

การวิเคราะห์บุคลาธิษฐานที่ใช้ในเพลงประกอบภาพยนตร์ของดิสนีย์

An Analysis of Personification Used in Disney Songs

บิล米สลา เบญจลามัน (Bilmisala Bensalaman)¹

พิมพ์ชนก ยีเส็น (Pimchanok Yeesen)²

ธิดา พรอมาก (Tida Prommak)³

ไฟโรจน์ เบญจนาัย (Pairote Bennui)⁴

อีเมล์ 611011608@tsu.ac.th โทรศัพท์ 0619157969

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บทคัดย่อ

ในทุกวันนี้ไม่ได้มีเพียงภาษาเท่านั้นที่ใช้ในการสื่อสาร บทเพลงก็สามารถแสดงความรู้สึก อารมณ์ และความคิดของการสื่อความของผู้ประพันธ์เพลงประกอบภาพยนตร์ของดิสนีย์มีลักษณะเด่นและเอกลักษณ์ในการใช้ภาษาภาพยนตร์ การทำความเข้าใจความหมายของเนื้อเพลงที่ผู้แต่งต้องการจะสื่อ ออกแบบการใช้ภาษาภาพยนตร์ในเชิงบุคลาธิษฐาน (Personification) ผู้ฟังควรวิเคราะห์ทั้งความหมายโดยตรงและความหมายโดยนัยให้ถี่ถ้วนเพื่อเข้าใจสารอย่างมีประสิทธิภาพ ดังนั้นการศึกษานี้มีวัตถุประสงค์เพื่อระบุประเภทของบุคลาธิษฐานและวิเคราะห์บรรณลักษณ์ (Semantic Features) ในเพลงประกอบภาพยนตร์ของดิสนีย์ การวิจัยเชิงคุณภาพนี้ใช้ข้อมูลเพลงประกอบภาพยนตร์ที่เข้าชิงรางวัลสาขา เดมี อ华อร์ดส์ สาขาเพลงประกอบภาพยนตร์ยอดเยี่ยมที่ถูกจัดขึ้นตั้งแต่ปี ค.ศ.1929 ถึง คศ. 2020 จำนวน 44 เพลง โดยผ่านทฤษฎีของดอร์สและคณ (Dorst et al., 2011) และ ลีช (Leech, 1981) ผลการศึกษาพบว่าเพลงประกอบภาพยนตร์ของดิสนีย์มีการใช้บุคลาธิษฐานแบบธรรมดា (Conventionalized Personification) บุคลาธิษฐานแบบใหม่ (Novel Personification) และ บุคลาธิษฐานแบบเริ่มต้น (Default Personification) โดยทั่วไปแล้วความหมายโดยตรงและความโดยนัยในเนื้อเพลงประกอบภาพยนตร์ของดิสนีย์จะมีความหมายแตกต่างกันตามเรื่องราวหรือโครงเรื่องของภาพยนตร์นั้นๆ โดยรวมแล้วงานวิจัยนี้มีประโยชน์ต่อการศึกษาภาษาศิลป์และบรรณาศาสตร์เพื่อการสื่อสารในบทเพลงภาษาอังกฤษ

คำสำคัญ: เพลงประกอบภาพยนตร์ของดิสนีย์, บุคลาธิษฐาน, บรรณลักษณ์

¹ สาขาวิชาภาษาตัวบันทึก คณมนุษยศาสตร์และสังคมศาสตร์ มหาวิทยาลัยทักษิณ สงขลา

² นิสิตชั้นปีที่สี่ สาขาวิชาภาษาตัวบันทึก คณมนุษยศาสตร์และสังคมศาสตร์ มหาวิทยาลัยทักษิณ สงขลา

³ นิสิตชั้นปีที่สี่ สาขาวิชาภาษาตัวบันทึก คณมนุษยศาสตร์และสังคมศาสตร์ มหาวิทยาลัยทักษิณ สงขลา

⁴ สาขาวิชาภาษาตัวบันทึก คณมนุษยศาสตร์และสังคมศาสตร์ มหาวิทยาลัยทักษิณ สงขลา

Abstract

Nowadays, language is not the only tool used for communication, but songs can also express feelings, emotions, and thoughts of the composers. Most Disney songs are outstanding and unique in terms of the use of figurative language. Understanding the meaning of the lyrics conveyed by the composer through figurative language in light of personification, listeners should analyze the literal and implied or figurative meaning deliberately in order to comprehend the message effectively. Hence, this study aims to identify the types of personification used in Disney songs and to analyze the semantic features through personification hidden in Disney songs. This study is qualitative research that employs 44 Disney songs nominated as the best soundtrack of Academy Awards from 1929 to 2020. The analysis relies on theories of Dorst et al. (2011) and Leech (1981). The results show that there appear to be three types of personification used in Disney songs, namely conventionalized personification, novel personification, and default personification. Generally, the literal and figurative meaning embedded in those songs are different according to the plots and content structures of the movies. Overall, this research is useful for studies on rhetoric and semantics for communication in English lyrical texts.

Key words: Disney Songs, Personification, Semantic Features

Introduction

Nowadays, people can communicate with others through songs. According to Permana and Rajeg (2018), a song is one of the media used to express the feeling which is sung by the human voice. This brings an interest in studying the use of words in song lyrics. Indeed, the composers want to convey the meaning of the lyrics and their feelings to the listener who will attain the literal and implied meaning to understand the songs' contents. They often use figurative language in the song. Every song usually consists of figurative language for rhetorical and semantic effects. Figurative language is used in lyrics to enrich the meaningfulness of the song. This indicates the significance of figurative language. It accords the idea of Perrine (1969) that figurative language is defined as a means of saying one thing while implying another. Thus, figurative language is inevitably communicated in songs.

Figurative language is pointed out in some studies on Disney songs. Ajeng (2019) investigates figurative language in song lyrics of Disney's animation movie soundtracks. The result reveals hyperbole, metaphor, simile, symbol, personification, and synecdoche. Similarly, Nurcitrawati et al. (2019) examine figurative language as well as general and special meaning in Disney songs. The analysis highlights idioms, hyperbole, personification, simile and alliteration. Likewise, Nursolihat and Kareviati (2020) analyze figurative language and contextual meaning of the legendary song of Disney 'A Whole New World'. The finding shows alliteration, simile, personification, metaphor, and hyperbole. These studies point out the overall types of figures of speech. There appear to be a few studies on a specific rhetorical style in Disney songs. Thus, the present study realizes a particular kind of figurative language, namely personification, in depth in Disney songs.

The Walt Disney Company is a leading diversified international family entertainment and media enterprise, and they are the world's largest media entertainment. Many movies and soundtracks are produced by Walt Disney. Most of the soundtrack is famous for their good composing words and conveying meaning to the audience and listener. All this mellowness, writing the lyrics, arranging, and creating music in harmony with the story are the strengths that have allowed Disney's music to continue to capture the attention of the Oscar stage and audience until now (Nhongpon, 2020).

This research focuses on personification used in Disney songs. Many composers use this rhetorical style to make the song communicatively stand out and reach the audience's emotions. According to Fata and Aprilya (2021), personification is a technique by which any non-human item or element is appointed to a human being. That is, this figurative

style points out the way to apply human features into abstract characters. It also shows that animals or objects can act and perform particular human actions (Fitria, 2018, as cited in Nursolihat & Kareviati, 2020). Thus, this linguistic strategy is often used in songs because of the beauty of literary imagination and a reflection of humanities.

Besides the structure of personification, its semantic feature is realized. Hussain and Sajid (2015) state that semantics studies the meaning of words, phrases, and sentences in human languages. Understanding a word's meaning will help one understand its true meaning. It allows the messengers and recipients to convey and receive messages clearly and accurately without any vague meaning. Thus, studying semantic features of the expressions using personification can enrich an insight into the literal and figurative meaning in lyrical texts communicatively. In this regard, personification often appears in lyrics, so its semantic forms can be useful for listeners to appreciate the meaning embedded in songs. Moreover, this leads us to attain the direct and implied points the composers want to convey. Further, it is challenging to examine this stylistic element in globally renowned songs by Walt Disney, so this is the way to apply theory of personification and semantics that will be fruitful for the academia. Therefore, this results in the researchers' realization in conducting the present study.

Research Objectives

The objectives of this research are:

- (1) To identify the types of personification used in Disney songs.
 - (2) To analyze the semantic features in the personification found in the songs.

Theoretical Framework

There are two theories used in this study, that is, types of personification by Dorst et al. (2011) and types of meaning by Leech (1981).

Types of personification

Dorst et al. (2011 as cited in Fata & Aprilya, 2021) classify personification into four types which are conventionalized personification, novel personification, default personification, and personification-with-metonymy. Each is summarized as follows: *(i) conventionalized personification* is based on the mapping of standard human definitions and unique non-human contextual concepts, both of which may be discovered in a dictionary *(ii) novel personification* is that the basic human feeling of creation can be taken

up by novel personification, but literal words cannot gain contextual worth in the dictionary; (iii) *default personification* is dependent on the default analysis of the fundamental human meaning when it can theoretically be explained as human, animated, or common but is favored by default human analysis and (iv) *personification-with-metonymy* occurs when a human agent or patient is replaced with a metonymically related non-human or patient, which violates the basic meaning selection constraints.

Types of meaning

Leech (1981) theorizes seven types of meanings which are conceptual meaning, connotative meaning, social meaning, affective meaning, reflected meaning, collocative meaning, and thematic meaning. However, this study focuses on only two types of meaning, namely conceptual meaning and connotative meaning, which are popularly used in many other studies. Each is summarized as follows: (i) *conceptual meaning* also known as denotative or cognitive meaning is assumed to be the core factor in linguistic communication. This provides the core or literal meaning with a straightforward definition of a word in the dictionary. The term ‘man’ could be described as: Man: [+Human], [-Female], [+Adult]. The word ‘man’ represents an adult male human being. The feature of [+Human] shows that this word is one of the human beings. Further, the feature of [-Female] indicates the sex of man that is not female, but it is male. Moreover, the feature of [-Adult] means a person who is fully grown. In this study, this type of meaning is called ‘literal meaning’, and (ii) *connotative meaning* refers to the communicative value of an expression derived from what it refers to, in addition to its purely conceptual context. It is broader than conceptual meaning. Conceptual meaning stresses the literal meaning while connotative meaning is uncertain and open-ended. Moreover, connotative meaning is relatively unstable which varies greatly depending on culture, historical period, and individual experience. Besides, this type of meaning can carry the referent’s ‘putative properties’ as a result of a person’s, a group of people’s, or a society’s. Indeed, connotative meaning provides implied definition deeper than conceptual meaning. Connotative meaning can concern figurative meaning. This is supported by Caroll (2003) that lyrics provide literary or figurative language that connotes cultural values (Dobrovolskij & Piirainen, 2005, as cited in Suriyawongpaisal, 2013). Thus, Leech’s (1981) connotative meaning is adapted as figurative meaning in this study.

Methodology

The methodology of this study concerns the following processes:

(1) The researchers employed the soundtracks from the Disney film nominated for Best Original Song of the Academy Award that was held from 1929 to 2020 obtained from the website, namely www.youtube.com and www.genius.com. The data source, 44 songs, is displayed in the following table that includes the song title, the movie title, and the nominated year.

Table 1: Disney Songs Nominated in the Best Original Song Category

No(s)	Song Title	Movie Title	Nominated Year
1	When You Wish Upon a Star (1940)	Pinocchio	1941 (13 th)
2	Baby Mine (1941)	Dumbo	1942 (14 th)
3	Love is a Song (1942)	Bambi	1943 (15 th)
4	Saludos Amigos (1943)	Saludos Amigos	1944 (16 th)
5	Zip-a-Dee Doo-Dah (1946)	Song of the south	1947 (19 th)
6	Bibbidi-Bobbidi-Boo (1950)	Cinderella	1951 (23 rd)
7	Supercalifragilisticexpialidocious (1964)	Mary Poppins	1965 (37 th)
8	Chim Chim Cher-ee (1964)	Mary Poppins	
9	The Bare Necessities (1967)	The Jungle Book	1968 (40 th)
10	Love (1973)	Robin Hood	1974 (46 th)
11	Candle on the Water (1976)	Pete's Dragon	1977 (49 th)
12	The Rainbow Connection (1976)	The Muppet Movie	
13	Someone's Waiting for You (1977)	The Rescuers	1978 (50 th)
14-15	Under the Sea, Kiss the Girl (1988)	The Little Mermaid	1990 (62 nd)
16-18	Beauty and the Beast, Be Our Guest, Belle (1991)	Beauty and the Beast	1992 (64 th)
19-20	A Whole New World, Friend Like Me (1992)	Aladdin	1993 (65 th)
21-23	Can You Feel the Love Tonight, Circle of Life, Hakuna Matata (1994)	The Lion King	1995 (67 th)
24	Colors of the Wind (1995)	Pocahontas	1996 (68 th)
25	You've Got a Friend in Me (1995)	Toy Story	
26	Go the Distance (1997)	Hercules	1998 (70 th)
27	You'll Be in My Heart (1999)	Tarzan	2000 (72 nd)

28	When She Loved Me (1999)	Toy Story 2	
29	My Funny Friend and Me (2000)	The Emperor's New Groove	2001 (73 rd)
30	If I Didn't Have You (2001)	Monsters, Inc.	2002 (74 th)
31	Our Town (2006)	Cars	2007 (79 th)
32-34	Happy Working Song, So Close, That's How You Know (2007)	Enchanted	2008 (80 th)
35	Down to Earth (2008)	WALL-E	2009 (81 st)
36-37	Almost There, Down in New Orleans (2009)	The Princess and the Frog	2010 (82 nd)
38	We Belong Together (2010)	Toy Story 3	2011 (83 rd)
39	I See the Light (2010)	Tangled	
40	Let It Go (2013)	Frozen	2014 (86 th)
41	How Far I'll Go (2016)	Moana	2017 (89 th)
42	Remember Me (2017)	Coco	2018 (90 th)
43	Can't Let You Throw Yourself Away (2019)	Toy Story 4	2020 (92 nd)
44	Into the Unknown (2019)	Frozen II	

- (2) The researchers listened to the listed songs repeatedly to find the words, phrases, and sentences that contain personification and to understand the meaning of the songs by watching the movies and listening to their soundtracks through the website, namely www.youtube.com.
- (3) They made a note and classified the personification that is used in the song.
- (4) They rechecked the correctness of the data to be taken to analysis.
- (5) They clarified the type of personification and semantic meaning found in the lyrics by examining and discussing through the theoretical framework and previous studies.

Results and Discussion

The results are divided into two parts: types of personification and their semantic features found in Disney songs.

Types of Personification in Disney Songs

Only 26 songs and 28 lines convey personification. The most used personification in the songs is novel personification. It is followed by conventionalized personification, and the default personification. However, the personification-with-metonymy is not found.

(1) Conventionalized Personification

There are eight lines considered as conventionalized personification in Disney songs.

(i) “Fate steps in and **sees** you **through**” (*When You Wish upon a Star* Song, 1940, Line 13). The phrasal verb “see through” basically means “to realize that someone is trying to deceive you”. Contextually, it means “to give help and support to someone during a difficult time” (Longman Dictionary, 2021). Here, the word ‘fate’ implies the fairy in the Pinocchio movie that came to help Pinocchio.

(ii) "Love's beautiful music **comes** each day like the dawn" (*Love is a Song*, 1942, Line 3). The verb 'comes' is "to exist or be available" (Cambridge Dictionary, 2021). It insinuates that love's beautiful music exists each day like the dawn, and refers to the sunrise which will not disappear as it shines every morning.

(iii) “Once we watched a **lazy** world go by” (Love, 1973, Line 5). ‘Lazy’ is “slow and relaxed” (Cambridge Dictionary, 2021). The world moves slowly, and one day, Robin Hood meets the heroine when they were children. Then, they separate from each other until they meet again.

(iv) “And rainbows have nothing to **hide**” (*The Rainbow Connection*, 1976, Line 5). The word ‘hide’ is a character of human who can conceal something or someone. Contextually the rainbows have nothing to conceal themselves, and they refer to faith or hope in the lyrics.

(v) "My heart is **sighing**" (*Happy Working*, 2007, Line 25). The heart cannot sigh as it is a human organ. Contextually, Gisele (the heroine) still loves and waits for Edward, her lover.

(vi) “Romantic dreams must **die**” (*So Close*, 2007, Line 8). The verb ‘die’ conveys the human being who can die or stop being alive (Cambridge Dictionary, 2021), but romantic dreams are the image that humans fancy while sleeping which cannot die as humans.

‘Die’ is “to disappear or stop existing” (Longman Dictionary, 2021), so Gisele’s dream will disappear with time.

(vii) "This old town can **slow you down**" (*Almost There*, 2009, Line 4). 'Slow down' is "to be less active and relax more" (Cambridge Dictionary, 2021). It implies that New Orleans

is nicknamed the “Big Easy” as people there live a slow life differently from Tiana, the heroine from the Princess and the Frog movie, determined to fulfill her father’s dreams. (viii) “If the future should **take** you **away**” (*We Belong Together*, 2010, Line 39). This song was sung by a toy named ‘Woody’ who wanted to tell Andy, the owner of the toys, that “We belong together”. Here, ‘toys’ cannot sing a song to express their feelings towards humans, so “take away” is contextually suitable. One day Andy has to grow up and doesn’t need toys, so he does not forget him.

(2) Novel personification

- It was found that 14 lines in Disney songs suit the novel personification.
- (i) “A new day's **waiting** to start” (*Saludos Amigos*, 1943, Line 6). The new day cannot wait as a human. A new day is like a good thing; good things will happen.
 - (ii) “This flame inside of me will **grow**” (*Candle on the Water*, Lines 17, 23). The flame prevents someone from getting lost, and it will continue to expand. A woman is conveyed as a flame that guides her lover not to get lost. And she hopes to see her lover again.
 - (iii) “Let this candle **guide** you” (*Candle on the Water*, 1976, Line 9). The woman is compared to the candle, implying that she will suggest her lover when he makes a mistake.
 - (iv) “The carp **play** the harp” (*Under the Sea*, 1988, Line 51). The carp cannot actually play a harp like humans. Sebastian (the red crab) told Arial about life under the sea, making them happier than being on land. He described how the animals were having fun with their musical instruments.
 - (v) “Now when did you last let your heart **decide?**” (*A Whole New World*, 1992, Line 4). The heart cannot decide as a human can. Princess Jasmine needs to be under the rules of her father. Thus, he asked her when the last time she made a decision on her own. And Aladdin invites Princess Jasmine to explore a new world she has never seen before.
 - (vi) “I'm a **sensitive** soul though I seem thick-skinned” (*Hakuna Matata*, 1994, Line 12). ‘I’ refers to a warthog named Pumbaa. This sentence is like a joke. Although Pumbaa is a thick-skinned person, he is still sensitive. This means Pumbaa is a warthog, so he literally has very thick skin.
 - (vii) “Or asked the grinning bobcat why he **grinned?**” (*Colors of the Wind*, 1995, Line 17). A bobcat, an animal, cannot grin. This song is about a daughter of an Indian chief ‘Pocahontas’ who sings to Captain John Smith, one of the renowned English explorers, to get his mind open to learning the balance of nature.

(viii) "You've **got** troubles, and I've got 'em, too" (*You've Got a Friend in Me*, 1995, Line 10). 'I' refers to Woody, Andy's favorite toy. It implies that no matter what problems Andy encounters, Woody will always be by his side. This song is sung by Woody to recount the friendship between him and the toy owner named Andy.

(ix) "Where a great, warm welcome will be **waiting** for me" (*Go the Distance*, 1997, Line 3). It would be nice if you could stay in a place where people look forward to your visit and warmly welcome you. A man named Hercules felt that he was unfit to be where he was. He dreamed of going somewhere far away. It is a place where people admire and need him.

(x) “When the stars **assume** their patterns” (*My Funny Friend and Me*, 2007, Line 2). Stars in the sky cannot express and pretend to someone as human. When the stars assume their patterns, this implies the beginning of the relationship between King Kuzco and Pacha.

(xi) "Did you feel you were **tricked** by the future you picked?" (*Down to Earth*, 2008, Line

3). People sometimes plan a trick to deceive someone. It implies that humans are wrong about making decisions in what they choose. They destroy the world by dumping waste in landfills instead of recycling.

(xii) “And the fears that once **controlled** me” (*Let It Go*, 2013, Line 20). Elsa was once dominated by fear of her inability to control her powers as a child, which made her sister Anna become endangered. She thus did not come close to Anna to prevent a situation like this from happening again.

(xiii) “Remember me, each time you hear a **sad** guitar” (*Remember Me*, 2017, Line 6). The guitar is merely a musical instrument that cannot express any feelings as humans can. This implies that it was Coco’s father telling her that if he was not there, let her think of this sad guitar sound as if he was with her.

(xiv) “Her heart would **break** if you should go” (*I Can’t Let You Throw Yourself Away*, 2019, Line 9). The heart does not have arms or legs to destroy something as human since it is a human organ. It implies that the new owner who got the toys from Andy is Bonnie, whose heart could break if she lost her toy.

(3) Default personification

There are six lines personified as default personification in Disney songs.

(i) "Now the days seem **to fly**" (*Love*, 1973, Line 4). The word 'fly' can be used for both humans and animals. It contextually means time passes so quickly. Maid Marian and Robin

Hood, who have known each other since they were children and started a relationship when they got older. In the lyric, time goes rapidly when both of them meet again.

(ii) “We only **live** to serve” (*Be Our Guest*, 1991, Line 7). The alive object is non-human, so it cannot live as both a human and an animal. The word ‘we’ refers to the servants who are cursed to be household objects, so they are delighted to serve the food in the castle.

(iii) “Most days we just **lay** around the castle” (*Be Our Guest*, 1991, Line 48). The pronoun ‘we’ refers to the servants in the castle that were cursed to be enchanted objects. It implies that all enchanted objects have a boring life in the castle as they have nothing to do, so they merely lie around the castle.

(iv) “There's a calm **surrender** to the rush of day” (*Can You Feel the Love Tonight*, 1994, Line 1). The phrase ‘stop fighting’ describes what humans and animals do in general. The sentence implies that a peaceful refuge stops fighting the battles in life, and the meaning of the word ‘surrender’ signals honor, loyalty, bravery, and love.

(v) “And some have to **live** with the scars” (*Circle of Life*, 1994, Line 19). Humans can live everywhere to do activities or sleep at home with their families, and animals can also live in the jungles or other places to sleep to continue life as humans. This implies that someone who has to live with pain and regret is Simba who has to live with the guilt of thinking that he was the cause of his father’s death.

(vi) “See the line where the sky meets the sea? It **calls** me” (“How Far I'll Go”, 2016, Line 9). The sky meets the sea does not just call Moana’s name, but it calls to attract Moana’s attention to explore something that Moana has never experienced and is waiting for Moana to be discovered. This means Moana has a desire to explore the horizon where the sea and the sky seem to meet.

Semantic Features of the Personification Expressions

It was found that the above lyrical expressions convey different semantic features of literal and figurative meanings. This result is revealed in the following table:

Table 2: Semantic Features of the Personification Expressions

No	Personification Expression	Literal Meaning	Figurative Meaning	Semantic Feature
1	Fate steps in and sees you through.	Something comes to someone and sees everything clearly.	Someone helps to deal with problem.	[+sympathy]

2	Once we watched a lazy world go by.	Someone looks the world is unwilling to revolve around itself.	The day passes slowly.	[-active]
3	Yet love's beautiful music comes each day like the dawn.	Gorgeous music of love occurs every day.	Love will go on.	[+continuous]
4	And rainbows have nothing to hide.	Rainbows have nothing to conceal themselves.	Someone has the right to express their perspective.	[+reveal]
5	My heart is sighing.	Someone's heart breathes out slowly.	Someone is waiting for his/her lover wistfully.	[+hope]
6	Romantic dreams must die.	Romantic dreams will disappear.	Someone cannot continue their love.	[-hopeful]
7	This old town can slow you down.	This old town makes someone slower.	People live a slow life.	[-enthusiastic]
8	If the future should take you away.	The future gets someone away somewhere.	People change with time.	[-forever]
9	A new day's waiting to start.	A new day will begin.	Good things will happen.	[+positive]
10	This flame inside of me will grow.	This flame inside of someone will rise.	My love will be more.	[+increase]
11	Let this candle guide you.	The candle leads you the way.	Someone navigates the way back home for their lover.	[+support]
12	The carp plays the harp.	A fish plays a musical instrument.	A fish is happy when it lives under the sea.	[+delightful]
13	Now when did you last let your heart decide?	When did you determine by yourself?	You don't dare enough to make your own decisions.	[-brave]
14	I'm a sensitive soul though I seem thick-skinned.	Someone is sensitive though he/she has very thick skin.	Someone is easily worried even though he/she does not seem to care.	[+fragile]
15	Or asked the grinning bobcat why he grinned?	The bobcat smiles widely.	A series of fictitious constellations showing a grinning bobcat.	[+attractive]
16	You've got troubles, and I've got 'em, too	Two people are in the same trouble.	Someone will always be beside the other.	[+friendship]
17	Where a great, warm welcome will be waiting for me.	A place is waiting to welcome someone.	Someone would like to stay in a place that is suitable for him/her.	[+comfortable]
18	When the stars assume their patterns.	The stars pretend to be other forms.	Stars are gathered to create in different shapes in the sky.	[+imagination]

19	Did you feel you were tricked by the future you picked?	The future is deceiving someone.	Someone is wrong about making decision in what they choose.	[+mistake]
20	And the fears that once controlled me.	The fear limits someone's abilities.	Someone does not brave to do something because of fears.	[+cowardly]
21	Remember me, each time you hear a sad guitar.	Someone said that we just listen to a sad song when we recall each other.	A sad song is someone's representation when they are gone.	[-happiness]
22	Her heart would break if you should go.	Someone's heart is damaged.	Someone might regret it when they lost the thing they love.	[+distress]
23	Now the days seem to fly.	The days pass so quickly.	Someone's life goes by so fast.	[-slow]
24	We only live to serve.	Someone lives to provide food.	Someone exists to be a servant.	[+animate]
25	Most days we just lay around the castle.	Someone sleeps around the castle.	Someone's life is boring as they do not have anything to do.	[+monotonous]
26	There's a calm surrender to the rush of day.	Chaos will not happen if there is peace.	Peace gets rid of the problems.	[+peaceful]
27	And some have to live with the scars.	Someone has a mark on the body.	Someone is stuck with the past.	[+painful]
28	See the line where the sky meets the sea? It calls me.	Someone is called by the horizon.	Someone has a desire to explore something new.	[+invite]

From Table 2, the semantic features of these personified expressions are binary, namely +/- . The majority are positive while the minority are negative. Both binary features cover humans' emotions, feelings, actions, and behaviors. That is, literal and figurative meanings embedded in the personification expressions are used for non-human beings to contribute to the characteristics of human life.

Overall, this study has analyzed the single type of figurative language, personification, in details. It is distinct from the previous studies by Indratno (2020), Aprilianingrum (2019), Rusli (2010), and Listiani (2015) that identify several types of figurative language which also contains personification. From the analysis of the semantic features, the researchers indicate the meaning of words, phrases, and sentences that convey personification. The researchers reveal the literal meaning and figurative meaning. The researchers point out the semantic features by comparing both literal and figurative meanings. Meanwhile, most previous studies by Indratno (2020), Cindy (2019),

Aprilianingrum (2019), Rusli (2010), and Listiani (2015) reveal the message through only figurative language in the lyrics. Further, the present study and the study by Thuong (2012) highlight semantic features. However, Thuong (2012) also points out the syntactic features. Moreover, the present study is similar to the study of Aprilianingrum (2019) in which semantic features of personification is shown in the table which is easy to understand. Both studies can improve the reader's recognition of the underlying meaning that the author is attempting to communicate via the lyrics. Besides, the studies by Aprilianingrum (2019) and by Permatajaya (n.d.) employ the same theory, namely Leech (1981), as the present study that analyzes specific types of meaning.

Conclusion, Implications, and Recommendation

There are 28 lyrics personification found from 44 songs of Disney songs nominated for Best Original Song of the Academy Award held for a total of 91 years. The findings show only three types of personification, namely conventionalized personification, novel personification, and default personification. Remarkably, conventionalized personification is the second most used as there is contextual meaning in the lyrics while the novel personification is found to be the most prominent one since there is no contextual meaning in the lyrics; they only have a literal meaning. Next, default personification is the third most personification, based on the basic human meaning that can be applied to both humans and animals. Further, the fourth type, personification-with-metonymy, does not exist in the lyrics since it does not seem to represent a basic human sense of personification in the songs. Moreover, semantic features appear in every Disney song which stands out in terms of both literal and figurative meanings.

This study is useful for English learners and teachers of figurative language and semantics, or those interested in Disney songs. It is also beneficial for listeners who can correctly understand and interpret the true meanings of the songs that the composers want to convey. English teachers and linguistic scholars can use this study as a material in semantic features and rhetoric, especially regarding personification. The researchers expect that this research will be applied by English teachers, academicians and students in their teaching-learning, researching, and in daily communication in order to advance language studies and use. For those interested in Disney songs, the researchers also reveal that the lyrics convey hidden connotations which are complicated to interpret, so this can remind other researchers of analyzing other lyrics. Moreover, the knowledge that will obtain from this study is that the analyst has a better process of thinking and analyzing the lyrics

because it is complex and difficult to understand. It also helps to open up the perspective of new knowledge from the lyrics. It reflects the song composer's various linguistic and rhetorical strategies that use personification and other figurative language to convey meaning to the listener. It also reflects the beliefs, lifestyles, and beauty of nature as well. For example, lifestyle can be seen from the lyrics that talk about the life of the characters in the movies. Even though Disney songs are produced in the United States, they also reflect the image of human beings around the world and the universality of human beings.

As a whole, this study reveals that every Disney song embodies different meanings depending on the plot and story, most of which display love, courage, and bonding. They also have a profound meaning and provide morals to the audience.

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