина // Лингвокультурология. – 2009. – №3. – Р. 142–147. – Retrieved from: <http://elar.uspu.ru/bitstream/uspu/2777/1/licu-2009-03-13.pdf>. (Last visited Mar. 26, 2020).
9. Леонтович О. А. Россия и США: Введение в межкультурную коммуникацию: учеб. пособие [Electronic source] / О. А. Леонтович – Волгоград:

Перемена, 2003. – 399 р. – Retrieved from: https://www.academia.edu/8065654/Леонтович_О.А._Россия_и_США._Введение_в_межкультурную_коммуникацию. (Last visited Apr. 26, 2020).

10. Маєрчик М. Гендеровані влади: про теорію дискурсивних влад [Electronic source] / М. Маєрчик, О. Плахотнік. – 2013. – Р. 30 – 39. – Retrieved from: http://ekmair.ukma.edu.ua/bitstream/handle/123456789/15667/Maierchyk_Henderovani_vlady_pro_teoriiu_dyskursyvnykh_vlad.pdf?sequence=1&isAllowed=y. (Last visited Apr. 26, 2020).

11. Мостова Н. А. Мультиплікаційний фільм як інструмент формування абсолютних цінностей людини: лінгвістичні та екстралінгвістичні засоби [Electronic source] / Н. А. Мостова // Нова філологія. – 2014. – №60. – Р. 113 – 119. – Retrieved from: http://www.irbis-nbuv.gov.ua/cgi-bin/irbis_nbuv/cgiirbis_64.exe?I21DBN=LINK&P21DBN=UJRN&Z21ID=&S21REF=10&S21CNR=20&S21STN=1&S21FMT=ASP_meta&C21COM=S&2_S21P03=FILA=&2_S21STR=Novfil_2014_60_24. (Last visited Apr. 24, 2020).

12. Рябова Т. Б. Стереотипы и стереотипизация как проблема гендерных исследований [Electronic source] / Т. Б. Рябова // Личность. Культура. Общество. – 2003. – №90. – Р. 120 – 139. – Retrieved from: <http://cens.ivanovo.ac.ru/publications/riabova-stereotipy.htm>. (Last visited Apr. 26, 2020).

13. Суворова Н. В. Мультипликация как способ влияния на формирование социокультурной идентичности ребенка [Electronic source] / Н. В. Суворова // Молодой учёный. – 2014. – №8(67). Р. 740 – 742. – Retrieved from: <https://moluch.ru/archive/67/11209/>. (Last visited Apr. 24, 2020).

14. Чеснокова Л. В. Стереотипы в межкультурной коммуникации [Electronic source] Л. В. Чеснокова // Концепт. – 2015. – Р. 1 – 7. – Retrieved from: <https://cyberleninka.ru/article/n/stereotipy-v-mezhkulturnoy-kommunikatsii/viewer>. (Last visited Apr. 25, 2020).

15. Юрковська М. М. Дискурс англомовної анімаційної комедії : автореф. дис. на здобуття наук. ступеня канд. : спец. 10.02.04 "Германські мови" / Юрковська Майя Миколаївна – Київ, 2011. – 20 р.
16. Ballard T. Disney films and gender role perception [Electronic source] / Tiana Ballard. – 2018. – 23 p. – Retrieved from: <https://www.etbu.edu/sites/default/files/2018-10/hp2016ballardt.pdf>. (Last visited May, 2 2020).
17. Belkhyr S. Disney animation: Global diffusion and local appropriation of culture [Electronic source] / Souad Belkhyr // International Journal of Human Sciences. – 2012. – №9(2). – P. 704 – 714. – Retrieved from: https://www.researchgate.net/publication/268029449_Disney_Animation_Global_diffusion_and_Local_Appropriation_of_Culture. (Last visited Apr. 24, 2020).
18. Blakley J. Entertainment Goes Global: Mass Culture in a Transforming World [Electronic source] / Johanna Blakley. – 2001. – 13 p. – Retrieved from: <https://learcenter.org/pdf/EntGlobal.pdf>. (Last visited May 2, 2020).
19. Blumberg F. C. Does Cartoon Violence Beget Aggressive Behavior in Real Life [Electronic resource] / Fran C. Blumberg, Kristen P. Bierwirth // Early Childhood Educ J. – 2008. – №36. – P. 101 – 104. – Retrieved from: <https://pdfslide.net/documents/does-cartoon-violence-beget-aggressive-behavior-in-real-life-an-opposing-view.html>. (Last visited Apr. 24, 2020).
20. Bordalo. P. Stereotypes [Electronic source] Pedro Bordalo, Katherine Coffman, Nicola Gennaioli, Andrei Shleifer // The Quarterly Journal of Economics. – 2016. – P. 1753 – 1794. – Retrieved from: https://scholar.harvard.edu/files/shleifer/files/stereotypes.qje_.october2016.pdf. (Last visited Apr. 26, 2020).
21. Campbell J. The hero with a thousand faces [Electronic source] / Joseph Campbell. – Princeton: Princeton University Press, 2004. – 403 p. – Retrieved from: [http://www.rosenfels.org/Joseph%20Campbell%20-%20The%20Hero%20With%20A%20Thousand%20Faces,%20Commemorative%20Edition%20\(2004\).pdf](http://www.rosenfels.org/Joseph%20Campbell%20-%20The%20Hero%20With%20A%20Thousand%20Faces,%20Commemorative%20Edition%20(2004).pdf). (Last visited Apr. 25, 2020).

22. Daft R. L. Understanding Management [Electronic source] / Richard L. Daft, Dorothy Marcic. – The USA: South-Western College Pub, 2009. – 720 p. – Retrieved from: <http://allahbaksh.com/mybooks/management/Understanding%20Management-%20Richard%20L.%20Daft%20&%20Dorothy%20Marcic.pdf>. (Last visited on Apr. 25, 2020).
23. Di Giovanni E. Disney Films: Reflection of the Other and the Self [Electronic source] / Elena Di Giovanni // Culture, Language and Representation. – 2007. – P. 91 – 109. – Retrieved from: <http://www.e-revistas.uji.es/index.php/clar/article/viewFile/1335/1179>. (Last visited Apr. 26, 2020).
24. Dorfman A. How to Read Donald Duck [Electronic source] / Ariel Dorfman, Armand Mattelart. – New York: International General, 1984. – 119 p. – Retrieved from: https://monoskop.org/images/2/28/Dorfman_Ariel_Mattelart_Armand_How_to_Read_Donald_Duck.pdf. (Last visited May 2, 2020).
25. Faber M. A. Resonance to archetypes in media: There's some accounting for taste [Electronic source] / Michael A. Faber, John D. Mayer // Journal of Research in Personality. – 2009. – P. 307 – 322. – Retrieved from: https://www.academia.edu/34755127/Faber_Mayer_2009_resonance_to_archetypes_in_media. (Last visited Apr. 25, 2020).
26. Freeman E. Monsters, Inc.: Notes on the Neoliberal Arts Education [Electronic source] / Elizabeth Freeman // New Literary History. – 2005. – №36(1). – P. 83 – 95. – Retrieved from: <https://sci-hub.tw/10.1353/nlh.2005.0020>. (Last visited May 2, 2020).
27. Friedrich P. Language, Ideology, and Political Economy [Electronic source] / Paul Friedrich // American Anthropologist. – 1989. – №91(2). – P. 295 – 312. – Retrieved from: <https://sci-hub.tw/10.1525/aa.1989.91.2.02a00010>. (Last visited May 2, 2020).
28. Geuss R. The Idea of A Critical Theory: Habermas and the Frankfurt School [Electronic source] / Raymond Geuss. – New York: Cambridge University Press, 1981. – 100 p. – Retrieved from: <https://epdf.pub/the-idea-of-a-critical-theory-habermas-and-the-frankfurt-school-modern-european-.html>. (Last visited May 2, 2020).

29. Giannetti L. Understanding movies [Electronic source] / Louis Giannetti. – London: Pearson, 2013. – 550 p. – Retrieved from: <https://nbrdesignstudio.com/wp-content/uploads/2015/09/UNDERSTANDING-MOVIES.pdf>. (Last visited May 2, 2020).
30. Glăveanu V. Stereotypes Revised – Theoretical Models, Taxonomy and the Role of Stereotypes [Electronic source] / Vlad Glăveanu // Theoretical Contributions. – 2007. – №3(3). – Retrieved from: <https://ejop.psychopen.eu/index.php/ejop/article/view/409/html>. (Last visited Apr. 26, 2020).
31. Green's Dictionary of Slang [Electronic source] – Retrieved from: <https://greensdictofslang.com/search/basic?q=flunk>. (Last visited May 2, 2020).
32. Griffin R. Ideology and culture [Electronic source] / Roger Griffin // Journal of Political Ideologies. – 2006. – №11(1). – P. 77 – 99. – Retrieved from: <https://sci-hub.tw/10.1080/13569310500395974>. (Last visited May 2, 2020).
33. Grossman D. Stop Teaching Our Kids to Kill: A Call to Action Against TV, Movie and Video Game Violence [Electronic source] / Dave Grossman, Gloria Degaetano – New York: Harmony Books, 1999. – 208 p. – Retrieved from: https://archive.org/stream/dave_grossman_gloria_degaetano_stop_teaching_our_kids_to_kill/Dave%20Grossman%2C%20Gloria%20Degaetano. (Last visited Apr. 26, 2020).
34. Hamilton M. B. The Elements of the Concept of Ideology / Malcolm B. Hamilton // Political Studies. – 1987. – №35(1). – P. 18 – 38. – Retrieved from: <https://sci-hub.tw/10.1111/j.1467-9248.1987.tb00186.x>. (Last visited May 2, 2020).
35. Hilton J. L. Stereotypes [Electronic source] / James L. Hilton, William von Hippel. – 1996. – P. 237 – 271. – Retrieved from: <https://www.studocu.com/ro/document/universitatea-babes-bolyai/social-psychology/rezumat/hilton-hippel-1996-stereotypes-review/4022817/view>. (Last visited on 26.04.20).

36. Hinkins J. 'Biting the hand that feeds': Consumerism, ideology and recent animated film for children [Electronic source] / Jillian Hinkins // Political Science. – 2007. – №17(1). – P. 43 – 50. – Retrieved from: <https://www.semanticscholar.org/paper/'Biting-the-Hand-That-Feeds'%3A-Consumerism%2C-Ideology-Hinkins/a2829d6190a91bfc9d1e411ada6916546adeb073>. (Last visited May 2, 2020).
37. Hoffman S. G. Not Just Entertainment: Hollywood Animation and the Corporate Merchandising Aesthetics and Narratives for a Children's Audience [Electronic source] / Sarah G. Hoffman. – 2017. – 99 p. – Retrieved from: https://etd.ohiolink.edu/!etd.send_file?accession=ohiou1490966620486322&disposition=inline. (Last visited May 2, 2020).
38. Inan T. Evaluation of contents of animated films by cartoon/animated film producers and teachers [Electronic source] / Taşkin Inan // Journal of Humanities and Social Science. – 2016. – №21(3). – P. 99 – 111. – Retrieved from: <https://pdfs.semanticscholar.org/a761/681d9998d9951d4e5be88aa5063c8b266ca0.pdf>. (Last visited on 24.04.20).
39. Jung C. G. Archetypes and The Collective Unconscious [Electronic source] / Carl Gustav Jung. – New York: Princeton University Press, 1968. – 718 p. – Retrieved from: https://www.jungiananalysts.org.uk/wp-content/uploads/2018/07/C.-G.-Jung-Collected-Works-Volume-9i_-The-Archetypes-of-the-Collective-Unconscious.pdf (Last visited Apr. 25, 2020).
40. Kahneman D. Extensional Versus Intuitive Reasoning: The Conjunction Fallacy In Probability Judgement [Electronic source] Daniel Kahneman, Amos Tversky // Psychological Review. – 1983. – №90(4). – P. 293 – 315. – Retrieved from: <http://psy2.ucsd.edu/~mckenzie/TverskyKahneman1983PsychRev.pdf>. (Last visited Apr. 26, 2020).
41. Kelly A. R. Toward an Ontology of Rhetorical Figures [Electronic source] / Ashley R. Kelly, Nike A. Abbott, Randy Allen Harris. – 2010. – 7 p. – Retrieved from: [https://www.academia.edu/699224/Toward an Ontology of Rhetorical Figures](https://www.academia.edu/699224/Toward_an_Ontology_of_Rhetorical_Figures). (Last visited May 2, 2020).

42. Kidd M. A. Archetypes, stereotypes and media representation in a multi-cultural society [Electronic source] / Mary Anna Kidd // Social and Behavioral sciences. – 2016. – P. 25 – 28. – Retrieved from: <https://www.sciencedirect.com/science/article/pii/S1877042816316408>. (Last visited Apr. 25, 2020).
43. Kroeber A. L. Culture; A Critical Review of Concepts and Definitions [Electronic source] / Alfred Louis Kroeber, Clyde Kluckhohn. – New York: Kraus Reprint Co., 1952. – 223 p. – Retrieved from: <http://www.pseudology.org/Psychology/CultureCriticalReview1952a.pdf> (Last visited May 2, 2020).
44. Laemle J. L. Trapped in the Mouse House: How Disney has Portrayed Racism and Sexism in its Princess Films [Electronic source] / Jessica L. Laemle. – 2018. – 19 p. – Retrieved from: https://cupola.gettysburg.edu/cgi/viewcontent.cgi?article=1769&context=student_scholarship. (Last visited May, 2 2020).
45. Lippi-Green R. Teaching children how to discriminate [Electronic source] / Lippi-Green R. // English with an Accent: Language, Ideology and Discrimination in the United States / Rosina Lippi-Green. – London: Routledge, 2011. – P. 79 – 251. – Retrieved from: <https://freerangeresearch.files.wordpress.com/2012/10/ic-lippi-green-1997-teaching-children-how-to-discriminate.pdf>. (Last visited May 2, 2020).
46. Lippmann W. Public opinion [Electronic source] / Walter Lippmann. – New York: Macmillan, 1922. – 427 p. – Retrieved from: https://monoskop.org/images/b/bf/Lippmann_Walter_Public_Opinion.pdf. (Last visited Apr. 26, 2020).
47. Macmillan Dictionary [Electronic source] – Retrieved from: <https://www.macmillandictionary.com/> (Last visited May 2, 2020).
48. Marks L. U. The Skin of the Film: Intercultural Cinema, Embodiment, and the Senses / Laura U. Marks. – London: Duke University Press, 2000. – 298 p.
49. Marriott S. Dialect and dialectic in a British War Film [Electronic source] / Stephanie Marriott // Journal of Sociolinguistics. – 1997. – №1(2). – P. 173 – 193. –

Retrieved from: <https://sci-hub.tw/10.1111/1467-9481.00011>. (Last visited May 2, 2020).

50. Martin G. Pop Culture Goes To War [Electronic source] / Geoff Martin, Erin Steuter. – Plymouth: Lexington Books, 2010. – 251 p. – Retrieved from: <https://epdf.pub/pop-culture-goes-to-war-enlisting-and-resisting-militarism-in-the-war-on-terror.html>. (Last visited Apr. 25, 2020).

51. Mastrostefano S. Gender and Ideology in Disney's Beast Fables [Electronic source] / Stephanie Mastrostefano. – 2013. – 56 p. – Retrieved from: https://digitalcommons.ric.edu/cgi/viewcontent.cgi?article=1086&context=honors_projects. (Last visited May 2, 2020).

52. Media and Entertainment Spotlight [Electronic source] – Retrieved from: <https://www.selectusa.gov/media-entertainment-industry-united-states>. (Last visited May 2, 2020).

53. Melander L. Language Attitudes: Evaluational Reactions to Spoken Language [Electronic source] / Linda Melander. – 2003. – 27 p. – Retrieved from: <http://du.diva-portal.org/smash/get/diva2:518098/FULLTEXT01>. (Last visited May 2, 2020).

54. Merriam-Webster dictionary [Electronic source] – Retrieved from: <https://www.merriam-webster.com/>. (Last visited May 2, 2020).

55. Michael Eisner: Monster, inc. [Electronic source] – Retrieved from: <https://www.independent.co.uk/news/people/profiles/michael-eisner-monster-inc-81475.html>. (Last visited May 2, 2020).

56. Milroy J. Authority in Language: Investigating Standard English [Electronic source] / James Milroy, Lesley Milroy. – London: Routledge, 2012. – 173 p. – Retrieved from: <https://epdf.pub/authority-in-language-investigating-standard-english-third-edition.html>. (Last visited May 2, 2020).

57. Moore J. H. The culture concept as ideology [Electronic source] / John H. Moore // American Ethnologist. – 1974. – №1(3). – P. 537 – 549. – Retrieved from: <https://sci-hub.tw/10.1525/ae.1974.1.3.02a00090>. (Last visited May 2, 2020).

58. Mugglestone L. Talking Proper: The Rise of Accent as Social Symbol / Lynda Mugglestone. – New York: Oxford University Press, 2003. – 360 p.

59. Nikolov A. Stylistic classification of the English vocabulary [Electronic source] / Angel Nikolov. – 2018. – P. 115 – 122. – Retrieved from: https://pdfs.semanticscholar.org/9656/bf70252ab25167f9f7b4910cd63a13f9f6e4.pdf?_ga=2.96631263.1979488403.1588414061-1222763023.1578334709. (Last visited May 2, 2020).
60. Pearson M. The Hero and the Outlaw [Electronic source] / Mark Pearson. – New York: McGraw-Hill Education, 2001. – 400 p. – Retrieved from: https://www.academia.edu/40337619/THE_HERO_and_THE_OUTLAW. (Last visited Apr. 26, 2020).
61. Philips S. U. Language and Social Inequality [Electronic source] / Susan U. Philips // A Companion to Linguistic Anthropology. – 2006. – P. 474 – 495. – Retrieved from: <https://sci-hub.tw/10.1002/9780470996522>. (Last visited May 2, 2020).
62. Piller I. Language Ideologies [Electronic source] / Ingrid Piller // The International Encyclopedia of Language and Social Interaction. – 2015. – P. 1 – 10. – Retrieved from: <https://sci-hub.tw/10.1002/9781118611463.wbielsi140>. (Last visited May 2, 2020).
63. Poverty USA [Electronic source] – Retrieved from: <https://www.povertyusa.org/facts>. (Last visited May 2, 2020).
64. Reinacher L. Discrimination in a Land Far, Far Away – Stereotyped Dialects in Animated Children’s Films [Electronic source] / Lynn Reinacher. – 2016. – 82 p. – Retrieved from: <https://www.anglistik.uni-kiel.de/de/fachgebiete/kultur-und-medienwissenschaften/popular-culture/materialien/animated-children2019s-films>. (Last visited May 2, 2020).
65. Rosa J. Discourse, Linguistic production, and Subjectivity: Disney-fying Language [Electronic source] / Joao ‘Jota’ Rosa // Taboo: The Journal of Culture and Education. – 2017. – №10(2). – P. 109 – 140. – Retrieved from: <https://digitalcommons.lsu.edu/cgi/viewcontent.cgi?article=1032&context=taboo>. (Last visited May 2, 2020).

66. Rothkopf D. In Praise of Cultural Imperialism / David Rothkopf // Foreign Policy. – 1997. – №107. – P. 38 – 53.
67. Schneider B. Linguistic Ideologies in Children's Animated Movies [Electronic source] / Britta Schneider. – 2016. – 12 p. – Retrieved from: https://www.academia.edu/27308638/Linguistic_Ideologies_in_Childrens_Animated_Movies. (Last visited May 2, 2020).
68. Shantapriyan P. Typologies of Culture [Electronic source] / Paul Shantapriyan // Electronic journal. – 2009. – P. 1 – 28. – Retrieved from: https://www.researchgate.net/publication/228221516_Typologies_of_Culture. (Last visited Apr 25, 2020).
69. Soares T. Animated Films and Linguistic stereotypes: A Critical Discourse Analysis of Accent Use in Desney Animated Films [Electronic source] / Telma Olivia Evora Silva Soares. – 2017. – 53 p. – Retrieved from: <https://vc.bridgew.edu/cgi/viewcontent.cgi?referer=https://www.google.com/&httpsredir=1&article=1053&context=theses>. (Last visited May 2, 2020).
70. Social Stratification In The United States [Electronic source] – Retrieved from: https://us.sagepub.com/sites/default/files/upm-binaries/86826_Ch_8.pdf. (Last visited May 2, 2020).
71. Sønnesyn J. The use of accents in Disney's animated feature films 1995-2009: a sociolinguistics study of the good, the bad and the foreign [Electronic source] / Janne Sønnesyn. – 2011. – 99 p. – Retrieved from: <http://bora.uib.no/bitstream/handle/1956/5356/82634254.pdf?sequence=1>. (Last visited May 2, 2020).
72. Tajfel H. The Social Identity Theory of Intergroup Behavior [Electronic source] / Henri Tajfel, John C. Turner // Political Psychology. – 1986. – P. 276 – 293. – Retrieved from: https://student.cc.uoc.gr/uploadFiles/B310/Tajfel%20&%20Turner%2086_SIT_xs.pdf. (Last visited Apr. 26, 2020).
73. The view from Fez [Electronic source] – 2005. – Retrieved from: <http://riadzany.blogspot.com/2005/11/fulla-barbie.html>. (Last visited Apr. 26, 2020).

74. Thompson T. L. Gender Roles in Animated Cartoons: Has the Picture Changed in 20 Years? [Electronic source] / Teresa L. Thompson, Eugenia Zerbinos // Sex Roles. – 1995. – №9(10). – P. 651 – 673. – Retrieved from: http://www.gsws.pitt.edu/wiki/images/0/06/gender_roles_in_animated_cartoons_has_the_picture_changed_in_20_years.pdf. (Last visited May, 2, 2020).
75. Tonn T. Disney's Influence on Females Perception of Gender and Love [Electronic source] / Theresa Tonn. – 2008. – 37 p. – Retrieved from: <https://core.ac.uk/download/pdf/5067341.pdf>. (Last visited May 2, 2020).
76. Towbin M. A. Images of Gender, Race, Age, and Sexual Orientation in Disney Feature-Length Animated Films [Electronic source] / Mia Adessa Towbin, Shelley A. Haddock, Toni Schindler Zimmerman, Lori K. Lund, Litsa Renee Tanner // Journal of Feminist Family Therapy. – 2004. – №15(4). – P. 19 – 44. – Retrieved from: https://www.tandfonline.com/doi/pdf/10.1300/J086v15n04_02. (Last visited May 2, 2020).
77. Tylor E. B. Primitive Culture: Researches into the Development of Mythology, Philosophy, Religion, Art, and Custom [Electronic source] / Edward Burnett Tylor. – London: John Murray, 1920. – 502 p. – Retrieved from: <https://archive.org/details/in.ernet.dli.2015.42334/page/n1/mode/2up>. (Last visited on 24.04.20)
78. Van Lierop P. Linguistic character building: The use of accent in the Pixar Animation Studios' animated features (1995 – 2013) [Electronic source] / Paola van Lierop. – 2014. – 95 p. – Retrieved from: <https://openaccess.leidenuniv.nl/bitstream/handle/1887/35819/MA%20thesis.pdf?sequence=1>. (Last visited Apr. 26, 2020).
79. Van Wormer K. Cultural representations in Walt Disney films: Implications for social work education [Electronic source] / Katherine van Wormer, Cindy Juby // Journal of Social Work. – 2015. – №16(5). – P. 1 – 17. – Retrieved from: https://www.researchgate.net/publication/276080137_Cultural_representations_in_Walt_Disney_films_Implications_for_social_work_education. (Last visited May 2, 2020).

80. Vossen H. G. M., Piotrowski J., Valkenburg P. M. Media use and effects in childhood [Electronic source] / Helen G. M. Vossen, Jessica Piotrowski, Patti Valkenburg // Handbook of lifespan communication. – 2014. – P. 99 – 113.

–

Retrieved from: https://pure.uva.nl/ws/files/2071287/153970_Vossen_Piotrowski_Valkenburg_2014_Media_use_and_effects_in_childhood_The_handbook_of_lifespan_communication.pdf. (Last visited Apr. 26, 2020).

81. Woolard K. A. Language Ideology: Issues And Approaches [Electronic source] / Kathryn A. Woolard // Pragmatics. – 1992. – №2(3). – P.235 – 249. –

Retrieved from: <http://citeseerx.ist.psu.edu/viewdoc/download?doi=10.1.1.476.2519&rep=rep1&type=pdf>. (Last visited May 2, 2020).

82. Yuan J. Automatic Detection of ‘g-dropping’ in American English Using Forced Alignment [Electronic source] / Jiahong Yuan, Mark Liberman. – 2011. – Retrieved from: <https://www.ling.upenn.edu/~jiahong/publications/cn1.pdf>. (Last visited May 2, 2020).

LIST OF THE ANALYZED ANIMATED CARTOONS

1. Baby Boss [Electronic source]. – 2017. – Retrieved from: https://www.scripts.com/script/the_boss_baby_19827. (Last visited Apr. 5, 2020).
2. Brave [Electronic source]. – 2012. – Retrieved from: https://www.scripts.com/script/brave_4612. (Last visited Apr. 5, 2020).
3. Finding Dory [Electronic source]. – 2016 – Retrieved from: https://www.scripts.com/script/finding_dory_8194. (Last visited Apr. 5, 2020).
4. Frozen [Electronic source]. – 2013. – Retrieved from: <https://www.raindance.org/scripts/Frozen.pdf> (Last visited Apr. 5, 2020).
5. Moana [Electronic source]. – 2013. – Retrieved from: https://www.scripts.com/script/moana_1224. (Last visited Apr. 5, 2020).
6. Monsters University [Electronic source]. – 2013. – Retrieved from: <http://noamkroll.com/wp-content/uploads/2013/11/monsters-university-screenplay.pdf>. (Last visited Apr. 5, 2020).
7. Shrek [Electronic source]. – 2001. – Retrieved from: https://www.scripts.com/script/shrek_300. (Last visited Apr. 5, 2020).
8. Shrek 2 [Electronic source]. – 2004. – Retrieved from: https://www.scripts.com/script/shrek_2_18070. (Last visited Apr. 5, 2020).
9. Shrek 3 [Electronic source]. – 2007. – Retrieved from: https://www.scripts.com/script/shrek_the_third_18076. (Last visited Apr. 5, 2020).
10. Zootopia [Electronic source]. – 2016. – Retrieved from: <http://www.cinefile.biz/script/zootropolis.pdf>. (Last visited Apr. 5, 2020).

SUMMARY

Animated cartoons constitute the bulk of the childhood memories of millions of children all over the world. Colorfulness and comic contextualization of the depicted events are the main children's interest in this genre. Viewing colorful animated features, a child develops language skills and absorbs the values mediated by the animated films. Animated cartoons are cultural products that depict metaphorically the cultural phenomena, dominant ideology, and stereotypes inherent in an ethnic group within which they were created. Moreover, animation is an integral part of a child's socialization process during which the identity of a child as a representative of a certain ethnic group is formed. The vast production of modern animated cartoons is located in the United States. Such American animation production companies as Disney, Pixar, and DreamWorks are known worldwide. These global corporations monopolized the market of the children's media content, having transformed the superficial children's entertainment into a profitable business. Numerous research states that the contemporary animated films produced within capitalist society are far from being innocuous. The underrepresentation of minorities, cultural stereotypes, twisted representation of certain social groups, and the instillation of the gender roles, to name a few, raise concerns in scholarly circles.

Relevance of the study is conditioned by the need to conduct a comprehensive research on linguistic, sociolinguistic, pragmatic aspects of the modern animated cartoons, and to investigate the way in which culture exposes itself through the use of linguistic units. Animation as a part of media influences tastes and shapes the attitudes of individuals towards various phenomena of reality. The language ideologies mediated in animated films reflect a conceptual system characteristic of a social milieu in which they were created.

The research is based on the transcripts of the animated cartoons the overall duration of which is 14 hours. The animated cartoons analyzed are *Baby Boss* (2017) *Brave* (2012), *Finding Dory* (2016), *Frozen* (2013), *Moana* (2016), *Monsters University* (2013), *Shrek* (2001), *Shrek 2* (2004), *Shrek 3* (2007), *Zootopia* (2016).

The study on the language used in the animated cartoons demonstrated that the language of the animated cartoons is diverse and multifaceted. Animation is a wellhead of diverse language varieties such as varying styles of communication, diverse vocabulary and expressive stylistics. Animated cartoons use in an efficient way all the properties of the word using it for various purposes. The use of lexis in the animated films is not restricted only to expressing a thought but also serves as a powerful means of character building and contributes to creation of an atmosphere of an animated film. In the course of stylistic analysis of the lexis used in the animated films lexical units belonging to literary and colloquial layers of vocabulary which perform the wide range of stylistic functions were defined. The literary layer of vocabulary is presented by 1) terms which are used in order to depict in a precise way the representatives of certain occupation; by 2) poetic and literary words the main stylistic function of which is to sustain an elevated atmosphere, moreover the use of such lexical units can point at a high social status of that who pronounces them. The literary layer of vocabulary also encompasses 4) archaic and obsolete words which are used to create a realistic background to an animated film, especially when the events depicted in the animated film are distant in time. 5) Foreign words also belong to the literary layer of vocabulary, the main stylistic function of them is to supply local color and point at a foreign background of a character who makes use of them. Foreign words as well as a foreign accent serve as a means of character building, especially they become useful in the representation of the marginal characters who do not have a lot of screen time within the plot. The colloquial layer of vocabulary is represented by 1) slang, the main stylistic function of which is to add liveliness to the language; 2) professionalisms, which perform the same stylistic function as terms, they are used to designate a working process of one who belongs to a certain professional domain. The colloquial layer of vocabulary also includes such lexical units as 3) vulgarisms. In fact, the stylistic function of vulgarisms is to reflect the lively speech since they are frequently used by the speakers without paying much attention to them. Thus, to some extent vulgarisms perform the function of fillers. On the other hand, they can also be used in order to express strong emotions, mainly anger, annoyance, etc. Still the presence of abusive

lexical units in the animated films raises concerns since the main audience which is constantly involved in the viewing of the animated films is children. The colloquial layer of vocabulary also includes such lexical units as 4) colloquial coinages, which are mainly used in order to produce a comic effect and 5) dialectal words, the main stylistic function of which is to characterize the characters through their speech pointing at their ethnic identity. The analysis of the animated films demonstrated that the language of animation is diverse, multifaceted and it mimics the real-life communicative processes. The characteristic features of the language spoken in the animated films are 1) the use of simple structures, 2) the use of elliptical sentences, 3) the tendency to use direct word order in questions, 4) the use of unfinished sentences which are usually marked as the break-in-the-narrative, 5) the use of tag questions, 6) the use of interjections which point to the emotions experienced by a character, and 7) the use of discourse markers which help an addressor to maintain contact with an addressee. The specific qualities of the language used in the animated films is fluency, spontaneity and simplicity. Simplicity of language is an important tool that enables animation to attain the main rhetorical aim – to divert. The language of the animated films is also expressive in terms of stylistics. In the course of the study there were defined phonological, lexical, syntactic, and semantic stylistic devices. The class of 1) phonological stylistic devices encompasses such devices as alliteration, assonance, and onomatopoeia, the class of 2) lexical stylistic devices include anaphora, epiphora, climax and anadiplosis. Parallelism, asyndeton, aposiopesis, chiasmus, and inversion belong to the class of syntactic stylistic devices, and the class of 4) semantic stylistic devices comprises such rhetorical devices as antithesis, epithet, oxymoron, simile, and pun. Mainly, the language of the animated cartoons characters is characterized by the use of lexical and syntactic stylistic devices. The reason for it lies in a tendency to use such types of rhetorical devices in real-life communication since they are mainly based on the repetition and arrangement of linguistic units which does not constitute any difficulty in their production. As to the phonological stylistic devices, their use in Disney animated films is conditioned by the abundance of songs in the films. The

phonological stylistic devices are mainly used in order to preserve the rhythm and melody of a song.

The complex analysis of the animated cartoons within the framework of sociolinguistics showed that animated cartoons sustain the existing gender stereotypes as to the roles which should be taken by the representatives of the opposite sexes in society. Gender stereotypes are formed through the use of language. In the course of the study it was noticed that a male is always depicted as a dominant member of a process of communication who possesses a right to change the topic of the conversation, and to violate the rules of turn taking. Moreover, it was observed that males tend to address females in a disrespectful, overfamiliarized way, which is a marker of unequal treatment of women within society. While the males are depicted as being more assertive, self-assured, categorical and rational, females are represented as being polite, complaisant or they are even silenced in some cases taking a subjugated position towards males. The analysis of the language use of the representatives of different age groups demonstrated that the language reflects the current social circumstances within which an individual exists. Animated cartoons tend to portray a character's childhood and depict the language of children in a way that shows the level of their cognitive development. The language of kids in animated cartoons is represented in a variety of ways, for example by means of 1) onomatopoeia, by the 2) incorrect use of grammar and by 3) demonstrating the children's inclination to confuse words. As soon as a child turns into an adolescent, the use of language changes. Adolescence is a period when an individual strives for self-expression, self-realization and recognition. Moreover, it is a period when the social norms do not have a great influence on the life of an individual, which entails the use of non-standard language varieties and slang, which are generally not favored within society. However, the role of language is crucial in the life of adults since the language acts as a marker of the social status, and level of education. Language determines the attitude towards an individual and can bring a person certain social and economic benefits.

The language use of the representatives of different social classes in animated cartoons points to the strict stratification of American society. The upper class is

represented by well-educated individuals who mainly occupy the highest positions within society. The language of the representatives of the upper class is characterized by the use of standardized literary English. The representatives of the middle class are those who as well as the representatives of the upper class had an opportunity to gain education, their language is characterized by the proper use of language, however, sometimes they resort to the use of slang, especially in the informal context. The representatives of the working class are those who are mainly involved in manual, service, or clerical work. The language of the working class representatives is characterized by the use of slang, the tendency to use non-standard language varieties. Generally, representatives of the working class are depicted in animated cartoons as rude and ignorant. The derogatory portrayal of the representatives of this social class contributes to the formation of stereotypes concerning this social group.

The conducted research presents a solid background for a further research on linguistic ideologies mediated by the animated films and contributes to the research of the interdisciplinary studies such as political studies and sociology.

