



Universidad de Valladolid

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**I'll take stereotypes out of you: a multimodal
critical discourse analysis of gender stereotypes
present in *Mulan's* songs**

Claudia Villodre Simarro

Tutora: Raquel Fernández Fuertes

Departamento de Filología Inglesa

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ABSTRACT

This dissertation focuses on the representation of gender stereotypes as they appear in the songs of the Disney film *Mulan*. In particular, this study makes use of the tools provided by the critical discourse analysis in order to analyse the lyrics of two songs: *Honor to us all* and *I'll make a man out of you*. Each song shows what a perfect woman (wife) and a perfect man (soldier) should be by resorting to different resources. In this respect, a triple analysis (i.e., contextual, textual, and visual) has been carried out in order to offer a more complete picture of gender stereotypes. The analysis has shown how music in this film does contribute to the differentiation of gender stereotypes despite how different and innovative the film may be at first sight.

KEYWORDS: gender stereotypes, critical discourse analysis, music, Disney, metaphors, *Mulan*.

RESUMEN

Este trabajo se centra en la representación de los estereotipos de género que aparecen en las canciones de la película de Disney *Mulan*. En concreto, este estudio hace uso de las herramientas que proporciona el análisis crítico del discurso para analizar la letra de dos canciones: *Honor to us all* y *I'll make a man out of you*. Cada canción muestra cómo deberían ser una mujer perfecta (una esposa) y un hombre perfecto (un soldado) mediante el uso de distintos recursos. En este sentido, se ha realizado un análisis triple (contextual, textual y visual) para ofrecer una imagen más completa de los estereotipos de género. Dicho análisis muestra cómo la música en esta película contribuye a la diferenciación de los estereotipos de género a pesar de lo diferente e innovadora que pueda ser la película a primera vista.

PALABRAS CLAVE: estereotipos de género, análisis crítico del discurso, música, Disney, metáforas, *Mulan*.

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1. Introduction

Audio-visual media is known for the tremendous influence that has on people of all ages, especially children, who are typically easily influenced by films and fairy tales in terms of how they conceive the world. Disney films are within this type of media and belong to the Walt Disney Company, the biggest media and entertainment enterprise in the world. Disney films are usually accompanied by an appealing and catchy soundtrack, which makes the films' message reach people more profoundly, even without noticing.

Mulan (Bancroft & Cook, 1998) is a Disney classic film whose main character is the homonymous Disney princess, Mulan. This film has always been innovative due to the origin of its characters and the story it depicts. It presents a woman who is not the typical Disney princess; Mulan wants to prevent his father from joining the army by doing it herself. In order to do that, she must act and have the appearance of a man. Despite the main direct message, which is also the essence of the film, there are many hints of gender stereotypes that do not reflect what the film is, in fact, trying to transmit thus contradict its very message. The majority of the stereotypes appear in the film's songs, and they may have gone unnoticed since people often learn the songs due to their rhythm but do not pay so much attention to their content. Therefore, this dissertation tries to discover the unveiled gender stereotypes that are transmitted in this film through its soundtrack.

In this dissertation, two of the main songs from the soundtrack of *Mulan* will be analysed linguistically and visually. Both songs have been chosen because of their popularity within the soundtrack, but especially due to what they are depicting, women's reality and men's reality in the context of the film. Since each song reflects each gender's reality, it is more likely that each one contains gender stereotypes related to them.

This dissertation is divided into seven sections, the first one being the introduction. Section two deals with the theoretical framework, presenting both gender stereotypes and critical discourse analysis. Section three comprises the methodology, in which the information on how the analysis of gender stereotypes has been carried out is provided. Then, in section four, the triple analysis of the lyrics is presented which includes contextual, textual and visual cues. The following section (section five) offers the

conclusions of the present study. Section six includes all the bibliographical sources from which information has been gathered. Finally, section seven presents the lyrics of both songs in an annex where the different sentences have been numbered in order to be more clearly identified during the analysis.

2. Theoretical framework

The purpose of the following section is to present the two key concepts that constitute the backbone of this dissertation: gender stereotypes and critical discourse analysis. Along with gender stereotypes, gender roles will also be discussed given their close relationship.

2.1. Gender stereotypes

The term *gender* was first proposed in psychological literature in the 1970s when it was noted that the term *sex* was not enough to refer to the distinction between woman and man. It is from gender that femininity and masculinity depart as constructs that refer to the set of attitudes and manners that define each individual's behaviours, that indicate what a man is, and what a woman is, articulated as idealized models for each gender (Martínez-Benlloch et al., 1988, as cited in Jayme & Sau, 2004: 74).

The content of these constructs is defined by socio-cultural criteria, they vary depending on the culture and historical period, are articulated by gender stereotypes, and are expressed according to gender roles. Based on the criteria of normalization that each society has, they impose expectations for the behaviour of women and men, respectively (Jayme, 2009).

Stereotypes were defined for the first time in the '20s (Jayme & Sau, 2004). For men and women to be fully defined as such, they must have stereotypical traits and characteristics. This stems from people's tendency to label and categorize one another; sex and gender are two of these categories, and stereotypes are socially valid information. Stereotypes are consensual, becoming absolute truths because the great majority agrees on

them, and normative, taking away from individuality and equalizing people obviating the uniqueness of each individual. Further, stereotypes determine the behaviour that is expected to fit into society; they define the value of social desirability. Stereotypes refer not only to personality traits (masculinity and femininity), but also to gender roles (how each gender has to act), physical appearance, and professions, among other issues. Gender roles thus refer to all aspects of a person that show how much this person identifies as male or female (Jayme, 2009).

According to Parsons (1956), the feminine role is defined strictly within the context of the family, whereas the masculine role is more complex and diffuse, as it is related to life both within and outside the family (Amancio, 1993).

Masculine	Feminine
Activity Dominance Emotional control Aggressivity Logical intelligence	Passivity Submission (obedience) Instability (neuroticism) Inhibition (fear) Intuition

Table 1: Classic personality dimensions differentiated by genders (Jayme & Sau, 2004: 248)

As can be seen in Table 1, men and women appear to be clearly different; at a first glance, men seem to be leaders while women are defined as followers. These attributes are the result of a study conducted by Jayme and Sau (2004), in which they compared the traditional characteristics attributed to each gender. They took the classic personality dimensions differentiated by genders which are described in various manuals on this subject. Together with these, the environment plays a significant role in changing some of these personality traits that are also inherited at a low level (Jayme & Sau, 2004).

		Masculine	Feminine
Public activity	Exterior space	Activity Dominance Control Aggressivity	Passivity Submission Instability Inhibition (fear)
Private activity	Interior space	Passivity Submission Instability Inhibition (fear)	Activity Dominance Control Disinhibition

Table 2: Differences between personality dimensions based on social space (Jayme & Sau, 2004: 249)

On the other hand, Table 2 presents how these personality traits change depending on the parameters used. In this case, considering social space, personality dimensions may change completely. Despite the fact that feminine and masculine attributes swap places, these traits are ‘negative’ when applied to women. However, these traits are regarded as traditional, hence, universal, and are still transmitted through gender roles. Stereotypes not only negatively affect the image of women but also the image of men, having to fit into predetermined standards (Jayme & Sau, 2004).

There is no doubt that power is such an important factor here. It is common for stereotypical images to be directed at subordinate groups such as ethnic minorities and women, and they contribute significantly to hegemonic struggles. As Dyer (1977: 30) explains, “the establishment of normalcy through social- and stereo- types is one aspect of the habit of ruling groups [...] to attempt to fashion the whole society according to their own world view, value system, sensibility, and ideology.” When ruling groups impose their vision as normal and inevitable so that the world follows and normalises it, they establish their hegemony. Consent is required for hegemony, rather than force; a key part of it is the representational practice of stereotyping, which constantly repeats caricatures of subordinate groups. Due to the social nature of humans, identities and practices are produced by social (collective rather than individual) resources, and among those social and collective resources representations can be found. Although they do not fully determine human behaviour, they are not completely irrelevant. Some people learn how to act directly

from them, but their wisdom is usually incorporated into the larger understanding of the world on which human actions are based. Talbot (2003) refers to two studies where gender differences are explored in social interaction: Bergvall's (1996) and Stanworth's (1983).

In the field of language and gender, stereotypes often refer to expectations of behaviour, rather than exclusively to representations. An example of this usage can be found in the study of a mixed group of engineering students in the United States conducted by Bergvall (1996). She examined the verbal communication between a group of engineering students studying in what is traditionally seen as a male-dominated field. Engineers are still highly androcentric in academic settings, while, concurrently, traditional expectations about gender and identity still prevail. This poses a challenge for female engineering students; their interests are being challenged at the same time. Furthermore, if they are to participate in heterosexual social and sexual relationships, they must exhibit stereotypically 'feminine' traits, including presenting their views tentatively, showing their support for men, and generally demonstrating cooperative behaviour. Conversely, if they are to succeed in their studies, they must be perceived as 'masculine': assertive, putting themselves in competition with other students.

Considering gender stereotypes to be ideological prescriptions for behaviour, actual individuals must act according to the stereotypical roles expected of them. As a result of these stereotypes, naturalised gender differences are reproduced. Therefore, they function to maintain hegemonic male dominance and female subordination. The second study Talbot (2003) refers to is the one conducted by Stanworth (1983) of British adolescents' experiences and expectations regarding talk in the classroom. During classroom interactions, teachers encouraged boys to be assertive, and girls admired those boys who demonstrated this ability most. Women with the same skills, however, were not admired at all. In fact, girls who were vocal were scorned by other girls. It is possible to argue that the non-vocal girls contributed to their own oppression in that they supported the idea that boys should dominate, and that it is shameful that girls should attempt to speak their minds. As a result, male dominance and female subordination are maintained.

The traditional personality traits presented above and that are supposed to generally differentiate male gender and female gender will be considered when analysing the lyrics of

Mulan's songs.

2.2. Critical Discourse Analysis

Critical Discourse Analysis (CDA) is derived from critical linguistics, which first appeared in the 1970s in the work of Fowler et al. (1979). According to critical linguistics, language and grammar are used to promote ideologies. Therefore, a close reading of a text can reveal the ideology of the person who wrote it (Machin & Mayr, 2012).

There is no single homogeneous version of CDA. However, all the authors that have worked with it have in common the view of language as a means of social construction. CDA examines how socio-cultural processes and structures are linguistically mediated. It assumes that power relations are discursive. With CDA, we can study “how power relations are exercised and negotiated in discourse” (Fairclough & Wodak, 1997: 272).

The term *critical* in CDA means denaturalising the language to reveal the kinds of ideas, absences, and taken-for-granted assumptions in texts. As Fairclough (1989) explains it, critical language study involves analysing linguistic elements to identify hidden connections between language, power, and ideology. CDA is described by Van Dijk (2001) as the study of the implicit or indirect meanings in texts. This implicit information is not contained in the text itself, but rather in the mental model of a text. Therefore, implicit meanings can be understood as related to underlying beliefs but not directly affirmed (Van Dijk, 2001, as cited in Machin & Mayr, 2012: 30).

The type of power relation about to be analysed is the one between man and woman through gender stereotypes, as has already been stated. CDA has been a very relevant tool in gender stereotypes studies, reflecting how those are present in many works.

3. Methodology

Table 3 summarizes the triple analysis (i.e., contextual, textual, and visual) that will be carried out.

CONTEXT	What is going on? ⁽¹⁾		
	Who's involved? ⁽²⁾		
	In what relations? ⁽³⁾		
	What is the role of language [...] ? ⁽⁴⁾		
	Categories	Issues	
TEXTUAL	What experiential values do grammatical features have? ⁽⁵⁾	Types of processes	
		Types of subjects	
	What relational values do grammatical features have? ⁽⁶⁾	Modes	
		Modality	
	Cohesion ⁽⁷⁾		
	Turn-taking ⁽⁸⁾		
Metaphors ⁽⁹⁾			
VISUAL	Size of frames ⁽¹⁰⁾		
	Angle of images ⁽¹¹⁾		
	Gazes' directions ⁽¹²⁾		

Table 3: summary of the different analysis and their parts.

The numbers present in the triple analysis in Table 3 refer to different categories in which the contextual, the textual and the visual analyses are divided so that it is easy to identify and recall them along the analysis section. Each of these analyses and their corresponding issues, if any, are presented next.

3.1. Procedure to establish the situational context

First of all, before analysing the texts themselves in terms of gender stereotypes and CDA, the situational context and discourse type will be established by answering the following questions from Fairclough's (1989) proposal (see also Table 3 above):

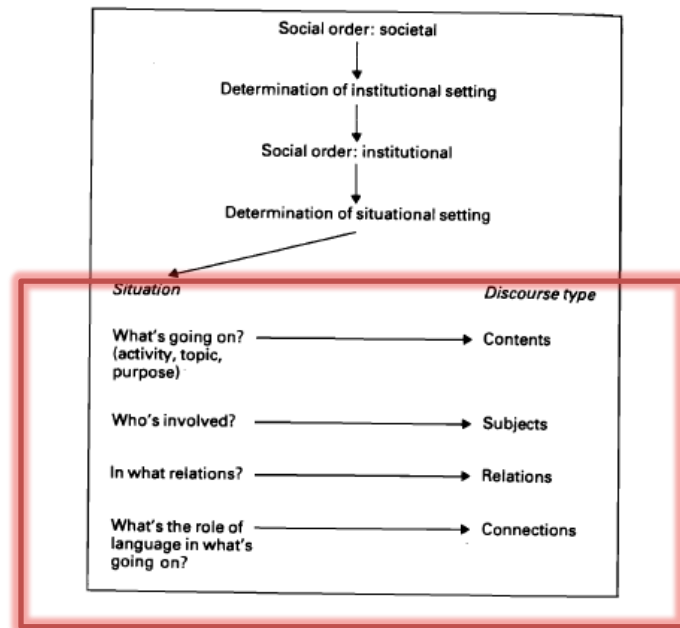


Figure 1: Situational context and discourse type (Fairclough, 1989: 146)

Figure 1 shows how interpreters arrive at interpretations of the situational context, and how this affects the choice of which discourse type to draw from. Fairclough (1989) gives four questions on the lefthand side, which identify four main dimensions of the situation. These will be presented next:

What is going on? ⁽¹⁾ This question provides us with information on the situation, the activity that is being done, the purpose of the action, etc. Depending on the activity type, there may be a limited set of topics that can be discussed, but this does not mean it is possible to predict topics exclusively based on the type of activity.

Who is involved? ⁽²⁾ Information as to who the participants are, and which is the existing relation between them is required. Because of this, this question will be answered along with the *in what relations?* ⁽³⁾ question.

What is the role of language in what is going on? ⁽⁴⁾ By revealing the role of language, the connections between it and the action happening are unveiled.

The correspondents to these questions are four main dimensions of a discourse type, which are shown in the righthand side. These dimensions can be read as a set of underlying conventions belonging to a particular order of discourse and are most commonly associated

with a particular kind of situation determined by the situation dimensions on the lefthand side of Figure 1, as has already been described.

3.2. Procedure to carry out the textual analysis

Since the content which is relevant for this dissertation is the one related to gender stereotypes, there will not be a complete analysis of the text but just of the elements that may provide information about these stereotypes. Therefore, after the situational context has been established (see section 3.1. above), the textual analysis will focus on the following categories: subjects, actions, and metaphors (as per Fairclough, 1989).

Due to the relevance of the relation existing between subjects and actions, they will be analysed together. Some questions related to grammar and vocabulary features from the procedure of discourse analysis presented by Fairclough (1989) will be considered for the linguistic analysis regarding the study of the subjects and actions present in the text.

The first question within textual analysis, as in Table 3 above, is *what experiential values do grammatical features have?* (5). “The experiential aspects of grammar have to do with the ways in which the grammatical forms of a language code happenings or relationships in the world, the people or animals or things involved in those happenings or relationships, and their spatial and temporal circumstances, manner of occurrence, and so on” (Fairclough, 1989: 120). Thus, processes and participants in the text are essential within the analysis of the texts. When an action or event is about to be represented, a choice is being made regarding the grammatical process and types of participants, and its result has an ideological significance. Simple sentences in English may already give some relevant information about what is being stated. There are three main types of simple sentences in English, made up by some or by all of the following elements: subject (S), verb (V), Object (O), complement (C), and adjunct (A). Subjects, which are part of the main focus of this dissertation, can be nouns, noun phrases, or pronouns. Three main types of patterns exist that represent at the same time three main types of processes: actions (SVO), events (SV), and attributions (SVC). Two participants are required in an action, an agent who does the action and a patient who receives it. It is essential to find out which role

is assigned to each of them to determine whether the role of the subjects in social relations is the same as the one they are given in texts. Roles can be reallocated; social relationships can be rearranged by representations. As opposed to an action, an event just requires one participant, although SV structures may not always be events. An attribution also involves only one participant and some kind of attribute after the verb, a possessive one if the verb is *have*, or a non-possessive one if any other verb is used.

Within the next question, *what relational values do grammatical features have?* ⁽⁶⁾ (Table 3), the study of the modes that are used in the text as well as of modality is required. The three main modes are declarative, grammatical question, and imperative, and each of them places the subject differently. Declarative mode typically corresponds to the SV pattern, in which the subject gives, and the addressee receives. Questions can be of two types, wh- questions and the so-called yes/no questions. In questions, the speaker asks for something to the addressee, and they are the provider of information. Imperative mode starts directly with the verb and has no overt subject; the speaker asks something of the addressee, and they are supposed to be compliant and act in consequence. In terms of the relations between participants, asymmetries in the distribution of modes are significant. For instance, asking usually means the participant is in position of power as well as giving information, except if they have been asked for.

Modality is an important issue to take into account since it has to do with the authority of the speaker. According to Fairclough (1989), there are two dimensions depending on which direction authority is focused. Relational modality takes place when the authority of one participant is established in relation to others, whereas expressive modality corresponds to the speaker's evaluation of truth. Modal auxiliary verbs express modality although these are not the only elements that do so. The ones that signal relational modality are *may not* and *must*. In isolation, the verb *may* serves as a modal that signals permission, but by adding *not* its meaning changes to not permitted. On the contrary, the modal verb *must* signals obligation. Implicit power relations and authority claims showed by modality make relational modality a topic of ideological relevance. The expressive values that grammatical features have are marked by the modal auxiliaries related to expressive modality. However, several of the modal auxiliaries used in relational and

expressive modalities overlap. *May* means possibility as well as permission, whereas *must* is associated with certainty as well as with obligation. There is also *cannot*, meaning impossible, *should* as probable, among other modal verbs. Yet, modality goes beyond modal auxiliaries since there are other grammatical resources that can be used such as the verb *to be* and its negation, and adverbs such as *probably* or *possibly*. In this respect, authenticity and knowledge claims, which can be perceived with modality, represent the ideological interest.

Another important aspect of a text is *cohesion* ⁽⁷⁾ (Table 3), which refers to the formal connections between sentences, that is, how sentences are linked together. Cohesive features may refer outside a text to its situational context or to its intertextual one. Moreover, some of them may also have other added values. Cohesion includes connectors between sentences giving information about temporal, spatial and logical relationships, as well as vocabulary connections (repetition or use of related words) and references, elements that refer to earlier or forward sentences. Logical connectors can also give information about ideological beliefs by adding information about possible existing relationships, although these could also be suggested by the simple placement of the sentences. Along with the connection of sentences, whether those are complex, coordinated or subordinated is also relevant. Complex sentences can be combined by coordination, where both simple sentences have the same weight; or by subordination, where there is a main clause and one or more subordinate clauses, being *clauses* the denomination of simple sentences that are part of a complex one. Generally, the main clause gives more information than the subordinate one(s), whose content is sometimes presupposed as all participants are already aware of it. It could also be the case that the subordinate clause is positioned on purpose to make that information unimportant, at least apparently. Therefore, this issue gives hints of the ideological values of the speaker.

The following matter to take into consideration is textual structures. In the analysis of texts, formal features refer to the organization of entire texts, which includes both the organization of dialogue and monologue. As has already been seen with other subjects, there are also implicit links between naturalized conventions and power relations. The main one is how the *turns* ⁽⁸⁾ (Table 3) of the participants are managed in the text, if they are

controlled by any participant or just ruled by the turn-taking system that has been previously established. For example, in an informal conversation between equals there is a turn-by-turn basis, meaning that the person who speaks chooses the next participant; if this does not happen, the next speaker directly takes the turn. All participants are supposed to have equal rights when it comes to deciding to select the next speaker, whether this is another person or themselves, or to continue. Texts may show many other different types of interaction, depicting completely different power relations.

The final part of the textual analysis is the one regarding *metaphors* ⁽⁹⁾ (Table 3). Metaphors are ways of representing one aspect of experience in terms of another and are not limited to the kinds of discourses to which they are typically related. However, any aspect of experience can be expressed in multiple metaphors, and it is their relation down to their ideological underpinnings that matters (Fairclough, 1989).

As Semino (2008) explains, researchers studying cognitive metaphors note that target domains typically correspond to abstract, complex, unfamiliar, subjective, or poorly delineated experiences, such as time, emotion, or even life or death. As opposed to this, source domains refer to concrete, familiar, physically based, physical and well-defined experiences, such as motion, bodily phenomena, physical objects, etc. Following Semino's (2008) method to identify metaphorical expressions, the *metaphor identification procedure* (MIP) is used, a proposal presented by the Pragglejaz group of which she is a member. First of all, the text must be understood. Then, lexical units present in the text have to be identified and the meaning of each lexical unit in context must be established, that is, how it applies to what the text is saying. In other words, the identification of the contextual meaning of each lexical unit needs to be established. What comes after and before the lexical unit must be considered, too. Finally, it has to be determined whether each lexical unit is used more commonly in other contexts than in the context in which it is used now. Basic meaning tends to be more concrete (i.e., easier to imagine, to perceive through senses), related to bodily actions, more precise (rather than vague), and/or historically older. However, basic meanings are not necessarily the most common meanings of lexical units. Notes must be taken on whether the lexical unit's meaning differs from the basic meaning in a context other than the given one and determine whether the contextual

meaning can be understood in comparison with the basic meaning; if the answer is yes, the lexical unit is metaphorical.

Lexical analysis is one of the most basic types of linguistic analyses carried out in CDA. Analysing the kinds of words in a text involves looking at how they are used. Different lexical or word choices have been shown by several writers to indicate different discourses. Thus, along with the study of metaphors, relevant word choices in terms of vocabulary will be discussed in this part of the analysis, too.

3.3. Procedure to carry out the visual analysis

CDA is not just made up by text analysis. As Machin and Mayr (2012) state, both images and words can help authors establish the basic contours of a social or natural world. Visual and linguistic elements are combined by the authors to best achieve their communicative goals, by emphasizing some meanings and highlighting others. They may communicate what they wish to convey indirectly through this process, rather than overtly, and careful analysis will be required to reveal the exact meaning. Thus, the analysis of the text will be followed by descriptions and analyses of significant visual elements which appear in the film during the songs, if any. In other words, there will not be a complete visual analysis of the images that go with the songs but just of those elements that will be relevant because they add or support the already found meanings in the textual analysis.

One of the main and also simpler elements to consider when conducting a visual analysis is the size of the frame ⁽¹⁰⁾ and the angle of the image ⁽¹¹⁾. A close vision of a character makes the viewer more aware of their feelings, whereas any other shot does not highlight them. The angle of the image may also give the viewer a different perception of the character; from a top-down angle, they look as weak and small, while a down-top angle seems to give more power to the character. The direction of the character's gaze ⁽¹²⁾ is also relevant since, if they look up, their feelings are presented as positive, but if they look down, the character is possibly worried about something. Hence, the information given visually may completely change the meaning of the whole scene (Machin & Mayr, 2012). Moreover, there are some actions in the scenes that provide useful information or

references and that will, in fact, add relevant information to what is being analysed. In this case, those explicit visual elements will also be referred to along the analysis, with the exact timing these scenes appear in the videoclip of each song, the first number corresponding to the minute and the second one to the seconds.

4. Critical discourse analysis of gender stereotypes in *Mulan*

The two songs about to be analysed in this section are *Honor to us all* and *I'll make a man out of you*, whose own titles give a clue of what their content is. These two songs are part of the soundtrack of the movie *Mulan* and describe what is expected of a woman and a man, respectively. At the end of the dissertation, in the appendix, the lyrics of the two songs can be found. In order to analyse them, each song has been split into different sentences and each sentence appears numbered, so that it is easier to find the examples about to be mentioned in the analysis.

Table 4 shows the total number of cases that have been analysed in this undergraduate dissertation. The different 230 instances that have been considered and that will be discussed in the subsequent sections appear classified in terms of the different categories corresponding to the textual analysis (see section 3.2. above, Table 3). As indicated in section 3.3. above, these categories are the point of reference for the CDA of gender stereotypes and to these visual analysis categories are added when contributing to the textual analysis.

	<i>Honor to us all</i>	<i>I'll make a man out of you</i>	
Actions (SVO)	24	12	
Events (SV)	7	3	
Attributions (SVC)	4	14	
Declarative mode	33	29	
Questions	2	2	
Imperative mode	8	11	
Modal verbs	8	6	
Complex sentences	10	22	
Participants turns	19	8	
Metaphors	7	1	
Total	122	108	230

Table 4: Data quantification per song and per textual analysis categories

In the subsequent sections, the triple analysis presented in the methodology section will be implemented first for the *Honor to us all* song and then for the *I'll make a man out of you* song. The triple analysis covers the following three areas: contextual analysis, textual analysis, and visual analysis. The contextual analysis will be presented first and then the textual analysis. The visual analysis will be intertwined with the textual analysis whenever relevant.

4.1. Gender stereotypes in *Honor to us all*

As it has already been stated, the first analysis is concerned with the situational context and discourse type of the text, more specifically, the lyrics, in this case. Since these songs are part of a movie and its complete context is not given by the song, the four questions that articulate the contextual analysis (Figure 1) have to be answered before textual and visual analyses are implemented.

What is going on? (1) Mulan is getting prepared for her visit to the matchmaker, the woman who will check if she is suitable to find a good husband.

Who is involved? (2) and *In what relations?* (3) Everyone who participate in the lyrics of this song is a woman. There are male characters who appear in the visual elements but that will be later approached. The women who sing are Mulan, her mother Fa-Li, her grandmother Fa, and the women who work to get the girls ready to meet the matchmaker (the hairdressers, the bather, etc.).

What is the role of language in what is going on? (4) These lyrics try to make Mulan realise how important it is to be a well-prepared woman in order to later be married to a husband who will be satisfied in her company and what virtues she should have to achieve this. When Mulan participates, she expresses how she feels and how worried she is because of the possibility of failing and letting her family down. Mulan is not the main participant on the lyrics although she is the centre of the action since it evolves around her.

Regarding textual analysis and addressing its 1st category (*What experiential values do grammatical features have?* (5) Types of processes and subjects), most of the processes happening are actions and follow the SVO pattern. One of the main actions, repeated in terms of agent and patient, is the one in which the agents are the women who are speaking, who are mainly the hairdressers and dressmakers, whereas the patient is Mulan, as in examples (1) and (2):

(1) we're gonna turn this sow's ear (line 3)

(2) we'll have you washed and dried (line 5)

In both examples, the pronoun *we* is the subject of the sentences and the agent; whereas in (2) *you* is the patient and it refers to Mulan.

There are, however, other examples of actions in which Mulan is the agent, and the rest of participants are the patients, as can be seen with the title of the song which is repeated as a line within the song (example (3)):

(3) you'll bring honor to us all (line 8; see also lines 13, 24, 35)

In this case, the pronoun *you* is the subject and the element performing the action, that

is, the agent. A visual element can be found in the case of line 24, when Mulan is in a close frame ⁽¹⁰⁾, clearly showing her worried face (scene 1:28). Immediately after that scene, her mother and two of the women that had been preparing her are looking up ⁽¹²⁾, in the direction of Mulan, expressing the hope and pride that they feel once they have already prepared her for her visit to the matchmaker.

Mulan is the subject in most of the examples of processes which are events. Some examples appear in (4) and (5):

(4) you glow with pride (line 6)

(5) you can't fail (line 30; see also lines 9, 10, 50)

As can be seen, Mulan is the centre of nearly all the processes, being either the subject/agent, as in (5), or the patient, as in (2).

Focusing now on the 2nd category of the textual analysis, which is the relational values of the grammatical features ⁽⁶⁾, the modes present on the text are addressed first. Most of the lines are expressed in declarative mode, having a subject followed by a verb; the speaker gives information and expresses what they want to say with no covered intention. Two instances of questions appear:

(6) this is what you give me to work with? (line 1)

(7) how could any fellow
say, "no sale" (lines 33-34; see also lines 5, 47)

Example (6) has the form of a declarative clause since it starts with *this*, the subject, but it is, in fact, a yes/no question due to the question mark and the intonation that is given to it. Example (7) is a wh- question although it lacks a question mark. Both questions are rhetorical since no answer by the addressee is expected in either case. Moreover, both questions are spoken by the workers who are preparing Mulan, entailing that they are in some power position since they are the ones asking for information.

As for the imperative mode, which directly starts with a verb, there are many more examples of this mode than of questions. Imperative mode instances can be divided in two

main types depending on the addressee:

- | | |
|---------------------------------------|--------------------------------------|
| (8) trust my recipe for instant bride | (line 7) |
| (9) wait and see, when we're through | (line 9) |
| (10) ancestors, hear my plea | (line 43) |
| (11) destiny, guard our girls | (line 49; see also lines 41, 44, 46) |

In examples (8) and (9), the speakers are the bather and the hairdresser, who are helping Mulan to get ready for her visit to the matchmaker, so she is the addressee. They are in a power position because they are the ones helping her, and she has to be compliant. However, Mulan in the case of example (10), and the chorus, the families of the other girls in example (11), express desires to the ancestors and the destiny, as can also be found in lines 44, 45, 46 and 50. Although they are asking a higher power for help and the addressee is supposed to respond in terms of actions, the speakers, Mulan and the families, are not in a power position. This issue can also be seen in the scene 2:28, where Mulan appears in a top-down angle ⁽¹¹⁾, showing her in a weak position. She is also looking up ⁽¹²⁾, not expressing a positive emotion precisely but asking for help due to her worries.

The next issue within the textual analysis is modality. The following examples express obligation with the modal verb *must*:

- | | |
|---|-----------|
| (12) we all <i>must</i> serve our emperor | (line 25) |
| (13) you <i>must</i> proudly show it | (line 40) |

Example (12) already shows the power relation existing between the ruling class and the rest of the citizens. In example (13), Mulan's grandmother is the speaker and since she is older, she has more power than Mulan, and, thus, she can obligate her.

The modal verb *can* and its negative form is found meaning ability in examples (14) and (15):

- | | |
|---|-----------|
| (14) a girl <i>can</i> bring her family | (line 14) |
| (15) and even you <i>can't</i> blow it | (line 42) |

Could is present in example (16) meaning possibility whereas the negative form of *can* appears meaning permission in example (17), in which Mulan is not allowed to fail in her mission to get a man since the speakers, Fa Li and the woman who did Mulan's make-up, are waiting for her to succeed:

(16) and this *could* be the day (line 17)

(17) you can't fail (line 30)

In addition, the verb *be* in the form of *are* in example (18) marks expressive modality since Fa Li expresses that she is already satisfied with how prepared Mulan is at that point, so she decides she is finally ready:

(18) there, you're ready (line 36)

Regarding category 3, cohesion ⁽⁷⁾ between sentences, there are no relevant cohesive features in terms of linking simple sentences, but a focus can be placed in complex sentences. The majority of examples of complex sentences are characterized by coordination, both clauses being linked by the conjunction *and*. Therefore, both clauses have the same grammatical status, and are both situated at the same level of relevance. This can be seen in examples (19) and (20):

(19) by striking a good match

and this could be the day (lines 16-17)

(20) now add a cricket just for luck

and even you can't blow it (lines 41-42; see also lines 44-45, 49-50)

The existing examples of subordinate complex sentences are those that give information about what is being mentioned in the main clause:

(21) men want girls with good taste

calm

obedient

who work fast-paced (lines 18- 21)

(22) we all must serve our emperor

who guards us from the huns (lines 25-26; see also lines 1, 29-30)

The information given by the subordinate clauses is not less relevant but is rather adding meaning, details. There is no covered intention of backgrounding the information of the subordinate clauses.

There is not a fixed order, a concrete turn-taking system ⁽⁸⁾ that is being followed in these lyrics. Scenes change during the song and participants also change depending on which scene they are in. Moreover, as it is a song, each participant has their own role and moment. They participate when it is their time to participate. No turn is chosen by other person different from who is about to speak. Mulan first speaks in example (23), when the complete previous scene of her being prepared for her visit to the matchmaker ends. She expresses how she feels and is finally her moment to speak freely when she is all alone:

(23) ancestors, hear my plea (line 43)

All previous participants speak whenever they want, since they are the ones who are in charge of preparing Mulan; that is, they are the ones managing the situation, the ones in control. She is not openly permitted to speak previously, but it is widely understood that she has just to undergo that process because it is what she has to do for the honour of her family. At the end of the song, Mulan and the chorus speak, being the chorus the rest of girls who had also been prepared for their visit:

(24) scarier than the undertaker

we are meeting our matchmaker (lines 47-48)

Only when they are alone and the scene is just for them, they can participate. Moreover, when they speak it is to express something they would not say in front of their families nor the women that had been preparing them as it is something negative, as in (24).

It is not explicitly seen that they are not able to talk as if they did not have equal rights to speak, but they do not speak until they are alone and ready to visit the matchmaker. Therefore, this limitation and control can be inferred by combining the visual information and the turn-taking.

As for category 5 within textual analysis, different metaphors (9) appear in this song. The first metaphor that can be found is that in (25):

(25) turn this sow's ear
into a silk purse (lines 3-4)

This sentence is clearly a metaphor since the direct meaning of the elements that are present does not relate to Mulan. However, they actually have a contextual meaning that does refer to her. The ear of a pig and a purse of a worthy fabric apparently do not reflect her, but they represent Mulan's transformation, before and after her visit to the women that prepare her physically. This metaphor comes from the idiom "can't make a silk purse out of a sow's ear", meaning "it is impossible to make something excellent from poor material" (The American Heritage Idioms Dictionary, 2005). Now we know that the bather, who uttered this sentence, thinks changing Mulan is something unthinkable but, no matter how, she will be able to do it.

(26) primped and polished 'til you glow with pride (line 6)

Metaphor in example (26) shows the adjectives *primped* and *polished*, and the verb *glow* that cannot be literally related to a person. That is, a human being cannot be polished or glow; a gem or a jewel can be polished so that it glows even more. Therefore, Mulan is compared to a gem. She is being prepared to glow so that she gives a good impression to the matchmaker who will decide her future by determining whether she will marry a good man or not. She is there to attract attention mainly because of her beauty, of her physical appearance. Being this simile noticed, it can be observed that the word choice all along the song is highly related to physical appearance, as examples (27)-(30) illustrate:

- (27) and a great hairdo (line 12)
- (28) and a tiny waist (line 23)
- (29) like a lotus blossom
soft and pale (lines 31-32)
- (30) please look kindly on these cultured pearls
each a perfect porcelain doll (lines 51-52)

Regarding example (30), speaking about the girls as *cultured pearls* and *porcelain dolls* again reinforces the idea of beauty and just being there because of their physical appearance. Although the girls are not literally porcelain dolls, the visual element that appear on the video during that line (scene 2:55) supports that description, since all the girls are wearing the same white make up and are posing as if they were all exactly the same.

- (31) trust my recipe for instant bride (line 7)
- (32) calm
obedient (lines 19-20)

The metaphor in example (31) shows the lexical unit *recipe*, usually related to cooking, as if being a bride just requires of several concrete skills or standards, as in this case, many of them related to physical appearance, as have just been mentioned, among others no less important, as can be seen in example (32). The effort to follow the so-called recipe shows that women are conforming or at least trying to conform to those concrete behaviours to fit in what is expected of them, making those behaviours not precisely natural. In relation to this, there is a visual element in which the bather pours what seemed to be shampoo over Mulan's head while the bather speaks the metaphor line (scene 0:40) as if she were shaking salt and pepper over a dish while cooking, supporting the recipe metaphor.

- (33) by striking a good match (line 16)
- (34) and this could be the day (line 17)

Example (33) can be understood in its independent context as lighting a match or as giving a good strike, an image related to sports or games. In addition, in the scene line 16 is inserted (scene 1:13), Mulan stops in the middle of the street to make a move in a board game in which two old men were already playing, supporting that meaning of *match*. To strike a good match, in the context of the song, is a metaphor that means to find a good husband, which is one of the standards in the “recipe for instant bride”. Moreover, right after line 16 (example 33), example (34) is produced while Fa-Li takes Mulan by her arm and makes her continue walking, focusing on the important match that is not the game (scene 1:16).

The last metaphor is found in example (35):

(35) how could any fellow
say, ‘no sale’ (lines 33-34)

This line means how any man could say that Mulan, in this case, is not able to find a husband. But the lexical unit *sale* is related to shopping, a product that is not for sale is that one that cannot be sold. This metaphor clearly shows how women are treated in this context: they are products and are prepared to be sold, to have a husband and form a family, being useful to society. Furthermore, this metaphor is supported by the visual element (scene 1:52) in which Mulan has her make-up done already. She even sees herself so different from her real self that she loosens a strand of her hair not to look so perfect.

Not a metaphor, but a relevant word choice with the structure of a simile can be found in the following example:

(36) a man by bearing arms
a girl by bearing sons (lines 27-28)

First of all, while the subject in the first part of example (36) is *a man*, in the next example it is not *a woman* but *a girl*, showing a difference mainly in age, and, therefore, possibly in relevance and authority as well. Another curious element is the perfect grammatical parallelism both using the same verb, although each one means something

completely different given the direct object that follows (i.e., bear arms versus bear sons). This is accompanied by a visual element (scene 1:37 – 1:42), a scene in which a couple of kids are playing as if they were fighting while a girl is peacefully alone playing with her doll. Not only this scene reflects one of the main gender stereotypes but also shows their attitude since the kids try to steal the girl's doll, supporting another gender stereotype. Moreover, when it is time for the line “a girl by bearing sons”, Mulan takes the girl's doll from the hand of the kid who stole it, giving it back to the girl, somehow putting together both the scene and this part of the lyrics.

4.2. Gender stereotypes in *I'll make a man out of you*

Again, the questions related to the situational context are addressed first.

What is going on? ⁽¹⁾ The soldiers are training. All of them are men except for Mulan. Shang is showing them what they have to be able to do as a practice to face the Huns. Although most of the soldiers are not capable of keeping the same level as Shang, Mulan is the one who lags behind in all the activities they do, showing somehow that, since she is a woman, she does everything wrong. She is even left out by Shang who tells her to leave but then she fulfils the activity which any other soldier had previously done, climbing on the pole to get an arrow. After that scene, she is able to do everything like the rest, even better than the rest of the (male) soldiers.

Who is involved? ⁽²⁾ and *In what relations?* ⁽³⁾ In this case, everyone who is involved in this song is a man with the exception of Mulan, although she is apparently perceived a man, too. Since she wanted to prevent his father from joining the army to fight the Huns, she had to dress like a man so that she could enter instead of him.

What is the role of language in what is going on? ⁽⁴⁾ Shang is presenting in the song what is expected from soldiers. At the same time, he tries to make them see how worth they are and how strong they need to be, but also what they lack during the training. It is somehow an anthem to enhance the soldiers.

Addressing textual analysis, category 1 deals with the experiential values that grammatical features ⁽⁵⁾ in the song have. As in the previous song, most of the processes

that appear are actions, following an SVO pattern. The main participants are Shang and the soldiers, and they take turns in being the agents of the processes.

- (37) I'll make a man out of you (lines 5 & 12)
(38) and you haven't got a clue (line 11)
(39) I'm never gonna catch my breath (line 13; see also lines 2, 8, 14, 18)

Example (37) presents the main action, in which Shang is the agent and the soldiers are the patients. In the rest of actions there is not a significant pattern of power relations. Subjects are mainly the pronouns *I* and *you*, as in examples (38) and (39), each of which refer most of the time to Shang and the soldiers, as has already been stated.

Shang presents several attributions, and he mentions how the soldiers are, what they are lacking, generally referring to negative non-possessive attributes:

- (40) you're unsuited for the rage of war (line 25; see also lines 3, 10, 15)

Moreover, and most importantly, when example (40) appears in the video (scene 2:10), we realize that he actually refers to Mulan, expressing that he does not want her anymore there since she is not good enough. In that moment, Mulan looks back since she is ashamed but, right after that moment, she looks up ⁽¹²⁾, changing her attitude completely. She is determined to complete the mission that any other soldier has done before, which was taking an arrow from a high pole. During the scene in which she gets to climb the pole and take the arrow back, the chorus is repeated twice, meaning she had finally achieved what is needed to “be a man”, although, as it is clearly known, she is not a man but a woman. This scene results in a total contradiction between what the chorus sings (i.e., man) and what the visual cues reflect (i.e., a woman).

As for category 2 (grammatical features relational values ₍₆₎), the main mode that appears in this song is again the declarative one. As the main participant is Shang, he is the giver of information, whereas the soldiers are the receivers, the ones who are listening. A clear power relation can be seen between the superior in military terms and the standard soldiers who are there to follow his commands. This difference can be seen in the video, as

Shang generally shows an angry face while the soldiers most of the time have a worried face, showing a great visual contrast between them and their superior as can be seen in scenes 0:26 and 1:55. Apart from their faces, this can also be seen while they are practising, as Shang constantly demonstrates having more strength and skills than the rest of the soldiers (scene 0:53).

Two questions appear:

(41) did they send me daughters when I asked for sons? (line 2)

(42) how could I make a man out of you? (line 27)

Example (41) is a yes/no question, beginning with the verb *do*; the other question in example (42) is a *wh*- question starting with the *wh*- element *how*. Both questions are asked by Shang, showing that he is in the position of asking for information, having power.

(43) be a man (lines 19-21)

Imperative mode is present at the beginning of each line of the chorus, as in example (43). This line does not leave room for doubt: the message is clear with just three words. It is the most direct and important command.

Regarding modality (the second issue in category 2), there are just a few examples in this song. The first ones about to be mentioned are the ones related to ability, as in (44) and (45):

(44) but you *can* be before we're through (line 4)

(45) how *could* I make a man out of you? (line 27)

Two modal verbs related to obligation can be found in (46) and (47):

(46) (be a man) we *must* be swift as the coursing river (line 19)

(47) heed my every order and you *might* survive (line 32)

Example (47) means that, if the soldiers follow Shang's command, it will help them, but it is not sure that they are actually going to survive. This shows the lack of confidence

that Shang feels towards the skills that the soldiers have.

About the existing cohesion (7) in this song, this analysis is quite similar to the one of the previous song.

- | | |
|---|-----------|
| (48) but you can bet before we're through | (line 4) |
| (49) but on fire within | (line 7) |
| (50) and you haven't got a clue | (line 11) |
| (51) say good-bye to those who knew me | (line 14) |

Complex sentences are also mainly coordinated clauses but, in this case, the conjunction that appears more times is *but*, as in examples (48) and (49), instead of *and*, as in example (50). Conjunction *but* shows a contrast between the clauses that conform the complex sentence. Again, due to coordination, all clauses share importance, and all of them are equally relevant to the song. There is still no intention to background information in the subordinate clauses, as can be seen in example (51).

Once again, as in the previous song, there is not a concrete turn-taking system (8). Each participant speaks when it is their scene, and nobody chooses the next participant either another person or themselves. Shang is the one who has the greatest number of lines and Chien-Po, Yao, Ling, Mushu, and Mulan participate when there is a change of scene and their comments are relevant because, again, it is their scene (lines 13-18). A scene supports each of their participations, showing something related to what they are speaking, as shown in (52) and (53):

- | | |
|---|-----------------------|
| (52) boy I was a fool in school for cutting gym | (line 15; scene 1:20) |
| (53) now I really wish that I knew how to swim! | (line 18; scene 1:28) |

When their participation has finished, Shang takes again the control and continues speaking until the end of the song, although this time with the chorus, but keeping his main role in the whole song. Again, there is not an explicit order when it comes to turn-taking. But given the fact that turns are ruled by Shang, the one in control and in position of superiority, and taking into consideration his many turns, it is known how much power he

has.

Regarding the metaphors ⁽⁹⁾ that appear in the song (category 5), there are not many and the few that appear are not highly connected to the meanings that are of relevance for the present dissertation. However, the lyrics themselves express directly how men are supposed to act and be. This can be compared to the other song (*Honor to us all*) simply by means of word choice. It is in the direct meaning of the text where differences are located. Be it as it may, the one and only metaphor present in this song appears in example (54):

(54) time is racing towards us till the Huns arrive (line 23)

Racing relates to a race, to running fast. Although it is not directly related to time, it entails that they do not have a lot of time, that they are probably running out of time. They do not exactly know when the Huns are arriving, but they are going to arrive sooner or later.

There are many similes between man and nature, as in (55) and (56):

(55) tranquil as a forest (line 6)

(56) we must be swift as the coursing river [...]

force of a great typhoon [...]

the strength of a raging fire (lines 19-21)

It is curious, to say the least, that, as the song says, to be a man it is required that you have characteristics of natural phenomena.

Regarding word choice, in example (41) daughters and sons are mentioned instead of women and men since the troops were composed of the men of each family, and if the parents were excessively old, their sons were the ones who would go to war. There is a relevant visual element regarding this line (scene 0:18). At the moment when the word *daughters* is mentioned, there is a close up ⁽¹⁰⁾ of Mulan. It could be understood because in that moment a soldier puts a beetle inside her clothes from her back so, since an action is happening, this action is, in fact, being focused. However, the crucial fact is that it is actually an implicit mark as she is a daughter, a woman (not a son, a man).

The resulting findings from the analyses unveil the different stereotypes and power relations that are present in the songs *Honor to us all* and *I'll make a man out of you* from the film *Mulan*. Although the main examples of gender stereotypes that appear rely on the lexical choice all along both songs, the textual analysis offers most of the examples of power relations that are not given explicitly. Both lexical and textual examples are supported by many visual elements which actually give the majority of the information in a very explicit way. However, since each of these songs deal with different realities, *Honor to us all* with women's reality and *I'll make a man out of you* with men's reality, the power relations that are present do not involve a comparison between both genders but rather an independent account of each as only one appears in each of the songs. These realities are direct consequences of the power relations between them since the mere existence of those different realities for each gender depict that men are there to fight when it is required and having no worries about any other thing, while women's life mean marrying a husband and forming a family. As Jayme and Sau (2004) propose, each gender is expected to be successful in an area, either public or private, and they are educated so that they enjoy being in that area and their happiness is measured according to their success within that particular area.

5. Conclusion

The focus of this dissertation was to unveil the gender stereotypes, both explicit and implicit, in the lyrics of *Mulan's* songs *Honor to us all* and *I'll make a man out of you*. In order to do so, a CDA of each song has been carried out involving a triple analysis comprising contextual, textual and visual dimensions (see Table 3).

The theoretical background on gender stereotypes and on CDA has been used as a point of departure to analyse both songs applying the tools offered by Machin and Mayr (2012) and Fairclough (1989). As has been already presented, CDA does not only involve linguistic analysis but also a visual one since references and instantiations of stereotypes could be direct or not. Therefore, a more detailed analysis should combine both language

and visual cues in the investigation of these target texts (i.e., songs from a movie). Hence, section 3 of this dissertation describes the methodology used to conduct the analysis done.

The analysis of the lyrics, including context, text, and visual cues, was carried out in section 4 of this paper. The focus of the analysis was placed on gender stereotypes and possible existing power relations between the participants of each song. The lyrics themselves present noticeable stereotypes but the analyses unveil even more elements that remain covered at first sight. The different findings are opposite between one song and the other in terms of content, although not in terms of the existence of stereotypes, since each song shows how the figures of men and women are portrayed: *Honor to us all* that of women and *I'll make a man out of you* that of men. On the one hand, women have to be successful in finding a man to marry and form a family. Once they achieve this, their lives will be complete. On the other hand, men must join the army whenever it is needed, they cannot have feelings, and they must be strong. These realities have to do with the gender stereotypes that had been present for many years, as these tend to affect people's views, hence, their real lives, their reality.

Despite the fact that the film *Mulan* gives a general message of individual achievement and freedom, to choose what you want as long as you fight for it, there are many gender stereotypes that express exactly the opposite to its intended main message. Even if there is a clear contrast between the beginning and the end of the film in that Mulan ends up saving China not hiding anymore that she is a woman, gender stereotypes are indeed overwhelmingly present and affect both women and men, as can be seen in the two songs analysed in the present dissertation. Many of these stereotypes are still present nowadays, so noticing them might be useful to make people aware of these representations. Even more important, since some of these stereotypes are implicit, unveiling them helps both realising they actually exist and preventing them from being naturalised.

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7. Annex

The different sentences comprising the two songs have been numbered so that they can be clearly identified during the analysis. These numbers appear to the left in square brackets.

HONOR TO US ALL

[BATHER]

- [1] This is what you give me to work with?
- [2] Well, honey, I've seen worse
- [3] We're gonna turn this sow's ear
- [4] Into a silk purse
- [5] We'll have you washed and dried
- [6] Primped and polished 'til you glow with pride
- [7] Trust my recipe for instant bride
- [8] You'll bring honor to us all

[HAIRDRESSER #1]

- [9] Wait and see, when we're through

[10] **[HAIRDRESSER #2]**
Boys will gladly go to war for you

[11] **[HAIRDRESSER #1]**
With good fortune

[12] **[HAIRDRESSER #2]**
And a great hairdo

[13] **[FA LI & HAIRDRESSERS]**
You'll bring honor to us all

[14] **[FA LI & Chorus]**
A girl can bring her family
[15] Great honor in one way
[16] By striking a good match
[17] And this could be the day

[18] **[DRESSMAKER #1]**
Men want girls with good taste

[19] **[DRESSMAKER #2]**
Calm

[20] **[FA LI]**
Obedient

[21] **[DRESSMAKER #1]**
Who work fast-paced

[22] **[FA LI]**
With good breeding

[23] **[DRESSMAKER #2]**
And a tiny waist

[24] **[FA LI & DRESSMAKERS]**
You'll bring honor to us all

[25] **[FA LI & Chorus]**
We all must serve our emperor
[26] Who guards us from the Huns
[27] A man by bearing arms
[28] A girl by bearing sons

[FA LI (MAKEUP ARTIST)]

[29] When we're through (When we're through)
[30] You can't fail (You can't fail)
[31] Like a lotus blossom (Like a lotus blossom)
[32] Soft and pale (Soft and pale)
[33] How could any fellow (How could any fellow)
[34] Say, "No sale" (Say, "No sale")
[35] You'll bring honor to us all (You'll bring honor to us all)

[FA LI, spoken]

[36] There, you're ready

[GRANDMOTHER FA, spoken]

[37] Not yet
[38] An apple for serenity, a pendant for balance

(sung)

[39] Beads of jade for beauty
[40] You must proudly show it
[41] Now add a cricket just for luck
[42] And even you can't blow it

[MULAN]

[43] Ancestors, hear my plea
[44] Help me not to make a fool of me
[45] And to not uproot my family tree
[46] Keep my father standing tall

[MULAN & Chorus]

[47] Scarier than the undertaker
[48] We are meeting our matchmaker

[Chorus]

[49] Destiny, guard our girls
[50] And our future as it fast unfurls
[51] Please look kindly on these cultured pearls
[52] Each a perfect porcelain doll
[53] Please bring honor to us
[54] Please bring honor to us
[55] Please bring honor to us
[56] Please bring honor to us
[57] Please bring honor to us all

I'LL MAKE A MAN OUT OF YOU

[SHANG]

[1] Let's get down to business--to defeat the Huns.
[2] Did they send me daughters when I asked for sons?
[3] You're the saddest bunch I ever met
[4] But you can bet before we're through
[5] Mister, I'll make a man out of you

[6] Tranquil as a forest
[7] But on fire within
[8] Once you find your center
[9] You are sure to win
[10] You're a spineless, pale, pathetic lot
[11] And you haven't got a clue
[12] Somehow I'll make a man out of you!

[CHIEN-PO]

[13] I'm never gonna catch my breath

[YAO]

[14] Say good-bye to those who knew me

[LING]

[15] Boy I was a fool in school for cutting gym

[MUSHU]

[16] This guy's got 'em scared to death

[MULAN]

[17] Hope he doesn't see right through me

[CHIEN-PO]

[18] Now I really wish that I knew how to swim!

[SHANG & Chorus]

[19] (Be a man) We must be swift as the coursing river
[20] (Be a man) With all the force of a great typhoon
[21] (Be a man) With all the strength of a raging fire
[22] Mysterious as the dark side of the moon

[23] Time is racing toward us till the Huns arrive
[24] Heed my every order and you might survive
[25] You're unsuited for the rage of war
[26] So pack up, go home, you're through

[27] How could I make a man out of you?

[SHANG & Chorus]

[28] (Be a man) We must be swift as the coursing river

[29] (Be a man) With all the force of a great typhoon

[30] (Be a man) With all the strength of a raging fire

[31] Mysterious as the dark side of the moon

[32] (Be a man) We must be swift as the coursing river

[33] (Be a man) With all the force of a great typhoon

[34] (Be a man) With all the strength of a raging fire

[35] Mysterious as the dark side of the moon