

**CONTENT ANALYSIS ON THE LASSWELL MODEL OF  
DISNEY CARTOON FILMS IN 1990s**

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**JANUARY, 2019**

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**MASTER THESIS**

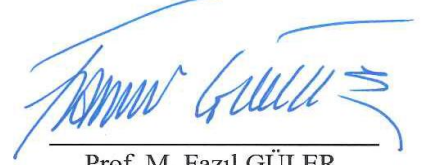
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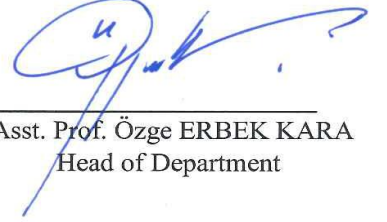
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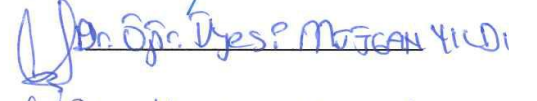
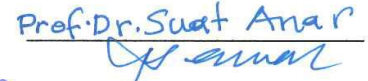
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## PREFACE

My work is a content analysis of how the 1990s in general shaped the animated world of Disney cartoons. First of all, I've included Walt Disney in the development line of animation in the world, how Walt Disney is a permanent power in the animation market and how he can maintain his place in cartoons around the world. I have dealt with the role of Disney cartoons in perception management - a content analysis based on the Lasswell model, which has a considerable place in communication models. While analyzing the films, I analyzed and also analyzed camera angles, music usage, production techniques and drawing techniques. I started by analyzing cartoons in Disney cartoons, which are the best boxing of Disney's cartoons in the 1990s. While explaining whether Disney films will have objectionable content with Lasswell's categories, questions about whether it would be possible to take control of one's mind in the process of childhood and adulthood enabled me to work on perception management. The fact that the film does not break from real life, on the other hand, the power that drives people into the world of imagination, and how reality should be presented in animated films, has gained importance. I needed to talk about perception management because the film provided the power to reach the audience. Childhood, the person with the pure mind of the information without yet to capture the information with the senses organs, the mind is the period when the most suitable to be controlled and directed to the first nucleus of perception of this stage followed by visuals, especially in young children with cartoons, the inner world of the person using his senses to enter and shape his dreams to be surrounded by By adding data to the subconscious, the perception is directed to cartoons. Arnheim mentions that children have difficulty in identifying certain colors that have an open character on

their own. In this sense, it thinks that education provides subtleties within certain limits to the categories that the individual can reach. (Arnheim, 2009, p. 47,48) I find it useful to think of children as adults of the future in terms of raising healthy generations. Childhood is an important period in which a child defines environment, life and world by observing his / her parents and imitating them in places. It is also an appropriate period in terms of perception management because it directly shapes the negative and positive information that it has seen around it without directing it through the screening process, and directly orienting it to the concepts such as violence and manipulation. When a child is considered in the center of his life, watching cartoons, or in a series of images that are constantly intertwined, the contents of which i have mentioned in my work have been elaborated by their parents.

## ABSTRACT

When it is called cartoon, Walt Disney is the first name that comes to mind especially in the world of children and adults in the 1990s. The production company, Walt Disney Company, is a global company that continues to operate with the cartoons it produces every year, stamped in its production, brand identity and animated film market for many years. 1990s Disney cartoons, especially in the production of animated film production has increased for years. The purpose of the study, perception management of the cinema in the 1990s, Disney cartoons published in Turkey, is how it performs. To this end, the best boxing Disney movies were analyzed based on the Lasswell model. In the content analysis of the films, the narration technique, stress of power, ideological point of view, representation of women and men, scenes of violence and similarity with other Disney films were taken into consideration. One of the most important points that determine the subject and the course of the research is to show how Disney gave its own image and ideology without noticing the audience.

*Keywords: animation, Disney, perception, 90s, cartoons*

## ÖZET

Çizgi film denildiğinde özellikle 1990 kuşağı çocuk ve yetişkinlerin dünyasındaakla gelen ilk isim WaltDisney'dir.Yapım firmasıWalt Disney Company, üretimi, marka kimliği ile animasyon film piyasasına uzun yıllar damga vurmuş,her yıl ürettiği çizgi filmlerle işlerliğinedevam eden küresel bir şirkettir. 1990'lı yıllar Disney çizgi filmleri başta olmak üzere animasyon film üretimlerinin verimliğinin arttığı yıllardır. Çalışmanın amacı, 1990'lı yıllarda Türkiye'de sinemada yayınlanmış Disney çizgi filmlerinin algı yönetimini nasıl gerçekleştirdiğidir. Bu doğrultuda, en iyi gişe yapmış Disneyfilmleri,Lasswell modeli temel alınarak incelenmiştir. Filmlerin içerik analizinde,hikâyeleme tekniği, iktidar vurgusu, ideolojik bakış açısı, kadın - erkek temsiliyeti, şiddet içeren sahneleri vediger Disney filmleriyle benzerliği gibi parametreler gözönüne alınarak ele alınmıştır. Araştırmanın konusunu ve gidişatını belirleyen en önemli noktalardan biri Disney'in kendi imajını ve ideolojisini izleyiciye nasılfark ettirmeden verdiğini göstermektir.

*Anahtar Sözcükler: animasyon,Disney, algı,90lar, çizgi filmler*



## ACKNOWLEDGEMENTS

I would like to express my endless thanks to my beautiful family, my dear husband Onur, as always for his support and motivation from the beginning of my thesis until today, my dear son Mutlu Ege, who came to the world to the end of my thesis, add meaning to my life, my lovely mother Semra Caliskan, my super father Alpaslan Caliskan, my big hearted brother Burak Caliskan and his wife Nesibe Caliskan, my sweet, clever nephews Zeynep Caliskan and Elif Caliskan, my brother in law Ugur Civelek, my mother in law Gulsen Civelek and my father in law Hasan Civelek.

I would like to thank Rector of Maltepe University Prof. Dr. Sahin Karasar. Thank you Faculty of Fine Arts Dean Prof. Dr. Selahattin Yıldız who encouraged me. My beautiful hearted teacher, Asst. Prof. Mujgan Yildirim and Assoc. Prof. Dr. Mehmet Ozen for to share valuable experiences. Thank you Asst. Prof. A. Nesrin Akoren for to speed me up. I thank my advisor Prof. Dr. Suat Anar, also my master teacher Assoc. Prof. Dr. Meltem Erincmen Kanoglu. I want to thank Teaching Asst. I. Devrim Dinc, Murat F. Gezer, Ufuk Y. Gezer, Engin Tire, Kubra T. Gunan, Basak Oguztuzun, Research Asst. Tuğçe Boğa, Melike S. Akim, and Prof. Dr. Simten Gundes, Asst. Prof. A. Kaya Ozakgun, Asst. Prof. Ozer Anar, Asst. Prof. Belis G. Sahin, Asst. Prof. Ayça O. Koca, Asst. Prof. Ozlem Ayturk, Asst. Prof. Cem Cinar, for their support. I'm grateful to my dear friend Elif Ulusoy from Maltepe University Faculty of Fine Arts, who always made me happy with her smile.

H.Tuba CİVELEK

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## ABBREVIATIONS

**G:** General Audience

**2D:** 2 Dimension

**3D:** 3 Dimension

**Company:** Co

**Tv:** Television

**U.S. :** United States of America

**TR:** Turkey

**Min:** Minutes

## INTRODUCTION

The period in which the human character is shaped and the most open period in the surrounding stimuli is the period in which the world of perception starts to take shape. It is inevitable for the child to define his environment from what he follows. Inceoglu defines, "To see, to touch, to smell, to feel, any object," (Inceoglu, 68,p. 2010) and he refers to the first element of consciousness, while in human action it describes the new representative images, that the outer world creates in the mind as perceptions. (Inceoglu, 2010, p. 82) In this context, cartoons can lead to mental destruction in a child's life. The need for meticulous consideration of the target audience was made during the study. Big Hollywood producers such as Walt Disney, who draws cartoons that directly affect children's spiritual development, should be more concerned with how the film affects children's mental health. The news in *Habertürk* and *Hürriyet* newspapers (details of the news can see on Appendix C) revealed the tragic importance of the situation. (Karsli, 2016),(Cakir, 2007) What is happening watched the news we learned by the cartoons of the children in Turkey, hero dangers that begins with their identification process, caught up in the real is the illusion that they are following the dream, in terms of application to real-imagining life processes in perception is problematic to be investigated which of vital importance.

Experienced stories have been the most important reason for writing my thesis. Children and Adolescent Psychiatrist Doksat, who informs *Milliyet* about the effects of popular cartoon characters on child health, says that the most important task falls on parents and that the cartoons that the child watches should first decide whether the parents should be at the level to watch, and exaggerate children who are fearful and frightening, who are violent and who advocate the themes of making the

hero, heroic aren't watched by children. Children with mental health are the pioneer and indispensable of a healthy society as explained. (Complete of the reportage, see on Appendix C) (Oz, 2016) Psychologist and author of *Çocuk Psikolojisi ve Çizgi Filmler* Solmuş gave information about the effects of cartoons on child development and how parents should pay attention to children when choosing cartoons. At the age of watching cartoons, what the children watch is important. In particular, it is stated that the main heroes in cartoons with a theme of crime, violence and aggression are the role models for boys, especially some of the most well-known heroes are children's role models that violently can solve everything, and that the child learns that aggression is a good practice. For example, a child who thinks he is Superman and who made the tablecloth in his own house and who jumped from the third floor and lost his life gave an example to a child who tried to climb up the walls like Spider-Man, resulting in death in the end. He explained that 3-4 year olds can believe that everything they watch is true, so this little kids can attempt to implement it. (Oz, 2016)

Solmuş explains four attention to the basic structure of the film. To support the mental development of the film in the child and to carry nutritious elements, to make connections between the events, to solve problems, to develop their skills, to serve the development of verbal and numerical intelligence, to make logical inferences, secondly, to contribute to the development of social, moral, language or conscience, such as respect for the rights of others, empathy, self-confidence, friends, peer solidarity, assistance, social support and development of positive values. It should be clear that it should support the development of identity, for example, not to give rise to a sense of superiority in the opposite sex as a man in it, or to lead to negative attitudes such as humiliation, judgment, contempt, othering. He also stated that he

should not create completely false personal perceptions such as perfection, super-resourcefulness, excellence and greatness. Finally, a cartoon shouldn't cause any harm to the child, for example a psychological or physical violence / criminal behavior, it should not encourage it, it should not be a role model for it.(Solmus,2016,p. 5)

For a human, not possible to isolate from all visual and written information with a clear mind, to interpret the information from own perspective and to think independently of the environmental factors that affect him/her. People who isolate themselves in urban life are treated as 'mentally' and taken to the society. Considering that the media has spread to all areas of social, political, cultural and economic life in order to manipulate the masses, it is possible for the children to have a direct influence on their lives and to become unable to discern the truth as long as their parents do not pass on their consciousness. The parents'll be the least damaged when parents by raising their talents and skills, by looking at the world from a single pole, setting new targets, watching different thoughts, using their minds, reading books of different types and enriching their knowledge.

The aim of the thesis is how the Lasswell model can be used as a tool for producing cartoons. The 1990s are how Disney cartoons manage perception. The scope of the thesis is the application of content analysis to Disney cartoons using the Lasswell model. The subject of the thesis is, *The effect of Disney cartoons published in the 1990s* in the title of *Cartoon and Perception*.

The main question of the thesis subject is content analysis in the context of perception management of those who made the highest box office revenue in the 1990s from Disney cartoons using the Lasswell model.

The hypotheses of the subject are the projection of the ideological elements of Disney cartoons on the plane of perception, the ability to direct / direct the perception and the emergence of the hierarchical structure of the Disney company that feeds this presence with the emphasis of power. Disney's extensive marketing network, its dominance in the audiovisual field, its capital structure scattered across different sectors, its mass-to-scale employee (producer) and audience (consumer) make it possible for us to treat Disney as a sector "micro-state". Similar to the *Ideological StateApparatus* (ISA), which makes it possible to reproduce capitalist relations of production, the Disney company has an ideological apparatus that can reproduce its own mass and consumer mass; Disney movies.

The methodology of the thesis is that Lasswell model and content analysis are applied together to the best boxing Disney cartoons in the 1990s. In the content analysis, it was taken into consideration that the films included narrative technique, male-female representation, emphasis on power, symbols, violence and horror scenes, ideological perspectives, similarity with other Disney films, and whether they included Disney.

The reason why Disney cartoons were examined in the 1990s is that the realization of important socio-political events in the world (such as the Gulf War) affects the audience.



Table1

*From 1990 to 2000 Disney Films According to Box Office Revenue*

Year	Disney Films	Box Office (Worldwide)
1990	The Rescuers Down Under	\$27.931.4611. Low
1991	Beauty and The Beast	\$424.967.620
1992	Aladdin	\$504.050.219
1994	The Lion King	\$968.483.777High
1995	Pocahontas	\$346.079.773
1996	The Hunchback of Notre Dame	\$325.338.851
1997	Hercules	\$252.712.101
1998	Mulan	\$304.320.254
1999	Tarzan	\$448.191.819

Note.Source: ( <https://www.boxofficemojo.com/>, 2018)

Before proceeding with the content analysis of the thesis, the box office receipts of the Disney films shown in *Table 1* were taken into consideration. Between 1990 and 2000, the highest-grossing films, *Beauty and the Beast*, *Aladdin*, *The Lion King*, *Pocahontas*, *The Hunchback of Notre Dame* and *Tarzan* were examined.

In this context, the question in our minds about what the manipulation is, is it danger and what is the situation of manipulated person? Schiller replies, "Manipulation as effective as possible, the presence of elements that indicate the presence of the middle is possible. If the manipulated person believes that the events are flowing through the natural medium, manipulation has been successful. In short, manipulation requires a false reality, the function of this false reality is to constantly deny the existence of manipulation. It is one of the means of the elites, who hold the rule of society, to shape the masses for their own purposes. "(As cited in Hasar, 2017, p. 308)

## **CHAPTER 1**

### **DISNEY FILM INDUSTRY SHAPED ON THE AXIS OF POWER AND IDEOLOGY**

#### **1.1. The Relationship Between Ideology and Power in the Context of Cultural Industry**

Devran emphasized that Marxism was the most important of the ideologies of ideology and that Marxism used ideology to reveal the negative, distorted results of this idea with bourgeois thought. The system or indicates that it sees the mystery tool serving class interests. Marx, who considers the ideology as the production and distribution of ideas in the interests of the ruling class, is of the opinion that the dominant ideology in society is the ideology of the rulers. (Devran, 2010,p. 20) Devran argued that the spread of ideology to the layers of society by certain institutions and practices was addressed by the Marxist theorists Antonio Gramsci (1891-1937) and Louis Althusserl (1918-1990).According to Gramsci, hegemony is the cultural control of the bourgeoisie over society. Because the bourgeoisie is not only economic, but culturally dominant on society. Gramsci states that he is using the notion of hegemony to refer to the consent-based provision of power over subordinate ones, because it has not been effective or wise for so long to do things under pressure.

(Devran,2010,p. 21,22)While the classical Marxists put forward the thesis that the ideals of the society can be possessed by the economy or the means of production, especially the Frankfurt School, the Neo-Marxists emphasize the determinism of the culture industry. Stuart Hall, around the British Cultural Studies, emphasized the cultural industry and popular culture as emancipatory tools by criticizing the views of the Frankfurt School through his essay *Encoding and Decoding*, followed by David Morley's *The Nationwide Audience*. Hall and Morley demonstrated how the tv viewers read the texts they watched, and that individuals didn't take a passive position against the culture and discourse presented to them or imposed a certain resistance. According to theoreticians on cultural studies and discourse analysis, the dominant ideology thesis has underestimated the capacity / power of individuals to react to ideologies, and these approaches reject the view that society is controlled by a single total ideology, thus Althusser's control of all discourses by a ideology. (Devran, 2010,p. 24)

*Culture industry* was first used by Adorno in his *Dialectic of Enlightenment*, which he published in 1947 in Amsterdam with Horkheimer. In order to exclude comments on the work of their followers, they prefer to use the term “culture industry” instead of mass culture because they have used it, because it must be distinguished from the culture industry, because they can claim that it is the cultural problem that arises spontaneously from the masses and that they can be considered a contemporary form of popular art. According to Adorno, the culture industry, combining the old and the familiar with a new quality, according to the consumption of masses, that determines the structure of consumption products, all sectors are produced according to the plan. All sectors are structurally similar, or at least close to each other, creating an almost completely defective system. This makes it possible not

only to provide modern technical facilities, but also to economic and administrative concentration. The cultural industry deliberately fits consumers. It forces the high and low levels of art to stand together to the detriment of both. Although the cultural industry directs the consciousness and consciousness of millions, the masses fall into the secondary role, not the primary, and the computable objects become subordinate parts of the machine. The consumer is the object of the culture industry rather than the dominant or the subject. The term mass media, especially formulated for the culture industry, is very useful in shifting emphasis to a relatively harmless area. In fact, it has nothing to do with the masses, nor with the development of communication techniques, but with the spirit that fills them and the voice of their owners. While the culture industry abuses its relationship with the masses, it tries to amplify and strengthen the given and unchanging mentality and although it can't exist without adapting to the masses, the masses are not its criterion but its ideology. The whole culture industry practices directly transfer the profit motive to cultural forms. The autonomy of the artwork, which can't be fully dominated and always shaped by various influences, is deliberately eliminated by the culture industry, in the will or not of the control mechanism, and the control mechanism includes not only those who hold the power but also those who follow the instructions. This is in search of new opportunities for capital in economically most developed countries. The profit motive of the culture industry at the root of its origin has become the object of its ideology and has become independent of the necessity of selling cultural goods, which must be fulfilled under all conditions. One by one, the culture industry has turned to reputation production by itself, independent of companies or sellable objects. Thus, de facto consensus, advertisements produced for the whole world, and each product of the culture industry has become its own advertisement. Everything that is shown as

progress in the cultural industry, which is constantly exalted as new, conceals a headless immorality; The changes mask a skeleton that has changed so much as the profit motive has changed since the day it first dominated culture. Thus, the term “industry” is not directly used to describe the process of production, but the standardization of cultural goods as in Western films familiar to every cinema audience and the rationalization of distribution techniques. The production process in the cinema industry, which is the main sector of the culture industry, remembers the technical modes of operation of a wide division of labor, the use of machinery and the prolonged conflict between active artists in the culture industry and the workers in the culture industry. Each product carries individual air, individuality itself helps to strengthen ideology to the extent that the object itself is completely reified, and the object presented represents an illusion that it is a shelter to escape from immediate and life. Today, the culture industry is in the service of third parties, maintaining the closeness of capital to the declining circulation processes and trade, which is the cause of existence. His ideology is more than anything else based on individual art and the star system borrowed from his commercial exploitation. The ways in which the functioning of the cultural industry and its content go far away from humanity, it extends the so-called supreme personalities and works successfully. The consumer's consciousness is divided between the entertainment prescriptions sold by the culture industry and the doubt about the benefits of the culture industry. People do not only press, but even the smallest promise of happiness, they want to be fooled by what they can see underneath, with the complete knowledge of what is produced for them, they take the cone unfairly. Even if they refuse, they feel that their lives will be unbearable when they stay away from satisfactory goods that have no value. The most ambitious advocates of the culture industry are now showing the attitude of this industry (what

we can call ideology) as a regulatory factor. In the face of the films that the films have created and worked on, the dormitory cannot survive. The culture industry uses existing reality to cover up the idea of good life by presenting itself as a good life, as if it is the true criterion of good life; representation by culture isn't possible. Even the fact that representatives of the culture industry react to the fact that they are not dealing with art is an ideology that helps the sector to escape responsibility for those who provide the source of life. The concepts of order that people try to strike into their brain have always been the concepts of the status quo. Even if they have no meaning in the eyes of those who accept them, they remain unquestioned, unresolved, and non-dialectical. The gushing order from the cultural industry is never confronted with what it claims to be, or the real interests of people. The layout is not good on its own. But a good layout could be good. The fact that the cultural industry ignores this and raises the order on its own brings about the inadequacy and inaccuracy of the messages it conveys. It is no coincidence that some cynical American filmmakers have said they should be able to shoot films considering eleven-year-olds. If they had it, they would give their lives to bring the adults down to the age of eleven. While the messages of the culture industry are as harmless as they are claimed - it is clear that in many cases they are harmful, for example, the films that contribute to the antipropaganda for them by representing the intellectuals with typical characters, and it is clear that the opinions they put forward with these messages are harmful. The culture industry creates a sense of prosperity with the idea that the world's culture industry is what it wants, by introducing a sense of deceptive satisfaction to remove people from the happiness it has taken in front of the hypocrisy. The real effect of the cultural industry is manifested in the opposition to enlightenment, and enlightenment becomes a method of chaining consciousness with deception, as they have written

before with Horkheimer. It stands as an obstacle to the development of autonomous, independent individuals who decide and decide on their own. Such individuals are the sine qua non of the democratic society that needs mature people to grow and develop. If the masses are seen to be justified because they turn into masses, the role of the culture industry in preventing them from becoming emancipated is so great that they can transform them into masses, to humiliate them, to allow them to mature as much as the production forces allow.(Adorno, 2013)The culture industry, as Adorno explained, has transformed society into a mass that has prevented it from invading it in every way. It'll be discussed through studies on important approaches and studies in the field of mass manipulation, in which studies are carried out on how the governing power and rulers can direct society from a center through the media.

Foucault defines power as a network of relations based on regulations, maneuvers and tactics. In the Birth of Prison, Foucault emphasizes that the subject is engulfed in a political sphere and surrounded by power relations. He edifies the subject, the relations of power, he runs to work, he demands signs from him. As the subject establishes a production force with its body, Foucault emphasizes that complex and social relations are transformed into labor force by being surrounded by relations of power and sovereignty according to the economic use required by it. Foucault emphasizes that this is a whole of relations rather than a centralized phenomenon, which resides at a certain point and emerges from it. (Foucault, 1992,p. 31) Foucault refers to the “Panopticon prison model” designed by Jeremy Bentham to describe the current nature of power in all relations. According to this model, the guard standing in the center of the prison has the opportunity to monitor the guilty cells circled around him, while the criminals lack the opportunity to watch the guard. Thus, an unequal look-and-look relationship occurs. As a result of this surveillance



relationship, the prisoners internalize the guard's central power by reviewing all the movements of the prisoner at any moment in the delusion that they are looking at them. This model is important in terms of revealing the relational dimension of power by Foucault.

Referring to six different strategies of legitimization process, Eagleton explains that the sovereign power can legitimize by making the beliefs and values close to itself, naturalizing and universalizing such beliefs, blacking out ideas that try to challenge it, excluding competing ways of thought, and making social reality perceptible in appropriate ways. This “mystification” often implies that it has taken the form of suppression or masking of social conflicts, from which the conception of ideology as the fictitious solution of real contradictions arises. Noting that the term ideology refers to the issue of power, Eagleton states that the ideology is related to legitimizing the power of the dominant social group or class, and the only definition of Thompson defines that the ideology is widely accepted is to work on ideology. (As cited in Eagleton:2011,p. 23) Describing ideology in six different styles, Eagleton first makes the general material process of ideology producing ideas, beliefs and values in social life. The second means that it corresponds to beliefs and ideas (true or false) that symbolize the situation and life experiences of a particular socially important group or class. He defines the third meaning as the discursive field in which the self-interested social forces collide and collide for matters of central importance in the reproduction of social power as a whole. The fourth means that it protects the emphasis on legitimacy and support of the group within the activities of a sovereign social power, and that it symbolizes the fifth meaning, the interests of a ruling group or class, especially the ideas and beliefs that help legitimize it through hypocrisy and distortion. The sixth means that it maintains the emphasis on false or deceptive

beliefs, but believes that these beliefs do not originate from the interests of a dominant class, but from the material structure of society as a whole.(Eagleton,2011,p. 53,54)

Mardin, which touches on the concept of ideology historically, as a word today brings with it the connotation of an object of “non-objective idea” ; and therefore a group of thinkers claiming that there is a way to think about “right” thoughts, if desired. The main idea of this group, known as ideologues, is that the product of the ideas of sensation and the ideas of the thinkers is the French philosopher Condillac. (Mardin,1992,p. 22)Mardin, who stated that ideologues emerged during the last stage of the French revolution, explained that Destutt de Tracy, for the first time in 1797, was using the notion of “ideology” in terms of the science of ideas that would be used to provide thinking to everyone.When Napoleon came to power, the ideologues provided this opportunity, but after a while “ideology” term the emperor's religious institutions, which were set in time of revolution, had lifted the prohibition of education to reinforce the regime. (Mardin, 1992,p. 24,25)

In the second chapter, the function of Disney's ”subject invocation” is mentioned. According to Althusser, “ideology calls individuals as subjects, ideology is possible through the subject category. The subject is the constituent category of any kind of ideology. Althusser adds, however; “every kind of ideology reproduces itself as long as it has the function of establishing “concrete” subjects(Althusser,2014,p. 77,78) Althusser's ideology and one of the other ideology theses that are important for our subject is the fact that ideology is material. Thanks to the ideological mechanism, the ları material sayesinde behaviors of the subject emerge. (Althusser,2014, p. 74)

When films are analyzed as an ideological mechanism, Parkan emphasizes that the reflection of the reality as it is, increases the magic of the cinema and that the reality of the audience is not different from the one in life, that is, it cannot achieve

the effect on the laws that direct the life by not being able to go beyond perceiving as it is. (Parkan,1983,p. 14) Parkan stated that all efforts and expenditures were made not in the name of claiming the truth, but in the name of being the representative of reality, in order to increase the credibility of the image.(Parkan,1983,p. 17)Referring to the concepts of “identification and catharsis” in Disney's films with headmen, Parkan shows two concepts that help understand the perception as real. At the center of the aesthetic problems of cinema, the understanding of the entertainment that causes the activity of the audience to emerge from the aesthetic process based on these concepts, Aristotle's thousands of years ago about the function of the *tragedy* continues to be the basic function of cinema today, the arrogance and fear of the tragedy evoked the spirit of the passion to clear from the passion (katharsis).(Parkan,1983,p. 20) Referring to the danger of catharsis, the shadows and reflections on the screen, referring to the illusion, he touched upon the films he made as if he were the real one. It expresses the true effect by adding the audience to the strings, and by the effects, by giving a real impression in the audience, the impression also refers to the identification with the methods of self-recognition or hype. The audience, who was confused with the events as a result of the identification and put into the experience union with them, stated that he could make the decisions by making an informed decision because he could not examine what was going on with the observer attitude and stated that he was obliged to accept passive form of the judgments that were put into the subconscious. Explaining that the spectator who makes the mental productivity blunt is the consumer of the description, the spectator, who becomes the consumer of the description, himself is running out. Artificially created emotional tension is discharged at the climax of the artifact in the audience,

which is the result of the experience of the audience. indicates that he has to accept without criticizing the criticism. (Parkan,1983,p. 18)

Yaylagul states that the classes that control the means of production in class societies control the means of thought production, and that the bourgeoisie, which presents its interests as the general interest of society, uses the science under its control to control the working classes and maintain the existing relations of production. As communication sciences stem from the need to supervise and direct the masses as organized research activity, it means that there is no single theory in the communication sciences to explain the reality of the whole society.(Yaylagul,2013,p.29)Yaylagul pointed out that interest in mass communication has increased as a field of study thanks to Nazi propaganda in the aftermath of World War I and the end of the mass communication theories in 1910s and 1920s. (Yaylagul,2013,p.39)The basic subject of the social sciences in the 19th century is the birth and functioning of the bourgeois society. it is seen as the power, the mass media on masses of such individuals think that they believe to be a great power of conviction. The emergence of mass movements from the end of the 19th century to the Second World War, the rise of fascism in Italy and in Germany The establishment of the Soviet Socialist Republican Union as a result of the Russian Revolution explains that the reasoning of the propaganda of the masses is that the propaganda is a very powerful tool.(Yaylagul,2013,p. 54)

## **1.2. Mass Society Theory and Hegemony**

Baran explains that several important mass media appeared or flourished during the second half of the 19th century and the first decades of the 20th century.

Mass circulation newspapers and magazines, movies, talkies, and radio all came prominence at this time. This was also a time of profound change in the nature of U.S. society. Industrialization and urbanization spread, African Americans and poor southern Whites streamed northward, and immigrants rushed across both coasts in search of opportunity and dignity. People in traditional seats of power- the clergy, politician, and educators – feared a disruption in the status quo. The country’s peaceful rural nature was beginning to slip further into history. In its place was a cauldron of new and different people with new and different habits, all crammed into rapidly expanding cities. Crime grew, as did social and political unrest. Many cultural, political, educational, and religious leaders thought the U.S. was becoming too pluralistic. They charged that the mass media catered to the low tastes and limited reading and language abilities of these newcomers by featuring simple and sensationalistic content. The media needed to be controlled to protect traditional values. The successful use of propaganda by totalitarian governments in Europe, especially Germany’s National Socialist Party (the Nazis) provided further evidence of the overwhelming power of media. Media needed to be controlled to prevent similar abuses at home. (Baran, 2006, p. 420)

*Mass Society Theory* was the resulting paradigm – the idea that the media are corrupting influences that undermine the social order and that “average” people are defenseless against their influence. To mass society theorists, “average people” were all those who didn’t hold their (the theorists’) superior tastes and values. The fundamental assumption of this paradigm is sometimes expressed in the *hypodermic needle theory* or *the magic bullet theory*. The symbolism of both is apparent – media are a dangerous drug or a killing force that directly and immediately penetrates a person’s system. Mass society theory is an example of a grand theory, one designed

to describe and explain all aspects of a given phenomenon. But clearly not all average people were mindlessly influenced by the evil mass media. People made consumption choices. They interpreted media content, often in personally important ways. Media did have effects, often good ones. No single theory could encompass the wide variety of media effects claimed by mass media society theorists, and the theory eventually collapsed under its own weight.(Baran, 2006,p. 421)

### **1.3. Lasswell Communication Theory and Media Manipulation Process**

Gungor mentions that many models, theories and approaches have been developed and one of the founding fathers of the area is Harold Lasswell who working on political science at the University of Chicago, concentrated his studies on propaganda after World War I, and was therefore driven by communication. Lasswell, known to be influenced by both behavioral school and functionalist approach, sees communication as a linear functioning process. This is evident in the model it develops. Communication in Lasswell's model is also considered a sociological phenomenon. In fact, Lasswell tries to analyze the social structure and operation of communication with the model he developed. (Gungor,2011,p.53)

Lasswell's formula, known as the communication model or the propaganda model, can also be considered as the first important formulations to open up the field of communication as a scientific discipline. Lasswell has tried to form a theoretical and methodological framework for communication with this model. Lasswell's formula is designed to examine every element in the communication process from the sender or the source of the message to the media, from content to the viewer. Lasswell has the same analytical value to all elements in this model, which has both functional

and behavioral influences. According to this model, all the elements that constitute the operation of communication for an outsourcer are worth to be observed and analyzed in the same way. Lasswell laid the foundation for the field of communication with this model in both theoretical and methodological terms. Lasswell doesn't distinguish communication from mass communication and individual communication. The formula he developed allows for a holistic analysis. In the model, the source or sender analysis opens the space with the question of what effect to content analysis, to the receiver or to the audience analysis, to whom the tool is analyzed by which channel and to the analysis of impact. In fact, Lasswell's model has an important functionality even today. Lasswell's model is the starting point of many models developed later. Lasswell pioneers the view that communication is linear or linear in this model. Stating that communication operates in the form of a chaining process, Lasswell indicates that the communication is a consecutive and complementary relationship between the sender, the channel, the message, the recipient, etc. The origin of this chain is the sender. the receiver receives the message in accordance with the sender's expectations. This shows the effect of Lasswell's model on the effect-response theory. The effect is terminated with the expected response. From the beginning of the twentieth century to the 1950s, the impact-response theory as an effective theory within the behavioral sciences has been influenced by Lasswell's work as well as by many other communication activities in the same period. Lasswell states that the communicative functioning he tries to explain by the formula is the same for all living things. Therefore, it does not define communication as individual, social, mass, mediated, agentless. Like Herbert Spencer, Lasswell likens societies to biological organisms. Therefore, he argues that the communication chain he formulates is the same for communicative functioning at the social level. Although Lasswell's model is

generally accepted, Braddock is one of the people who draws attention to some shortcomings. His criticism is that the sender and the receiver are abstracted from the conditions in which they are present in Lasswell's model. To address this deficiency, Braddock adds to his formula under what conditions and for what purpose. They exist in an environment, they are involved in a number of environmental conditions, and their process of producing and sending information is under the influence of their environment. On the other hand, the recipient of the target may not be willing to receive every sent message at all times, regardless of the sender. the basis of theoretical efforts is a rather shallow and non-contextual view. (Gungor,2011,p.54,55)

Gungor explains that after the model of Lasswell and called the information model or the mathematical communication model, deals with the operation of the communication from a technical point of view. The model developed by the example of telephone communication evaluates the flow of information, ie messages, by numerical measurement. Therefore, the model is important in terms of technical and mathematical functioning. Shannon and Weaver Bell are two engineers working in the Telephone Laboratories and are fully curious about the technical aspect of communication due to their professional requirements. Questioning the capacity of the communication established by telephone is the main purpose. To what extent is the information transmitted by the person at one end of the phone received by the other person? Weaver also contributes to the model developed by Shannon. They actually take action to make a simple formulation that shows the technical functioning of communication based on the operation of the phone. However, the model they have developed turns into a more comprehensive and detailed analytical model than they originally intended. (Gungor,2011,p. 56)According to Shannon and Weaver, due to a technical failure, the message can't fully reach the target from the source. Another



point that transcends Lasswell's model in Shanon and Weaver's model is that they bring the vehicle forward. However, in the Lasswell model, although the passive position of the recipient is known by the prevailing conception of the period, it is understood that this model is not emphasized in this sense, it is considered as a natural situation. What should be considered here is the dominant theory of Shannon and Weaver just like Lasswell. The influence-response approach is a concrete experimental reflection of the same understanding. (Gungor,2011,p. 57)

Both the Lasswell and the Shanon - Weaver model have a channel element, but there is uncertainty about whether this is a mass media. Westley and MacLean's formula was developed as a mass communication model. The Westley and MacLean model also identifies communication as a reciprocal process. In the other two models, the defective feedback appears to be an important innovation of this model. But ultimately, the mission of the mass media is both. If the mass communication model of Westley and MacLean was developed in the mid-1950s, and therefore, the thesis on technological determinism has been put forward and widely advocated, America's technology-based developmental policies towards third world countries come to the forefront of its popular policies. It can be thought that it was not done accidentally. (Gungor,2011,p. 58,59)

One of the main theories developed by mainstream approaches in mass communication theories is Lasswell's *Propaganda / Rejection / Magic Bullet / Hypodermic Needle Theory*. Yaylagul explains that the model was introduced by Harold Lasswell, a lecturer in political science at the University of Chicago. Lasswell stated that political power did not use only physical force, and that the mass media were used for propaganda and that the public was influenced by the mass media. Therefore, economic, political and intellectual elites were able to direct people by

using mass media. Yaylagul, mentions that this is the first theory developed by this approach, states that this theory, which forms the basis of mainstream communication studies, is based on a linear causality understanding. While the elites thought that the messages they send to the masses by using the mass media were directly and instantly effected such as syringes or magic bullets which injected subcutaneously on them, this thought was effective for the Nazis to come to power and to observe the effective use of the mass media for the purposes of fascism. He has mentioned. Even in seemingly democratic countries like the U.S., it is seen that by mass media and popular culture products, the masses appeal to the lowest level of common interest and direct them as consumers and voters. (Yaylagul,2013,p. 54,55)

In the field of communication, the researches of Lazarsfeld, Lasswell, Lewin and Howland are the basis of mainstream approaches. Until the 1930s and 1950s, Yaylagul is very effective in communication studies and explains that communication researches are accepted as the founding fathers in the dominant literature. In the modern sense, the tradition of communication research began with them, until the late 1950s, when many scientists were interested in the extent to which their field of study intertwined, only four scientists mentioned that they were interested in the field of communication for many years. (Yaylagul,2013,p. 40)

Yaylagul tells about one of the first studies on the effects of communication, in the *Public Opinion*(1921) of Walter Lippmann. He explains that the media is a tool that shapes people's minds and thought maps, and that the media content of Lipman, which is based on Lippmann's opinion, has an extremely strong influence on the audience.(Yaylagul, 2013,p. 47)He states that Lipman explains that “public opinion” of collective thinking about ideas, ideas and images towards society and the world is shaped by messages received from people outside the human world, and that the most

important tools in the formation of these messages are mass media. Walter Lippman's work, Yale University law professor Lasswell's research studies on the period of the World Wars propaganda in the spring, referring to silver lead and hypodermic needle theories such as the first conceptualizations about the effects of mass communication research explains. In these studies, he states that one sees communication as a tool he uses to influence another person and that the communicator is not the buyer or the consumer, but the person who influences it and tries to understand the propaganda and its use in political and social life. (Yaylagul, 2013,p. 49,50)

Yaylagul claims that Lasswell emphasized the relationship between active and strong communicative and passive and weak audience, and the view that the communicator influenced the viewer was dominant. (Yaylagul, 2013,p. 43)

According to Lasswell, one of the ways in which some people use their “speed” to compensate for the shortcomings in the development of their personalities, Mardin states that they have turned their own problems into a public target by searching for the satisfaction of their personal impulses at public targets. ( Mardin, 1992,p. 47)

Table 2

*Lasswell Model*

Who?	To Whom?	In Which Channel?	In What Effect?	Says What?
Source (Communicator)	Target (Audience)	Channel, Communication	Effect	Message

		Tool		
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*Note.* Source:(Yaylagul, 2013, p.26)

Baran explains *The Era of Cultural Theory*, Joseph McCarthy's efforts to purge Hollywood of communists in the 1950s, and he gives an example, were based on mass society notions of evil media and malleable audiences, as were the 1991 attacks on CNN reporter Peter Arnett's broadcasts from Baghdad during the first Persian Gulf War. Unsuspecting viewers would be swayed by this obvious Iraqi propaganda, said the critics. In 1996 congressional debates and hearings leading up to the Telecommunications Act requirements of a tv ratings system and the V-chip, broadcast industry spokespeople consistently raised limited effects and reinforcement theory arguments. Limited effects and uses and gratifications are regularly raised in today's debates over the regulation of videogames. But the theories that have gained the most support among today's media researchers and theorists are those that accept the potential for powerful media effects, a potential that is either enhanced or thwarted by audience members' involvement in the mass communication process. Important to this perspective on audience – media interaction are the cultural theories. These theories share the underlying assumption that experience of reality is an ongoing, social construction, not something that is only sent, delivered, or otherwise transmitted to a docile public... Audience member don't just passively take in and store bits of information in mental filing cabinets, they actively process this information, reshape it, and the store only what serves culturally defined needs. (Baran, 2006,p.431)

Baran explains the term that the name era of the scientific perspective on mass communication (1938 – 1945), paradigm shifts usually happen over a period of time, and this is true of the move away from mass society theory. But media researchers often mark the beginning of the scientific perspective on mass communication as occurring on the eve of Halloween 1938. On that night actor and director Orson Welles broadcast his dramatized version of the H.G. Wells science fiction classic, *The War of the Worlds*, on the CBS radio network. Produced in what we would now call docudrama style, the realistic radio play in which Earth came under deadly Martian attack frightened thousands. People fled their homes in panic. Proof of mass society theory, argued elite media critics, pointing to a radio play with the power to send people into the hills to hide from aliens. Research by scientists from Princeton University demonstrated that, in fact, 1 million people had been frightened enough by the broadcast to take some action, but the other 5 million people who heard the show had not, mass society theory notwithstanding. More important, however, these scientists determined that different factors led some people to be influenced and others not. The researchers had the benefit of advances in survey research, polling, and other social scientific methods developed and championed by Austrian immigrant Paul Lazarsfeld. The researchers were, in fact, his students and colleagues. Lazarsfeld (1941) argued that mere speculation about the impact of media was insufficient to explain the complex interactions that mass communication comprised. Instead, well-designed, sophisticated studies of media and audiences would produce more valuable knowledge. About *Limited Effects Theories*, Baran mentioned using Lazarsfeld's work, researchers identified those individual and social characteristics that led audience members to be influenced (or not) by media. He explains that what emerged was the view that media influence was limited by

*individual differences* (for example, in intelligence and education), *social categories* (such as religious and political affiliation), and *personal relationships* (such as friends and family). The theories that emerged from this era of the first systematic and scientific study of media effects, taken together, are now called limited effect theories. In 1955 Lazarsfeld's own two-step flow theory of mass media and personal influence is a well-known product of this era and an example of a limited effects theory Katz & Lazarsfeld, 1955. Baran tells about Lazarsfeld's research on the 1940 presidential election indicated that media influence on people's voting behavior was limited by opinion leaders—people who initially consumed media content on topics of particular interest to them, interpreted it in light of their own values and beliefs, and then passed it on to opinion followers, people like them who had less frequent contact with media. This theory has been rethought since Lazarsfeld's time. He gives an example, tv, virtually unavailable in 1940, has given everyone a more or less equal opportunity to consume media content firsthand. There is no doubt that opinion leaders still exist - he often asks friends what they've read or heard about a certain movie, book or CD - but their centrality to the mass communication process has diminished. (Baran, 2006, p. 422)

Baran explains of symbolic interaction that mass communication theorists borrowed another important theory from the psychologists, this is symbolic interaction and the idea that cultural symbols are learned through interaction and then mediate that interaction. In other words, people give things meaning, and that meaning controls their behavior. He gives an example of a flag that represents not only nation but also its values and beliefs. The flag, he claims has meaning because people have given it meaning, and that meaning now governs certain behavior toward the flag. People aren't free to remain seated when a color guard carries the flag into a room also not

free to place it on the right side of a stage in a public meeting. This is symbolic interaction. Communication scholars Don Faules and Dennis Alexander's view, symbolic interaction is an excellent way to explain how mass communication shapes people's behaviors. Accepting that these symbolic meanings are negotiated by participants in the culture, mass communication scholars are left with these questions: What do the media contribute to these negotiations, and how powerful are they? This theory is frequently used when the influence of advertising is being studied because advertisers often succeed by encouraging the audience to perceive their products as symbols that have meaning beyond the products' actual function. This is called product positioning. For example, what does a Cadillac mean? Success. A Porsche? Virility. General Foods International Coffees? Togetherness and intimacy. (Baran, 2006, p. 431, 432)

Baran mentions *Social Construction Theory* argues that people who share a culture also share "an ongoing correspondence" of meaning. He gives an example that has just about the same meaning for everyone. He cited in Berger and Luckmann call these things that have "objective" meaning symbols – people routinely interpret them in the usual way. But there are other things in the environment to which people assign "subjective" meaning. These things they call signs. In social construction of reality, then, a car is a symbol of mobility, but a Cadillac or Mercedes Benz is a sign of wealth or success. Baran gives another example, when a person enters a classroom, he/she automatically recalls the cultural meaning of its various elements – desks in rows, chalkboard, lectern. A Person recognizes this as a classroom and impose your "classroom typification scheme." These "rules of behavior" weren't published on the classroom door. He/She applied them because they were appropriate to the "reality" of the setting in his/her culture. In other cultures, behaviors in this setting may be

quite different. Theory is important to researchers who study effects of advertising for the same reasons that symbolic interaction has proven valuable. But it is also widely applied when looking at how media, especially news, shape our political realities. Now think “welfare.” What reality is signified? Is it big corporations seeking money and tax breaks from the government? Or is it unwed, unemployed mothers, unwilling to work, looking for a handout? Social construction theorists argue that the “building blocks” for the construction of these “realities” come primarily from the mass media. (Baran, 2006, p. 432, 433)

Baran explains *Cultivation Analysis* (1970's) that symbolic interaction and social construction of reality provide a strong foundation for cultivation analysis, which says that tv “cultivates” or constructs a reality of the world that, although possibly inaccurate, becomes accepted simply because people (we) as a culture believe it to be true. Then base our judgements about and our actions in the world on this cultivated reality provided by tv. Although cultivation analysis was developed by media researcher George Gerbner and his colleagues out of concern over the effects of tv violence, it has been applied to countless other tv-cultivated realities such as beauty, sex roles, religion, the judicial process, and marriage. In all cases the assumptions are the same – tv cultivates realities, especially for heavy viewers. (Baran, 2006, p. 433) Cultivation analysis is based on five assumptions: The first one is; “Tv is essentially and fundamentally different from other mass media.” Unlike books, newspapers, and magazines, tv requires no reading ability. Unlike the movies, tv requires no mobility or cash; it is in the home, and it is free. Unlike radio, tv combines pictures and sound. It can be consumed from people's very earliest to their last years of life. Second one, “Tv is the central cultural arm of U.S. society.” Gerbner and his colleagues wrote that tv, as our culture's primary storyteller, is “ the chief



creator of synthetic cultural patterns (entertainment and information) for the most heterogeneous mass publics in history, including large groups that have never shared in any common public message systems. The product of this sharing of messages is the mainstreaming of reality, moving individual and different people toward a shared, television-created understanding of how things are. Third one, “The realities cultivated by television are not necessarily specific attitudes and opinions but rather more basic assumptions about the “facts” of life.” Tv doesn’t teach facts and figures; it builds general frames of reference. Return to our earlier discussion of the portrayal of crime on television. Tv newcasts never say, “Most crime is violent, most violent crime is committed by people of color, and you should be wary of those people.” But by the choices news producers make, tv news presents a broad picture of “reality” with little regard for how its “reality” matches that of its audience. Fourth one, “The major cultural function of television is to stabilize social patterns.” That is, the existing power relationships of the culture are reinforced and maintained through television images. Gerbner and his colleagues made this argument: “The repetitive pattern of television’s mass-produced messages and images forms the mainstream of the common symbolic environment that cultivates the most widely shared conceptions of reality. We live in terms of the stories we tell – stories about what things exist, stories about how things work, and stories about what to do – and television tells them all through news, drama, and advertising to almost everybody most of the time.” Because the media industries have a stake in the political, social, and economic structures as they exist, their stories rarely challenge the system that has enriched them. The fifth one, “The observable, measurable, independent contributions of tv to the culture are relatively small.” This isn’t a restatement of limited effects theory. Instead, Gerbner and his colleagues explained its meaning with an “ice-age analogy”: Just as an

average temperature shift of a few degrees can lead to an ice age... so too can a relatively small but pervasive influence make a crucial difference. The “size” of an effect is far less critical than the direction of its steady contribution. In other words, even though we can’t always see media effects, they do occur and eventually will change the culture in possibly profound ways. (Baran, 2006, p. 433, 434)

Baran explains *The Era of Limited Effect Theories* (1945-1975s) that during and after World War II, the limited effects paradigm and several theories it supported became entrenched, controlling research and thinking about media until well into the 1960s. Also he tells that the development of mass communication theory during this era. German propaganda seemed to prove the view of mass society theorists who claimed that mass media wielded remarkable power. The Office of War Information (OWI), therefore, set out to change public opinion about the wisdom of entering the war, to educate the military about their fellow soldiers and sailors, and to counter Nazi propaganda. He mentions that speeches and lectures failed and so, too, did informational pamphlets. The OWI then turned to filmmakers such as Frank Capra and radio personalities such as Kate Smith for their audience appeal and looked to social scientists to measure the effectiveness of these new media campaigns. The Army established the Experimental Section inside its Information and Education Division, staffing it with psychologists who were expert in issues of attitude change. Led by Carl Hovland, these researchers tested the effectiveness of the government’s mass communication campaigns. Continuing its work at Yale University after the war, this group produced some of our most influential communication research. Their work led to development of *Attitude Change Theory*. Baran mentions that this theory explains how people’s attitudes are formed, shaped, and changed through communication and how those attitudes influence behavior. He tells that, among the

most important attitude change theories are the related ideas of dissonance and selective processes. Dissonance theory argues that when confronted by new or conflicting information people experience a kind of mental discomfort, a dissonance. As a result, Baran said we consciously and subconsciously work to limit or reduce that discomfort through three interrelated selective processes. These processes help them “select” what information they consume, remember, and interpret in personally important and idiosyncratic ways: Selective exposure (or selective attention) is the process by which people expose themselves to or attend to only those messages consistent with their preexisting attitudes and beliefs. Selective retention assumes that Baran says, they remember best and longest those messages that are consistent with their preexisting attitudes and beliefs. Selective perception predicts that they interpret messages in a manner consistent with their preexisting attitudes and beliefs. When your favorite politicians change positions on an issue, they’re flexible and heeding the public’s will. When those you don’t like do so, they’re flip-flopping and have no convictions. The dominant paradigm at the time of the development of dissonance theory was limited effects theory; thus, the selective processes were seen as limiting media impact because content is selectively filtered to produce as little attitude change as possible. Contemporary mass communication theorists accept the power of the selective processes to limit the influence of media content when it is primarily informational. But because so much content is symbolic rather than informational, other theorists see the selective processes to limit the influence of media content when it is primarily informational. But because so much content is symbolic rather than informational, other theorists see the selective processes as relatively unimportant when it comes to explaining media’s contribution to some important cultural effects. (Baran, 2006, p. 423-425)

Baran mentions *Critical Cultural Theory* that a major influence on modern mass communication theory comes from European scholarship on media effects. This theory – the idea that media operate primarily to justify and support the status quo at the expense of ordinary people – is openly political and is rooted in neo-Marxist theory. He tells about old fashioned Marxists believed that people were oppressed by those who owned the factories and the land (the means of production). They called the factories and land the base. Modern neo – Marxist theorists believe that people are oppressed by those who control the culture, the superstructure, the mass media. Modern critical cultural theory encompasses a number of different conceptions of the relationship between media and culture. But all share these identifying characteristics: They tend to be macroscopic in scope. They examine broad, culturewide media effects. They are openly and avowedly political. Based on neo – Marxism, their orientation is from the political left. Their goal is at the least to instigate change in government media policies; at the most, to effect wholesale change in media and cultural systems. Critical cultural theories logically assume that the superstructure, which favors those in power, must be altered. They investigate and explain how elites use media to maintain their positions of privilege and power. Issues such as media ownership, government- media relations, and corporate media representations of labor and disenfranchised groups are typical topics of study for critical cultural theory because they center on the exercise of power. The Frankfurt School, the critical cultural perspective actually came to the U.S. in the 1930s when two prominent media scholars from the University of Frankfurt escaped Hitler's Germany. Theodor Adorno and Max Horkheimer were at the heart of what became known as the Frankfurt School of media theory. Their approach, centered in neo-Marxism, valued serious art as a means to elevate all people toward a better life.

Typical media fare – popular music, slapstick radio and movie comedies, the soft news dominant in newspapers – pacified ordinary people while assisting in their repression. More recently, though, the Frankfurt School has been “rediscovered,” and its influence can be seen in the two final examples of contemporary critical theory. British cultural theory and news production research. (Baran, 2006,p. 434,435)

As a result, Frankfurt School’s Benjamin, Adorno and Horkheimer were the important names of the 1930’s – 1940’s term. Baran explains about *British Cultural Theory* that there was significant class tension in England after World War II. During the 1950s and 1960s, working-class people who had fought for their country were unwilling to return to England’s traditional notions of nobility and privilege. Many saw the British media – with broadcasting dominated by graduates of the best upper – crust schools, and newspapers and magazines owned by the wealthy – as supporting long-standing class distinctions and divisions. This environment of class conflict produced theorists such as Stuart Hall (1980), who first developed the idea of media as a public forum in which various forces fight to shape perceptions of everyday reality. Hall and others in British cultural studies trusted that the media *could* serve all people. Baran claims that this theory today provides a home for much feminist research on popular culture both in Europe and in the U.S. (Baran, 2006,p. 435)

Baran mentions about *News Production Research* is another critical cultural theory that the study of how economic and other influences on the way news is produced distort and bias news coverage toward those in power. W. Lance Bennett (1988) identified four common news production conventions used by U.S. media that bolster the position of those in power: First one is, personalized news. Most news stories revolve around people. If a newspaper wants to do a report on homelessness,

it'll typically focus on one person or family as the center of its story. This makes for interesting journalism (and increased ratings or circulation), but it reduces important social and political problems to soap opera levels. Second one is dramatized news. News, like other forms of media content, must be attractively packaged. Especially on tv, this packaging takes the forms of dramatization. Stories must have a hero and a villain, a conflict must be identified, and there has to be a showdown. Third one is fragmented news. The Daily time and cost demands of U.S. journalism result in newspapers and broadcasts composed of a large number of brief, capsulated stories. Reporters typically get one comment from somebody on one side of the issue and a second comment from the other side, juxtapose them as if they were equally valid, and then move on to tomorrow's assignment. Fourth is normalized news. The U.S. newswriting convention typically employed when reporting on natural or man-made disasters is to seek out and report the opinions and perspectives of the authorities. (Baran, 2006, p. 436)

## CHAPTER 2

### DISNEY CARTOON FILMS AND IDEOLOGY

#### 2.1. The Image Ideology of the Disney Universe

It is the emergence of the ideological elements of Disney cartoons on the plane of perception, the ability to direct perception, and the hierarchical structure of the Disney company that feeds this existence with the emphasis of power. Disney's extensive marketing network, its mastery of the audiovisual field, its capital structure scattered across different sectors, its massive scale of employee (producer) and audience (consumer) make it possible to treat Disney as a "micro-state". (An example of this is the move of the U.S. army to the studio for defense purposes in the attack on Pearl Harbor on 8 December 1941 see Appendix A) *Ideological States Apparatus* (ISA) that makes it possible to reproduce capitalist relations of production. Althusser claims that the reproduction of the relations of production is largely achieved by the application of state power in the state apparatus (on the one hand by the State in the Ideological Devices, on the other hand by the oppressive State Device). According to Althusser, all state apparatuses operate with pressure. The difference is that the (repressive) State apparatus predominantly prioritizes oppression, while the State's Ideological Devices predominantly prioritize ideology. The State apparatus, under the command of a command, that is, the political struggle of the ruling classes that hold the state power, forms an organized whole that centralizes different elements under the unity of the politics of class struggle. What gives the unity of the State apparatus is its own organization, which is the centralized and centralized organization of the class struggle of its ruling classes and is governed by their representatives, while the

union between the ideological apparatuses of the different States is ensured by the dominant ideology by the ideology of the ruling class. As the ideological states apparatus, Althusser has dragged the church, family and law institutions into its own ideology. (Althusser, 2014, p. 55, 56) Walt Disney Company has an ideological apparatus that can reproduce its own producers and consumers; Disney movies. Roland Barthes examining the “ideological frameworks” of the image through advertisement, it was found that advertising reviews were similar to the ideological framing of Disney films analyzed in the future. An example of Barthes advertising is the *Panzani* advertisement, the French pasta brand, pasta packs, a box, small nylon package, tomatoes, onions, peppers, a mushroom, all of them are half-opened, leaving a yellow and green color. Barthes says that the *Panzani* indicator does not only present the company name, he also offers an additional shown dinette with “italian” style, linguistic message double (having a straight and side meaning) is the only typical indicator and a single message. (Barthes, 2017, p. 25) There is the idea of returning from the market on the stage represented; it shows itself two full of happiness: The value of the freshness of the products and the value of preparation for the pure household work they are directed to; The show is a semi-open mesh that allows food to be scattered on the table as if it were sold on the roadside. The first indicator is a piece of information that is somewhat embedded in the customs of a very large civilization, in which your “self-cultivation” confronts a more “mechanical” civilization providing fast food (preserves, refrigerators). The second indicator is the incorporation of the tomato, pepper and the triple color (yellow, green, red) of the banner; it is Italy or Italian. (Barthes, 2017, p. 26) The same strategy suggests that Disney treats the “emphasis on nationalism”, which is analyzed in chapter 3 on the path of dominance, which is founded as a capitalist, with an American or British focus



on an imperialist ground, and by itself demonstrating itself as “loving, respectful, environmentalist”. Barthes, nowadays, in mass communication, as the title, that the linguistic message as the film dialogue exists in all the pictures, (Barthes, 2017, p. 29) Barthes stated that even in cinema, traumatic images, objects, or behaviors were associated with uncertainty. Each society has shown that the unstable ones have developed different techniques to stabilize their terror, a series of non-fixed ones; He stated that linguistic message is one of these techniques. In the plane of the written message, the text is almost directly, almost partial in form? responds to the question. (Barthes, 2017, p. 30) Referring to the Arcy canned advertisement, Barthes saw several fruits spread around a ladder; it distracts a possible demonstrator “such as excessive brutality, lack of harvest” as if you collected explanatory writing from your own garden; the illustrative essay acts as an anti-taboo here and often fights against the myth of unpleasant artificiality attributed to canned food. (Barthes, 2017, p. 30) Good and evil battles in Disney films, he legitimizes the dominant ideology by portraying the “good” protagonist as “natural and ideal” with the world in which he acts as the incarnation of the dominant ideological perspective in the film, while glorifying an ideology and serving the capitalist order, while glorifying evil. As an example of this approach to Disney films; The imperial world in *Pocahontas*, the magical world of the metal in the *Aladdin* movie, the hierarchical order of the *Lion King* film, the depiction of the human centered nature of the film of *Tarzan* as “an ideal fantasy” can be given. Disney films use directional framing to popular shows from Hollywood and advertising. In doing so, they resort to the approach that melts the local values in the capital of the global brand by commodifying local values, as in the advertising set that Barthes studied. These films, which are ideal fantasies, resemble the strategy of the Panzani ad, which Barthes examines as an example, by constructing the adventures of

heroes through local heroes in line with the needs of the globalizing capital of the 1990s, while re-producing the Western, white, colonialist, masculine, capitalist universe produces a local solution. This depiction of the locality is a foundation that legitimizes the universe that we have seen in Disney films of the 1990s. Thus Arcy, like the strategy in canned advertising, reproduces a structure that is 'taboo destructive', hiding behind the critique of the man's work on nature, and re-establishes this exploitation.

In defining the concept of the *Culture Industry* in the work of Adorno and Horkheimer's *Dialectic of Enlightenment* in the Frankfurt School, the emphasis is on the standardization of cultural goods and the rationalization of distribution techniques, not the production process. (Adorno and Horkheimer 2010, p. 164) Disney, which applied standardization in the field of animation, was completely in line with the emergence of its products by using the *Taylorism* technique. The basics of the unchanging formulas used by Disney films can't be separated from the history of Disney products' standardization practices. What is happening in the Disney company, where the productive forces are highly developed, is that, as in logical positivism, expert manufacturers prepare patterns (Adorno and Horkheimer 2010, p. 163) and determine what can be a controllable indicator in a Disney universe. In this context, Adorno and Horkheimer, who appear in a Disney film, are what they emphasize about the films of the culture industry: restraining the detail (what makes the work undetectable) and putting it under the yoke of the formula. There is nothing to be categorized for the consumer of the culture industry, the schematism of production has already classified everything (Adorno and Horkheimer 2010, p. 168). Disney markets the universe as the castle of its imagination, in this universe there are images moving within a framework controlled by certain facts formulated by Disney experts

rather than the viewer's imagination and thoughts. Here, Foucault's "bio-power" concept is worth mentioning. This kind of power that emerged at the end of the 17th century is a positive power that is based on the legal-discursive model and supports the life as opposed to the traditional model designed in the sovereignty, law, prohibition, obedience system. However, because it supports the life as a machine to the human body, it acts as a "disciplinary" function in order to increase the efficiency and docility of the body. Bio-power also attempts to make the population suitable for the economic process to add the body to the production process of capitalism. This is the "normative" aspect of bio-power. Thus, by establishing the relations of bio-power domination and hegemony in accordance with the production process of capitalism, it tries to make the forces of the body transform into the labor power and at the same time obedient and obedient. Discrimination and social hierarchies are constantly reproduced in accordance with the economic interests of capitalism. It translates the law into normality, revealing a law model based on regulation and supervision. Thus, society is subjected to normalization process. People are forced to obey norms. (Keskin, 2018) In this context, Disney films contribute to the production, accumulation, circulation, functioning of the power relations required by capitalism with dramatic structure, symbolism and characters. The film how concretion of this contribution will be demonstrated by the film analysis in the third chapter.

## **2.2.Walt Disney’s Incorporation Processand Disney’s Place In the Animation**

### **World From The Begining to Today**

The developmental line of Disney's corporate development over the years, especially the stages of creating “Mickey Mouse” character and other characters from their own company, the materials they use in the technical sense, and the clues of the processes in which they progress through experimental stages are given in this section through the anecdotes they share about the process. Sincerely, Disney wrote that based on the community in which he lived, he created a world of animals and brought in live animals for the cartoonists in his studio. In addition, Minnie, the dog Goofy, cat Big Pete, horse Horace and her lover Cow Clarabelle, along with Disney's assistants, are the shrewd dog Pluto 's success is attributed to Donald Duck' s optimism, tolerance and emotional outbursts, symbolizing the common American man. ( Hunerli, 2005,p. 21)

The developmental momentum of the company, known as Walt Disney Company, will be better understood from the outset when examined in historicality. (See on Appendix A from the Beginning to Today)In 1923, Walt and Roy Disney brothers and sisters founded the Disney Brothers Cartoon Studio.In 1929, Walt Disney Productions moved to Burbank in 1939 and opened to the public in 1940. In 1986, Walt Disney Productions was renamed The Walt Disney Company, known as Walt Disney Company.The company has been using Walt Disney Company since 1986. Apart from the Walt Disney Company films, Disneyland, which started in California, and Disneyland theme parks around the world (including Disney World and Disneyland Paris in Florida), have turned into a giant entertainment empire. Walt

Disney Motion Pictures Group has channels such as Disney Channel, ESPN, ABC, ABC Family, many broadcasters and thematic parks. Walt Disney Pictures and Television (Walt Disney Pictures, Hollywood Pictures, Disneynature), Walt Disney Animation Studios (DisneyToon Studios), Pixar Animation Studios, Image Movers Digital, Marvel Studios (Marvel Entertainment. Over the years, Disney has acquired brand names, TV channels, and football teams, providing benefits far beyond brand identity recognition. ABC; Marvel Comics, Pixar, Lucasfilm and more on the table are shown. Hotels, holiday venues, amusement parks, cruise ships, shopping centers and non-family media outlets targeted adults in the market. Famous for its characters and products worldwide, Disney has also entered all major media markets, giving it massive access to it. As a cartoon studio from 1920 to today's big company, he has continued his duty to provide quality entertainment to all family from humble beginnings. In 1928, the number of employees rose from six people to over 1,600 in 1940. Whitehead explains that the Disney company is a company that recruits newcomers to the unofficial Disney art school, provides training on animation, and explains the studio's production method as a variant of Taylorism style. Taylorism is a production method that aims to make as much use as possible from labor labor. In the system put by Taylor, all the movements of any work to be done were determined to the finest point and the worker was asked to work as a machine. (Retrieved from [www.iktisatsozlugu.com/nedir-1902-TAYLORİZM on March 23,2018](http://www.iktisatsozlugu.com/nedir-1902-TAYLORİZM%20on%20March%2023,2018)) The company, self-animation, stage design, scripts, layouts or special effects dedicated to the team consists of specially trained teams, writing, coloring and shooting work done by separate teams indicating that Whitehead, Walt Disney, organization and motivation and responsible for delivering and he also compliments. (Whitehead,2012,p. 45) The years of World War II were a period when Walt Disney was making money by

making propaganda-based political films (like *Education for Death* and *Der Fuhrer Face*). In the post-World War II period, he made several feature-length cartoons (1950 *Cinderella*, 1951 *Alice in Wonderland*, 1952 *The Robin Hood and His Merrie Men*, 1953 *Peter Pan* and *20,000 Leagues Under the Sea*). In 1935, Dorfman and Mattelart mentioned that the League of Nations recognized Mickey Mouse as the 'Symbol of International Goodwill' and since then, Disney has declared that he could always rely on government assistance. When World War II closed the doors of the profitable European market, which provided half of the company's income, the American government helped Disney move towards Latin America, and again, thanks to Washington, the strike on the way to paralyzing the studio was accelerated, and Disney was on the verge of bankruptcy when it was on the verge of bankruptcy. During the period they stated that they were given the task of making propaganda films with basic basis. Nelson Rockefeller, then the Latin American Affairs Coordinator, states that Disney has made it a good-faith ambassador to make a movie to win hearts and minds that are vulnerable to Nazi propaganda. He says that this film, *Hello Friends*, is not only a big advertisement for Disney but also serves as a diplomatic subject for Latin America. The "ambassador", a travel film that shows Disney and its artists wandering the continent, is full of scenes introducing the 'life' of Brazil, Argentina, Peru and Chile as it sees the US and wants to show it to the local people, funny parrots, joy-filled sambas, luxury beaches and that they were symbolized by mindless shepherds. (Dorfman & Mattelart 1977, p. 20,21)

### 2.3. The Reasons Behind Walt Disney's Success

**Eliminate The Reactive Process:** In 1941, the company's brilliant period and the result of excessive growth in the market, how the market has become the sole judge of the President. In the years that Walt Disney began to animate, his studio's biggest rival, Fleischer's Studio, resulted in other studios' tendency to imitate the Disney style, which resulted in the eradication of the show. Referring to the reactionary process and the stance against Terrytoons, Walter Lantz, Warner Brothers, Metro - Goldwyn-Mayer (MGM), United Productions America (UPA) studios, the Fleischer Studio, which runs a different line at the same time as Disney, tries to throw the hand of the reactive process as the first step has shown. However, the production of the length of the studio with the production of the feature animated film, Disney's imitation of the studio's operability to finish, the first step of the reactive process to stay in the air, other studios to create the process of the development line of the Fleischer Studio to determine their stance against the Disney Studio. (Samanci, 2004, p. 59)

Inceoglu, the prerequisite for human action in a certain direction; (Inceoglu, 67, p. 2010) Disney Company alternatives drive the perception of capitalist to the direction of business, even when rival companies have a desire to do better than they do or to be the only one to do so. As the decision-makers of the perception of the images to be perceived primarily through perception through films, they become the

image shapers in the viewer's memory, as the director, director and especially the producer.

**Carrying Storytelling To Extreme Points:** Walt Disney, whose animation cinema has a tendency to imitate cinema with the tendency to mimic the cinema and the narrative of the story-telling from the physical reality-bound world, is in a way of creating the conditions of the reactive process by saturating the expectation of large communities and creating Disney's vivid and real-life characters. explains that the animators who came after him are the turning point to follow. Disney examines the physical principles of movement (inertia, momentum or raindrops), and tries to explore the stylized variation of the animation world for this purpose. expresses meaning (Samancı, 2004,p. 35-37)Identifying the elements that make up the story is to determine the dreams of the viewer. In determining dreams - as mentioned in the third chapter - Walt Disney himself first undertakes the necessary research and appoints the investigators himself. The reason is to reinforce the image and brand perception of Disney on the audience. How the perception of the audience is directed is important to understand how a society is shaped. Part 3 of the Disney films studied in the tragic scenes of the audience, violence, enmity, deep sadness, pity and conscience of the perception of the scenes that perpetuate the sense of conscience. Isik mentions, the process of perception, primarily in the consciousness of the person in the process of transforming the consciousness of the subconscious mind, and the conscience of the place to say that until it has become a voice. (Isik, 2014,p. 116) Each image loaded into memory is a raw material that shapes perception.



**Color Usage Success In Animation:**After the production of the color animation film was possible, the use of color was identified as a problem, one of the basic components that can be used to make the illusion of depth on two dimensions, the color of the Disney animations, the desire to capture the three-dimensional appearance, and the fact that the selection made important. Disney has made some mistakes in adding the color component to the animation, but these errors indicate that there are no fundamental errors regarding the unappealing use of colors.He started to use the palette of a painter who started painting with watercolor to show his weightlessness to work, and he started to increase the intensity of oil paint in each film. The use of oil paintings in Disney animations inevitably indicates the illusion of the pursuit of depth.(Samancı, 2004,p. 39,40)Berger expresses that what distinguishes the oil painting from the other painting types is that it shows us that we can touch the real objects with our hand, with the superiority of reflecting the touchability, texture, brightness and stiffness of the objects.Oil painting shows that we can touch real objects as if they can be touched by hand, indicating that the objects can reflect the colors, textures, temperatures of objects, and that the objects cover a place. (Berger, 1995,p. 88)

**Using Documentary Frames:**In the film. *The Lion King*, Samancı mentions the is live action er cinema aesthetic addiction and explains the basic aesthetics of documentary frameworks in the visual approach of the film as “live action” as proof of a show of performance in which everything the cinema can do, even more. (Samancı, 2004,p. 49, 50) Disney's animation cinema, not the fictional cinema, using the image aesthetics of documentary cinema, there is a camera that claims that there is really claiming that the film, Disney's *Lion King* film, the visual aesthetics of the animals created to run towards the camera. , the technical basis of the claim that the

telephoto lens is used, the run of the camera and the fog that runs around the gloom of the camera again underlines that a camera in the middle. It indicates that a camera has the impression that a camera is positioned at a distance that is far enough to make it appear as a silhouette. (Samanci, 2004, p. 51) In the pre-production phase of the unintentional luminous glow left behind by the existence of the camera, Samanci touches on the images of *The Lion King* animators in the wild nature documentaries of animals. Hand-drawn and filmed in the studio, the film never saw the irradiation of the realistic illusion of the lens glow to reach the final point and "live action" is considered to take care of cinema. Walt Disney and his team, who succeeded to be present in the animation market with "live action" animations of the early period animation, adopted the point of view of creating an invisible narrative by turning to the films that consist of animation from the beginning. Rather than making a new reality with animation in creating the invisible narrative, choosing to make more realistic films, such as, live action movies, choosing to make the Disney Studio the only ruler of the market, the action "live action" of the animation, the same credibility. The result of the development of the classical narrative format, which doesn't allow reading more is told the process of telling the story in the way. (Samanci, 2004, p. 52-54)

#### **2.4. Walt Disney Company's Process of Getting Adult Audience**

**Narratives About Natural Fears:** The difference between the animations of Disney and Fleischer's studios is that when Samanci makes variations on Disney's children's natural fears, he says that Fleischer is involved in adults' traumas and emotions. He

mentions that the distinction is based on the first *Betty Boop* films, which are called *cartoon noir* in the history of cinema. (Samanci, 2004,p. 67)

**The Use Of Eroticism, Violence and Slang:** While linking adults in the cinema to the approaches such as Samanci, eroticism, violence, slang language, and the preparation of an animated film with adult texts, he basically states that Disney transforms into a means of expression by taking the effort to do so and that adults and adults participate in this transformation. (Samanci, 2004,p. 74,75)Disney's basic approach, non-violent and physical reality to act in accordance with the tendency to break, the characters, in violation of the rules of physics, violent violent behavior, exhibiting the good morality of the basic characters have undergone a transformation that can be violently violent, bad moral characters speak slang with an arrogant attitude.The development of the reactive process, World War II, because of the heavy conditions of the period because of the people's view of the cinema changed from the desire to move away from reality, magical, entertaining and imaginative and musical world of the narrative of a point from the point of view of the animation and musical genres brought forward, will serve the common narrative in the later periods of musical and animation types periodic explain why the reasons for acceptance are partly shared.S emphasizes that the war years have made the conditions that differentiate between men and women, reasoning eroticism, that the audience massifies the expectation of the erotic narrative, and that eroticism has produced eroticism films in the process of countering other studios with the periodical acceptance of eroticism to be different from Disney aesthetics. (Samanci, 2004,p. 65,66)In the reactionary process of the women in the animation cinema, the desire to be presented in the form of characters running after the object of the period, referring to the impact of the political conditions of the period, the Savior, the cause of II. The

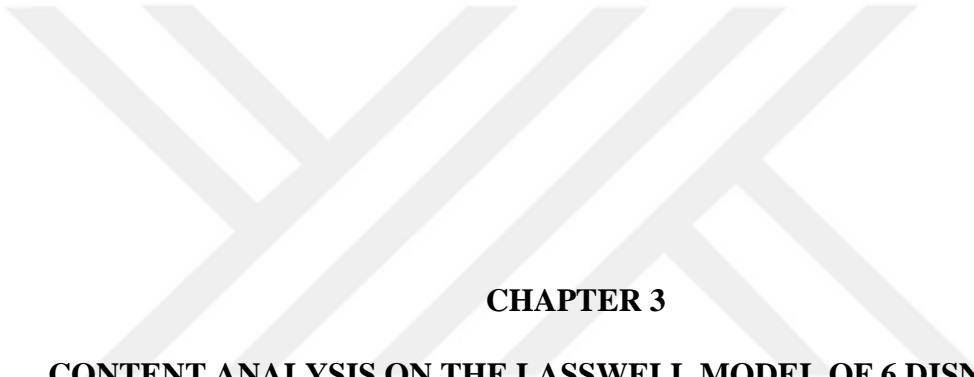
extension of World War II shows that these films are being watched in an abundant military environment. Men who go to war, leaving women alone in the established order of life alone trying to stand on their own women tend to gain their economic freedoms and independent women become a threat to men. (Samanci, 2004, p. 68,69)

**Self-renewal Against Competitors:** Samanci mentions about Walt Disney isn't the only power of the market after the strike, but its competitors; Warner Bros., MGM, Walter Lantz, UPA, Terrytoons, such as the formation of different animation conception. Disney Studio's renewal process, Disney products only 'family film' and known to young people between the ages of fifteen and twenty, Disney-signed films to believe that children are away from the film to watch the majority of the audience watching this film also creates an important part of the studio explains the importance of addressing this audience in terms of the financial power it is trying to reach. This approach, in addition to maintaining the basic aesthetics adopted by the Disney Studio, expresses new orientations through the creation of animations dominated by grotesque aesthetics in line such as *101 Dalmatians* (1961) or *Aladdin* (1992). If the objects outside the norms, which can be called 'ugly', which can be included in the ugly category, can also have an aesthetically repulsive appeal, those works fall into the 'grotesque work' class. (Retrieved from <http://www.milliyet.com.tr/Grotesk-nedir--Grotesk-eser-ne-anlama-gelir--molatik-1185/> on April 2, 2018), (Samanci, 2004, p. 100,101)

Walt Disney Company, has been involved in the construction of hotels (chain of hotels, TV channels, production companies, purchase of sports teams), projects (amusement parks) and many other films. Not lagging behind the technological innovations, taking risks when needed, the company has become one of the most important forces of both the financially-fed and the film market. While making films

for children and family films in the first place, as their rivals in the market increased, they started to target their adults and also appeal to adults. Dorfman and Mattelart refer to the fact that the 'Disney myth' among the people is not only built with their own products, but also with their personal narrative and personal narratives. They stated that Disney Company contributed to its image. They said that this image was actually their own image and that they formed a superior North American image, and that the majority of the audience thought their life as they thought, Walt Disney's innocence was their innocence; his refusal to accept their refusal; that they wanted purity, they wanted purity, and that their expectation was the same as his, and that they had worked hard to live as poor and wealthy as he did, but if they could not become the owner of that being, they wouldn't say that they didn't. (Dorfman & Mattelart 1977,p. 23)

One of the most important reasons why Walt Disney is important in the history of animated film is described as “success” Walt in expanding the audience. Walt Disney Company, with the films he produces, increases his target audience and turns the general world into the production process. It is the first name that comes to mind when it is called the animation cinema of the general audience with its development that has been climbing over the years and with the new movies it attracts every year. Success in managing brand perception and audience perception has been an important factor.



**CHAPTER 3**  
**CONTENT ANALYSIS ON THE LASSWELL MODEL OF 6 DISNEY BOX**  
**OFFICEMOVIES IN THE 90'S**

The reason for choosing the Lasswell model and its importance in the thesis is that it enables the determination of the model's perception management. Referring to years of communication with Lasswell's formulation, Yaylagul explains the approach in *Table 2*, "Who, whom, what, which channel" each process is considered in terms of its structure and function, (Yaylagul, 2013,p.26) rather than a whole social process; criticizes power and power struggles and real production processes because of historical and social conditions. (Yaylagul, 2013,p. 57) He states that the theories and models developed by mainstream approaches are based on the linear causality relationship and are insufficient in explaining the historical and social reality in an

integrated way. *Magic Bullet Theory* and its formulation in *Table 2* indicate that it emphasizes the relationship between active and strong communicative and passive and weak audience and one-way communication relationship. In mainstream approaches, while communication is reduced only to information exchange, it implies that it is a form of social relation, historically determined, and cannot be isolated from the dominant power and power struggles in the society depending on the level of development of the forces of production. (Yaylagul, 2013, p. 42,43)

Lasswell, one of the basic communication models of mass communication models, is certainly lacking in this formulation. The reason why the Lasswell model is based on the fact that it facilitates the identification of topics and contents through the model and the headings it puts on the elements that reveal the perception management are the source of inspiration in creating sub-headings. A content analysis was carried out based on the model data of Disney films that led to perception. In this context the parameters placed in the model are primarily in response to the question of the communication source in exchange for the question of "Who", in response to the question of the communication source, in response to the question. whether or not it has been sent. The emphasis of power is on the power relations of Foucault and the ideological viewpoints on which the film is based are explained by Disney Company based in terms of how Althusser works as the *Ideological State Apparatus*. Edward W. Said's concept of orientalism was explored through the use of films to create a perception management by serving the ideological perspective. Its similarity with other Disney films, and his look at how he posted Disney in the film, was explored to see how he put his own ideology and brand identity in Walt Disney's films. The question of "Says What", those who are interested in the message that the source says in the communication process are engaged in content analysis. As a response to

the question of how films conveyed the subject to the audience, the narrative technique was examined. "In which channel" question those who are interested in the channel of communication or channel are the media or channel analysis.(Yaylagul, 2013,p. 57)

While examining the symbols used by the film, it reveals which perception models the message uses. The image of sexuality in the film is one of the tools to draw the viewer into the film. For example, images of sexuality analyzed in *Pocahontas*, *The Hunchback of Notre Dame*, *Aladdin*, *The Lion King* and *Tarzan* films are among the areas of use for symbolic perception. One of the most important tools in the Disney movies is the mass of children and adults, and the power to manipulate a wide audience. In the film *The Lion King*, the camera angles are viewed from the top with the spatial and camera angles of Scar's world. The shooting of Governor Ratchliff in *Pocahontas*, the shooting of Jafar in the *Aladdin* film is governed by the perception of visual perception through the perception of leadership, power, heroism, or antihero. Symbols in the film was evaluated symbolic, emotional, visual and selective perception within the types of perception.(Types of perception see Appendix B)(Inceoğlu,2010:74,79-82; Isik,2014,p. 25; Isik 2014,p. 39; Karabulut, 2014,p. 26).The more repetitious the images contained in Disney's films, the more traces left in the viewer's memory, or the more negative information the message should be, the more dangerous it may be for the viewer to change emotions.

In the first chapter of the conceptual framework, one of the important points that Adorno and Horkheimer emphasize in the conceptualization of the culture industry is that everything that the culture industry raises as new is actually concealing a sameness and that every product that comes out of the culture industry becomes the advertisement of itself. Looking at the film universe of the Disney



company, one of the most important actors of the culture industry, it is obvious that every new product makes obvious references to its previous products. The set of these similarities are the images that are constantly referring to each other. Therefore, as seen in the analysis part of the films, the films are always filled with mizansens that refer to each other. When Disney presents every new film to the audience, it is the same film that the filmmaker presents to the audience, even if they make small changes in the costumes of the film, the dramatic structure in the universe in which the film is made. "To whom" the audience was asked to be evaluated, the symbols used by the film were examined with the aim of identifying the female and male audiences in the film. While analyzing the content of movies in the context of female-male representation, the object of desire and pleasure-oriented films were analyzed based on the articles of feminist theorists. Mulvey, who stated that cinema contains the chamber of pleasure from the spatial point of view, the scopophilic motive (pleasure in looking at another person as an erotic object) and the contradictory egolibido (formulating the process of identification), the function of the man's (effective) gaze, which acts as a kneading mechanism of the formal qualities of cinema. expresses that the patriarchal order of the image of women is shaped by the ideology of the patriarchal order. Beyond illuminating the look of women, cinema touches upon how the woman builds the way to look at her. Using the tension between the film and the film as controlling the dimension of the time (fiction, narrative), the cinematic codes refer to the fact that the cinematic codes produce an overview, a world and an object, thereby producing an illusion that is reduced to the extent of desire. Before opposing the pleasure provided by traditional films, he thinks that these cinematic codes and their relationship to formative external structures must be broken. (Mulvey, 1999, p. 843)

Feminism is a discourse based on gender, whose origin dates back to the 18th century, and that women and men should have equal rights. Feminism in its general sense; argues that there is inequality between men and women in the economic, political and socio-cultural areas. It aims to eliminate inequality by revealing the causes of inequality. Feminism, while affected by social movements in the development process on the one hand affects them. For this reason, it differs within itself in terms of its approach to the women's problem, except that it is basically a defense of gender equality and gender discourse.

As a result of these differentiations, the approaches of feminist theories to women within social systems also change. However, although it is based on different reasons by feminist theorists, the determination that women are in a secondary position in the social system remains the same. Most feminist theories share some assumptions, particularly the belief in the recognition of male supremacy in social arrangements and the change in this form of sovereignty. Feminist theoretical perspectives are often critical discourses. Because the feminist theory is a critique of the status quo and is therefore always political. In this context, feminism is defined as synonymous with problem-solving, criticism and change. (Cetineland Yilmaz, 2016, p. 121,122)

“In what effect” is the question of those who are interested in the audience that the message needs to reach, the audience survey, or those who are interested in the impact of the message on the viewer. (Yaylagul, 2013, p. 57) Scenes where the audience can be adversely affected are considered as scenes with violence and fear.



### 3.1. Beauty and The Beast Film Analysis

Table3

*Beauty and The Beast Film Tag*

Director, Writer, ProductionandCountry	Genre, Age limitandRuntime	U.S.and TRRelease Date	Box Office (Worldwide)
Gary Trousdale and Kirk Wise(directors) Linda Woolverton	Animation, family, fantasy, musical,	<b>U.S.</b> :15.11.1991 <b>TR:</b> 22.01.1993	\$424.967.620

andBrenda Chapman (writers)	romance		
Walt Disney Company	G		
USA	84 min.		

*Note.*Source:(<http://www.imdb.com/title/tt0101414/>

[http://www.imdb.com/title/tt0101414/releaseinfo?ref\\_=tt\\_ov\\_inf](http://www.imdb.com/title/tt0101414/releaseinfo?ref_=tt_ov_inf)

<http://www.boxofficemojo.com/movies/?id=beautyandthebeast.htm>)

### 3.1.1. Who



*Figure 1.* Beast's Room. Retrieved from

[https://vignette.wikia.nocookie.net/disney/images/4/4e/Beautyandthebeast\\_2607.jpg/r](https://vignette.wikia.nocookie.net/disney/images/4/4e/Beautyandthebeast_2607.jpg/r)

evision/latest?cb=20160602022332 on May 25,2018

The demolished space seen in *Figure 1* is the room of Prince Beast. The fact that the room has an emphasis on power, even though it is overturned on the Beast, can be interpreted as a “representation of the dispersed aristocracy” trying to recover itself as a result of the loss of its rich and glorious life. Beast refers to the period in which the bourgeoisie, in which the aristocracy collapses, arises as the character structure. The film has a collapse of aesthetics. The scenes in which the Beast is shown as imposing as power enter the type of visual perception. Even the fact that magic is made to the aristocracy and that it doesn't come to the public summarizes the aristocracy's dimension. The objectification of the servants according to the work sections is one of the most important elements in the film. It also enters into the type of symbolic perception. The cup is an important object, which is an elite tool of the British royal family, frequently used in royal and pedigree settings. Magnificence is objectified, especially in cups. Even if it is an overthrust, the concept of power is depicted and the example of a scattered aristocracy that has lost its value in its rich and glorious life and trying to recover itself is seen. While Griswold questioned whether certain tales were told at certain times, he thought that tales had been moved to the screen in proportion to the conditions of that period. During the depression, Americans talked about trying to “keep the wolf from the door” strategy when they became impoverished. He mentions the melody of the film whispering the slogan, “Who is afraid of Big Bad Wolf?”. In the 1970s, *Cinderella* considered the public's need for stories. It is in the period that *Godfather* also seems to have a special hunger in the sense of Italian men in the 1970s. (Griswold, 2004, p. 18) Griswold explains the cinema, theater, adaptation and music videos as places where the epic obsessions of the time are. Indicates that avatars are displayed on the TV. *Desert of Roses*, *The Phantom of the Opera* and *Hunchback of Notre Dame* musicals that based on the story

of *Beauty of the Beast* in 1992. Griswold emphasizes that many stories are based on *Beauty and the Beast* from the same perspective. Batman is a character in a semi-human and semi-animal form. The *Little Mermaid* is also half human and falls in love with a person. *Wolf* or *Frankenstein* films also same perspective. (Griswold, 2004,p. 18,19,20)



*Figure 2.*Dungeon Scene. Retrieved from <http://medytacjenadksiazka.pl/wp-content/uploads/2017/10/beast-dungeon.png> on May 25,2018



*Figure 3.* Beast's Reading Scene. Retrieved from <https://i1.wp.com/s-media-cache-ak0.pinimg.com/originals/c9/28/39/c928392603287a14d03c2da46ef33d86.jpg?resize=665%2C371&ssl=1> on May 25,2018

The dungeon scene as seen in *Figure 2* is also found in the *Aladdin* movie. In both scenes, Disney plays a role in symbolic, visual, and emotional perception, while spatial spatiality is the subject of first-hand exposure to the character of the leading characters. In addition, the scene shown in *Figure 124*, where Jane taught Tarzan, is similar to the scenes in *Figure 3*, where Belle teaches that she read to Beast. Although the theme of the film is based on beauty, rather than searching for the meaning of ugliness, the film is scared by the ugliness also same situation Quasimodo in *The Hunchback of Notre Dame*. Although the film seems to support the idea that no one can be judged from its outward appearance with the emphasis on the true beauty of the person, the way of handling the story and its message is different. Beautiful woman Belle, tired of the life of the town, tired of seeing the same faces every day, to visit, to see new places and new lives, to learn and to open up new worlds with information is presented as a “free-spirited” character. In this sense, the film dreams of real life by fulfilling the dreams of Belle, while giving the message, on the other hand, “forget about where you come from” and it handles the perception that Disney can realize your dreams.



*Figure 4.* Be Our Guest Scene. Retrieved from

[https://vignette.wikia.nocookie.net/disney/images/8/84/Be\\_Our\\_Guest.png/revision/latest?cb=20141229175138](https://vignette.wikia.nocookie.net/disney/images/8/84/Be_Our_Guest.png/revision/latest?cb=20141229175138) on May 25,2018



*Figure 5.* Belle Be Our Guest Scene. Retrieved from

[http://cdn.revistavanityfair.es/uploads/images/thumbs/es/vf/2/s/2017/12/el\\_que\\_come\\_y\\_canta\\_un\\_sentido\\_le\\_falta\\_dice\\_un\\_famoso\\_refran\\_bella\\_demostró\\_que\\_no\\_3707\\_863x647.jpg](http://cdn.revistavanityfair.es/uploads/images/thumbs/es/vf/2/s/2017/12/el_que_come_y_canta_un_sentido_le_falta_dice_un_famoso_refran_bella_demostró_que_no_3707_863x647.jpg) on May 25,2018

Disney creates the perception that it is magical on the musical scene, *Be Our Guest* in *Figure 5* where the song goes. It reinforces Disney's perception that this situation is magical, revealing that it can move the cups and cups with lines. No matter how dark a cloud falls on, except for the Beast, everyone, including Belle, is delightful and happy. Entertainment and pleasure-oriented tables filled with exploding champagne glasses are shown in *Figure 4*. Belle's "enlightened" appearance in the life of the town collapsed when she arrived in the castle of Beast, and she fell in love with the bourgeois values. *Figure 8* shows the happy state filled with pleasure. The same situation is present in the film *Aladdin*, which is promised with the pleasure that



Genie'll perform that shown in *Figure 35,36and37*. The mood of Simba singing in *The Lion King*, in *Figure 58 and 69*, the scenes where everything is fun are similar.



*Figure 6. Beast's Death Scene. Retrieved*

from <http://static.tvtropes.org/pmwiki/pub/images/shot461.png> on May 25,2018



*Figure7.Gaston's Death Scene. Retrieved*

from <https://taestfulreviews.files.wordpress.com/2013/11/batbsidecharacterhumanform.jpg> on [May 25,2018](#)

In the death scene of Beast also *The Lion King*, Mufasa's death scene is similar. At the bedside of Mufasa seen in *Figure 85*, Simba cries, and Belle cries in *Picture 6* at the bedside of Beast. Gaston's death in front of Belle's eyes after he tried to kill Beast in *Figure 7* also in *Figure 84* the death of Mufasa by pushing Mufasa from Scar in the movie *Lion King*, *Tarzan* in *Figure 130 and 140* shows the end of the poorly

drawn character, such as Clayton's death same. The scenes are the examples of emotional perception. The loss of the other lover Clayton as a result of the loss of the Beast is a stark contrast to the fact that a character like Belle, whose good heart is drawn as a result, never cares.



*Figure 8.* Beauty and The Beast Film Characters's Human Versions. Retrieved from <https://taestfulreviews.files.wordpress.com/2013/11/batbsidecharacterhumanform.jpg> on May 25, 2018



*Figure 9.* Goofy Hat Scene. Retrieved from [https://ohmy.disney.com/wp-content/uploads/2013/09/Ref\\_Genie-Goofyhat.jpg](https://ohmy.disney.com/wp-content/uploads/2013/09/Ref_Genie-Goofyhat.jpg) on May 25, 2018

In *Figure 8*, a similar transformation as Lumiere, Cogsworth (Hour) and the human states of tea cups is also seen as the Genie in *Figure 9* of *Aladdin*. The last rose leaf is poured. Beast becomes human. Belle shows her way out of Disney to be enchanted by her dreams. Aladdin transforms into a human being when Genie gets rid

of captivity. Disney, referring to himself in his own film with his Goofy hat, makes his advertising again appealing to symbolic, emotional and visual perception.

### 3.1.2. Says What

The film, adaptation of *Beauty and the Beast* tale is about the struggle of the handsome prince who lives in a luxurious castle in France to be cursed by the sorceress and find true love.

One day, the witch dressed as an old beggar, arrogant, sassy, gives a rose to the young prince who despises everyone, and wants a place to sleep for a night for the cold. The prince reverses the beggar, but then he tries to apologize, but the old beggar curses the prince until his 21st birthday. The description of the wizard and the situation is depicted in the film by stained glass. In her curse she transforms the prince into an ugly creature. All the maids turn into different household items that reflect their personality. On the way to the old man, the prince leaves a magic mirror and rose petal standing in his room, opening to the outside world. The curse that will open until the age of 21 will act as a timer, the magical rose will win the love of a woman without falling down the last rose leaf, the curse will be broken, but if it isn't, the monster'll remain forever. The embarrassed Beast hides his room by closing himself in to the castle.

*Beauty and the Beast* are one of the oldest stories, Cupid and Psyche, the sources that go back to Oedipus or talk about similar stories. (Retrieved from <http://animatedviews.com/2010/beauty-and-the-beast-glen-keane-on-discovering-the-beauty-in-the-beast/> and <http://www.surlalunefairytales.com/beautybeast/other.html> on January 7, 2018)



*Figure 10.* Cursed Castle. Retrieved from [https://4.bp.blogspot.com/-5fJIo4LNnoE/WUACl8MSooI/AAAAAAAAAFx0/d6YviCZLPJME1p-1DsuuIxZcnzU\\_E\\_\\_6wCLcB/s1600/beauty-and-the-beast-disneyscreencaps.com-84.jpg](https://4.bp.blogspot.com/-5fJIo4LNnoE/WUACl8MSooI/AAAAAAAAAFx0/d6YviCZLPJME1p-1DsuuIxZcnzU_E__6wCLcB/s1600/beauty-and-the-beast-disneyscreencaps.com-84.jpg) on May 25,2018

*In Figure 10*, the castle, which the magician cursed and turned into an eerie state, is given to the visual perception as an element of fear. In the opening of the film, the story transfer of the melancholy behind the magical atmosphere of the story, the curse of a castle shown with repetitive high, sparkling motifs, is given to the perception as the symbol of the cost of the freedom of the people who lived there. The story, which is made with a romantic theme, has also been transformed into a tragic dimension in Beast's character analysis. While the story transfer through the stained glass window and the witch to the mystical appeal of the film contributes once again in this context, the aesthetics are fascinated by the audience with a friendly, magical atmosphere. A transmission path of the fairy tale with childhood imagery is shown in stained glass.



*Figure 11.* Stained Glass. Retrieved from

<https://animationconfabulation.files.wordpress.com/2013/08/beauty-window.jpg> on

May 25, 2018

Beast gets angry and throws him in prison when he gets back to Beast's castle. He tells her to sleep in prison or give her your daughter. In fact, for the character of Beast, this is a bit of an ugly request. His father agrees to serve time in prison. When Belle arrives to find her father in the castle, she starts living in the castle with Beast, in exchange for letting her father go free. Beast, knowing that he was going to die while staring at thee under the glass, allows Belle to see his father and return to his village to save him, as he had not told him. Beast rival Gaston, gangs and peasants to kill the Beast and come to the castle to plunder the castle. The Beast doesn't try to stop because he doesn't want to stand in the way of Belle. Gaston and Beast fight. The Beast let him attack Gaston since he was very upset that Belle had gone to fight. When Belle Gaston emerges to stop, Beast gets up and fights. Belle's out on the balcony. The beast goes to him; Gaston stabs Beast in the back to kill, refusing to lose. Gaston dies by falling from the castle roof. Belle cursed at the Beast that he loved her before her last leaves had fallen, and the curse rose, and the man turned into a prince. In the film about the fairytale Beaumont published in 1750, Griswold, who handles a love rising above the differences in a romantic manner, touching the whole

world as a timeless tale of interest in this sense, argues that because of the film's messages, it was also valid at this time and appealed to the audience. (Griswold, 2004,p. 17)(Read the original story,retrieved from<http://www.pitt.edu/~dash/beauty.html>on March 2,2018)The film's opening song, *Little Town- Belle*, gives her clues as to the story's tale by conveying her feelings for Belle's mouth and her hometown to the audience. The small town is a quiet village. Every day, like the previous... Small town, full of little people They wake up to say: (When everyone says Bonjour) Here goes with the baker's tray, as usual, The same old bread rolls to be sold. The same every morning Since the day we were born... In this poor, provincial town, It must be more than this country life! Belle sat by the fountain in the street with the book, This is my favorite part... This is where she meets her Prince Charming. But will not discover until the third chapter that he is the "Prince" As understood from the dialogue, Belle is angry to the town and the simplicity of the house. The town is boring, while at the same time compassionate is a character. She's looking for something different than entering the adventure. The Beast and the Castle will find what she is looking for.



*Figure 12.* Belle and Townsfolk. Retrieved from[https://img.buzzfeed.com/buzzfeed-static/static/enhanced/webdr02/2013/7/13/22/enhanced-buzz-orig-3035-1373769585-8.jpg?downsize=715:\\*&output-format=auto&output-quality=auto](https://img.buzzfeed.com/buzzfeed-static/static/enhanced/webdr02/2013/7/13/22/enhanced-buzz-orig-3035-1373769585-8.jpg?downsize=715:*&output-format=auto&output-quality=auto) on May 25,2018



*Figure 13.* Image of Woman in Town. Retrieved from

<https://www.youtube.com/watch?v=Uzs57bWEQp8> on May 25,2018



*Figure 14.* Woman Image.Retrieved from

<https://www.youtube.com/watch?v=Uzs57bWEQp8> on May 25,2018

The townspeople greet the Belle with these words:”Look at the girl going, weird, confused and mad. No group, not part of crowding. Because the mind is in the air, Very funny girl, very strange girl, I wonder if you feel well. The dreamer, with his contemplative gaze,her nose is buried in a book! How mystery is for us, Belle! Now there is no doubt why the meaning of her name is beauty now! The image is unlike any other! But behind this beautiful face I'm afraid she is weird. She is so different from the rest of us. It's not like us! Yeah, it's totally different from us, Belle! This girl is weird, but she's special...The most weird lady!”The townspeople of the period are seen in *Figure 12*. On the one hand, there is a gap between the clothes of the woman

in *Figure 14* and the clothes of the townspeople. The images that are intended to be perceived to create perceptions create confusion and contrast. Scenes are examples of the type of visual perception. When the screen shots of *Figure 13* and *Figure 14* are examined, in *Figure 13*, the town's coachman asks the question of how the family is dressed according to the clothes of the people. In *Figure 14*, the sexy woman dressed on the video gets her open breasts while she buys meat from the butcher. The woman who turns to the butcher and asks "How is your wife?" in a cynical tone, is shown with a coquettish man. A woman in the town almost publicly married man is perceived as the perception of the legitimate. However, these scenes are given in such small squares within the film that the audience's perception is processed without being noticed in musical scenes. Tradesman's wife is often drawn as hard, sloppy, angry and masculine in films, so that in the viewer's perception "He is right to look at the sexy woman" is tried to be justified. The probable perception is that, based on the audience of a young man, the female breast can be perceived as a sex object, while in the future it can reinforce the perspective of the woman through this perception. When a small-age girl is based on the audience, it may be a conviction that she walks from the chest and lets her gaze at her chest, allowing her to see the woman's reputation. What is a direct message at a age when a young child does not fully understand the concept of morality, what is right, good and beautiful? questions in a militant way to child perception. This message is likely to cause confusion in the child's developmental age as the child grows up again and again through television, movies and other media channels. In the early years of a child, knowledge is shaped and the messages of sexuality, which seem to be seemingly harmless, are at risk of causing moral confusion in the world in which the negative messages affect the mental health of the



child and grows as they grow. In order to protect the innocence of children, it is necessary to consider the film.



*Figure 15.* Ballroom Scene. Retrieved from

[https://alienationmentale.files.wordpress.com/2011/12/beauty\\_beast.jpg](https://alienationmentale.files.wordpress.com/2011/12/beauty_beast.jpg) on May 25, 2018

*Beauty and the Beast* is the second Disney movie produced by Pixar to use CAPS (Computer Animation Production System), a software developed for Disney. The software allowed Disney's iconic ballroom view. (Retrieved from [https://www.buzzfeed.com/briangalindo/30-things-you-might-not-know-about-beauty-and-the-beast?utm\\_term=.uvOA3xyEr#.evkPdQDgK](https://www.buzzfeed.com/briangalindo/30-things-you-might-not-know-about-beauty-and-the-beast?utm_term=.uvOA3xyEr#.evkPdQDgK) on January 18, 2018 )



Figure 16. Beast's Early Concept Designs. Retrieved from <https://static2.srcdn.com/wp-content/uploads/Early-animation-tests-for-The-Beast-in-Beauty-and-the-Beast.jpg?q=50&w=570&h=330&fit=crop> on May 25,2018



Figure 17. Beast. Retrieved from [http://meetinthelobby.com/wp-content/uploads/2010/10/Beast\\_Parts.jpg](http://meetinthelobby.com/wp-content/uploads/2010/10/Beast_Parts.jpg) on May 25,2018



*Figure 18.* Wolf Attack. Retrieved from <https://vignette4.wikia.nocookie.net/disney/images/a/a9/Beauty-disneyscreencaps.com-5200.jpg/revision/latest?cb=20130209072901> on May 25,2018



*Figure 19.* Beast Recues Belle. Retrieved from <https://thoughtwoblueeyes.files.wordpress.com/2011/12/beauty-disneyscreencaps-com-52291.jpg> on May 25,2018



*Figure 20.* Maurice and Beast Scene. Retrieved from <https://i.pinimg.com/originals/f8/6f/4a/f86f4aa9497ba89a47fe215f8d8a60ea.jpg> on May 25,2018

The wolf is on the frightening side in the film as an evil figure. While Belle is defensively fighting dozens of wolves, the scene enters the type of emotional

perception because it is creepy. It is the Beast that is shown in *Figure 19* as a wild animal as much as a wolf who defies the courtship. Given that the concept of monster in children's perception is a frightening image, the film may be frightening for the young child. Even with imposing appearance, Belle's father, Maurice, was even diminished, and on his walk he scared. Beast *Figure 20* shows wild scary from wolves.



*Figure 21.* Objectification. Retrieved from <https://1.bp.blogspot.com/-vjtf-y34kE/WMqnH2GRvAI/AAAAAAAAAIVE/R5aJrrUJgy4tIxXitkJdwPrIpTMSuUjfgCLcB/s1600/disney-30-3.jpg> on May 25,2018

People who are objected as symbols of majesty enter the symbolic perception type. The objectified cup is actually an elite vehicle of the British royal family, an important object commonly used in royal and pedigree settings. The symbol of magnificence is given to the cup, especially the cupboard, candle, antique clock and broom. In *Picture 8*, the appearance of an object in a magical atmosphere at the beginning and end of the film may seem intimidating for little children.

**Enchanted Rose and Magic Mirror:** Enchanted rose and the magic mirror are examples of symbolic perception. As seen in *Figure 22* and *Figure 23*.



*Figure 22. Enchanted Rose Retrieved*

from <https://metrouk2.files.wordpress.com/2016/06/belle-and-the-enchanted-rose-e1466522115492.jpg?quality=80&strip=all&strip=all> on May 25,2018



*Figure 23. Magic Mirror. Retrieved from [http://4.bp.blogspot.com/-YCPVFMcpIpc/UBDqrDRiXsI/AAAAAAAAABE/obFIvXW11Qg/s1600/Belle\\_mirror.jpg](http://4.bp.blogspot.com/-YCPVFMcpIpc/UBDqrDRiXsI/AAAAAAAAABE/obFIvXW11Qg/s1600/Belle_mirror.jpg)*

on May 25,2018

The only window of the Beast that opens to the outside world is a magical rose that will act as a timer for the curse that will open until the 21 year old rose leaf in front of Belle. If the last rose leaf falls in love and falls in love with the person he falls in love with, the curse breaks down, but if he doesn't, he'll remain a monster forever. The magic carpet and magic lamp in *Aladdin* movie are similar and all three have a

romantic meaning. Magic carpet and magic lamp, Jasmine and Aladdin's romantism and love each other in the same way while the rose also symbolizes the tool that allows the beast to fall in love with each other. The magic mirror seen in *Figure 23* is a magical mirror that shows what is happening to him at the moment and whoever he thinks is. It is a tool that makes Belle more and closer to Beast. Magic reinforces the perception that Walt Disney is magical. As Gaston fell to death, a skull was painted on his eyes as a symbol of his death in *Figure 24*. When Gaston falls to the end, a small skull flashes in each of his eyes as his face gets closer. This represents an example of a symbolic perception because it symbolizes that it is really dead.



*Figure 24.*Skull Symbol. Retrieved

from <https://static.businessinsider.com/image/57e2baaed0895265a8b457e/image.jpg>

on May 25,2018

#### **3.1.4. To Whom**

Belle can also be interpreted as a feminist character. But it also highlights the film in the form of a chastity and modesty model. The dreamer who likes to obey her father lovingly and enters her life and who craves for her bravely love her and prince charming will win her heart. On the other hand, the film tends to disrupt the simple, modest family life of childhood. Since Belle is the second princess after Disney's

Cinderella, who is not a royal line-up, she is of particular importance to other female characters. Even though the fact that beauty tells us that it is not just human appearance isn't sexist, gender is shaped by Beast by power.



*Figure 25.* Kissing Scene. Retrieved from <http://s6.favim.com/610/141119/beauty-and-the-beast-disney-movie-love-Favim.com-2248756.jpg> on May 25,2018

“Much of the romance” on the stage in which the magic is shown through kissing is also noted in Pocahontas. Scene is an example of emotional and visual perception.



*Figure 26.* Woman Image 2. Retrieved from <http://reinomaranata.blogspot.com.tr/2011/08/subliminares-disney-parte-i.html>

on May 25,2018

The group of women, except for Belle, is given over the “pleasure” and this “conspirous air” (women show themselves in the environment by presenting



themselves) is also in the *Aladdin* film. (Allegations that the sign of women presented with pleasure as a symbol of satirism is a symbol of satanism. It goes on to say that it is the way for *The Lion King* film and for many Disney films that it makes propaganda for the audience in this direction. The study was not included in the study because it required detailed research.) Scene is an example of visual perception.



Figure 27. Gaston. Retrieved from <https://www.youtube.com/watch?v=Uzs57bWEQp8> on May 25, 2018



Figure 28. Gaston and Women. Retrieved from <https://www.youtube.com/watch?v=Uzs57bWEQp8> on May 25, 2018

While Gaston's role in the film seems to be marrying, living with his wife and extended family at home, the dialogue in the song *Me* is disparaged: "A rustic hunting hut, the last one I killed, was frying in the fire, while my little wife started to play with the little dogs while massaging my feet. We have six or seven." When Gaston is



cartoonized as a masculine power, the role of the male in the provision of the patriarchal family is shown to the hunter and the egoist. So Gaston is designed as a bad character. He kidnaps Maurice, then tries to kill Beast so he plans to forcibly marry Belle. His desire for Belle is to satisfy only his physical beauty and his own image. The film picks up the concept of a “family man” into a bad character and taunts the family values. Belle's liking to read is a good example in terms of perception, but the result is Belle, who behaves decisively, who dislikes the beauty of the place she lives in and underestimates her place of residence. The fact that Belle's town doesn't feel close to the character of Gaston, which she chases after her daughters, makes her different from other girls, and she also carries the arrogance of this difference. As he doesn't like to read, Gaston sees his character as empty and he has shown to the audience that he attaches importance to knowledge rather than external appearance. In this context, the film glorifies the reading and the reading of books, but the other class. Belle's reason to wear blue in the film is to show her differently from the other people in perception. Beast is also blue. Belle is excluded because she is different, but it isn't strange, she is shown as someone special because she loves to sacrifice herself for having loved later. Like the other fairy tales, Gaston is handsome but not good-hearted man, but rather arrogant and arrogant. Even the Beast was even deceived in his good looks and into the trap of arrogance, so he was condemned to ugliness and understood everything. Beast, because she loves Belle, the kindness and the naivety of her point of view towards the woman are shown to allow her to go. But the brutality was also shown. Birds fly in the sky while one of them is shot down. Lefou, Gaston's friend, runs to the place where the bird will fall and takes the bird into the sack. In *Figure 27*, Lefou, going to Gaston, took the screen shot of the video before the Gaston had a rifle in his hand and the animal hunted by Gaston. Lefou, “Wow, Gaston, you

didn't miss a shot. You're the biggest hunter in this world! No monster in life can resist you and no girl can resist you. “ the brutality of the word, on the other hand, the brutality of the scene, and also entering the song between a small frame to be recognized again in the perception has addressed. That’s right, Lefou! My places are set in one. She's unique. The lucky girl I'm about to marry...The most beautiful girl in town... That makes her the best! Don't you think I deserve the best? She's the only one in town who's as pretty as me! I'm getting her and I'm getting married to Belle...”Women who see Gaston in his video shot in *Picture 28*, “Isn't it like a dream? Monsieur Gaston! Very sweet! I'm breathing hard! How long, dark, powerful, terrifying, handsome!”they say.As understood from the dialogue, the blonde women who are attracted to the man's appearance show that they find it attractive to be dark and unkind. Gaston rushes to the ring while waiting for Belle, “Wait and see, I'll make Belle my wife!”he says. In *Aladdin* film the same situation is also seen in *Figure50* and *51*.



*Figure29*.Plumette. Retrieved from

[https://wegeekgirls.files.wordpress.com/2015/04/beauty-and-the-beast\\_plumette2.jpg?w=663](https://wegeekgirls.files.wordpress.com/2015/04/beauty-and-the-beast_plumette2.jpg?w=663)on May 25,2018

In both the object and the human condition of Plumette, the cleaner is portrayed as the object of coquettish desire. In many frames of the film, it is shown

while harassing or getting too close to Lumiere. An example of the type of visual perception.

Faced with the theme of the inner beauty of the person, not the external beauty, the film is more objectively compared to the other characters from Disney, the enemy characters, good and bad concepts, power and authority, and power emphasis. However, instead of symbolizing codes, it is not the right example for feelings, emotions, or if they are thought to be of importance. Belle loves reading, standing on the ground firmly, instead of the macho character Gaston, who everyone in town loves, focuses on the inside, not on the outside, but on the inside is positive for the perception. Beast's fondness for reading, the subtleties in his behavior, and the library gift to Belle are scenes in which he can positively affect perception in the context of man's approach to a woman. However, on the other hand, women who present themselves to men in the bar, women who admire Gaston, have a negative effect on women's perceptions, even if they are supporting characters. Even though there is an equal number of male and female representations, Belle's story remains in the background in the face of the majesty of the fall of the Beast.

### **3.1.5. In What Effect**



*Figure 30.*Belle.Retrieved from

[https://hips.hearstapps.com/cosmouk.cdnds.net/16/21/768x797/gallery-1464274757-screen-shot-2016-05-26-at-155732.jpg?resize=768:\\*](https://hips.hearstapps.com/cosmouk.cdnds.net/16/21/768x797/gallery-1464274757-screen-shot-2016-05-26-at-155732.jpg?resize=768:*) on May 25,2018

As seen in *Picture 30*, Belle's face with a disgusted and anxious expression while looking the sculptures in the castle. There are claims that the sculptures in the castle were the early designs of Beast. (Retrieved from <https://ohmy.disney.com/movies/2015/12/17/9-movie-facts-just-for-disney-princess-fans/> on April 2,2018)



*Figure 31.* Gaston and Beast Fight Scene 1. Retrieved from [http://static.tvtropes.org/pmwiki/pub/images/beast-gaston\\_1607.jpg](http://static.tvtropes.org/pmwiki/pub/images/beast-gaston_1607.jpg) on May 25,2018



*Figure 32.* Gaston and Beast Fight Scene 2. Retrieved from [https://filmmusiccentral.files.wordpress.com/2016/06/beast\\_holds\\_out\\_gaston.jpg?w=625&resize=600%2C330](https://filmmusiccentral.files.wordpress.com/2016/06/beast_holds_out_gaston.jpg?w=625&resize=600%2C330) on May 25,2018

In *Figure 31*, the scene shown when Gaston stabbed the Beast is a bad example because it contains a lot of violence and fights in terms of the frightening and child-audience perception.

In *Figure 18*, the scene where wolves attacked Belle is frightening. *Picture 7* shows the scene of Gaston falling down from the castle, the scenes where Beast closes himself to the castle and travels as a monster, the aggressive behavior of Beast and his monster appearance, his fighting scenes with the wolf are scary for children. In addition, these fall scenes are handled in a way as seen in *The Lion King*, *Tarzan* examples for Disney. It serves to emotional and visual perception.

Beast's name is Adam. However, in the film isn't mentioned, the name of the cursed beast, meaning the monster was used. The meaning of the monster in the perception of the child can be badly affected by fear.

### 3.2. Aladdin Film Analysis

Table4

*Aladdin Film Tag*

Director, Writer, ProductionandCountry	Genre, Age limitand Runtime	USAand TR ReleaseDate	Box Office (Worldwide)
Ron Clements, John Musker (directors and writers) Walt Disney Company USA	Animation, adventure, comedy, family, fantasy, musical, romance G	<b>U.S.</b> :13.11.1992 <b>TR:</b> 1992	\$504.050.219

	90min.		
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*Note.*Source: (<http://www.boxofficemojo.com/movies/?id=aladdin.htm> and

[http://www.imdb.com/title/tt0103639/?ref\\_=nv\\_sr\\_2](http://www.imdb.com/title/tt0103639/?ref_=nv_sr_2) )

### 3.2.1. Who



*Figure33.* Sultan Image.Retrieved

from<https://www.youtube.com/watch?v=hKmJ6ZxPRq0> on May 25,2018

The Sultan's characterization of Jafar as his most loyal adviser implies pure and endless confidence in Jafar.The Sultan asks for Jafar's help because Jasmine doesn't like anyone.Jafar, leaning in front of the Sultan, “My life is but to serve you,

my lord. Your majesty certainly has a way with dumb animals.(Iago glares at him.) Now then, perhaps I can divine a solution to this thorny problem.Ah, but it would require the use of the mystic blue diamond.”he says. (looking at the diamond on the Sultan's finger)Sultan says, "Uh, my ring? But it's been in the family for years." The nobility is emphasized by the ring symbol on the “family heirloom” So. This situation is a message that negatively affects the perception that strengthens the class discrimination.Jafar, we have to find a wife worthy of our princess don't worry the words of the Sultan's scepter near the Sultan, Jafar repeats what he wants, becomes what he wants.The Sultan gives his diamond ring to Jafar immediately.Jafar (pushing the Sultan),“Now run along and play with your little toys.”Sultan says, “Yes... that'll be... pretty good.” Jaffar says, "Soon, i'll be sultan." The emphasis on power not on the Sultan this time the poor vizier is given to the visual perception of Jafar.Sultan, *Figure 33* screen shot taken down in *Figure 33*the video Jafar, has turned Sultan into the clown.The Sultan was the victim of Jaffar's power and the desire for revenge.The only ideal of the Sultan is to marry her daughter and is depicted not to understand other works.Sultan behaves childishly as he becomes enchanted, he becomes a stupid man playing with toys.In contrast to other films, the Sultan, who is the ruler of the film, is shown in a passive position, and the vizier dreams of being a power.As the hourglass shows Aladdin, the guards report to Jasmine that they will catch Aladdin and close the dungeon. Jasmine, "Do as I command. Release him!" Your guards would say, "Well, I would, princess, but my orders come from Jafar. This situation shows that her judgment and power have not passed.

**Orientalism and Enslavement:** At the opening of the film, a man comes with sunset camels and the song begins. It addresses visual perception.”Oh I come from a land, From a faraway place, Where the caravan camels roam, Where they cut off your ear



/Where it's flat and immense, If they don't like your face /And the heat is intense, It's barbaric, but hey, it's home!"The word "barbarian" in the song means 'uncivilized tribes, community, vulgar, primitive, breaking' from the Turkish word "barbare" . (Retrieved from [http://www.tdk.gov.tr/index.php?option=com\\_gts&kelime=BARBAR](http://www.tdk.gov.tr/index.php?option=com_gts&kelime=BARBAR) on March5,2018)In his professional work, Said mentions the culture as a whole for generations, the orientalist, the barbarism of the East, the East's eccentricity, and the rebellion of the East. (Said, 2016,p. 303)Said's point of view is that the "barbarian" perception attributed to the Arabs is shortly in the eyes of the West, the East's marginalization is an important problematic.The origin of the perception of separating the world as. East and West olarak originates from the French term for the first time.Therefore, the Arabs are shown in the film as a "barbarian tribe". "When the winds from the East,And the suns from the West, And the sand in the glass is right, Come on down, stop on by, Hop a carpet and fly, To another Arabian night... Arabian Nights...Like Arabian Days... More often than naughtAre hotter than hot...'Neath Arabian moons... A fool off his guard, Could fall and fall hard, Out there on the dunes!" Even the words in the soundtrack of the film are exoticisation.Said expresses the East through the European eye: "(...) The Orient was almost a European one; Since ancient times, it has been the space of exuberant adventures, exotic beings, unimaginable memories, and extraordinary experiences." (Said, 2016,p. 11)



*Figure 34. Peddler Scene.* Retrieved from <https://www.ilpost.it/wp-content/uploads/2015/10/aladdin.png> on May 25, 2018

The film's bad, rogue, unreliable, primitive and rough Arab characters depicted in the skin color of the brunette, the costumes and attitudes of the costumes of the rude of the 'barbarian' is the most important symbolic representations that serve to stick on the perception. Examples of visual and symbolic perception. Arabian Nights are also presented in the story of *One Thousand and One Nights*, and in the western narratives as a mysterious, mystical, exotic and orientalist world. Under that temperature is always a danger, always emphasized that there is an uncanny situation. In this context, orientalism begins directly song of the film. In the first scene of the film, the camel leaves a dark-skinned man tired. The man is shown as an ordinary peddler who markets simple furnishings. In the form of a narrator, he talks to the audience. Deciding that the audience was an "elite person", he brought the magic lamp, a rare item in his hand, and started to tell the story of Aladdin over the lamp: "Ah, Salaam and good evening to you worthy friend. Please, please, come closer-- (Camera zooms in hitting peddler in face) Too close, a little too close. There. Welcome to Agrabah. City of mystery, of enchantment, and the finest merchandise this side of the river Jordan, on sale today, come on down! Look at this! Yes! Combination hookah and coffee maker--also makes Julienne fries. Will not break (taps it on table), will not (it falls apart) it broke. Look at this! Pulls out Tupperware) I have never seen one of these intact before. This is the famous Dead Sea Tupperware. Listen. (Pries it open, makes raspberry sound.) Ah, still good. (Camera begins to pan to right. Peddler hurries to catch it.) Wait, don't go! (Stop pan.) I can see that you're only interested in the exceptionally rare. I think then, you would be most rewarded to

consider... this. (Peddler pulls the magic lamp out from his sleeve.) Don't be fooled by its commonplace appearance. Like so many things, it is not what is outside, but what is inside that counts. (Another pan, this one slower to left. Again, Peddler rushes to catch up.) This is no ordinary lamp! It once changed the course of a young man's life. A young man who liked this lamp was more than what he seemed. A diamond in the rough. Perhaps you would like to hear the tale? (Peddler pours shiny sand from the lamp into his hand.) It begins on a dark night (Peddler throws sand into the sky, where it forms a starry nightscape.), where a dark man waits, with a dark purpose." The film uses one type of ethnic patterns. The facial features of the majority of the Arab characters are drawn in exaggerated form: Hook noses, angry eyebrows, thick lips... etc. But Aladdin and Princess Jasmine were drawn as girls and boys of America. If all the characters in the film come from the same genetic background, this is a contradiction of the film. Film places its lead characters as perceptions of an American figure, not of Arabian descent. When Aladdin rubs the magic lamp by his hand, a blue giant genie comes out of the lamp. Genie, the carpet, that he hasn't seen the carpet for a few thousand years! Genie's sword to have long slept in the lamp. Genie said to Aladdin that he were much smaller than the last owner! so the word "owner" is a word used by slaves. Aladdin, am I the owner? Repeat this word with the question. I can not fulfill more than three wishes, do not insist that the words of Genie's slaves are processed again through the perception. Genie's slave in film is clearly seen in the song he said: "Well Ali Baba had them forty thieves, Scheherazad had a thousand tales, But master you in luck 'cause up your sleeves, You got a brand of magic never fails, You got some power in your corner now, Some heavy ammunition in your camp, You got some punch, pizzazz, yahoo and how, See all you gotta do is rub that lamp, And I'll say Mister Aladdin, sir, What will your pleasure be? Let me take your

order, Jot it down, You ain't never had a friend like me, Life is your restaurant, And I'm your waiter, C'mon whisper what it is you want, You ain't never had a friend like me, Yes sir, we pride ourselves on service, You're the boss, The king, the shah..."Genie exposes all of his skills to Aladdin. Genie prepares food for Aladdin, becomes a waiter. He puts Aladdin on the throne. Indicates that it can be disguised as different people or animals. He shows the servant women and animals in the form of army. Genie is subject to 'legitimacy of slavery'. Aladdin doesn't free Genie until he becomes Sultan. When Aladdin assures his own life and becomes the sultan, Genie then liberates.



*Figure 35.* Perception of Enjoyment. Retrieved

from <https://bplustmovieblog.files.wordpress.com/2012/09/aladdin-110.png>

on May 25, 2018



*Figure 36.* Woman Representations. Retrieved from <https://i.ytimg.com/vi/7ZbFXHRAVks/maxresdefault.jpg> on May 25,2018



*Figure 37.* Principe Costume. Retrieved from <https://bplustmovieblog.files.wordpress.com/2012/09/aladdin-120.png>

on May 25,2018

Unlimited and insatiable entertainment for the power is shown on the Aladdin, which is expected to be a prince with visuals that are focused on pleasure. When Aladdin becomes a ‘prince’, his message is respected and given to visual perception. *Figure 35,36,37* shows that by taking Aladdin from “small world”, he’ll spell out all of the status which he says cannot be achieved. Genie, “What do you wish for the owner? The first rule is I can’t kill anyone, the second rule is I can’t fall in love with anyone else. The third rule is I can’t bring dead people back to life. The words “whatever you want” “include the master-slave couple in the” master. status. Aladdin doesn’t sure Genie and he says, “ Youmean limitations? On wishes? (To Abu) Some

allpowerful geniecan't even bring people back fromthe dead. I don't know, Abu--he probably can't evenget us out of this cave. Looks like we're gonna have to find a way out of here.”. In with Aladdin’s word, Genie takes them out of the cave and changes her disguise as Aladdin, leading her to the palace, like a prince.Simba's song in the woods and the scenes of *Hakuna Matata* in *The Lion King* are similar.

**Imperialism:** According to the successful animation film such as *The Beauty and the Beast*, Aladdin couldn’t go beyond the exaggerated cursory adaptation of *One Thousand and One Nights*. The story of the poor boy who found the lamp and Genie.Because all kinds of production and operation are stopped, the general public is poor.Aladdin is highlighted as a good person. Very painful, crushed, but theft is shown to be doing only to make a living.Film ignores human power and will.There is always a miracle in the capitalist struggle, otherwise there is a message of enslavement. Not like Genie, it's frightened to be like the poor people. Because the people are poor and enslaved.Only Genie was free. Aladdin frees him only when he becomes a prince.Aladdin has a fez in his head. Genie says, ”First, that fez andvest combo is much too third century. Thesepatches, what are we trying to say, beggar? No!” when Fezis a traditional hat used by Easterners it was poorly shown, Hence,there is an orientalist perspective.Genie’s for Jasmine to like Aladdin, the fulfillment of his wish to become a prince is a crush on himself. The fact that Genie dressed Aladdin with magnificent outfits for the sake of being a prince has shown Aladdin character as indecent and weak.Aladdin's background is unknown in the film. It didn’t include a film on how he fell to the streets and who Aladdin's family was. It might have been designed to make him special and sacred, as they would bring him to power.In the film, cultural imperialism is the result of a culture that is dominated by other cultures on the other.In the film, on the road to faith, there is a need for miracles

that come with material and material, otherwise there is an emphasis on enslavement. Power and money are worshiped in the film. The film seeks the miracle in capitalist efforts. Genie is a character who glorifies the market system, presents miracles and wealth. It can only fulfill the material wishes and not the spiritual wishes. (For example, Genie can't fulfill Jasmine's wish to fall in love with Aladdin.) Genie therefore fulfills every wish for material needs and consumption. The qualities such as wealth, money, lust, fame and power are encouraged in the film. Dreams are directed around these values. According to the law, Aladdin can marry Jasmine only after he is Prince, and thus possesses wealth. Knowing that the law is such, Aladdin always has the ambition and the ambition to be rich. At the end of the film, it is an important problem that Aladdin liberates Genie and that one of three wishes does not "improve the poverty of the public" At the beginning of the film, Aladdin is portrayed as the person who knows the poverty and is the most witness to the problems of this class, but the reversal of this situation at the end of the film is to manage perception. Therefore, at the end of the film, the public continue the same poverty. Class distinction remains the same. Aladdin thinks only of his love for Jasmine throughout the film. The Sultan cannot be anyone other than Aladdin, because Aladdin is offered as a "chosen man". Said, in his book on the discriminatory point of view about Easterners very meaningful. He mentions in cinema and on television, the Arab is either a lustful or blood-thirsty rascal. An immoral indifferent to sexuality, clever, tricky scams to be able to hand over the right to be able to translate, but basically sadistic, treacherous, emerges as a person. The slave trader, the camel, the goldsmith, the iridescent low. These are some traditional Arab roles in cinema. The Arab leader is seen (as the threat of the pirates, the leader of the indigenous rebels), the captive Western hero and the blond girl (both are healthy until soaking) with a blushing voice.

(Said, 2016:300)The film serves the evil purpose of perception, both from the fairy tale and from the orientalist point of view. Its magnificence and wealth show how a magical tool can bir beautify her human life by having the power to achieve whatever it wants.It is given from the orientalist point of view in the context of presenting the "mysticism, exoticism, fantasy world" of the Eastern world, where the concept of beauty is integrated with material concepts such as prince - princess, becoming power, being rich.In the perception of children in the 90s period, especially the magic lamp, flying carpet is an important objects.The exaltation of wealth and capitalism in an easy way leads to a wicked conclusion in perception.Aladdin becomes prince, while Simba becomesking in the movie *The Lion King*. Therefore, the system does not change and there is class separation. The caste system has not changed.There are messengers in both films. While Zazu assumes the role as a good bird in *The Lion King*, Lago Lagoon in *Aladdin* is a bad bird.In the film *The Lion King*, Simba's evil uncle Scar resembles the scene of Scar, who pushed his father Mufasa down the hill, this time Jaffar the poor vizier taking the same task. But Aladdin won't die, the flying carpet saves him.Mufasa's uncle, Scar, is a bad character with a passion for power, while Aladdin's vizier and wizard Jaffar are equally bad and a traitor.They have the same goals. Both film also need a miracle to go to power. If this miracle does not happen, power cannot be ruled. Miracle is the wealth and power that Genie brings in Aladdin. Mufasa called Simba and asked him to take over the kingdom. He reminded Simba of the caste system in*The Lion King*. While Scar used Simba for his own interests, Aladdin also did the same thing in Jaffar. Hence, while the vehicle that led him to power in *Aladdin* movie was Jasmine, it was Nala in *The Lion King*.Jafar says to Lago, "If I become a prince, I'll push the king and princess down a cliff." In *The Lion King* perceives the same treachery as the desire to push in the film. The tragedy



is given through the evil queen Jafar. The flying carpet brings Aladdin and Abu to the monster's mouth, while Jafar waits for the exit. Aladdin asks for Jafar's help from the edge of the cliff, and Jafar wants the lamp. As Aladdin gives the lamp to Jafar, Jafar bites Abu Jafar's arm as he swings his sword at Aladdin. Aladdin falls down. Jafar also throws Abu down. But the flying carpet saves Aladdin and Abu. *Picture 42* is the scene where Jafar attempted to perform Aladdin in the movie *The Lion King*. Scar and Jafar characters are similar with Scar's Mufasa pushing scene. The cave of Miracles turns into sand. As Jafar rejoices when 'It's mine', the old man takes off his costume and his nickel beard. There is no lamp that looks into your pocket. Aladdin is in the cave. Abu pulls out the lamp. Aladdin says, "You hairy little thief!" Theft is shown as sympathetic and entertaining as the bread on the playing scene.

Although not as prominent as Pocahontas, Jasmine is dressed in the foreground in her sexuality. The costume and the mood of Jasmine and Jafar in the kissing scene of *Figure 50, 51, 52*, are similar scenes of Esmeralda's dance scene in *The Hunchback of Notre Dame's*, *Figure 118, 119, 120*, and the *Hellfire* scene where Frolo desired Esmeralda's dream in Frolo's imagination. So this situation acts as a leading actor in the world of pleasure. Aladdin and Simba are both "chosen man". The sign that Aladdin is the "chosen" is that the ring and the glass vase show Aladdin. The fact that the ring is in power in the Sultan has also shown that it is chosen him and gives the audience the perception that not every person can have a magic lamp or flying carpet. Human'll is passivated by saying that the effort of human is empty.

### 3.2.2. Says What

Hand-drawn film is based on the story of the Middle Eastern street boy falling in love with the rich princess. *Aladdin, The Lion King, Pocahontas, Cinderella, Beauty and the Beast* and *Mulan* are completely hand-drawn animated films. (Retrieved from <https://www.bustle.com/articles/156419-why-hand-drawn-disney-movies-will-always-hit-you-in-the-feelson> April 5, 2018) Aladdin lives on the streets of the city of Agrabah with his monkey-friendly Abu. He is a poor, outcast and homeless who earns his living by the theft. Facing Aladdin, Jasmine is a wealthy princess who lives in the palace with her father, who is the Sultan. The story is shaped around Aladdin. When Aladdin sees the poorer than himself, he is agile and brave enough to master the stealers who are stealing from him when he sees the robbery and to know the theft. Abu's hand is long and he is Aladdin's assistant for theft. Aladdin earns his living by stealing food such as bread and apples to satisfy his hunger. Jaffar is the vizier of the Sultan. The evil vizier Jaffar wants to pass the Sultan's throne and win Jasmine. The aim is to marry Jasmine in Agrabah and become king. Genie, who knew the flying carpet for years and came out of the magic lamp, is Aladdin's assistant after Abu. The name *Aladdin's Lamp* is one of the stories that make up the Arabs' *One Thousand and One Nights*. Tulucu mentions that *One Thousand and One Nights*, alias Arab Nights; is a collection of stories, tales, epics, saga and jokes that gathered in ancient Indian literature. After the translation of Antoine Galland into French, these stories, which are very well known in Europe, have become a work of Arab literature as well as world literature. (Tulucu, 2004, p. 1) Jasmine disagreed with her father on the issue of marriage, disguise and run away from home. Aladdin escaped from the local law enforcement units on the same street. Aladdin brings Jasmine to the place where he lives. Jafar enchanted the Sultan and took the Sultan's ring. He brings the ring together with the key of the Cave of Wonders in his hands. This is how the Aladdin is the one

who will enter The Cave of Wonders and receive the lamp, and that only the Aladdin can get the magic lamp he wants to achieve. Jafar's bodyguards find them. Jafar takes Aladdin to the palace and closes him to the prison. As Jafar poses as an elder, he comes to Aladdin as though he has been living in the dungeon for years. Entering the Miracle Cave, Aladdin finds a flying carpet and an ornate lamp there, and accidentally rubs it a few times to get a blue gen out of the bottle. Aladdin gets the lamp, but doesn't give up a teller. Genie from the lamp will fulfill the three wishes of Aladdin. But he won't fulfill a wish that he will also marry Princess Jasmine. Because the princess is only legal with the prince so that she can marry with a prince of her father's choice. When Jafar finds Aladdin, he takes the magic lamp by making treacherous plans. He wishes the lamp when he gets the lamp. He tries to destroy Aladdin and turn into a very dangerous genie. At the end of the film, Aladdin defeats Jafar. Aladdin becomes the Sultan of Agrabah. Therefore, laws vary in favor of women. Aladdin frees Genie at the end of the film and Genie tells him that he is going to leave the business and travel the world.

### 3.2.3. In Which Channel



*Figure 38. Cave of Wonders. Retrieved from*

<https://data.whicdn.com/images/36120682/original.jpg> on May 25,2018



*Figure39.Monster Perception.Retrieved from*

<https://bplumovieblog.files.wordpress.com/2012/09/aladdin-90.png> on May 25,2018

With the scenes of Cave of Wonders shown in *Figures 38 and 39*, monster perception 'is created by symbolic perception. When Jafar joins the piece he wants from Gazem with the piece in his pocket, the piece that changes between butterflies and insects crosses into a beast called the Cave of Wonders, glowing into the top of the desert by glowing and flying. The monster opens his mouth and tells good words. The monster is made up of a lion-like head in *The Lion King* movie. But from the lion as a wild blue leprechaun, which is a ring in the ear, with a collar on his neck is drawn as a scary figure. The film presents the notion of a miracle from the mouth of a wild beast with a scary image. Therefore, it is frightening to embody the monster figure in the child's perception. Showing the miracle through the monster and also speaking of a cave like a character in a frightening way can affect the perception and the subconscious. This scene addresses emotional perception. Jaffar is emphasized in the dialogue that "At last, after all my years of searching, the cave of wonders!" Dialogue shows that he strives for a long time for the Cave of Wonders. Jafar was drawn to a bad and ambitious opponent against Aladdin. The ground for the Aladdin to deserve

the magic lamp is prepared. Jaffar said, "Now, remember! Bring me the lamp. The rest of the treasure is yours, but the lamp is mine!" Dialogue summarizes Jafar's ambition for wealth and power. As Gazem enters the cave, the cave winds him back with the wind. In a spooky voice, the Cave says, "Who disturbs my slumber?" Gazem feared, "It is I, Gazeem, a humble thief." As it is understood from the dialogues, Gazem is given to the perception that he is poor and cowardly, unable to enter the cave. The Cave of Wonders, "Know this. Only one may enter here. One whose worth lies far within. A diamond in the rough." Gazem, the steps to the cave of the Miracle, the mouth of the cave closes and sand storm begins. Repeat of the Cave of Wonders, "Seek thee out, the diamond in the rough." it brings again the ground for the Aladdin to deserve the magic lamp. In the first scene, the peddler said, "Don't be fooled by its commonplace appearance. Like so many things, it is not what is outside, but what is inside that counts. This is no ordinary lamp! It once changed the course of a young man's life. A young man who liked this lamp was more than what he seemed. "A diamond in the rough." is emphasized again through the second and third scenes. Consolidation and persuasion were made through perception through repetition. The main idea of the film and the perception of what will be given to the perception is hidden again in the sentence. From the point of view of diamonds, "the idea of dominating the white-skinned black skins" since the Indians can be related to having their diamonds. This time the diamond is in the hands of Aladdin, and the clashes between the black and white conflict for the sake of buying that diamond occur between Aladdin, the ruler and the vizier, Jaffar, and later the public. Lago puts two pieces in his hand and gives them to Jafar. Jafar, "Yes, we do. Only one may enter. I must find this one, this... Diamond in the rough." the words again through the process of perception Aladdin. When Aladdin's story of bread stealing begins, "this

person is Aladdin” perception has been created and the sides of the film have become clear.



*Figure 40.* Jafar’s Room. Retrieved from

[https://vignette.wikia.nocookie.net/evil/images/a/ad/Jafar%27s\\_Lab.jpg/revision/latest?cb=20160114185048](https://vignette.wikia.nocookie.net/evil/images/a/ad/Jafar%27s_Lab.jpg/revision/latest?cb=20160114185048) on May 25,2018

The eccentric chamber of Vizier Jafar is seen in *Figure40*. The perception of time is created through symbolic perception. In Jafar's room there is a device attached to the plate with gears that work in the form of time machines. At the top of the device is the Lago, which turns the device running. Above it stands a giant sphere and a hill covered with smoke. Next to it is a giant hourglass. Jafar puts the diamond ring between the hourglass. The lagoon quickly begins to flip and flashes a light into the hourglass. Jafar says, “Ah, sands of time, reveal to me the one who can enter the cave.” In the hourglass, the face of the Cave of Wonders emerges. When the time description is shown by the hourglass, it is displayed as the “monster” that governs the time. When the hourglass shows Aladdin, the scene runs from Jasmine to the place where Aladdin was next. The Guards catch Aladdin and inform him that Aladdin’ll be locked in a dungeon. Jasmine says, ”Do as I command. Release him! The guard says, ”Well, I would, princess, but my orders come from Jafar. You’ll have to take it

up with him.” This situation remembers that the woman, even with the ‘princess’ has not passed her verdict. Jasmine goes to the palace and asks for Aladdin to Jaffar, but Jafar says that Aladdin is death by beheading. A second case of atrocities was processed. The loss of one's beloved in a beer, the breaking of the branch in one's arms, the brutality of the princess and the regret of the Princess can all negatively affect perception for the viewer who is identified with Jasmine.



*Figure 41.* Aladdin's Dungeon Scene. Retrieved from <http://2.bp.blogspot.com/-E6B2YXhclXM/UiTgsk7kkaI/AAAAAAAAAAc/S24urIp2WR0/s1600/Dongeon.jpg>

on May 25,2018

Aladdin is in the dungeon in *Figure 41*, his hands tied. What is important in the dungeon is how the dungeon or prison, which is shown as a symbolic perception, will affect the viewer. The prison is often shown as the place where the criminals were left in the movies or where the innocent people fell. The same representation in the film. In *Beauty and the Beast*, *Pocahontas*, *The Hunchback of Notre Dame*, and *Tarzan*, there are scenes of prison or the character has shutdown scenes somewhere. This type of scenes can be preferred because it escalates the tension and identification the audience by bringing them closer to the character. Disguised as the old man, Jafar says to Aladdin, “There is a cave, boy. A cave of wonders. Filled with treasures beyond your wildest dreams. Treasure enough to impress even your

princess, I'd wager." Jafar removes sparkly stones from his pocket and influences Aladdin. This scene empties character of Aladdin. Because film infuses character ambition of richness. The scene where Iago sneaks up and squeezes out, enters the scene to show the audience that Jafar is the old man. Aladdin says, "But the law says that only a prince can marry." Jaffar says, "You've heard of the golden rule, haven't you boy? Whoever has the gold makes the rules. Jafar grins, showing a hideously bad mouth. The materiality is emphasized in the film. The person with the gold in short, the money is the power. Therefore, there is an emphasis on capitalism. There is money, wealth ambition, glorification through treasure and reputation. Aladdin says, "So why would you share all of this wonderful treasure with me?" Jafar replies, "I need a young man with strong legs and a strong back to go in after it." Aladdin says, "Ah, one problem. It's out there, we're in here?" Jafar says, "Things aren't always what they seem." In these two dialogues, reinforcement of the perception was made through again. "One whose worth lies far within. A diamond in the rough." and "Things aren't always what they seem." like Jafar is actually a young man in disguise. 'Things aren't always what they seem.' although a positive judgment is found in his sentence, he also draws attention on scary images and conveys to the viewer the message "Don't trust anybody" by infecting their weakness and uneasiness. The old man who looks good is actually a bad character like Jafar. A society whose confidence is shaken isn't healthy. In fact everything is as it seems. But when people cannot open their perceptions enough, the facts become blurred and become invisible over time. Just as Jaffar disguised him as Aladdin didn't realize that he was Jafar.





*Figure42.*Aladdin’s Hell Scene.Retrieved from

<https://thedcontinuum.files.wordpress.com/2014/04/aladdin-disneyscreencaps-com-3853.jpg> on May 25,2018

As it is a scary symbol, the cliff seen in *Figure 42* enters into the symbolic and emotional perception types. Jafar told Iago, ve “If I become a prince, I’ll push the king and princess down a cliff.” followed by his attempt to push Aladdin to get the magic lamp in the Cave of Wonders andin *TheLion King* movie's desire to push,all is the idea of treason is processed in perception.



*Figure 43.* Aladdin Similarity With Scrooge Mc Duck. Retrieved from <https://getpocketbook.com/blog/wp-content/uploads/sites/2/2014/10/scrooge-mcduck-swimming-in-money.jpg> on May 25,2018



*Figure44.* Treasure Perception. Retrieved from [http://3.bp.blogspot.com/\\_QdHn8FT7SdY/S\\_hJbBScxrI/AAAAAAAAAJ0o/0-iLdbktBzo/s1600/aladdin\\_gold\\_right.jpg](http://3.bp.blogspot.com/_QdHn8FT7SdY/S_hJbBScxrI/AAAAAAAAAJ0o/0-iLdbktBzo/s1600/aladdin_gold_right.jpg) on January 12,2018



*Figure 45.* Forbidden Treasure. Retrieved from <https://ohmy.disney.com/wp-content/uploads/2016/10/Abu-with-Ruby-in-Aladdin.jpg> on May 25,2018

In addition to the “perception of monsters” through the Cave of Wonders, the perception of wealth was also created by the glorious treasures in the Cave of Wonders as a symbolic perception. The place of the treasure can be interpreted as ‘oriental situation’ of Scrooge Mcduck's room depiction in *Figure 43*. When Aladdin enters the Cave of Wonders, he enters a room full of gold as seen in *Picture 44*. Aladdin says, “Just a handful of this stuff would make me richer than the Sultan! With these words, Aladdin offers the perception of being rich as a priority of

everything. The fact that the character in the lead is in this attitude is a negative example because it can cause the perception of the viewer to be identified with the same perception. Abu grabs the jewel as seen in *Figure 45*. There is a rumbling and the room begins to shake. The Cave of Wonders roars, "Infidels! You have touched the forbidden treasure. (Abu places the jewel back into the paw, but the jewel and the shrine melt into lava.) Now you'll never again see the light of day!" In the audience, it is a scene that initiates the perception of hell through visual perception. Adam and Eve expelled from Paradise, the first person through the event in the event of "do not forbidden apple" by reversing the film to say the beast as well as the words of the 'deity' and the treasure touched the moment when touching the 'forbidden one to touch the' with Aladdin and Abu punished. His punishment is fire, darkness and this is hell. Indirectly the perception of hell in the film is given in this way. The stage is not suitable because it can create confusion in the perception of the world by creating fear in the perception of the audience at a young age.



*Figure 46.* Flying Carpet. Retrieved

from <https://vignette.wikia.nocookie.net/thedescendants/images/6/66/A-Whole-New->

World-with-Magic-Carpet-in-Aladdin.jpg/revision/latest?cb=20160613003757 on

May 25,2018



*Figure 47.* Magic Lamp. Retrieved

from <https://bplustmovieblog.files.wordpress.com/2012/09/aladdin-27.png> on May

25,2018

One of the “magical” perceptions that Walt Disney wants to create is the resurgence of the carpet in the Cave of Wonders. The flying carpet in *Picture 46* and the magic lamp in *Figure 47* are included in the symbolic perception type. When Aladdin and Abu fall into the fire when he touches the forbidden treasure Abu in the Cave of Wonders rescues them from the flying carpet. Another miracle was added to the film, the flying carpet is a miracle, otherwise it wouldn't escape. The perception that Walt Disney is “magical” is created. Because in real life there are no such situations.



*Figure 48.* Sultan's Ring. Retrieved

from [http://images6.fanpop.com/image/polls/1454000/1454514\\_1423174907834\\_full.png?v=1423175215](http://images6.fanpop.com/image/polls/1454000/1454514_1423174907834_full.png?v=1423175215) on May 25, 2018

The diamond ring seen in *Figure 48* is an example of symbolic perception. The family-owned diamond ring belonging to the Sultan symbolizes "nobility and power". When Jafar sees Aladdin in the sphere, he embodies that Aladdin is "the chosen man" through "a diamond in the rough." It is evident that the Cave of Wonders asked Aladdin the same question, opened his mouth to Aladdin, and his acceptance of Aladdin was in "chosen".

#### **3.2.4. To Whom**



*Figure 49.* Harem Perception. Retrieved

from <https://i.pinimg.com/736x/a9/ce/32/a9ce32db8fb4e83b7d7c13278a232721--genie-aladdin-aladdin-and-jasmine.jpg> on May 25, 2018

The entertainment-oriented entertainment scenes shown in *Figures 35* and *36*, which degenerate the concept of the “East” and try to sense the concept of “harem”, are the visual examples of orientalism. It enters visual and symbolic perception. In *Figure 49*, Genie is portrayed as a transvestite, and women are of course natural to her, the slave or the oriental. Even though they are Arabs, “the Arabian nights” seeks perception of women, who are presented as “entertainment and sex objects” by their admiration for Aladdin, is reinforced by these scenes. Considering that the Arabs are strict and closed about clothing, they present the woman as a sexual object through desire from the orientalist point of view. An example of the type of visual perception.



*Figure 50.* Jafar and Jasmine Scene Retrieved

from <https://vignette.wikia.nocookie.net/disney/images/c/c3/Aladdin-disneyscreencaps.com-9194.jpg/revision/latest?cb=20140926203406> on May 25,2018



*Figure 51.* Jasmine's Oriental Costume. Retrieved from

<http://vignette1.wikia.nocookie.net/disney/images/4/4f/Aladdin-disneyscreencaps.com-9051.jpg/revision/latest?cb=20131117223608> on May 25,2018



Figure 52. Kissing Scene 1. Retrieved from

[https://vignette2.wikia.nocookie.net/disney/images/b/ba/Aladdin-disneyscreencaps\\_com-9123.jpg/revision/latest?cb=20110629123349](https://vignette2.wikia.nocookie.net/disney/images/b/ba/Aladdin-disneyscreencaps_com-9123.jpg/revision/latest?cb=20110629123349) on May 25, 2018



Figure 53. Kissing Scene 2. Retrieved from

<https://bplustmovieblog.files.wordpress.com/2012/09/aladdin-41.png?w=590&h=368> on May 25, 2018

As the guards don't care about Jasmine's words, as noted above, the guards tell Aladdin that he'll catch Aladdin and put him in a dungeon, even if the princess of the woman isn't have an authority, is processed the perception Mulvey explains in the capture of her article *Pleasure in Looking/Fascination with the Human Form* that, the cinema satisfies a primordial wish for pleasurable looking, but it also goes further, developing scopophilia in its narcissistic aspect. Thus, in film terms, one implies a separation of the erotic identity of the subject from the object on the screen (active scopophilia), the other demands identification of the ego with the object on the screen through the spectator's fascination with and recognition of his like. The first is a function of the sexual instincts, the second of ego libido. (Mulvey, 1999:



836,837 Jasmine is dressed in a red outfit with snake bracelets and triangular gold earrings. When Jafar decides to make Jasmine his queen, Jasmine is relieved to take the crown. But he throws himself into the arms of the Jafar so that Aladdin can secretly get the magic lamp. First she puts on her hair the golden crown and gives Jafar the message that “Im yours”. Jafar comes on sexy walks, seducing full of sexy words with compliments and puts his hands on his shoulder. He kisses her lips in *Figure 52*. Jasmine's attempt to seduce Aladdin and Jafar to seduce the kissing the woman's strong side and using the simplest way to distribute the body in a form that is transformed into the object of desire. He brings Jasmine to life with an evil quality on oriental side like a pavilion. It is a sign of visual and symbolic perception.

### **3.2.5. In What Effect**

Peddler says, “Don’t befooled by its commonplace appearance. Like so manythings, it isn’t what is outside, but what is insidethat counts.This is no ordinarylamp! It once changed the course of a young man's life.A young man who liked this lamp was more than what heseemed. A diamond in the rough. Perhaps you would liketo hear the tale?” (Peddler pours shiny sand from thelamp into his hand.) It begins on a dark night (Peddler throws sand into the sky, where it forms a starrynightscape.) , where a dark man waits, with a darkpurpose(Camera tilts down to find Jafar sitting on his horse and Iago on his shoulder. Gazeem comes riding up to the pair.)Gazem says to Jafar,“I had to slit a few throats to get it.”The first brutality is explained by Gazeem's knowledge of the murder. While ignoring these, the perception that Jafar is a bad character is reinforced, while theft and murder in dialogues are presented not normally but problematic. Because brunettes make plans

of this type of corruption and fraud and treachery, they are given an unreliable message. When Jasmine went to the palace and asked Jafar to account of why closing Aladdin in dungeon, Jafar told her, "death by beheading." Jafar's telling her that he had killed him wildly was a second case of savagery. The feeling of losing a loved one in a moment, deep sadness is another traumatic situation presented in the film with atrocity to the perception of the audience.



### 3.3.The Lion King Film Analysis

Table5

#### *The Lion King Film Tag*

Director, Writer, ProductionandCountry	Genre, Age Limit and Runtime	U.S.and TRReleaseDate	Box Office (Worldwide)
Roger Allers and Rob Minkoff (directors) Irene Mecchi and Jonathan Roberts (writers) Walt Disney Pictures, Walt Disney Feature Animation U.S.	Animation,adventu re, drama, family musical G 88 min.	<b>U.S.:</b> 24.06.1994 <b>TR:</b> 20.01.1995	\$968.483.777 (High)

*Note.*Source:(<http://www.imdb.com/title/tt0110357/> and

[http://www.imdb.com/title/tt0110357/releaseinfo?ref\\_=tt\\_ov\\_inf](http://www.imdb.com/title/tt0110357/releaseinfo?ref_=tt_ov_inf)[http://www.boxoffice  
mojo.com/movies/?id=lionking.htm](http://www.boxoffice<br/>mojo.com/movies/?id=lionking.htm))

### 3.3.1. Who

#### Patriarchal Order, Monarchy and Racism:



*Figure 54.* Rafiki Divides Red Fruit. Retrieved from <http://bestwallpaperhd.com/wp-content/uploads/2016/05/The-Lion-King-Fruit.jpg> on May 25, 2018



*Figure 55.* Red Fruit and Simba. Retrieved from

[http://thelionkingvideos.weebly.com/uploads/4/6/7/1/4671811/617285\\_orig.jpg](http://thelionkingvideos.weebly.com/uploads/4/6/7/1/4671811/617285_orig.jpg)

on May 25, 2018



*Figure 56.* Simba's Presentation. Retrieved from

[https://vignette.wikia.nocookie.net/heroism/images/6/6f/Simba%27s\\_birth\\_celebration.png/revision/latest?cb=20160623232207](https://vignette.wikia.nocookie.net/heroism/images/6/6f/Simba%27s_birth_celebration.png/revision/latest?cb=20160623232207) on May 25, 2018

Opened by the sunrise and the awakening of animals, the film shows the animal world going towards the sun. In fact, going to a “kingdom” and being a ceremony, everyone's interest focuses on ‘the birth of Simba’ and gives a visual perception to the phenomenon of power. While the lyrics speak to a baby who is just coming into the world, “how is life to be told to the child?” answer the question. The only power to wake the animals and resemble them as if it were a resurrection is the lion and his family. It is difficult for all animals to turn to their side and gather in front of the lion family and to know that the power is in the hands of the lion. In the movie that starts with the song, the screen is opened with the sun rise in the dark, animal and nature sounds. Flying birds towards the sun is a symbol of power. It was informed that the eye of the young giraffe was still a child by the eyes of the sun and his mother and father running into the pack. Leaf-bearing ants run rapidly, zebras, ostriches runs, a small elephant comes from behind the small bird of the ostriches show the animals are directed towards the sun. It guides the perception that awakening and sun contact are towards Mufasa, “power”. Camera quickly rises up to the hill where Mufasa stands. Mufasa stands imposing on the hill. While greeting Zazu in front of Mufasa, Mufasa

looks back at his eyes and responds with a smile. Zazu represents the subclass. Under the hill, the camera turns into a Mufasa-facing animal with a stick in the hands of the monkey Rafiki, accompanied by the look of the deer. Camera comes to Rafiki and Mufasa, who represent the sage. Even though it is an animal, he is also in a “privileged class”. In the film, animal exhibits human behaviors rather than giving animal reactions in natural life is an important factor in providing identification with the characters. Going to the Mufasa family and leaning on the head of his wife, Sarabi go a happy family picture is shown. Power, rule and ego give “innocent” understanding of Mufasa and his family to their perception of concepts. The ceremony in which the birth of Simba, the son of King Mufasa, is celebrated in terms of power. In *Figure 54*, when Rafiki divides a fruit like a walnut with a sage-like attitude and a magical gesture, the camera angle covers the sun in full sun and the fruit. When the inside of the fruit is red and the fruit is split, red water gushes like water. Rafiki takes the finger from the red water in the fruit and rubs it on Simba's forehead as seen in *Figure 55*. Rafiki takes sand from the ground with his palm and sprinkles sand on Simba's forehead. When Rafiki lifts Simba up and comes to the edge of the hill with a leisurely step as seen in *Figure 56*, the camera shows from the top point of view, from the top, to the top, watching the animals in general. Rafiki rejoice in the worship of the animals as soon as Simba is lifted. Simba screams of joy as a new leader is applauded, while Simba's rise from a strong lion stance pose in the back, and the surprise on his face. The camera comes to the sky and the sun keeps its light in the clouds. All animals lean in prostration and the film begins. Like the blood taken by the victim when the sacrifice is cut, the film that takes the material of the religious ceremonies becomes a different one in the hands of the monkey, Rafiki. He carries the power to his official ceremony and confuses the concepts. Gives perception that

divine power is only in favor of the person or family in power. It reinforces the perception that “chosen” animals are “motivated” in and that everyone should be inclined before the religious codes. Everyone is given the perception that he is worshiping this kingdom. The issue of power and naturalness is evident in the film, which creates a troubled process in the perception of newly developing children. Because being strong is not a property of other animals, it is just as characteristic of the lion in power, and its emphasis on being physically strong can be read from being wealthy. The film constantly replicates this drive. It raises the monarchy from the opening stage. The selected person is suspended from the animals. The lions are King Mufasa and his family. Fate is in favor of the “chosen” man and even the sun is on that side. The film demonstrates the importance of class difference and power even in the animal world by using such patterns. If imperialism doesn’t happen, it often does with the perception that the system’ll not process and collapse. In this context, it is appropriate to be considered as an animation with fascist ideology. Considering the collapse of the Berlin Wall in 1989, the capital inflow and the profit-oriented perspective, it can be understood that the film's screenwriting started at this stage. Disney tells the atmosphere with songs like the previous movies. Simba, Pumbaa and Timon watch the sky on the grass the power of the emphasis is examined more clearly. Pumba asks, “Hey, Timon, ever wonder what those sparkly dots are up there?” Simba replies, “Well, somebody once told me the great kings of the past are up there, watching over us.” Timon replies, “You mean a bunch of royal dead guys are watching us?” It is given to the perceptions of the audience that the concepts of nobility, nobleness and power are only in the hands of kings and that there cannot be any people. Therefore, the emphasis on power is reinforcing through class distinction. In addition, while all the lions are light brown, the depiction of the evil character Scar in

a darker tone is a reinforcing factor in perception. As Scar put Zazu in his mouth Mufasa comes and says outside the cave, "Scar, drop him!" and Scar drops Zazu. Scar says, "Great timing your majesty! Why if it isn't my big brother descending from on high to mingle with the commoners. Mufasa's ego is strengthened by Scar. Zazu is still in the lower class and should be content only with being 'liberated'. According to the storytelling technique of Scar's leadership, Simba's uncle, who is waiting third become king after Mufasa and Simba, an energetic, manipulative, dishonest character jealous of the power of his brother. Scar is an antiquarian who cannot accept the fact that Simba will one day be king and have power over the Pride Lands. Scar's request for power leads him to kill Mufasa. He tries to charge defenseless Simba and kill him. It leads Scar to put pressure on power as a fake leader. After returning to power, the lion uses his title and position as the king to force him to follow. It shows that he has no moral or honesty and that he will have no influence on lions. In a scene Simba follows Mufasa, it can be seen how great his father's name was. Realizing this, Simba looks at Mufasa, which looks huge, perceives how small it is. Like the above scene again, Simba is operated with a sense of how small it is. When Mufasa dies, Simba grows up and goes into power. Simba says "I was just trying to be brave like you." Mufasa says, "Simba, I'm only brave when I have to be. Being brave doesn't mean you go looking for trouble." Simba says "But you're not scared of anything." Mufasa says, "I was today. I thought I might lose you" Simba, "I guess even kings get scared ha? But you know why I think those hyenas were even scared." Mufasa laughs and says, "Cause nobody messes with your dad!" Simba asks, "We're pals, right?" Mufasa says "Right". Simba asks, "And we'll always be together, right?" Mufasa replies, "Simba, let me tell you something my father told me. Look at the stars. The great kings of the past look down on us from those stars. Yes. So whenever you



feel alone, just remember that those kings will always be there to guide you. And so will I.” The scene ends when staring at the stars. The stage, as the story flow, the child loads more drama than the viewer. It's a scene that prepares the scene of death. Scene is an example of the type of visual and emotional perception.

**Nationalism, Imperialism and Orientalism:** In the scene where Rafiki lifted Simba, all animals are shown with joy and enthusiasm “constensually” submission first Mufasa then Simba for their kingdom. He tells the audience the visual perception that the lion family dominated by the imperialist lands under the dominance of the animals.



*Figure57.*Mufasa and Simba Scene.Retrieved

from[http://vignette1.wikia.nocookie.net/lionking/images/6/61/Sunrise\\_for\\_Father\\_and\\_Son.png/revision/latest?cb=20140507235033](http://vignette1.wikia.nocookie.net/lionking/images/6/61/Sunrise_for_Father_and_Son.png/revision/latest?cb=20140507235033) on May 25,2018

When the camera pulls the hill where Simba and Mufasa are located, as seen in *Figure57*, the sunlight is given by the visual perception by hitting the top of the hill, how high the hill is, and the giant valley from Mufasa and Simba's back. The sun is one of the symbols that “legitimize” the power of both. Mufasa explains that, “Look, Simba. Everything the light touches is our kingdom.”power is in them. The dominant ideology that the British proclaimed as “the empire or country which the sun never sets”typically emerges in the film. Disney transmits western tales from the

eyes of Westerners to the screen. Mufasa “A king's time as ruler rises and falls like the sun.” In the words of Mufasa, the camera is turned from its back to the faces. Mufasa, “One day, Simba, the sun will set on my time here, and will rise with you as the new king.” The general plan of the camera shows Mufasa and Simba on the hill in the middle of the valley. It is the perception of the patriarchal and monarchic order that power will pass from father to son. Simba asks Mufasa, “And this'll all be mine?” Mufasa replies “Everything...” These dialogues include domination and ego. Simba asks, “Everything the light touches... What about that shadowy place?” Mufasa replies, “That's beyond our borders. You must never go there, Simba. “The answer of Mufasa shows that the people outside the border are marginalized and have an orientalist perspective and that “chauvinistic” and nationalism is emphasized. On the stage, a strong emphasis on imperialism was given over the sun. The colonialist country known as the “Empire of the Sun” carries the hegemonic language of the United Kingdom also U.S, which became Britain and then will declare itself the world's superpower. Mufasa teaches Simba hunting lessons on Zazu. Mufasa tells Simba to keep his voice hidden. Simba is hidden. When Zazu searches for them with hectic eyes, he jumps over Simba Zazu. Mufasa laughs at Simba and emphasizes that this is very good. Mufasa mocks Zazu with the “foot set” he sees. King Mufasa's son, demonstrates his power of demonstration through the Zazu to give the perception that the little one is always worthy of being crushed. It is informed that “big fish eats small fish.” Justice belongs to the stronger in this film. Simba says to Mufasa, “But I thought a king could do whatever he wants? Mufasa laughs and tells him, “Well, there's more to being king than getting your way all the time. Everything you see exists together in a delicate balance. As king, you need to understand that balance and respect all the creatures, from the crawling ant to the leaping antelope.” Mufasa's word

governs the path of power to perception. Take the mole off the ground. He gives Zazu a salute to the soldiers and explains that he brought underground news. The mole shows the organization of the agent dependent on power. Zazu tells to Mufasa, approaching the hyenas. Simba angrily says that he can't go anywhere. Zazu tells Simba that he will be the king one day and he will chase the hunters in the forbidden zone from morning to evening. Simba's power of perception to operate. Power is a man and summarizes the point of view of the orientalist by reinforcing the perception that he has control over everything and that he can show the power from "helpless" wherever you wish. Shenzi says to other hyenas, "Look at you guys! No wonder we're dangling at the bottom of the food chain!" In Shenzi's words, Simba's power becomes a necessity. Banzai replies, "Man, I hate dangling...", Shenzi says, "You know, if it weren't for those lions, we'd be runnin' the joint." Hyenas say, "So pushy... And hairy... Stinky... Ugly" They laugh hysterically. Scar calls out the words that the lions are not so bad. When Scar is sitting on the same hill in the cave, his positioning above is a reigning power, and perception is given to the fact that power can never pass to hyenas. Banzai "Oh, Scar! It's just you! Shenzi says, We were afraid it was someone important." Banzai says, "Yeah like Mufasa... Now that's power. ... I just hear that name and I shudder." Banzai "Mufasa Shenzi says" "Do it again." Banzai again says "Mufasa" Shenzi says, "Ooh! Banzai says, "Mufasa!" He gave the prophets a longing for Mufasa's power. Scar and Mufasa's conflict were given from the hyenas. Scar says, "I'm surrounded by idiots." Hyenas are shown as "downward and stupid" so normalized lion's power in the perception of power by being marginalized. Hyenas are shown as down and stupid as and marginalized. Banzai says to Scar that they like them and they're friends. Scar says they don't deserve anything. Scar took out an animal butt and showed it to the hyenas. Scar is angry with hyenas that he sent to kill

them but even hyenas couldn't catch. Scar throwing the butt in front of them is a wild scene. Scar's throwing the butt in front of them is a wild scene. The hyenas are a scene that shows their weakness and impotence. This is best example in *Figure82* and *83*. While singing the Scar, song of *Be Prepared*, he jumps off the hills with frightening visuals and jumps to the hyenas. Scar savages the hyenas that they are as stupid, as pigs, that they are unaware of the world, that they don't understand anything, they don't know what success is and that it is a matter of pride. Scar throws a paw to the hyena. As if the hyena gives the salute to the commander, hyena stops saluting. The subclass has always been shown on wild, uncontrolled and hybrids as a class to be controlled. The system of slavery is harmonized over the hyenas. In *Figure80,81*, there is the assertion that Nazi Propaganda was performed in the scenes of the song *Be Prepared* in which Scar was singing. (Retrieved from <http://www.businessinsider.com/the-lion-king-be-prepared-nazi-film-2014-6> on April 2, 2018) It is emphasized that the film serves fascist ideology.



*Figure58*. Can't Wait To Be King. Retrieved from <https://ohmy.disney.com/wp-content/uploads/2013/05/Cant-Wait-To-Be-King-8.jpg> on May 25, 2018

When the forest turns red, Simba sings in the red sunset. The elephant has a gray-beige color in real life and the color of the film is red in the musical scene. Zebra

is green white in musical scene color. Because it symbolizes the world of imagination, it enters into a symbolic perception. Simba sings, "I'm gonna be a mighty king, so enemies beware! I'm gonna be the mane event, Like no king was before, I'm brushing up on looking down, I'm working on my roar, Oh, I just can't wait to be king!" Zazu says, "You've rather a long way to go, young master. If you think..." Simba sings, "No one saying, 'do this, Now when I said that, No one saying, 'be there', What I meant was..." Simba and Nala make sassy acts to Zazu. Simba sings, "Free to run around all day, Well, that's definitely out, Free to do it all my way! Kings don't need advice, From little horn-bills for a start." The lyrics of the song, in the next scene, perceives the going of Simba to the path of power. The film appears tiny among the flock of elephants as they pass under the foot of the elephant. The film, on the one hand, shows the visual perception that it has left the main power to Simba, even though it operates in such a way that the perception is still very small. Green white color zebras occupies the screen. As Simba passes, they are all lined up. Simba proudly walks among the animals with Nala. When Zazu passes by, Zebra turns his butt when he sees Zazu. The different herds of crabs crush the Zazu and crush it again. Simba uses the noses of the giraffes as a ladder and rises. Simba and Nala stand on different herds of animals. On top of them, the storks draw a round. The camera moves to the lower angle and displays the layered status to the viewer. The Simba and the chorus are singing about the kingdom and the camera goes over the hill. Ostrich shakes Simba and Nala. Zazu is below the rhino. Simba's mouth will be spoiled only by the power of his will be processed again through the musical. In the musical, Simba's mouth will be spoiled only by the power to be given by means of repetition. Mufasa says to Simba, "Everything you see exists together in a delicate balance. As king, you need to understand that balance and respect all the creatures,

from the crawling ant to the leaping antelope.” Simba says, “But, Dad, don't we eat the antelope?” Mufasa replies, “Yes, Simba, but let me explain. When we die, our bodies become the grass, and the antelope eat the grass. And so we are all connected in the great circle of life.” In the dialogues of *Tarzan* and *The Lion King* films, the theory of evolution is mentioned in the mouths of the ruling people or in Tarzan and those who are in power are praised. In Aladdin's “chosen man” emphasis is on Simba in the movie *The Lion King*. It is evidence of this situation that only the lion family within the animals is worthy of the noble and the power. Mufasa's become king and father of the power of the ruling system that will be king in the system shows that the Simba is. The evil character in the film, Scar, is like Jafar character in *Aladdin* in terms of treason. The same scene where Scar pushed Mufasa into the abyss is similar to the scene in which Aladdin pushed Jafar. These scenes in which the treachery and jealousy of perception are inoculated include. Unreliable to brothers, uncles and relatives and aren't suitable for children audiences.

### 3.3.2. Says What

In Africa, his son Simba, who will be the future heir to the throne of the king of nature, is born. At the birth celebration, all animals lean in front of Simba and King Mufasa. Mufasa's brother Scar gets annoyed from this picture. Seeing the throne as his right, Scar kills Mufasa by taking support from the hyenas. Scar tells Simba that death is his fault, so he has to escape. Simba escapes with panic. Timon and Pumbaa face close friends in the forest. Simba, who has broken all his ties with his old life, encounters his friend Nala, who has passed through the years. Nala, who will be the wife of Simba, says that the kingdom is in a very bad condition and needs to come

and help. Describes Simba's struggle to restore his lands and power between wild animals (hyenas and uncles). With the help of his father's dream, Simba returns to the land and gets his revenge on Scar. The story of the film is not based on the book. William was influenced by Shakespeare's plays *Hamlet* and *Richard III* and *Macbeth* (Retrieved from <https://raikespeare.wordpress.com/2014/01/16/shakespearean-elements-in-lion-king/> on March 6, 2018) The Japanese anime series *Kimba the White Lion*, which was shot by Osamu Tezuka in 1965, is actually the starting point for the film. Even though Disney hasn't accepted it, it is surprising that storytelling, characters' features, even names and spaces are similar to each other. The names Kimba Simba are familiar. The characters in *Kimba* and the story are quite similar to the characters and events in the *Lion King*. Scar has a black lion similar to the lion. There are monkey characters similar to Rafiki. The scenes with Nala have similar contents to those in *Kimba*. (Several scenes of film see on Retrieved from <https://www.youtube.com/watch?v=wOHjktwvqdE> on March 6, 2018) The narrative technique includes ideologies such as imperialism, extreme nationalism, orientalism, as emphasized in the emphasis of power, which exalts the power of Mufasa and Simba. The film is one of the most prominent Disney films with a tragic scene and dramatic structure and storytelling. The dramatic death of Mufasa, that is to say for a child, can be deeply influenced by the death theme in *Figures 66, 67, 68, 84, and 85*, as identification by the stage is not dependent on the audience.

### 3.3.3. In Which Channel



*Figure 59.* Revenge of Hyenas. Retrieved from

[https://vignette.wikia.nocookie.net/disney/images/9/92/Lionking-disneyscreencaps\\_com-9307.jpg/revision/latest?cb=20140415012014](https://vignette.wikia.nocookie.net/disney/images/9/92/Lionking-disneyscreencaps_com-9307.jpg/revision/latest?cb=20140415012014) on May 25,2018



*Figure60.* Be Prepared. Retrieved from

<https://filmmusiccentral.files.wordpress.com/2016/08/be22dbb2f11f5c5f8ab3c9b83a171ea8-576x336x1.jpg> on May 25,2018

In the scene where hyenas want to kill Scar in *Picture 59*, the symbol of danger is depicted in red. Scene is an example of symbolic, visual and emotional perception. Hyenas aren't satisfied with Scar's power, and when they say that Scar is starving them, they like Mufasa's power. As seen in *Picture 59* and *60* the progressive scenes of the film, green and red colors are highlighted as a danger color on Scar. The spotlight of the pointed huts is green.





*Figure 61.* Animals and Lion Family. Retrieved from [https://vignette.wikia.nocookie.net/disney/images/e/e4/Roca\\_del\\_Rey.png/revision/latest?cb=20150106003848](https://vignette.wikia.nocookie.net/disney/images/e/e4/Roca_del_Rey.png/revision/latest?cb=20150106003848) on May 25,2018



*Figure 62.* Lion Family. Retrieved from <https://d2rd7etdn93tqb.cloudfront.net/wp-content/uploads/2017/10/the-lion-king-items-article-102417.jpg> on May 25,2018

One of the symbols of power is the Pride Rock, where the lions live as seen in *Figure 62*, the example of symbolic and visual perception. As can be understood from its name, it is seen in *Figure 61*, where all animals are gathered before the power. After the rule of Mufasa and his family, the lion is the symbol of Simba and his family's coming to power in.



*Figure 63.*Rafiki's Place.Retrieved from <https://ohmy.disney.com/wp-content/uploads/2013/05/Simbas-Groove-8.png> on May 25,2018



*Figure 64.*Simba's Image. Retrieved from <http://asg.animatedheroes.com/albums/simba/Painting.jpg> on May 25,2018



*Figure65.*Rafiki's Yoga Scene.Retrieved from <https://ohmy.disney.com/wp-content/uploads/2015/01/Rafiki-The-Lion-King-5.jpeg> on May 26,2018

The film gives the perception of time and future over Rafiki. These scenes fall into the kind of symbolic and visual perception. Rafiki symbolizes in some scenes the witch, and in some scenes the wise man. Simba's feathers fly in the air, and after the scene of the progression to the tree where Rafiki lives as seen in *Figure 63*. Rafiki catches the feathers on the tree and looks at it and smells. Rafiki may also be considered to represent shamanism. Rafiki's place has a large bowl of wooden wind

bells and a turtle-like tortoise. Rafiki puts feathers in the bowl. Just like a sorcerer, he mixes the same fruit he had rubbed on Simba's forehead at the ceremony of giving birth, again cutting the next piece of fruit, and eating his red water and thinking. Rafiki says, "Simba" when looking at the bowl again. He looks at the Simba figure, which he paints on the tree and is thin. Rafiki says "He lives!". Rafiki receives his walking stick. He corrects the place where the red fruit in the bottom of the tree is wiped with red water, and as it is seen in *Figure 64*, he makes Simba a red lion sail. In the scene where Simba thinks he is dead, Rafiki wipes the picture of Simba with his drawing hand next to the Simba painting he previously drew. In the reflection of the picture, Simba is seen sleeping in a dry area. In the next scenes, when he sees that Simba is alive, the painting changes and Simka is made heroic through Rafiki. It's just like the silhouettes of Mufasa. The wand-shaped stick in Rafiki's hands is shown to symbolize a wise man. Rafiki's yoga, covering himself outside the world during yoga, symbolizes the processing of himself as a wise, saintly person to the perception of the audience.



*Figure 66.* Mufasa Silhouette 1. Retrieved from

[http://pridelands.eu/pictures/20/tlk\\_hd\\_4120.jpeg](http://pridelands.eu/pictures/20/tlk_hd_4120.jpeg) on May 26,2018



Figure 67. Mufasa Silhouette 2. Retrieved from

[https://vignette.wikia.nocookie.net/p\\_\\_\\_/images/d/d4/Mufasa\\_ghost.jpg/revision/latest/scale-to-width-down/1280?cb=20150817004533&path-prefix=protagonist](https://vignette.wikia.nocookie.net/p___/images/d/d4/Mufasa_ghost.jpg/revision/latest/scale-to-width-down/1280?cb=20150817004533&path-prefix=protagonist) on May 25,2018



Figure 68. Mufasa Silhouette 3. Retrieved from

[http://images4.fanpop.com/image/polls/840000/840691\\_1316959872669\\_full.jpg?v=1316959972](http://images4.fanpop.com/image/polls/840000/840691_1316959872669_full.jpg?v=1316959972) on May 26,2018

In the scene where Simba misses Mufasa, Rafiki says to Simba, “Look down! He lives in you!” When Simba looks at the water, the silhouette of Simba appears first in the water, then Mufasa's silhouette as seen in *Figure 66, 67* and *68*. Simba rushes to the area before he spoke with his father and looks at the sky. Mufasa speaks to Simba with an overwhelming, serious and violent tone, and in a commanding speech. This situation gives a more sublime mission beyond heroism, and gives the audience the

impression that Simba is going to be replaced by visual and emotional perception over and over again. Therefore, Simba's power has become obligatory. It is presented as a must. Mufasa silhouettes appear to be ghostly and appear in the sky in the unreasonable viewers are quite frightening. Timon says to Simba, "You're an outcast! That's great; so are we!" Pumba seriously asks, "What'cha do, kid?" Simba tells, "Something terrible. But I don't wanna talk about it." Timon says, "Good. We don't wanna hear about it." In dialogues, Simba seems to speak as someone who has just arrived in a prison or mental hospital. Timon says to Simba, "It's "You got to put your past behind you." Look, kid. Bad things happen, and you can't do anything about it, right? Wrong! When the world turns its back on you, you turn your back on the world!" Simba says, "Well, that's not what I was taught." This dialogue carries the perception that the family's teachings are wrong and that they should not trust the family. In this sense, the film subverts family values. Discharges the concept of family. He prefers to escape from the family and to walk away. Timon, "Then maybe you need a new lesson. Repeat after me. Hakuna Matata.", Pumba explains, "It means no worries." Although Timon and Pumba are thought to have been exiled as characters belonging to the excluded class, life is a complete paradise. The film shows contrast. By making Simba friendly with these characters, he tells his life through false examples with an extreme dreamer perspective. The message he wants to base on is to escape the problems. A temporary feeling of "drowsiness" is created in perception against problems.



*Figure 69.* Hakuna Matata. Retrieved from <https://ohmy.disney.com/wp-content/uploads/2015/07/Timon-Pumba-and-Simba-in-The-Lion-King.jpg> on May 26, 2018

The musical starts with the slogan *Hakuna Matata*. Simba is seen as a king sitting on a stone and next to Pumbaa, while Timon takes Simba with a manicure as seen in *Figure 69*. It is another scene that reinforces Simba's perception of legitimizing Simba's power. Pumbaa and Timon, "It's our problem-free philosophy. Hakuna Matata" Song finishes. Simba asks "Hakuna Matata?" Pumbaa replies, "Yeah, it's our motto." It is the stage in which he makes the characters appear marginal as if he were extremist. Simba asks, "What's a motto?" Timon replies in a laughing, "Nothing! What's a motto with you?" Pumbaa (laughing) "You know, kid, these two words will solve all your problems." Timon says to Simba, "That's right! Take Pumbaa for example." It is a chain of dialogues filled with wrong advice. By mixing all the concepts of perception, film has shown bad examples as the correct example. Timon tells about Pumbaa, "Why, when he was a young wart-hog... He found his aroma lacked a certain appeal. He could clear the Savannah after every meal" Pumbaa is shown in a different position between animals because of being a pig. When Pumbaa passes from the tops of the apes to the ground, the fall of the noses on the ground, the zebras that are drinking water around the giraffe, the elopement of the

elephant and the alienation of Pumba are seen. Pumba, "I'm a sensitive soul though I seem thick-skinned And it hurt that my friends never stood downwind. And oh, the shame. And I got downhearted" Timon asks, "How did you feel?" Pumbaa replies, "Ev'rytime that I..." Timon turns to camera and says, "Hey, Pumbaa! Not in front of the kids!" The audience is curious about what Pumba says, and this dialogue is presented as if it were a sexual or slang term, creating a mystery. Pumbaa looks at the camera and says "Oh Sorry" in the film alienating effect, Brechtian effect. According to Parkan, *alienation* is to bring an event or character into a situation that will first of all move away from its being itself intelligible, visible, recognizable, visible shape (Parkan, 2004, p. 63) In the aftermath of Simba's growth scene seen in *Figure 72*, Timon, Simba and Pumba have been amused repeat the lyrics "It's our problem-free philosophy. Hakuna Matata an exaggerated sense of nevermind that is in the scene. Hakuna Matata means in the Swahili language that in the dialogues as the philosophy of nevermind that everything and avoiding responsibility, and there is no problem. It's no more than drugs. Since everything in life is not forgotten, the temporary lethargy state is a simple phrase which is depicted paradoxically in which there are two animals with disrespect and self-esteem, which are evolved from laziness. Simba also appears happy in this philosophy, but he can't seem so happy in the film after this.

Timon lifts a big leaf and says to Simba "Welcome... to our humble home." Contrary to what Timon said, it is very beautiful landscape that passes through the middle of the river. Simba asks, "You live here?" Timon says, "We live wherever we want." Pumba says, "Yep. Home is where your rump rests." Simba says "It's beautiful. I'm so hungry I could eat a whole zebra." Timon says "We're fresh out of zebra.." Simba says "Any antelope? Hippo?" Timon says "Nope. Listen, kid; if you live

with us, you have to eat like us. Hey, this looks like a good spot to rustle up some grub.”Timon lifts the stone and the worms and insects are seen. Simba says,“What's that?”Simba looks at Timon.Timon eats the worm, licks his fingers. Timon says,“Tastes like chicken.”Pumbaa pulls the worm in his mouth out of the ground like a spaghetti.Pumbaa says“Slimy, yet satisfying.”Timon is seen with insects. Timon says“These are rare delicacies.”Timon eats a red beetle and pluck his head off. (a headless insect and an arm of the insect are seen in the mouth of Timon) “Piquant, with a very pleasant crunch.”Timon puts all the bugs in his mouth.Pumbaa, putting a lot of bugs and worm in his mouth and says to Simba,“You'll learn to love 'em!”Timon makes the leaf in the form of a tray and put insects on it. Timon says“I'm telling ya, kid, this is the great life. No rules, no responsibilities. (pokes his hand into aknothole-- many bugs scramble out) The little creamfilled kind.(takes a blue beetle out of the hole)And best of all, no worries...”



*Figure 70.*Insect Scene 1. Retrieved from <https://ohmy.disney.com/wp-content/uploads/2016/02/Screen-Shot-2016-02-16-at-4.37.12-PM-1200x676.png> on

May 26,2018





*Figure 71.* Insect Scene 2. Retrieved from [http://pridelands.eu/pictures/13-hm/tlk\\_hd\\_2911.jpeg](http://pridelands.eu/pictures/13-hm/tlk_hd_2911.jpeg) on May 26,2018

*In Figure 70*, Timon extends the “servant insect” on the tray-shaped leaf to eat for Simba. Simba chooses red worm in *Figure 71*, he says “Oh well, Hakuna Matata.” Simba is shown when swallowing the worm without chewing. Simba says for insects, “Looking more cheerful. Slimy, yet satisfying.” Simba is still surprised to learn that maggots, worms and insects can be eaten alive, while Timon and Pumba present them as “pleasure objects”. They go beyond eating, ripping his head off and serving them on a tray. These scenes load the emotional perception that brutality is normal. In addition, colorful and appetite-enhancing insects and cute-looking Pumba and Timon can be seen as a visual perception of the cannibalism of the sides.



*Figure 72.* Fullmoon Symbol Retrieved from <https://popcorntheology1.files.wordpress.com/2015/08/simbalog.jpg?w=640> on May 26,2018

The growth of Simba is shown in *Figure72* . Simba, Pumbaa and Timon walk on a thick branch, and the full moon behind them is the same walk in different places that change the back of the same branch. When each scene changes, the symbolic perception of Simba's growth will symbolize with the full moon.



*Figure73*.Sun Symbol.Retrieved from <https://vignette.wikia.nocookie.net/lionking/images/7/79/Sunrise.png/revision/latest?cb=20130807161454> on May 26,2018

As explained in the section on the emphasis of power, the land of the lion family's imperialist lands is symbolized by the sun in *Figure73*. An example of the type of symbolic perception.The sun is one of the most important symbols that “legitimize” the perception of audiences of Mufasa and Simba's power. At the same time,Mufasa says,“Look simba. everything the light touches is our kingdom.”Mufasa teaches Simba that power is in them. The representation of the imperialist dominant ideology that the Westerners proclaimed to the world as a ‘sunless country’ is shown in the film.



*Figure 74.* Crescent Symbol 1. Retrieved from

<https://vignette.wikia.nocookie.net/lionking/images/9/91/RafikiScarSherKhan.png/revision/latest?cb=20140420122433> on May 26,2018



*Figure75.* Crescent Symbol 2. Retrieved from

[https://vignette.wikia.nocookie.net/disney-fan-fiction/images/c/c7/Be\\_Prepared.png/revision/latest?cb=20140701141757](https://vignette.wikia.nocookie.net/disney-fan-fiction/images/c/c7/Be_Prepared.png/revision/latest?cb=20140701141757) on May 26,2018

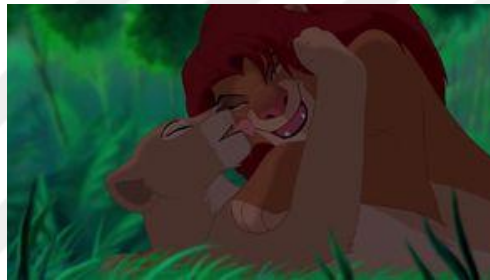
In *Figures 74* and *75*, the crescent moon is symbolized as the month of the wicked, with Scar and Hyenas. It is a kind of symbolic perception. While crescent is the symbol of divinity in the religion of Islam and the old Turkish states, the film works by displaying the fraud to the audience perception on the side of the scary and evil characters. During the reign of Scar, Pride Rock was consistently shown with crescent in the sky.

### 3.3.4.To Whom



*Figure 76.* Simba and Nala Scene.Retrieved from

<https://www.bloggang.com/data/benjabee/picture/1320128297.jpg> on May 26,2018



*Figure77.* Intimacy Scene.Retrieved from

[https://vignette.wikia.nocookie.net/disneythehunchbackofnotredame/images/4/47/Tlk\\_hd\\_3715.jpg/revision/latest/scale-to-width-down/294?cb=20140724185709](https://vignette.wikia.nocookie.net/disneythehunchbackofnotredame/images/4/47/Tlk_hd_3715.jpg/revision/latest/scale-to-width-down/294?cb=20140724185709) on May 26,2018

*Woman as Image, Man as Bearer of the Look* referring to the section titled according to Mulvey, according to the principles of the dominant ideology, male does not carry the burden of sexual objectification. The man is reluctant to look at his exhibitionist like. He is of the opinion that the man controls the fantasy of the movie. He also states that man emerged as the representative of power, as the bearer of the spectator's gaze, he conveyed this view to the other side of the veil to neutralize offsets represented by the woman who is a spectacle. (Mulvey,1999: 838) The scene

in *Figure 76* and *77* describes this. It is too early for the child audience that the joke is loaded with argo-based sexuality codes of perception. Simba and Nala closer to the scene of the woman again sexually initiating sex men seductive sexy eyes are shown Nala. Scene is an example of visual perception. According to Mulvey, the magic of cinema, influenced by the Hollywood style, is due to the ingenious and satisfying orientation of the visual pleasure, and because the general passages are unrivaled, they encode the erotic into the language of the dominant patriarchal order. (Mulvey, 1999: 834, 835)



*Figure 78.* Mufasa and Herd. Retrieved from

[http://www.lionking.org/~vikali/files/writings/mysterycubs\\_3.jpg](http://www.lionking.org/~vikali/files/writings/mysterycubs_3.jpg) on May 26, 2018



*Figure 79.* Scar and Lionesses. Retrieved from

[https://vignette.wikia.nocookie.net/disney/images/8/87/The\\_Lion\\_King\\_-\\_Act\\_II\\_-\\_Pride\\_Rock\\_-\\_1.jpg/revision/latest?cb=20150226225228](https://vignette.wikia.nocookie.net/disney/images/8/87/The_Lion_King_-_Act_II_-_Pride_Rock_-_1.jpg/revision/latest?cb=20150226225228) on May 26, 2018

*Figure 78*, leading the lion herd Mufasa's sleeping with other lions is a fact of the world of animals. But it is not a documentary film, it is a cartoon. It can be considered that Nala and her mother slept in Mufasa's room. Since the film doesn't provide information on where Nala's father is, they stay in the same room as Mufasa looks at the flock also they are animal. Animals are treated like humans there. The film is dangerous in terms of how the audience identifies with the animals, while carrying the knowledge of how the lions manage the herd in their documentaries at the beginning of the herd through visual perception. The scene can be perceived as 'the harem of Mufasa'. Banzai says, "Hey, Boss!" Scar says in a bored face, "Oh, What is it this time?" Shenzi says, "Scar, there's no food, no water." Banzai says, "Yeah, it's dinner time, and we ain't got no stinkin' entrees!" Scar replies "It's the lionesses' job to do the hunting..." Eddie says "Yeah, but they won't go hunt." Dialogues are problematic because they contain a sexist perspective. The servant woman model working for her house at the disposal of the man in respect of the place and importance of women in society is given to the perception. The flock, who listens to the death of Scar, Mufasa and Simba in *Figure 79*, are all lions. This confirms the concept of "harem" in *Figure 78*. Scenes are examples of symbolic and visual perception.

There are allegations that Simba had a subliminal message in the sky that sex was written in the sky when he looked at the stars and collapsed with exhaustion on the ground. Scene is an example of visual, emotional and symbolic perception. There

are explanations that Disney films contain secret messages about sexuality in general. The Lion King is one of the most popular examples of the word “sex” allegedly written by a cloud of dust for several frames.

### 3.3.5. In What Effect

The method of handling violence is not suitable for the child. Although not bloody and horrified with horror and horror, the battle scenes in which the red color is used predominantly affect the visual perception with the dominant ideology codes used by the direct presentation of the child to the perception of adults and can also have severe psychological consequences especially in the child.



*Figure 80.* Scar Image 1. Retrieved from

<http://static5.businessinsider.com/image/53ab2479eab8eadb5608427e/the-darkest-song-from-the-lion-king-was-based-on-a-1935-nazi-propaganda-film.jpg> on May

26,2018



*Figure 81.* Scar Image 2. Retrieved from <http://static3.businessinsider.com/image/53ab3ec169bedd1279c768a7-1200-632/lion-king-beams-of-light.png> on May 26,2018

Banzai asks to Scar, “We’ll be prepared... For what?” Scar replies, “For the death of the king. Eddie asks,” Why is he sick? Scar repeats, “No fool, we’re going to kill him. And Simba too.” Hyenas blast up in the boiling water of two boiling boilers. Scar jumps from the high hills. Scar sings, “So prepare for the chance of a lifetime, Be prepared for sensational news, A shining new era, Is tiptoeing nearer. I will be king! Stick with me (triumphant, toothy grin), and you’ll never go hungry again!” Eddie falls into the area that is full of the bones. Dialogues contain brutality. Reproduces Mufasa’s death to the viewer through visual perception. Thus, in the *Figure 80* and *81*, Scar’s *Be Prepared* song is a bad example with scenes that serve the visual and emotional perception that includes elements of violence and fear.



*Figure 82.* Hyena Playing Drone With Bone. Retrieved from [https://vignette.wikia.nocookie.net/lionking/images/3/3e/Red-Eyed\\_Drumming\\_Hyena.png/revision/latest?cb=20131225001224](https://vignette.wikia.nocookie.net/lionking/images/3/3e/Red-Eyed_Drumming_Hyena.png/revision/latest?cb=20131225001224) on May 26,2018





*Figure 83.* Hyenas In Antelope Head. Retrieved from

[https://filmmusiccentral.files.wordpress.com/2016/08/be\\_prepared\\_hyenas.png?w=62](https://filmmusiccentral.files.wordpress.com/2016/08/be_prepared_hyenas.png?w=62)

5 on May 26, 2018

Among the bones, the hyenas remove their heads. One of the hyenas is shown with the head of the antelope, the other with the head of the sheep and the other with the dry heads of the mandate in *Figure 83*. Scenes are examples of the type of visual and emotional perception. The hyenas, which have passed the animal skeleton on the head, actually symbolize a savage, while humor is made through symbolic perception. Banzai asks to Scar, "We'll be prepared... For what?" Scar replies and raises his head at the end of a steep hill and says, "For the death of the king." The audience is informed again that Mufasa, whom he recognizes as a good king, will die. Eddie asks to Scar, "Why is he sick?" the question is just about the theme of death in the mind of the child viewer.. Scar keeps Banzai's neck and lifts him hardly "No fool, we're going to kill him. And Simba too." the response of the Scar re-instills the fear of death into the audience. Shenzi "Great idea! Who needs a king?" Hyenas rejoice. Scar angrily says, "Idiots! There will be a king! I will be king! Stick with me (triumphant, toothy grin), and you'll never go hungry again!" The camera pulls down from below to show the imposing shadows of the gigantic Scar at the tip of the hill. This demonstration is a demonstration of the ambition of power. Banzai, Shenzi, Eddie and Ed says "Yaay! All right! Long live the king!" In the left and right sections of the

like a council, hundreds of hyenas continue to say "Long live the king!" Soldier steps and sounds, Scar's image at the end of the hill, the concept of war processes the perception. Scar "Of course, quid pro quo, you're expected To take certain duties on board (Motions a slice across the neck)" contains brutality. The demonstration that the hyenas, like soldiers, march like battalions, can be badly portrayed as a slave. It makes the audience fear from the people in power. Scar says "The future is littered with prizes And though I'm the main addressee" Lifting his right foot is the glorification of the political power in a super power. Flame lines are formed. Scar is going a monster. The color of the space is red. Scar says to hyenas, "The point that I must emphasize is. You won't get a sniff without me! So prepare for the coup of the century!" The flames cover around. Scar jumps off the hills above the flame pool. Scar says, "Be prepared for the murkiest scam. Meticulous planning. Tenacity spanning Decades of denial. Is simply why I'll. Be king undisputed" the concept of the words "coup" also conspiratorial mentioned in the words of the audience is trying to get used to. For the young audience, these scenes can have very dangerous consequences. Scar says, "Respected, saluted And seen for the wonder I am" Scar's flaming hills, behind the flames, with giant crescents between the power of the acceptance process is dreadful though. The two hyenas hold the animal skeleton in their mouths and shake their teeth wildly. In the flaming hills, hyenas are seen. A hyena plays the drums with animal bones. Scar says, "Yes, my teeth and ambitions are bared" Musical ends with "Be prepared" . A giant crescent is seen on the screen again, and the crescent is the color of the red, and the crescent and Scar are identified with the danger. At the top of the sharp hill, the hyenas are seen under Scar. Among the bone branches, the camera shows the picture from the overall plan and darkens. Fear and anxiety are given to visual and emotional perception through camera movements. The presentation of the

animal world to people with intense violence visions and ruthless content can have very traumatic consequences for the child audience in terms of internalizing violence.



*Figure 84.*Cliff Scene 1.Retrieved from

<https://vignette.wikia.nocookie.net/lionking/images/f/f8/Lion-king-disneyscreencaps.com-4159.png/revision/latest?cb=20170110074513>on May 26,2018



*Figure 85.*Mufasa's Death Scene.Retrieved from

[http://images5.fanpop.com/image/answers/406000/406223\\_1340761031692\\_500\\_281](http://images5.fanpop.com/image/answers/406000/406223_1340761031692_500_281.jpg)  
.jpg on May 26,2018

The scene where Scar shot Mufasa in front of *Figure 84* and Simba, where Scar pushed Mufasa down the cliff, is tragic, and especially the horrible scenes that should not be watched on children. Scenes are an example of the type of visual and emotional perception.As seen in *Figure 85* is terrible that a child who lost his father in

front of him the same fact that uncle killed his father. It is a traumatic stage for the audience at a young age to stand still near the body of his father and try to move beneath him. The story of Simba's life after the death of his father, Simba in the film escaped from where he lived. An overdose of emotion, escape from home, Simba, which is especially identified with children, can reinforce her fear of losing her parents as she is Simba. It can cause a child to run away from home in the face of the negativity. The fear of losing loved ones can lead to traumas in the child. In the perception of the child, he can always leave his mother and father and call their word unreliable. The psychological reflections of the scene can approach life with fear and anxiety can change in every child audience.



*Figure 86.* Hyenas's Place 1. Retrieved from

<https://vignette.wikia.nocookie.net/lionking/images/2/2b/Lion-king-disneyscreencaps.com-2117.png/revision/latest?cb=20160527025259> on May 26, 2018



*Figure 87.* Hyenas's Place 2. Retrieved from <http://3.bp.blogspot.com/-U3TAVFqxizA/UXYkAMXeDPI/AAAAAAAAAXo/azQQ8re6LxA/s1600/lion-king-disneyscreencaps.com-2437.jpg> on May 26,2018



*Figure 88.* Hyenas Image. Retrieved from <https://i.ytimg.com/vi/pQS11LjeW7w/maxresdefault.jpg> on May 26,2018



*Figure 89.* Hyenas and Zazu Scene. Retrieved from <http://tlkfaawiki.lionking.org/media/wiki/images/b26195bbc5674e239502600f1b477a46/Birdieboiler.jpg> on May 26,2018

*Figure 86* can also be simulated to the entrance of the Cave of Wonders, but the scene where Simba and Nala travel with fearful eyes indicates that there will be scary events instead of a miracle. The scene is an example of the type of visual and emotional perception. Slides such as slides in the playground in the area of the animal skeletons are shown in *Figure 87*. The sense of entertainment that takes place in a

place resembling an animal cemetery is actually where many atrocities are made. They are scary scenes for child audiences, and should not be watched because they can normalize the brutality in their eyes. The slavery scheme is shown through sharp-toothed hyenas. Areas outside the border are shown as dark areas. The horror of hyenas is disturbing, however, on the one hand they are comedy elements. The scene of hyenas throwing the Zazu show into the lava pit to cook the Zazu, and the Zazu's throw up with the cigarette smoke route. Immediately before the attack, Mufasa is shown to go inside and hit the hyenas violently. Scar throws a zebra into the hyenas, and showing the hyenas start eating meat immediately. Crops are traumatic scenes in which brutality, violence and fear are exaggerated while they eat flesh. Clicking, threading, drawing claws and flaming effects can scare the child audience.



*Figure 90.* Mouse In the Mouth of Scar. Retrieved from <https://i.ytimg.com/vi/Ag-3q7eVpPU/hqdefault.jpg> on May 26,2018



*Figure 91.* Zazu In the Mouth of Scar. Retrieved from

[https://farm5.staticflickr.com/4432/36046362333\\_a9346e52cb\\_b.jpg](https://farm5.staticflickr.com/4432/36046362333_a9346e52cb_b.jpg) on May 26,2018

In the scene where Scar throws Zazu into the mouth, the scene where Mufasa comes and saves him is atrocities. Between Mufasa and Scar's power, Zazu almost turned into a ping-pong ball. Again, the cruelty from the animal is normalized.



*Figure 92.* Skull Image. Retrieved from <https://vignette.wikia.nocookie.net/animal-jam-clans-1/images/1/14/Scar-with-a-skull-the-lion-king-36859491-500-293.jpg/revision/latest?cb=20161113043422> on May 26,2018

*In Figure 92*, the skull figure in Scar's hand is shown quite frightening. The scene is an example of the type of visual and emotional perceptionn the scene where Scar put Zazu in the cage Zazu says in a pain,“Nobody knows the trouble I've seen, nobody knows my sorrow...”Scar cleans his tooth that has made a toothbone toothpick without caring about Zazu. Scar throws bone to, Zazu and says, “Oh Zazu, do lighten up. Sing something with a little... bounce in it.”Scar's demanding songs from Zazu is a cruel request to someone who has been in a difficult situation.Scar shows Zazu tohyenas that they're coming to room and says,“Eat Zazu!” Zazu says,“Oh, you

wouldn't want me. I'd be so tough..." Scar says, "Oh, Zazu, don't be ridiculous! All you need is a little garnish." The normalization of the atrocities of humor even from the state of savagery is shown.



*Figure 93.* Scar and Simba Fight Scene 1. Retrieved from

<https://static.cinemagia.ro/img/db/movie/00/23/63/the-lion-king-9701421.jpg> on May

26,2018



*Figure94.* Scar and Simba Fight Scene 2. Retrieved from

[https://vignette.wikia.nocookie.net/villains/images/e/e7/Scar%27s\\_Final\\_Move.jpg/re](https://vignette.wikia.nocookie.net/villains/images/e/e7/Scar%27s_Final_Move.jpg/revision/latest?cb=20130711021225)

[vision/latest?cb=20130711021225](https://vignette.wikia.nocookie.net/villains/images/e/e7/Scar%27s_Final_Move.jpg/revision/latest?cb=20130711021225) on May 26,2018





*Figure 95.*Cliff Scene 2.Retrieved from

<https://pbs.twimg.com/media/CoU43qLW8AAD50i.jpg> on May 26,2018

At the peak of the film, *Figure 93* shows Simba and Scar's brutally brutal fighting between fires in slow motion.It is an example of emotional and visual perception types.Two lions bite each other fiercely.The scene is dominated by a red color.Hell has been emphasized.Hyenas are shown as the “small evils”and Scar is shown as“great devil” but Simba who fought Scar is shown as “holy figure”.

The final movement of Scar in*Figure94* is quite frightening.In*Figure 95*, Simba clings to the edge of a cliff, and below is the fire.In the audience, the feeling that the same traumatic end as Mufasa will be shown is like experiencing the moment again. But it is a more exaggerated and wild scene than Mufasa. Again, this stage is also inconvenient for children with the same suspicion. It is inconvenient to remind Mufasa’s death scene and give it back to the perception of death and fear of loss. The film shows the death of Scar and leaves a trail in the audience's memory with different variations of the scenes of death.

### 3.4. Pocahontas Film Analysis

Table6

#### *Pocahontas Film Tag*

Director, Writer, Production and Country	Genre, Age limit and Runtime	U.S.and TR Release Date	Box Office
Mike Gabriel and Eric Goldberg (directors), Carl Binder and Susannah Grant (writers) Walt Disney Co U.S.	Animation, adventure, drama, family, musical, romance G 81min.	<b>U.S.</b> :23.06.1995 <b>TR:</b> 19.01.1996	\$346.079.773

Note.Source: ( <http://www.imdb.com/title/tt0114148/> ,  
[http://www.imdb.com/title/tt0114148/releaseinfo?ref\\_=tt\\_ov\\_inf](http://www.imdb.com/title/tt0114148/releaseinfo?ref_=tt_ov_inf)<http://www.boxoffice Mojo.com/movies/?id=pocahontas.htm> )

### 3.4.1. Who

The Indians, who represent the natives in the film, sing a happy and peaceful song where they live, while the British praise the song about finding gold, stealing land and killing. This song is the main music of the movie. Examples of visual perception. While Pocahontas sings to John Smith about the beauty of the environment in which she lives, the British set out to kill the “savages”, as the Indian people (the indigenous people) declared “wild”. Indigenous people, white-skinned people, "pale demons" as the name and prepared the war. Disney handles the perception that there is an equal benefit on both sides. The film opens with the imperialist song accompanied by a table with the old view of London in a black and white frame. The name of the song is *Virginia Company*. But there is no song name on the screen. The lyrics contain a strong emphasis on imperialism: “In sixteen hundred seven, We sail the open sea for glory, God, and gold and the Virginia Company. For the New World is like heaven and we'll all be rich and free, or so we have been told, by the Virginia Company. On the beaches of Virginie, There's diamonds like debris. There's silver rivers flow and gold you pick right off the trees with a nugget for my Winnie, and another one for me, and all the rest'll go, to the Virginia Company.” (retrieved from <https://www.youtube.com/watch?v=Ne2tzfxQ6T4> on January 5, 2018)



*Figure 96.* Emphasis On Nationalism. Retrieved from

<https://dettoldisney.files.wordpress.com/2013/06/pocahontas-disneyscreencaps-com-2809.jpg?w=700&h=393> on May 26, 2018

**Emphasis On Nationalism:** The British flag as seen in *Figure 96*, the songs that glorify London, and the blessing of London as a magical place. Scene is an example of symbolic perception. The perception of nationalism based on British exploitation is carried out in the film through Governor Ratchcliff and his army. The other one is the dominance of the language of a colonial empire. Pocahontas speaks her own language, and John Smith speaks his own language so in English, but Pocahontas quickly learns English at the time they meet. Perception management of the British domination

**Barbarism, Imperialism, Modernism and Orientalism:** England, France and America show wild and rude people who don't act like themselves. For years, they called the Indians, blacks, dark-skinned people, and the Easters as 'barbarians', but they have shown themselves "civilized" even though they have exploited others land. In the film the perception of 'other' is on the Indians. In *Aladdin*, discriminatory language is widely used in the film. The Indians are "barbarians" and the correction of their "barbarism" can only be achieved by exploitation (imperialism/colonialism / mandalism). With the mentality of exploitation, races have "civilized the barbarians"

by emphasizing their nationalism. In the film, the name of *civilization* was repeated in the sense of *civilization*. The film gives the message “The formation of *civilization* depends on imperialism”. Film updates its orientalist viewpoint after *Aladdin*. The signals that the new world order will be established as a capitalist order are at the beginning of the film’s song. Virginia beaches are connected to the state of Virginia. Virginia is headquartered in the U.S. The compass, which will be mentioned in the future as one of the important symbols of modernism in the film, is also an instrument of imperialism and orientalist point of view. As Meeko meets John Smith it strikes compass on the stone and John Smith is freaked out calls Meeko the “primitive” and primitiveness is used in every frame of the film for characters from the side of Pocahontas. Pocahontas who doesn't know what the compass is, asks, John Smith what the meaning of compass is, John explains in an imperialist language. John Smith says, “It tells you how to find your way when you get lost. But it’s all right, I’ll get another one in London.” Pocahontas asks, “London? Is that your village?” John Smith proudly replies, Yes, it’s a very big village!” Pocahontas is thoroughly curious and enchanted. Pocahontas asks, “What’s it like?” John Smith explains, “Well, it’s got streets filled with carriages and bridges over the rivers and buildings as tall as trees.” Pocahontas asks, “I’d like to see those things.” John Smith replies, “You will. We’re going to build them here. We’ll show your people how to use this land properly. How to make the most of it.” Pocahontas surprisedly asks the meaning. John Smith explains “Yes, we’ll build roads and decent houses and...” Pocahontas says, “Our houses are fine.” John Smith says, “You think that, only because you don’t know any better..” Pocahontas gets angry and starts to leave. John Smith says, “Wait! There’s so much we can teach you. We’ve improved the lives of savages all over the world.” Pocahontas angrily the word ‘savages’ then says “Savages?” John Smith replies, “Uh,

not that you're a savage." Pocahontas says "Just my people." John Smith replies, "No, listen, that's not what I meant. Let me explain." John Smith begins to shift the word. John Smith, "Savage' is just a word. You know. A term for... people who are uncivilized." Pocahontas says, "Like me." Pocahontas sings *Colors of the Wind* upon this. As understood from the dialogues, John Smith uses the language "we" in the film. "We and other" is an orientalist discourse. Spatial sense in the film, when the navy comes to the field, it is seen that the British surrounds the space and natives are forced to be positioned in the back. The layout and spatial perception of capitalism built a village with fences under the name of settled life by separating peoples with an area of their own. So it starts 'we and other' distinction. Pocahontas and the birth of this place without asking them to start the race begin to transform. In the film, even the natives do not use the horse. The film is the attempt to erase the colonial history, which has shown the adaptation to modern life when it is considered not to be a horse animal but as a passenger vehicle. Film is given the impression of child audience that the conquest of the American continent is a joyful, cooperative effort between 'enlightened Europeans' and 'barbarian natives'. The fact that British sailors, who think they are heroes, are in fact an invader, and that the reflections of a society that always humiliates them who are not 'savage' to them, are shown in the children's film, in particular, to manage perception. It is a fact that America's years of atrocities against the Indians cannot be paid for the genocide. But in the film, this reality is shown completely false representation. *Hunchback of Notre Dame's* character Esmeralda and Pocahontas can be regarded as similar elements of pleasure. Pocahontas' animal friends, naughty raccoon Meeko and hummingbird Flit. It is similar to Abu in the film *Aladdin* also in *The Lion King* Zazu, Timon, Pumba also *Tarzan* to gorillas. As in *the Tarzan* film, John Smith has the rifle in his hands,

although the rifle is not presented in such bad characters as Clayton. As mentioned in *Aladdin* film, orientalist discourses also exist in this film. Grandmother Willow, in the film, is in a wise position similar to Rafiki in the movie *The Lion King* for its character structure and guidance.

### 3.4.2. Says What

As mentioned, film 1607 opens in England with the imperialist song *Virginia Company*, which plays with a black-and-white image of London. The reason for the Virginia name and the lyrics are given above. Briefly, the British Queen Elizabeth I of the first place discovered in the wake of the first colonies wanted to be 'Virginia' in after the 13 colonies were discovered, the British called it Virginia. (Retrieved from <https://wol.jw.org/tr/wol/d/r22/lp-tk/102010008> on March 28, 2018) The 2D animated film, *Pocahontas*, is a film that is Walt Disney's first real story-based animated film. Walt Disney animated studios are described in the short biography of Pocahontas, the third hero of the popular woman protagonist. (Retrieved from <https://www.turkcebilgi.com/pocahontas> on November 9, 2017) Pocahontas is the daughter of the Indian tribal chief. With his grudgingly ignored Governor Ratcliffe, the British immigrant captain, John Smith, on the other hand Pocahontas's family. When the tension between the two cultures begins to climb, Pocahontas goes to the spirit tree, Willow Nine, to find a way for everyone to live in peace. The story of Pocahontas took place in Robert Beverly's *History and Present State of Virginia*, first published in 1705. (Tilton, 1994, p. 3) Adapted from the events of 400 years ago, the film was completely fictional and not depend on the true story. The real Pocahontas was about ten years old when he met John Smith. John Smith was 27 years old, but the film chose to ignore it. In fact, John Smith is a mercenary. He doesn't have

romantic relationship with Pocahontas. Pocahontas, kidnapped by the British, she marries John Rolfe. In order to teach Christianity, there are writings that he married. Pocahontas is a young adult and doesn't have sufficient knowledge of English. She dies of tuberculosis and dies in his early twenties. (Dismore, 2016) In the details, the ship, designed in 1606, flew the new unity flag, John Smith's commander, poor governor Ratcliffe, fashioned in the 16th century by Dutch traders from China to Europe, has a pet dog pug. Pocahontas is the name of Matoaka, the daughter of a chef from the current Virginia-based Powhatan Confederation at the beginning of the 17th century. (Tunzelmann, 2018) Pocahontas, who speaks with the tree directed by the souls, learns English as soon as she meets John Smith, she is a character who can harmonize with the West and can be easily assimilated. Pocahontas reflects the film as a "free" character. This disrupts the story flow. The fact that the story time is limited to a few days and that it is more Pocahontas who struggle for her love at the first sight and struggle for her love, and that film ignores the order of exploitation, proves that the story is based from the Western perspective. In the final scene of the film, Pocahontas wore his native clothing and stayed with his people. Although Pocahontas fell in love with John Smith and didn't go to England, the film tells how Pocahontas was film free-spirited, courageous and proud. Film ended Pocahontas by pointing to a hero in the perception of audience, who didn't leave her land for her people.

### **3.4.3. In Which Channel**





*Picture 97.* Grandmother Willow in Pocahontas. Retrieved from

<https://vignette.wikia.nocookie.net/disney/images/d/dc/Pocahontas-disneyscreencaps.com-1801.jpg/revision/latest?cb=20141231000651> on May 26, 2018

The Grandmother Willow is symbolized as an experienced old wise granny. As seen in *Figure 97*, a willow tree with a frightening visual that suddenly awakens to what listens to and understands, and goes to the side of Pocahontas when Pocahontas is troubled. Scene is an example of the type of symbolic and emotional perception. Pocahontas consults Grandmother Willow with her dream she has always had. Pocahontas mentions a fast rotating arrow. Grandmother Willow says, “Well, seems to me this spinning arrow is pointing you down your path. Pocahontas asks, “What is my path? How am I ever going to find it?” Grandmother Willow replies “Your mother asked me the very same question. I told her to listen. All around you are spirits, child. They live in the earth, the water, the sky. If you listen, they will guide you.” A willow tree directed by souls in the form of an old grandma who speaks of spirits in the Native American faith is symbolized. It gives a messy message as the trees can revive and every person can turn into a tree. Although not as impressive as the gargoyls in *The Hunchback of Notre Dame*, it may have a frightening effect on the child audience.



*Figure 98.* Compass Scene. Retrieved from [https://vignette.wikia.nocookie.net/p\\_/images/1/14/Pocahontas\\_uses\\_the\\_compass\\_to\\_save\\_John\\_Smith.jpg/revision/latest?cb=20150819013003&path-prefix=protagonist](https://vignette.wikia.nocookie.net/p_/images/1/14/Pocahontas_uses_the_compass_to_save_John_Smith.jpg/revision/latest?cb=20150819013003&path-prefix=protagonist) on May 26,2018



*Figure 99.* Pocahontas's Necklace. Retrieved from [https://pm1.narvii.com/6429/57776032e4397c9c7846339d986d3d3fe86e7fd6\\_hq.jpg](https://pm1.narvii.com/6429/57776032e4397c9c7846339d986d3d3fe86e7fd6_hq.jpg) on May 26,2018



*Figure 100.* Colors of The Wind. Retrieved from <http://static.notinerd.com/wp-content/uploads/2015/01/1644.jpg> on May 26,2018

The scenes of the compass as seen in *Figure 98* symbolize “love”. The compass prepares the viewer for the coming of John Smith through symbolic perception. Compass is one of the most important symbols of modernism, time perception and love. The compass also prides himself on a sense of pride in a series of orientalist discourses that come with the notion of barbarism. To the “primitive” Pocahontas who doesn’t know what the compass is, John Smith explains his concept and ideologies in the imperialist language. Therefore, the film's perception of the management and the side becomes clear. Pocahontas shut down John Smith to kill the Indians, but sadly went to Grandmother Willow. Meeko gives Pocahontas a compass. Pocahontas says, “Spining arrows...” Grandmother Willow explains that arrows come from her dreams. Pocahontas finds her right and (by herself) “Civilized” and looks around. Grandmother Willow, “All around you are spirits, child. They live in the earth, the water, the sky. If you listen, they will guide you.” The compass rotates quickly and the arrow stops showing the north direction. Pocahontas turns that direction. Grandmother Willow says, “It seems to me this spinning arrow is pointing you down your path.” Necklace is a symbol of Pocahontas' mother who is a part of his mother as seen in *Figure 99*. The necklace is an example of a symbolic perception. Pocahontas’s father Powhatan wants Pocahontas to marry with Kocoum. Pocahontas says, “Father, I think my dream is pointing me down another path.” Powhatan says, “Your mother wore this for our wedding. It was her dream to see you wear it at your own. It suits you.” Powhatan wears a necklace to Pocahontas. Kocoum grabbed Pocahontas' necklace while he was dying, and the necklace was broken and fell to the ground with him. In the last scene, Meeko and his friends repaired the necklace and gave it back to Pocahontas. Pocahontas wore the necklace again. In the

last scene, Pocahontas did not leave the land and remained with her people. World depiction, Pocahontas' mouth song of the *Colors of the Wind*'s lyrics: "Paint with all the colors of the wind." with the slogan of equal treatment without harming every creature is expressed in lyrics and colored flying feathers. Pocahontas sings a song she accepts as brutal. "You think I'm an ignorant savage. And you've been so many places. I guess it must be so. But still I cannot see. If the savage one is me, how can there be so much that you don't know? You don't know... You think you own whatever land you land on. The Earth is just a dead thing you can claim. But I know every rock and tree and creature has a life, has a spirit, has a name. You think the only people who are people. Are the people who look and think like you. But if you walk the footsteps of a stranger. You'll learn things you never knew you never knew. Have you ever heard the wolf cry to the blue corn moon or asked the grinning bobcat why he grinned? Can you sing with all the voices of the mountains? Can you paint with all the colors of the wind? Can you paint with all the colors of the wind? Come run the hidden pine trails of the forest. Come taste the sunsweet berries of the Earth. Come roll in all the riches all around you. And for once, never wonder what they're worth. The rainstorm and the river are my brothers. The heron and the otter are my friends and we are all connected to each other. In a circle, in a hoop that never ends. How high does the sycamore grow? If you cut it down, then you'll never know. And you'll never hear the wolf cry to the blue corn moon. For whether we are white or copper skinned. We need to sing with all the voices of the mountains. We need to paint with all the colors of the wind. You can own the Earth and still. All you'll own is Earth until. You can paint with all the colors of the wind." (Retrieved from <https://www.youtube.com/watch?v=O9MvdMqKvpUon> May 11, 2018) The song contains British imperialism and nationalism, it gives the message of who the

powerful side is. Film also gives perception through Pocahontas, which she sees weak. As seen in *Figure 100*, feathers are symbolic perception while symbolizing the 'equality' of difference.

#### 3.4.4. To Whom



*Figure 101.* Kissing Scene 1. Retrieved from <https://s-media-cache-ak0.pinimg.com/originals/b3/c2/79/b3c279c079ae67dbc6a4aabdde2de46a.jpg> on May 26,2018



*Figure 102.* Kissing Scene 2. Retrieved from [http://images4.fanpop.com/image/polls/643000/643550\\_1297899247904\\_full.jpg?v=1297899251](http://images4.fanpop.com/image/polls/643000/643550_1297899247904_full.jpg?v=1297899251) on May 26,2018

Kissing scenes that evoke sexuality (especially as Pocahontas are more desirous) are the scenes in *Figure 101*, on the last scene in the *Figure102* and several

scenes of the film that example to visual perception. Pocahontas is quite small considering her age when he met John Smith in the real story. (Retrieved from <http://www.ancient-origins.net/history-famous-people/true-story-pocahontas-not-told-disney-002285> on March 28,2018)When the audience is reduced to 4-6 years of age, it is problematic that a little girl's all dreams should be with another man and know her as a hero and trust her. It is a film that negatively affects perception in terms of identification of little girl with Pocahontas. Pocahontas's sexiness in the film is especially portrayed as a woman who desires more than John Smith desire. Examples of visual perception. While the phenomenon of sexuality was given in the film by the fact that Pocahontas always wanted John Smith, the subject of marriage with the stranger was in the center of thoughts in the 18th century through the Pocahontas material.

### 3.4.5 In What Effect



*Figure 103.* Indian Image 1. Retrieved from

[https://vignette.wikia.nocookie.net/p\\_\\_\\_/images/a/a2/Pocahontas\\_trying\\_to\\_stop\\_Kocoum\\_from\\_killing\\_John\\_Smith.png/revision/latest/scale-to-width-down/640?cb=20131228172557&path-prefix=protagonist](https://vignette.wikia.nocookie.net/p___/images/a/a2/Pocahontas_trying_to_stop_Kocoum_from_killing_John_Smith.png/revision/latest/scale-to-width-down/640?cb=20131228172557&path-prefix=protagonist) on May 26,2018



*Figure 104.*Indian Image 2.Retrieved from

<https://vignette.wikia.nocookie.net/disney/images/b/b0/Pocahontas-disneyscreencaps.com-6651.jpg/revision/latest?cb=20120205062339> on May 26,2018

Kocoum from the tribe of Pocahontas, the “savage” and “barbaric” who used violence to the woman, is shown in *Figure 103* and *Figure 104*.Kocoum's violence against Pocahontas is turned into the side of the viewer John Smith through emotional perception.In addition, the governor Ratchliff's character always speaks to the Indians in a discriminatory language, and the view of Indians as a vile race is problematic scenes.John Smith swings himself during a fight while one of the British Navy kills Kocoum who is showing Indians 'savages' with a rifle then the Indians have been put John Smith in a place to kill.

### 3.5. The Hunchback of Notre Dame Film Analysis

Table 7

*The Hunchback of Notre Dame Film Tag*

Director, Writer, Production and Country	Genre, Age Limit and Runtime	U.S. and TR Release Date	Box Office (Worldwide)
Gary Trousdale, Kirk Wise (directors), Tab Murphy (writer) from Victor Hugo's novel, <i>Notre Dame de Paris</i> Walt Disney Company U.S.	Animation, drama, family, musical, romance G 91 min.	<b>U.S. :</b> 21.06.1996 <b>TR:</b> 24.01.1997	\$325.338.851



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*Note.*Source:

(<http://www.boxofficemojo.com/movies/?id=hunchbackofnotredame.htm>

<http://www.imdb.com/title/tt0116583/>

[http://www.imdb.com/title/tt0116583/releaseinfo?ref=tt\\_ov\\_inf](http://www.imdb.com/title/tt0116583/releaseinfo?ref=tt_ov_inf) )

### 3.5.1. Who

Since Frolo's order is applied throughout the film, Frolo represents power. Quasimodo is 'helpless' and is a marginalized character. An example of the type of visual perception.

**Cynicism:** The film, instills cynicism in culture by giving examples from cynicism. (Tarhan, 2013) Cynicism is one of the philosophical defense mechanisms that people hold in order to be able to withstand and resist the rapidly changing, tiring, overwhelming, frightening, anxious organizational world forms of change, especially in times of change. Indifference (in fact over-caring), cynicism, scorn, and so on. The response is reflected in the posture. Cynicism is the opposite. The negation of the negativity against the official ideology is an insight and life style that is specific to the

middle and upper classes. Humiliation, contempt, exclusion are passed as behavior patterns reflected on the surface. To see cynicism in a film, cynicism is to prepare the ground for the young people to be cynicized by cynicism. Cynicism, in Victor Hugo's book and in the film (gypsies, drunks, punks), the upper layers (king, priest) with official-organizational structures (church, palace, chateau) is often shown as mockery. But other than that, they are represented as poor, with no other power to do. The negative aspects of structures and power should be shown and criticized. But the over-exaggerated "use of cynical language" is problematic. Because not trying to change a situation in itself is the dilemma of the story. In the film, there are not many scenes in the novel that give hope to the audience except the pessimism. In the film, the cynical language in the novel is usually used on Quasimodo. This type of contradictions is almost a presentation of orientalism. The film may conclude that it is allowable to judge or mock people with their appearance in the perception of the little audience.

**Romantism:** Victor Hugo, while showing the social inequality of the period he wrote the novel has an exaggerated sensuality. The reason for emotionality is that Victor Hugo wrote in the influence of the romance movement of that period. The romance movement that started in France gives a detailed place to emotions and thoughts, enthusiasm and dreams. Mythical events and rules are unpredictable in the novel and film. Romantism mocks every rank in a sarcastic language. People and events in the process of good-bad, beautiful-ugly uses such contrasts. The abstract monitoring of people's mental situations is left. It addresses people with the social environment in which they live. Coincidences are very much included in the narration of events. Melancholy, sadness and pessimism are seen in the novel and film. (Retrieved from <http://www.edebiyatfakultesi.com/romantizm-akimi.htm> on March 5, 2018)

**Orientalism and Enslavement:** In the film, Quasimodo is the alienated character in the concept of “ugliness”. In the film and in the book, fateful accent and bad luck were given through Quasimodo: “(...) Claude's bitterness increased in the face of ugliness. He baptized the boy she adopted, he gave him the name Quasimodo; or to specify the day he found it, or he wanted to explain to the extent to which the poor little man was only in draft: Indeed, the one-eyed, hunchbacked, knees adjacent, distorted legs, Quasimodo was nothing but “an approximate”. Quasimodo in Latin: Approximately almost upwards means. Quasimodo was born one-eyed, hunchbacked, lame. With great effort, with great patience, Frolo was able to teach him to speak. However, there was a bad luck for the poor found boy. When he was four-and-a-half year old with a bell ringer from Notre Dame, a new disability had come to him: the bells had detonated the eardrum; he was deaf. His deafness somehow dumbled him. Hugo considers that Quasimodo was unfortunate and that one of the implications of his aversion made him a bad person. He was evil, because he was wild; sullen. Perfectly developed power is another cause of his evil. His evilness was not innate. You have been humiliated since the first steps between people, he felt he was despised and being pushed around and he had seen. As he grew up, he found only hatred; he also joined the general evil. Every word that came out of the human mouth was always a mock or a curse for him. The Church became his world. In this structure that he saw as his mother the most beloved thing were bells, awakening his soul, they were the bells who sometimes made him happy. He was in love with them, caressing them, talking to them, understanding their language.” (Hugo, 2013, p. 160-166) It's an example of the type of visual and emotional perception. Quasimodo sings in the church: “Safe behind these windows and these parapets of stone, Gazing at the people down below me, All my life I watch them as I hide up here alone, Hungry for the

histories they show me. All my life I memorize their faces. Knowing them as they will never know me. All my life I wonder how it feels to pass a day. Not above them, But part of them. And out there. Living in the sun. Give me one day out there. All I ask is one. To hold forever. Outthere. Where they all live unaware. What I'd give. What I'd dare. Just to live one day out there. Out there among the millers and the weavers and their wives. Through the roofs and gables I can see them. Ev'ry day they shout and scold and go about their lives. Heedless of the gift it is to be them. If I was in their skin, I'd treasure ev'ry instant. Outthere. Strolling by the Seine. Taste a morning out there. Like ordinary men who freely walk about there. Just one day and then i swear I'll be content with my share. Won'tresent. Won'tdespair. Old and bent. I won't care. I'll have spent. One day out there."Quasimodo, who is always portrayed as alone, helpless, cowardly and ugly, makes the viewer feel only pity.In*Figure 120*, when Quasimodo only dares to attend the Festival of Fools, his weakness is just shown.Frollo, "Quasimodo, can't you understand? When your heartless mother abandoned you as a child, anyone else would have drowned you. And this my thanks for taking you in and raising you as my son?"Quasimodo immediately says"I'm sorry, sir." Frollo says,"Oh, my dear Quasimodo, you don't know what it's like out there. I do... I do..."Frollo sings, " The world is cruel. The world is wicked.It's alone whom you can trust in this whole city. I am your only friend who keep you, teach you, feed you, dress you, who look upon you without fear. How can i protect you, boyunless you always stay in hereaway in here? You are deformed." Quasimodo repeating like robot, "I am deformed",Frollo says,"And you areugly.Andthese arecrimesfor which the World shows little pity. You don't comprehend."Frollo says,"Outthere, they'llrevile you as a monster. Out there, they will hate with scorn and jeer.Why invite their calumny and consternation?Stay in here, be faithful to me. Grateful to

me. Do as I say. Obey. And stay in here. Quasimodo repeats after Frollo's eerie dialogue like robot, "I'm deformed, and I'm ugly, I'm faithful, I'm grateful, I'm a monster, you are my one defender, only a monster, I'll stay in here..." Frollo goes to leave. Quasimodo says, "You are good to me, master. I'm sorry." Frollo says, "You are forgiven. But, remember, Quasimodo, this is your sanctuary." Quasimodo repeats, "Sanctuary." Quasimodo is always embarrassed, always the culprit is on the side who asks for forgiveness and is shown to be in need of the protection of someone else. Quasimodo is also described as an exaggeration in Hugo's novel: "(...) his entire personality was an enormous grimace. A big head covered with red hair of bumps; between two shoulder, response felt ahead a huge hunchback, a hip so strangely shape and the leg structure, but only on the knees, looked from the front, like two sickle unified from their stalks; extremely big feet, extremely huge hands; in addition to all this formlessness unimaginable terrible power, agility and heartiness air. People immediately recognized him, always yelled one: "One eye Quasimodo! Lame Quasimodo! Hurray!" As you have seen, the pitiful creature had many aliases." (Hugo, 2013, p. 56) Hugo has repeatedly referred to this ugliness in different places: "(...) squat, brawler, predator, hair beard hirsute, arms, legs, gathering together, licking his teeth resembling wild pig's teeth, growlingly like a predatory animal and with a motion or a glimpse of the people, he made tremendous fluctuations of the people and went after archdeacon." (Hugo, 2013, p. 80) The status of Quasimodo is given on the theme "fate". Frollo says, "You are thinking about going to the festival." Quasimodo says, "It's just that... you go every year." Frollo says "I am a public official. I must go! But I don't enjoy a moment. Thieves and hustlers and the dregs of humankind, all mixed together in a shallow, drunken stupor." Quasimodo is "ugly" and the gypsies are marginalized by showing "thieves". Film showed a

character completely bigot, barbarian, brutal and oppressive, made the other character quite defeated and helpless. Making the audience a side of this situation is the anomaly of the situation. The marginalization of Quasimodo is to manage the perception badly. The similarity with the film *Pocahontas* is shown as a property bestowed upon those who have status in this film. At the end of the film, a poor gypsy, Esmeralda, gets to Phoebus, a well-respected, handsome officer, not Quasimodo or a gypsy. At the end of the film, the expectation is that Esmeralda and Quasimodo are together, while the “ugly” man can’t get a “beautiful” girl. The physical properties of Quasimodo have been shown to be “ugly”. Frolo follows Quasimodo as he gets down the steps of the church. Mouse is seen between the woods in a plan. There is Mickey Mouse reference. Instead of the stained glass motifs in *Beauty and The Beast*, Disney used a different technique in this film. There is a puppet of Frolo and the baby in Clopin’s hand. Animation continues in the form of shadow play. The slightly overgrown shadow of Quasimodo, Frolo, is shown in front of the Quasimodo, climbing up the stairs with shadow silhouettes. Quasimodo grows bigger as he steps out of the stairs, and only his way out of the stairs towards the top bell tower of the church is seen by the shadow play. As seen a different representation of growth scene Simba’s birth in *The Lion King*. Examples of the kind of visual and symbolic perception.



*Figure 105.* Padre's Invocation. Retrieved from <http://www.thehunchblog.com/wp-content/uploads/2011/07/d-arch-mom.png> on May 26,2018



*Figure 106.* Rescue Scene. Retrieved from <https://joshubuh.files.wordpress.com/2013/08/3a-hunchback-ft-lion.jpg?w=640> on May 26,2018



*Figure 107.* Other Disney Characters. Retrieved from <https://ohmy.disney.com/wp-content/uploads/sites/25/2015/10/Screen-Shot-2015-10-26-at-9.45.05-AM.png> on May 26,2018

The scenes of losing a mother or father may lead to the fear of losing in the audience. As seen in *Figure 105*, Quasimodo lost his mother in the first scenes. Tarzan's family died in *Tarzan* movie's first stage. Simba's father Mufasa died in front of

Simba's eyes in the movie *The Lion King*. Aladdin is shown as orphan in the movie *Aladdin*. In the movie of *Pocahontas* is given the knowledge that Pocahontas's mother has died. In general, Disney's ability to cast the lead characters into the story can cause damage to the child audience and cause trauma. It is an example of the type of emotional perception. Rescue Scene about Quasimodo rescues Esmeralda seen Pumba from the *Lion King* film on the church in *Figure 106*. The bottom right corner of *Figure 107* shows Belle in *Beauty and the Beast*. A character in the middle holds the flying carpet in the movie *Aladdin*. In the left corner, Pumba from the *Lion King* film is seen. All three films were referenced in other Disney films.

### 3.5.2. Says What

The film is the adaptation of Victor Hugo's novel to cinema by Disney. Hugo's tragic and dark story with sad scenes is also a tragic end to the film. The basic story of the film takes place in 15th century Paris. In the 1990s, Disney's sense of animation, which is present throughout the Disney animation concept, is the musical structure's desire to tell the story in the foreground. The original name of Hugo's novel is *Notre Dame de Paris*, while the film uses *The Hunchback of Notre Dame*. The film is problematic because it identifies "the hunchback" condition with "ugliness". Because this is also an example of visual perception. One day Gypsy family comes to Paris on the boat with Quasimodo in their hands of boating in Paris. Gypsies in Paris is not well-sighted. In fact, there are some scenes in the film that do not have a chance to live: When Frollo saw the Gypsy family of Quasimodo, he orders his guards to kill them. Quasimodo's mom escapes but her father cannot escape. The mother dies and Frollo takes the baby Quasimodo. Frollo likens the baby to the creature. While



Frollo'll throw the baby into the well in front of the church, the priest of the church comes. The priest tells Frollo that what his act is not true; he tell him that if he kills the baby whose family was dead, he'll be a sinner, so take and raise him. Frollo takes the baby and puts his name into Quasimodo. Quasimodo is a lonely lover living in the Notre Dame Church. Clopin dresses as a jester and as narrator who tells children the story of Quasimodo in the middle of the square. In the film, the cathedral and the Paris spaces are architecturally successful and the music is quite successful but the story is problematic in the film. The story of both the book and the film, which gives the sections of the dark days of France in the process of French Revolution, is dark. The story of the film; people from that period, the effects of the French Revolution, military and religious relations but instead of relations, film stuck the concepts of the beautiful and ugly, love and hate, good and bad, also gave a hard comparison for these concepts. Because the story of the film is not a child's story, the audience should have a limit on the audience. The film tells the love of French judge Frollo, the gypsy Esmeralda, with the quiche Quasimodo presented as ugly, hunchbacked, disabled and very strange creature. The most basic problem of the film is that the Bell ringer and Judge have dealt with the dilemmas and reactions occurring in their souls at the level of pleasure, beauty and ugliness. The film is like a circus on the story of Victor Hugo. Exaggerated depictions of exaggerated characters made irony exaggerated. It is inconvenient for the child audience to adapt the dark story to the dark. Gypsies are written in the book as a brutal, savage and murderous team of thieves. On the other hand, Gypsies are portrayed as a winning group with their pure, oppressed, innocent, never-stolen labor in the film. Frollo calls Quasimodo's gypsy mother a thief. The discriminatory spoken language of Gypsies is shown in the film from the mouth of Frollo. Gypsies, the part of 'the robbery' has been made defective,

somewhat respected and “God's man” is considered the monster of Frollo. In the film, artistic collectivity was cynically destroyed. Disney completely reverses the story to teach his own moral principles. The film changed the story that Hugo wrote. While the priest in Notre Dame was a sympathetic and good character, religious symbols were often placed in the mouth of the cruel character Frollo, who was badly and psychologically uncomfortable. It is not only Frollo's character, but the fact that the main problem in the film is part of a propaganda. Worse include the film propaganda for the child audience. The film also reduced the conflict with religion on “pleasure” like Hugo. However, the fact that the pessimistic air and badness weren't the hunchback of Quasimodo, but the fact that religion was monopolized by the bigot attitudes and dark forces in the Middle Ages was not shown. It is an equally big attitude, to generalize the bigotry and darkness of the Middle Ages and show the codes badly to the facts and codes about faith equally bigotry. The film is the most typical example of Disney's functioning of the world as a black and white template.

### 3.5.3. In Which Channel



*Figure 108.* Well Scene. Retrieved from

[http://adventurechronicles.weebly.com/uploads/9/0/5/1/9051742/8380960\\_orig.jpg?2](http://adventurechronicles.weebly.com/uploads/9/0/5/1/9051742/8380960_orig.jpg?2)

40 on May 26,2018



*Figure 109.* Death Scene. Retrieved from <http://www.thehunchblog.com/wp-content/uploads/2011/07/d-frollo-q-mom-ND.png>

on May 26,2018



*Figure 110.* Frollo and Esmeralda. Retrieved from

[https://static1.squarespace.com/static/50645f84aecce3f33e6d30/t/5418cba3e4b06e6](https://static1.squarespace.com/static/50645f84aecce3f33e6d30/t/5418cba3e4b06e634ce0efa0/1410911142920/)

[34ce0efa0/1410911142920/](https://static1.squarespace.com/static/50645f84aecce3f33e6d30/t/5418cba3e4b06e634ce0efa0/1410911142920/) on May 26,2018

With the sounds of a bell in a split second, the movie starts on the dark screen. Church connotation is made. On the screen, the *Walt Disney Pictures* logo is accompanied by the church ritual and the sound of the bells. From the hills of the cloud the camera comes towards the church. Through the visual perception that there will be a dark film, the audience is almost made to feel. From the hill with the image of Paris, the camera walks through the streets. Song begins, "Morning in Paris, the city awakes, To the bells of Notre Dame, The fisherman fishes, the bakerman bakes, To the

bells of Notre Dame, To the big bells as loud as the thunder, To the little bells soft as a psalm, And some say the soul of the city's, The toll of the bells, The bells of Notre Dame"From the genre of the film, the sounds of the bell are heard in a frightening way.Using the sounds of the sensory organs, the church is perceived as a scary place and the fear of the film.*Figure 109*, Quasimodo's mother with baby Quasimodo running away from Frollo, Frollo rides the horse wildly on the woman and pulls her baby.Quasimodo'smother falls down the ladder in front of the church and hits her head and dies there.Apart from the scene where Esmeralda entered as a refuge, the spirit of the church space was taken out of the film, and it was almost shown as a prison or a place where women could not enter and the beautiful woman entering could be transformed into the object of desire shown in *Figure 110*.Mulvey's title *Pleasure in Looking/Fascination with the Human Form*, cinema offers a number of possible pleasures. One is scopophilia.Mulvey explains that there are circumstances in which looking itself is a source of pleasure, just as, in the reverse formation,there is pleasure in being looked at. Mulvey says, "At first glance, the cinema would seem to be remote from the undercover world of the surreptitious observation of an unknowing and unwilling victim. What is seen of the screen is so manifestly shown. But the mass of mainstream film, and the conventions within which it has consciously evolved, portray a hermetically sealed world which unwinds magically, indifferent to the presence of the audience, producing for them a sense of separation and playing on their voyeuristic phantasy. Moreover, the extreme contrast between the darkness in the auditorium (which also isolates the spectators from one another) and the brilliance of the shifting patterns of light and shade on the screen helps to promote the illusion of voyeuristic separation. Although the film is really being shown, is there to be seen, conditions of screening and narrative conventions give the spectator an illusion of

looking in on a private world. Among other things, the position of the spectators in the cinema is blatantly one of repression of their exhibitionism and projection of the repressed desire on to the performer. The cinema satisfies a primordial wish for pleasurable looking, but it also goes further, developing scopophilia in its narcissistic aspect. The conventions of mainstream film focus attention on the human form. Scale, space, stories are all anthropomorphic. Here, curiosity and the wish to look intermingle with a fascination with likeness and recognition: the human face, the human body, the relationship between the human form and its surroundings, the visible presence of the person in the world.” (Mulvey,1999,p. 835,836)The church serves to the perception by showing it as a dark place where lust, violence, cruelty exist as seen in *Figure 108, 109 and 110* every bad events happenin there.The film contains many propaganda like this example.This type of codes and patterns that are placed too much in the service of the prevailing producer are managed by the audience.The well is located in front of the church.Frollo takes the baby and opens his face then he says “A baby?A monster!” Clopin,”And Frollo gave the child a cruel name. A name that means half-formed, Quasimodo.”In the film, the use of discriminatory language and external appearance led to almost every scene.



*Figure 111.* Quasimodo and Frollo. Retrieved from

<https://wizarddojo.files.wordpress.com/2015/04/the-hunchback-of-notre-dame-disney-11092924-960-536.jpg> on May 26, 2018

Quasimodo is shown in his church room when preparing the table for Frollo as seen in *Figure 111*. Frollo asks from book in his hand, "Shall we review your alphabet today?" Quasimodo replies, "Yes, master. I would like that very much." Frollo asks, "A?" Quasimodo replies, "Abomination." Frollo asks, "B?" Quasimodo replies, "Blasphemy." Frollo asks, "C?" Quasimodo replies, "Contrition." Frollo asks, "D?" Quasimodo (smiling confidently) replies, "Damnation." Frollo asks, "E?" Quasimodo replies "Eternal damnation!" Frollo asks "F?" Quasimodo replies, "Festival" Frollo spits out his drink at the incorrect response, "Excuse me?" Quasimodo replies (stammering), "Forgiveness" Frollo replies, (angrily), "You said festival" and he closes the book. Considering that Frollo had a holy book in his hand, the victim was mistaken for the wrong advice Quasimodo. Quasimodo is portrayed as a slave of Frollo. Also, the wine is presented only in the hands of the cruel man, considering that the church only drank wine during the holy days. A place that is considered sacred is shown dark with different shots and depictions of the bad character's mouth. Religion is compressed, scary, space of pleasure or squeezed into death / hell. Fear seeds the processing of religion is often done. The scenes that create

fear of this type of space that deeply shakes the perception of the small audience is a dangerous perception management.



*Figure 112.*Gargoyles.Retrieved from <https://media0ch->

[a.akamaihd.net/39/55/647c78fda08a135da6dcf8527b89eed2.jpg](https://media0ch-a.akamaihd.net/39/55/647c78fda08a135da6dcf8527b89eed2.jpg) on May 26,2018

While the Gargoyles are included in the book, they are scary-looking auxiliary decorative elements that allow the plot to function easily in the film as seen in *Figure 112*.Examples of visual, emotional, and symbolic perception.Gargoyles are freaky scary because they are drawn in a colorless and discolored form from other characters.Victor is like an evil creature rather than an angel with angel wings on his back like devil ears, long nails, vampire teeth, animal-like hands, upper body muscular male body.Hugo looks like a pig-faced creature who has a bat wings, hands like crab clamps, ears and nose like wild boar, horns like buffalo horns and no feet.Laverne like a creature, in the appearance of an aging, cartilaginous grandmother, balding, big ears and devilish glances, and angelic wings with horns, human handsbut angelic.The gargoyles placed on the film comedy scene are unnecessary because they cannot be looked after with a feeling other than fear.The film gave the name Victor Hugo to two of the gargoyles.The film refers to Victor Hugo.Quasimodo is upset that Frollo will not allow him to go to the Festival of Fools on the balcony of the church.At that time Hugo comes alive. And Victor comes alive too. Quasimodo

“Never ever! And he hates the Feast of Fools! He'd be furious if I asked to go.” Hugo says, “Who says you gotta ask? Ya sneak out... ..and ya sneak back in. “ Laverne “He'll never know you were gone.” Victor says, “Better to beg forgiveness than to ask permission.” Quasimodo (fearfully), “He might see me.” Hugo says, “You could wear a disguise. Just this once. What Frollo doesn't know can't hurt you.” Victor says, “Ignorance is bliss.” Laverne, “Nobody wants to stay cooped up here forever.” It is a negative example for children. It gives a better way to say lie to visual perception. Quasimodo is preparing to go to the Festival of Fools, and when Frollo is on stage, gargoyles turn into the stone. This scene is frightening too. Frollo asks “Dear boy, whomever are you talking to?” Quasimodo replies, “My friends.” Frollo clicks to the head of the petrified gargoyles. Frollo asks, “I see. And what are your friends made of, Quasimodo?” Quasimodo replies “Stone” and Frollo asks, “Can stone talk?” Quasimodo replies, “No, it can't.” Frollo “That's right. You're a smart lad. ” The scene includes scary elements and humiliation for children. It is an example of emotional and visual perception. Frollo represents the term “father”, albeit a stepfather. Film gives the messages to the perception that Quasimodo is very frightened by Frollo so that this state of fear is “your father's scary”. In general terms, the father who should be feared can represent the concepts of “power and state”. The film shows Quasimodo trapped inside his imaginary world. His stepfather, who speaks out in a dominant voice, who is mocked with Quasimodo, is portrayed as the evil character who constantly speaks the world and the truth in a distorting and harsh language.





*Figure 113.* Bird Scene. Retrieved from <https://data.whicdn.com/images/39248883/original.jpg> on May 26,2018

Quasimodo is upset in *Figure 113* that he couldn't go to the Festival of Fools as he was flying a bird on the balcony of the church. This is an example of symbolic perception because the bird symbolizes freedom.

#### **3.5.4. To Whom**



*Figure 114.* Quasimodo in Festival of Fools. Retrieved from [http://1.bp.blogspot.com/-qO11CWdhTiw/Un0IRDE7\\_I/AAAAAAAAADaI/J0hIr8jAZbA/s1600/hunch5.jpeg](http://1.bp.blogspot.com/-qO11CWdhTiw/Un0IRDE7_I/AAAAAAAAADaI/J0hIr8jAZbA/s1600/hunch5.jpeg) on May 26,2018



*Figure 115.* Esmeralda. Retrieved from <https://i.ytimg.com/vi/s1fso8N93H0/maxresdefault.jpg> on May 26,2018



*Figure 116.* Kissing Scene. Retrieved from [http://images2.fanpop.com/images/polls/136000/136710\\_1225752241576\\_full.jpg](http://images2.fanpop.com/images/polls/136000/136710_1225752241576_full.jpg) on May 26,2018



*Figure 117.*Final.Retrieved from <http://1.bp.blogspot.com/-PXcc1TVdx1I/T-S3F5k4IcI/AAAAAAAAA6k/rxftgmWi3IA/s1600/The-Hunchback-of-Notre-Dame-disney-11093677-960-536.jpg> on May 26,2018

In the film the woman is shown as an object of desire and as a demonic figure. The Middle Ages are highlighted for the first time in the scene where Frollo connects Esmeralda to the church square as seen in *Figure 115*. In the film there is a character of bigotry, bigot and charlatan and Frollo is the only evil. Frollo is in love with Esmeralda in the novel and passionately in the film. In *Figure 116*, the scene of Quasimodo who is watching Esmeralda and Phoebus's kissing, and the collapse of his dreams about Esmeralda is very cruel. While the physical properties of Quasimodo are humiliated in the novel, the visual continuity of this situation is seen in the film as seen in *Figure 114*. Quasimodo is a disabled character. The film has identified a disabled person with ugliness. By purifying human values, film portrayed him as childishness loading him non-personalizing. It is tragic for him to be alienated from the world where Quasimodo resides and to feel very sad from the beginning of the film to himself like a creature. It is tragic for Quasimodo to understand his unrequited love for Esmeralda and for his "ugliness" at the end of the film and his understanding that he can't be with Esmeralda. The story of Disney's story is written in a classic end. The bright and handsome knight is also a "powerful" leader. He gets the beautiful

girl and happy ending for them. Other characters only “accept” the status of the characters in the lead.



*Figure 118.* Esmeralda Dance 1. Retrieved from

<https://weminoredinfilm.files.wordpress.com/2013/02/esmereldas-chest.png> on May 26,2018



*Figure 119.* Esmeralda Dance 2. Retrieved from

<https://animationconfabulation.files.wordpress.com/2013/09/hunchback-esmerelda.jpg> on May 26,2018



*Figure 120.* Esmeralda Dance 3. Retrieved from

<https://images.plurk.com/52pl1I74kjWAaSLfrHOF.jpg> on May 26,2018

The scene where Esmeralda, in *Figure 118, 119 and 120*, is presented as 'object of desire' is an example of visual perception. Scene, Mulvey's *Woman as Image, Man as Bearer of the Look* titled tells that, "In a world ordered by sexual imbalance, pleasure in looking has been split between active/male and passive/female. The determining male gaze projects its phantasy on to the female form which is styled accordingly. In their traditional exhibitionist role women are simultaneously looked at and displayed, with their appearance coded for strong visual and erotic impact so that they can be said to connote to-be-looked-at-ness. Woman displayed as sexual object is the leit-motif of erotic spectacle" (Mulvey, 1999, p. 837) Esmeralda, the object of desire in Mulvey's article, is the female prototype. Esmeralda is seen in *Figure 118, 119 and 120* dancing with a spear (a kind of striptease tool) with sexy movements in front of the Frolo in Festival of Fools. In the scene that moves with striptease, the mimed desire and pleasure gestures and gestures are not suitable for the children's film. Esmeralda makes his living on the streets of Paris by dancing and performing games with her goat. The film has overthrown this feature of Esmeralda. It makes the woman look like an impotent object that presents herself to men. Everyone in the film, admires instead of Esmeralda's mind, her thin, amazed body, the beautiful dance. It is a film in which three men desire a woman, inviting the death of lust. The scenes in which Frolo expresses his passion for Esmeralda are not suitable for children. Generally, Hugo describes Esmeralda as in the context of his physical properties. "Dancer, 16-year-old crazy gypsy girl. Her twig body was so bolded! She dances on an old Persian rug that has been thrown under her feet, she was turning, flying like a hurricane; every turning her light-emitting face passing in front of you, her big black eyes threw you lightnings. All the looks around the young girl constant, all mouths were open; pure, immaculate and plump arms ribbon tamborine

with a buzzing voice, that lifted on her head, like a bumblebee thin, debonnaire, vivid; unwrinkled golden blouse, with puffy skirt having many bright colors bare shoulders, through the skirt shapely slender legs appearing, jet black hair, while dancing with her eyes like a flame, she was a supernatural creature.” (Hugo, 2013, p. 72,73) In the novel, Esmeralda is stolen by the gypsies when she was a baby. In the film, Esmeralda replaced baby Quasimodo. In the film Disney has made such changes. It has transformed the original story into a ‘political’ shape, far from the truth. The desired being is Esmeralda. Thematic power always tries to reach her. The feared being is Frolo. In the novel, Frolo is a relatively good saint, and his passion for Esmeralda makes him evil. Instead of conspicuous contradiction between the ugliness of a civilized and the beauty of what appears to be the out of date, the central point of the film and novel is the, “ugliness” of Quasimodo. Moreover, it is a bad example to exaggerate this ugliness situation to continuous despair, boredom and agony. It can lead to affirmation of judgment in the perception of audience because it gives “beautiful and ugly” concepts oriented to the outside. The character of Quasimodo is exactly the opposite of the prince image in Disney movies. Although he tried to be made more charming by his voice, his tragic image remained the same. At first glance, this situation alienates the audience. Esmeralda supposed that Quasimodo was wearing a mask on his face that she couldn't believe in his normal appearance. This situation is abnormal. Gargoyles don't go beyond being supportive elements of Quasimodo's loneliness just side characters. Frolo is a deviant character who is deeply passionate about Esmeralda. The woman who looks at the view is presented Esmeralda with the image of sexy and beautiful woman. Esmeralda's strong, non-discriminating side is the main issue that needs to be addressed rather than her sexuality. Examples of visual and emotional perception.

### 3.5.5. In What Effect



*Figure 121.* Hellfire Scene. Retrieved from

<https://aliceatwonderland.files.wordpress.com/2014/11/frollo-fire.jpg> on May 26, 2018

In *Figure 121*, Frollo's *Hellfire* song and stage design is quite creepy. The scene is an example of visual and emotional perception. Quasimodo and Frollo described in the novel are quite different from those described in the film. Bellringer Quasimodo also adds a talent to the film as a puppet master. In most scenes of the novel and film, Quasimodo is problematic in the perception that he has an innate hunchback and physical problems and is presented as an "ugly" outrageous. Because of the physical aspects of Quasimodo, he is closed in the church and shut down the unhappy situation of the operation of it in the film, unhappy in the novel to make the act as a vengeance. Hugo, therefore, described Quasimodo as a bad and cruel character in the novel. He wrote that Quasimodo had deteriorated because of everyone's insults. Quasimodo in the film is innocent and good-hearted. Quasimodo is deaf in the novel but can hear it in the film. In the novel, Frollo doesn't want to throw Quasimodo into the well as in the film. While Frollo is a priest in Notre Dame in the novel, his

character seems to be somewhat open to goodness. Esmeralda was a bit shy, very feminine and fragile because of her small age, look like a brave woman who could fight like a man adding the element of pleasure has also made Disney a hero. The film is dark and creepy. Unlike his previous feature films, Disney has set a dark theme. Gargoyles childish speeches, even if the children are filming the gargoyles scary visuals gray and pale in the appearance of a ghost is terrible. From the scene of the baby's throwing attempt to the well actually shows that the movie targets adults. It is the main axis of events that develop through lust, racism, bigotry, pleasure. Frolo, as a priest in the novel to turn into a judiciary in the film, shows that Disney has commercial worries. The film deals with taboo subjects from sexual fantasies to curses, making the woman "an object of pleasure and desire". The physical or psychological abuse of a child by an adult has been "allowable" with Frolo. In particular, the scene where Frolo swings Quasimodo, to throw him in his infancy is inappropriate for the audience. The film is a poor example of child abuse. Child abuse has been done through Quasimodo. The age limit of the film must be high. Children are very inconvenient to watch.



### 3.6. Tarzan Film Analysis

Table 8.

#### *Tarzan Film Tag*

Director, Writer, ProductionandCountry	Genre, AgeLimitandRu ntime	U.S.and TR Release Date	Box Office (Worldwide)
Chris Buck, Kevin Lima (directors) Tab Murphy, Bob Tzudiker (writers) Walt Disney Company U.S.	Animation, adventure, family,romance G 88 min.	<b>U.S. :</b> 18.06.1999 <b>TR:</b> 21.01.2000	\$448.191.819

*Note.*Source:

(<http://www.imdb.com/title/tt0120855/>[http://www.imdb.com/title/tt0120855/releaseinfo?ref=tt\\_ov\\_inf](http://www.imdb.com/title/tt0120855/releaseinfo?ref=tt_ov_inf)<http://www.boxofficemojo.com/movies/?id=tarzan.htm>)

### 3.6.1. Who

Although the signals of people and animals can live together peacefully, the other side of the coin has been emphasized both in the film and in the song. While Tarzan is running to save Kerchak, he is also shown while he is taking off his clothes and returning. Kerchak was dying. Kerchak says to Tarzan, "Take care of them, my son." Kerchak's hand slips through Tarzan's shoulder and dies. The scene is quite dramatic. Tarzan embraces him. Everybody's upset. Tarzan is like a commander who wants to resume his battle, and as the gorilla put his hands on the ground and lift his head, the gorillas look at him with surprise. Tarzan turns to the gorilla, punches the gorilla like a fist, and puts his hands down again. Tarzan walks like the gorillas' leaders and the gorillas follow him. Disney made Tarzan a power by making it heroic. Jane makes noises to communicate with the gorillas. Gorillas rejoice. Tarzan is dressed in her old outfits, jumping in and out of the branch with Jane. Archimedes are with them. The king of the jungle and the governor, Tarzan, punched and shouted at the chest, and the film ends when Jane rushes behind a big tree. Tarzan's shooting angles reflect his power. An example of the type of visual perception. The film passes through the forest and the forest is a "clean world" depiction outside the modern world. On the other hand, it is shown as an attractive place where the dominant civilizations try to swallow. In the film, gorillas may be compared to blacks, Indians or slaves. The Indians also live in the forest and the blacks too. Especially in Africa, they live in forested areas. The film emphasized human and animal differences with ah brutality. In the film, the discriminatory and colonial policy of America and Britain

against the blacks in the same Pocahontas film is “the exculpation” of the situation. Because Tarzan has returned to the forest as a human being. Jane and Archimedes return to the forest. Film emphasizes, “There are good and bad people in us.” They conceal their colonial sides with these emphasizes.

**Nationalism, Imperialism and Emphasis On Power Through Theory:** Archimedes says to Jane’s “Jane, dear, I can’t help feeling that you should stay.” Jane says, “I couldn’t possibly belong in England with you, with people...” Wild nature and civilization (people) have been separated. There is an emphasis on imperialism and nationalism in Jane’s “I belong in England.” dialogue.



*Figure 122.* Projection Scene. Retrieved from

<https://bplusmovieblog.files.wordpress.com/2012/08/tarzan-91.png> on May 26, 2018

Jane and Archimedes, who don’t understand the language of Tarzan, according to their own world history, they meet Tarzan with an old handmade projection as seen *Figure 122* to reflect images on the wall. There is a gorilla in their first photo. In the next photo, a man of British type with a short shorts and a top with a bare mustache is seen. In the other photo there is a forest similar to where Tarzan lived. The next photo is London’s clock tower. In the other photo is the Royal Palace. The next photo has a pyramid and a giant sphinx next to it. In the other photo

there are a couple dancing. In the next photo the space is seen. Tarzan watches the Eiffel Tower, sumo wrestling, fencing, statue of liberty, a fighter on a horse, Mona Lisa and a man who gives flowers. In the photos, England, France, Italy and Egypt, there is an emphasis on cultural imperialism which ignores the other nations that summarize the history of the world. The emphasis of power and the theory of evolution in dialogue are mixed together by perception. Gorilla and the male and female body represent the power demonstration of cultural imperialism between England and France. The pyramid and space images are then translated into perception by narrating the perception of the spectator in the direction that the power comes from the first Egyptians in history and then in the direction of being in England and France. In a frame of *The Lion King* film, the concepts of evolution are mentioned in a perspective of power, and in the film of *Tarzan*, the concepts are again mixed with the perspective of power. It emphasized the emphasis of power on Archimedes' mouth, "scientist" "who praised Queen Victoria. The film gives information about the theory and shows itself as if it is equal to all sides. Scenes about theory are, Jane sees Tarzan communicating with other monkeys by making monkey sounds. Jane, about Tarzan, "He is one of them..." Jane draws Tarzan to the blackboard, and tells to Archimedes: "Well, he didn't stand upright. He sort of crouched, like that. And he supported his weight on his knuckles. like a gorilla! Oh, it was amazing! He'd bend his elbows out, like this, and then he walks, like this. (does so)" Jane described Tarzan as "monkey." Jane walks like a monkey, imitated Tarzan's walk. Archimedes jumps like a monkey with a scream of joy. Archimedes says, "Oh, I see. This is capital! (does so, too) Oh, Jane, what a discovery! A man with no language, no human behavior." Jane says, "...think of what we could learn from him. We must find him." Jane and Archimedes, Tarzan is almost a "guinea pig". Archimedes, "Look at him, Jane. Moves

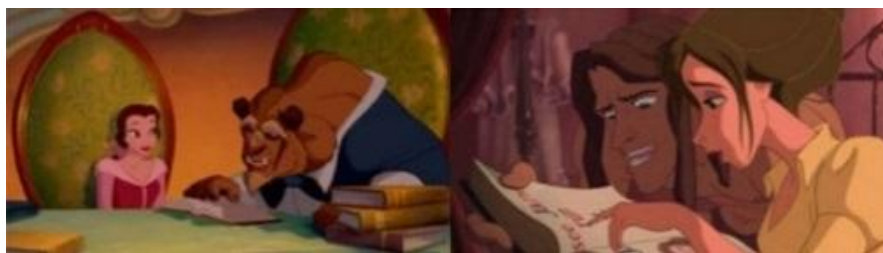
like an ape but looks like a man. He could be the missing link..”Again film gives information about the theory over and over again.Tarzan gemiye binerken, Jane says,“Oh, Tarzan, you can't imagine what's in store for you! You're going to see the world and everyone's going to want to meet you! Kings and scientists and famous writers... “ Archimedes says, “Yes, Darwin, and Kipling. Queen Victoria!” Jane,“And I haven't met her, but I've heard she's awfully nice.” The name of the person who raises the theory is called Darwin. This theory is described by glorifying Queen Victoria, who is also on the power and, ruling side.Disney has always been acclaimed by the people he presents as ‘those who are interested in science’ by mixing together the concepts as usual.Tarzan says “mom”toKala. Jane and Archimedes, all over the trees to see and see the gorillas surprised. In fact, this is not a wonder. It is a frame usually shown in documentaries.Archimedes falls faint.Other gorillas smell Archimedes and lifts him to the air. Archimedes says(unconsciously),“Oh, your majesty, you're such a tease!”Archimedes, who was presented as a scientist again, was given the contrast with the queen by showing her as a character who submits her principles and submits her to the queen.Jane refers to apes as “social being”.As a social being, the closest species is shown as “monkeys” and processes the theory of perception through repetition.The family that Tarzan lost in infancy is an aristocratic family.Tarzan is also said to be from a noble class and is therefore “chosen”.As can be seen in the decorations in*Figure 136*, Tarzan is also emphasized in a few scenes of the movie, which actually belong to the privileged class.An example of the type of visual perception.As in other Disney movies, good-bad distinction in characters is given in sharp lines.The classic evil poacher Clayton character in the film is written as a bad character.It's similar to Gaston in the movie *Beauty and the Beast*.Scar in the film*TheLion King*, Jaffar in *Aladdin* , and Frollo in *The Hunchback ofNotre Dame*, are

as bad as the Governor Redcliff in *Pocahontas*. End of death except the Governor Redcliff ends with death.



*Figure 123.* Beauty and The Beast's Decors. Retrieved from <https://joshubuh.files.wordpress.com/2013/08/22-tarzan-ft-beauty.jpg?w=640> on May 26, 2018

In the film *Beauty and the Beast*'s Potts and his son Chip are seen in *Figure 123*. Their function as a kitchen accessory that the character uses when playing a musical instrument. It is an example of visual perception. Disney reinforces its brand image by repeating the memory of its films with this type of scene.



*Figure 124.* Tarzan and Beauty and The Beast's Similarity. Retrieved from <https://joshubuh.files.wordpress.com/2014/04/reading.jpg> on May 26, 2018

Disney fans claim that something in common with Belle and Jane as seen in *Figure 124*. They both have a passion for civilizing men with "primitive". The men of both who challenge the wild male charm and the environment. The fathers of both are

inventors and a little cracked. Chris Buck, "I say, whatever people want to believe, go for it," Buck said. "If you want to tie them all together, then do it. That's the spirit of Disney."(Mulroy,2017)Disney, it's obvious they love to tie their movies together. It has the pleasure of believing in such fan theories.

### 3.6.2. Says What

It is the story of *Tarzan*, who was raised by the gorillas, the discovery and decision of where he really belongs, with the realization that he is human. When he was a baby, the ship crashed and burned when he was on his cruise with his family. Tarzan, his mother and his father go to the forest and make a tree house. But tragic and horrific events follow each other.



*Figure 125.* Gorilla Family. Retrieved from [https://2.bp.blogspot.com/-](https://2.bp.blogspot.com/-FJzitWmVgVs/VHp54HGj3qI/AAAAAAAAAEoc/VGZp5fabEak/s1600/095-tarzan-c.jpg)

[FJzitWmVgVs/VHp54HGj3qI/AAAAAAAAAEoc/VGZp5fabEak/s1600/095-tarzan-](https://2.bp.blogspot.com/-FJzitWmVgVs/VHp54HGj3qI/AAAAAAAAAEoc/VGZp5fabEak/s1600/095-tarzan-c.jpg)

[c.jpg](https://2.bp.blogspot.com/-FJzitWmVgVs/VHp54HGj3qI/AAAAAAAAAEoc/VGZp5fabEak/s1600/095-tarzan-c.jpg) on May 26,2018



*Figure 126.* Gorilla's Cub. Retrieved from

<https://vignette.wikia.nocookie.net/disney/images/4/44/Tarzan-baby-gorilla.jpg/revision/latest?cb=20130201013100> on May 26,2018

The gorilla family's cub is attacked by a leopard. *Figure 125* shows the happy states before the leopard attacked. The picture shows the fear of the cub gorilla before the attack on the *Figure 126*. It is an example of emotional and visual perception. It is very tragic that the mother gorilla Kala lost her cub. Song, "No words describe a mother's tears, No words can heal a broken heart". The song is activated and loads more emotive moments into the visual perception. Kala hears a baby voice when she's upset. Song continues, "...but where there's hope... Somewhere, something is calling for you. Two worlds, one family. Trust your heart, let fate decide. To guide these lives we see". Kala goes to voice and finds the house of Tarzan. The tree house is empty and scattered. Kala sees the baby when he is scared and running away. Kala takes the baby and grows him name to Tarzan. As Tarzan grew up in the forest, he knows his family gorillas. He falls in love with Jane from the team coming for research into the jungle. It is shown that gorillas are better than human beings and are better than other animals in the animal kingdom. Scene is an example of visual perception.



In the scene where Kala takes Tarzan to the family house where the family lives, the contrast of Tarzan when he sees a picture of a baby with his mother and father is contrasted. Tarzan leaves the tree house dressed in his father's clothes and shoes. Then he returned to the jungle with Tarzan's old clothing as he could not stand to be a human and was shown a 'safe zone'. It is another scene that is misinterpreted in terms of showing people and the world quite badly. Tarzan proves his power by protecting and fighting other animals against wild animals like tigers.

When Tarzan learns that he is a human being, he becomes uptight before he tries to live like a human, but eventually becomes the king of the forest, so he comes to power. It is an example of emotional and visual perception.

### 3.6.3. In Which Channel



*Figure 127.* Gun Image 1. Retrieved from

<https://vignette.wikia.nocookie.net/heroism/images/6/69/Tarzan-disneyscreencaps.com-8194.jpg/revision/latest?cb=20160429142752> on May 26, 2018



*Figure 128.* Gun Image 2. Retrieved from

<https://www.youtube.com/watch?v=PIc22zKTa9o> on May 26,2018

*Figure 127* shows Clayton trying to shut Tarzan up with his rifle. Rifles and bullets are shown the screen shot of the video in *Figure 128* Tarzan's family's tree house. For the family even for defensive purposes, they have a gun, use a gun and show a gun in a film is not suitable for the children's film. In addition, normalization of the use of weapons or threat or as a show of power, is more dangerous to present. It is inconvenient to show that the rifle also gun is used in every way, such as a tool of bourgeois and modernity. Because for the child audience, the weapon is very important to see the center of his life. Scenes are an example of the type of symbolic perception.



*Figure 129.* Tarzan's Rope. Retrieved from [https://typeset-](https://typeset-beta.imgix.net/rehost/2016/9/13/87f19b0c-6cdd-44a2-aeb0-c9dfc04eaf3b.jpg?w=1200&h=630&auto=format&q=70&fit=crop&crop=faces)

[beta.imgix.net/rehost/2016/9/13/87f19b0c-6cdd-44a2-aeb0-](https://typeset-beta.imgix.net/rehost/2016/9/13/87f19b0c-6cdd-44a2-aeb0-c9dfc04eaf3b.jpg?w=1200&h=630&auto=format&q=70&fit=crop&crop=faces)

[c9dfc04eaf3b.jpg?w=1200&h=630&auto=format&q=70&fit=crop&crop=faces](https://typeset-beta.imgix.net/rehost/2016/9/13/87f19b0c-6cdd-44a2-aeb0-c9dfc04eaf3b.jpg?w=1200&h=630&auto=format&q=70&fit=crop&crop=faces)

on May 26,2018



*Figure 130.* Clayton's Fall. Retrieved from

<https://vignette.wikia.nocookie.net/disney/images/0/0f/Tarzan-disneyscreencaps.com-8487.jpg/revision/latest?cb=20130201183618> on May 26,2018

The rope shown in *Figures 129* and *130* is an innocent means of transportation that can be used by Tarzan in the forest, on the other hand it has become a killing machine on Clayton's neck. Scenes are an example of symbolic, emotional and visual perception.



*Figure 131.* Leopard Sabor. Retrieved from

[http://66.media.tumblr.com/tumblr\\_ln459u3IDt1qkebpzo1\\_500.gif](http://66.media.tumblr.com/tumblr_ln459u3IDt1qkebpzo1_500.gif) on May 26,2018

The film, apart from Clayton, shows the character of the enemy through the animal, showing the leopard as wild in *Figure 131*. Tarzan finally proves his power by

defeating Clayton and then leopard Sabor. An example of the type of symbolic perception. Because of its scary, also it is an example of emotional perception.

#### 3.6.4. To Whom

Jane asks to Tarzan, “You'll come with us, won't you?” Tarzan replies, “Go see England today, come home tomorrow.” The character of Tarzan was loaded with “sweetness” and “childishness” to the locals in the colonial mentality. Jane, “I know it sounds awful, but you belong with us, with people.” Initially Jane can leave Tarzan, film shows that relationship of Jane-Tarzan, according to male-female relationships in other Disney films, isn't written too strong.



*Figure 132.* Tarzan and Jane 1. Retrieved from [https://img.buzzfeed.com/buzzfeed-static/static/2014-09/5/15/enhanced/webdr10/anigif\\_enhanced-29423-1409943870-1.gif?downsize=715:\\*&output-format=auto&output-quality=auto](https://img.buzzfeed.com/buzzfeed-static/static/2014-09/5/15/enhanced/webdr10/anigif_enhanced-29423-1409943870-1.gif?downsize=715:*&output-format=auto&output-quality=auto) on May 26, 2018



*Figure 133.* Tarzan and Jane 2. Retrieved from

<http://images6.fanpop.com/image/photos/35500000/Tarzan-and-Jane-walt-disneys-tarzan-35558423-500-251.gif> on May 26,2018



*Figure 134.* Kissing Scene. Retrieved from <http://cdn.playbuzz.com/cdn/825b3f2c-5f11-4e97-9e57-af9ab8f87865/5455b0e8-65e9-49bf-aaf4-b8e0a75125c2.jpg> on May 26,2018

*Figure 132* shows that Tarzan is approaching and touching Jane. The gestures and facial expressions that Tarzan initially trouble were seen by Tarzan. Jane's startle is actually the fear of touching the body of a wild man or a stranger and then fear of attacking and raping her. But Tarzan seduced her. The scene is dangerous to identify the fear of rape with Jane in the audience perception. Because in the film, on the one hand, the two emotions were neutralized by emphasizing the harmlessness of Tarzan. Normalization and inured of such feelings is inconvenient. It is dangerous because it may cause confusion in the audience's perception. *Figure 133* shows Tarzan, who puts his head between Jane's breasts. It sends signals to the perception that two people are getting closer to the sexual. Examples of the type of visual and emotional perception. The scene where Tarzan said goodbye on the beach to Jane, Jane's glove flies to Tarzan's side. Tarzan takes the glove. Archimedes says to Jane, "But you love him. Go on!" In a split second Jane impressed and decide to stay.

*In Figure 134*, Jane runs to Tarzan, hugs and kisses. Tarzan sees kissing on the lips for the first time from Jane. Then he kisses Jane on her lips. Such scenes can cause child audiences to experience the complexity of sexuality. Clayton, "Women! How typical. Thank you, Jones. Even if you hadn't grown up a savage, you'd be lost. There are no trails through a woman's heart." The film depicts the definition of a woman as a sexist perspective from a bad character's mouth shows as if it could not be satisfied by anything. Tarzan feels sorry for Jane going. Clayton says, "Yes. If only she could've spent more time with the gorillas. She's so disappointed, crushed really." Tarzan who is showing pure asks, "Clayton, if Jane sees gorillas, she stays?" Clayton replies, "Say, that's why she came, isn't it?" Tarzan says, "I'll do it." It can be interpreted that Jane-Tarzan love succumbed to Jane's ambition to see the gorilla. In the scene where Clayton fought Tarzan, Clayton says with a cynical smile, "Go ahead, shoot me. Be a man." Tarzan, (throwing out a rifle), "Not a man like you!!" Although 'the perception that a gun cannot be a man' can be given in a positive sense with its typical stereotypes of masculine molded stereotypes of masculinity, it doesn't obscure the wrongness of many scenes as it may be the audience who wants to be interested in Clayton. In the scene that Jane returns to the forest to stay with Tarzan, Archimedes says "Captain, tell them you never found us, eh? After all, people get lost in the jungle every day!" Scenes are not suitable for the child audience. Child can perceive the forest as 'a horrible place where people always disappear' or 'a place that is appropriate and safe to escape from home.'

### 3.6.5. In What Effect



*Figure 135.* Fire Scene. Retrieved from

<https://bplustmovieblog.files.wordpress.com/2012/08/tarzan-2.png?w=590&h=368> on

May 26,2018

The film begins with an English family being accidentally wrecked from a wreck during a cruise on board with the baby as seen in *Figure 135*. His parents take the baby Tarzan and refuge in the forest. In the process of building a tree house in the forest, a happy family table is shown. The fire scene and the horror begins following with tragic and horrifying scenes. The leopard attacks to the gorilla family's cub. The mother gorilla Kala loses her cub. For the mother and father audience the perception of fear of losing the child is created. "Song begins, "No words describe a mother's tears, No words can heal a broken heart" When Kala is upset, she hears baby sound. Song continues, "...but where there's hope... Somewhere, something is calling



for you. Two worlds, one family. Trust your heart, let fate decide. To guide these lives we see ...” Going Kala to the baby voice, the process of finding Tarzan's tree house is tragic. As Kala enters the tree house, horror displays continue. The tree house is empty and scattered.. In fact, “Feeling Scattered” is in *Beauty and the Beast*, which is also seen in *Picture 1* of Beast's room. Same situation is seen in aristocratic family of Tarzan. *Picture 136* shows the interior design of the tree house and the decor of a noble family.



*Figure 136.* Place of Tarzan's Family. Retrieved

from <https://www.youtube.com/watch?v=PIc22zKTa9oon> May 26, 2018



*Figure 137.* Corpse Image. Retrieved

from <https://www.youtube.com/watch?v=PIc22zKTa9oon> May 26, 2018





*Figure 138.* Tarzan's Family Photo. Retrieved

from <https://www.youtube.com/watch?v=PIc22zKTa9oon> May 26, 2018

A screenshot of the video shows the dead bodies of parents appearing in *Figure 137*. The bloody animal footprints on the sides of the dead bodies are quite frightful for the child audience. Kala sees the baby in *Figure 138*, while Kala is afraid to escape. Camera approaches happy family picture of mother, father and child. The fear of losing parents to the perception of the audience, the disturbed family order, not knowing where to belong, and the suspicion of what tomorrow will bring are given the perspective of audience from the first scene of the film. Scenes are an example of emotional and visual perception.



*Figure 139.* Web Scene. Retrieved from [http://4.bp.blogspot.com/-](http://4.bp.blogspot.com/-bV5srkeAfmq/VHqBhBvBvoI/AAAAAAAAAEq4/OcX5ULy2mnw/s1600/095-tarzan-zc.jpg)

[bV5srkeAfmq/VHqBhBvBvoI/AAAAAAAAAEq4/OcX5ULy2mnw/s1600/095-tarzan-zc.jpg](http://4.bp.blogspot.com/-bV5srkeAfmq/VHqBhBvBvoI/AAAAAAAAAEq4/OcX5ULy2mnw/s1600/095-tarzan-zc.jpg) on May 26,2018

When Tarzan gets on the ship, a lot of cages are seen on the ship while the ship's crew brutally comes. Tarzan asks Clayton for help. Clayton says, "I couldn't have you making a scene when we put your furry friends in their cages. For three hundred pounds sterling a head. Actually, I have you to thank, my boy. Couldn't have done it without you. Lock him up with the others." It includes humiliation against Tarzan, whose shown 'humanoid' in the dialogue. As mentioned, the rifle used in many places in the film raises fear for the perception of the child audience and is a bad example. Clayton's men put Kala in the cage, then Tarzan and Jane rescued him. These scenes for the child audience are upsetting. Kerchak runs to Clayton to rescue them, and Kerchak is shot when Clayton fires with his rifle. Clayton says, "After I get rid of you, rounding up your little ape family will be all too easy!" Dialogue contains cruelty. The explosion of the red fireworks and the scenes of the gorillas are horrific. When Kerchak runs out of people, the web comes on him, people throwing weapons, people who cut the forest with a knife in their hands, the arrival of gorillas on them, the atmosphere of the scenes of gorillas with fearful escapes, Disney tells with red (danger color) color as seen in *Figure 139*. Scenes are an example of the type

of symbolic perception. The distress signal is given in red and placed in the visual perception that there are scary scenes. Gorillas are closed to cages. When Tarzan saves Kerchak, Kerchak and Tarzan fight people. This time, the animals are closed to the people in the cage. Scenes are an example of emotional, symbolic and visual perception.



*Figure 140.* Clayton's Death. Retrieved from <http://4.bp.blogspot.com/-xeCWpcj1leM/UTV2c7Y92OI/AAAAAAAAABkc/1FXhvTVYr80/s1600/2.jpg> on May

26,2018

Clayton pulls a knife out of his pocket and cuts his own rope while attacking Tarzan. Clayton falls down a cliff, hanging rope around his neck. The scene where he died hanging is horrific. Disney's death scenes contain more scary elements for children. As seen in *Picture 140*, when Clayton can't cut the ropes, his half body is shown again. Scenes full of such atrocities are traumatic. It is an example of emotional and visual perception. Scenes can affect children's perception badly. So it is not suitable for child audiences.

## CONCLUSION

After the definition of ideology and power in Chapter 1, it is stated that through these definitions, Disney can use its own films as an ideological apparatus within a “micro-state” structure. Based on the historical background of Disney Company in the second chapter, the connection between the structure and ideology of the company is explained. The result of this tie-up of the relationship between the standardized goods of the culture industry and the “bio-power” practice normalizing the society is summarized. In the historical course of Disney, its development and its special features were conveyed. In the third chapter, the content analysis of the Disney films has revealed that Disney movies have content that reproduces the dominant ideology and uses certain aesthetics in doing so.

In my work, I have discovered that innocent lines of characters aren't really innocent. I testified the existence of a giant company behind this innocence and the systematics of this being managed by a capitalist mind, that it has a directing effect on the masses, that it creates pressure elements, and that it makes all of this without making the audience feel. In these films I have examined, I tried to explain how these perceptive elements affect perceptive perceptions on the basis of scenes and characters. The study is important and necessary in order to show how images and content about the imaginary world of Disney films lead to the perception of children and adults. The importance of the study has revealed the need to examine the cartoons of children and adults. In the 1990s, it was revealed that analyze the psychological status of the children who followed and who are now adults is considered. Disney,

through the lines of his messages in films, almost invaded the dreams of children and adults, and instead of building their own dreams, idealized dreams and effective in establishing the perception of the audience in this way has managed. For Walt Disney, “the dreamer of the comic World” is an expression of sugarcoat and sublimation. In some places he is referred to as a “communist hunter” or “carrier of civilization” of third world countries, but the missionary of capitalism whether or not this study has emerged. Isik explains that the most effective way of perception management since history is to convince and convince people or communities of action for a specific purpose. (Isik, 2014, p. 100) It has been revealed that Disney has achieved the management of perception very successfully with the huge theme parks it has made by entering the imagination of the audience or by building giant theme parks. The images that Disney films represent as a content on the screen are reconstructed by a micro state, in other words, a “Disneyland” is built. The image in a Disney movie also appears in “Disneyland’s” cold fact. Every new Disney film carries a “brick” to the Disneyland state. As described in Chapter 2 and Appendix A of the study, the Walt Disney Company is one of the largest media giants in terms of revenues. It has been the beginning of successful anime characters that continue today with digital animations by incorporating important construction companies. Company has got action movies, television, radio, internet broadcasting, such as media branches also theater (ABC, A&E networks, ABC Family, ESPN and Disney Channel), theme parks, entertainment arenas such as. Walt Disney Company has taken over the years of media empire, which has dominated the visual and written area. Disney, as mentioned in Chapter 3, tried to transfer the western tales from the eyes of Westerners to the big screen. The reason why the perception in the films was selected by choosing the Lasswell model shows how Walt Disney placed the brand identity on a company basis

in a “successful” manner in every new films in fact narcissistically. Arnheim shows in Kracauer's film *Vampyr*, how he transforms a space, how it affects the perception of space and events in the audience, “Let's imagine we're sitting in an ordinary room. They say to us, a dead body behind the door. The entire room is changing completely: Everything inside has taken on a completely different view; even though they are physically the same, the atmosphere changes... That was the effect that I wanted to achieve in the film.” (Arnheim, 2009, p. 108) The question of how perception management is done through cartoon films and the question of what are the characteristics of perception has revealed that perception is made through the properties of perception. (See the properties of perception, that I prepared, on Appendix B). Saydam mentions about the ideological dimension of perception, as well as scientists and filmmakers who are interested in images and perception and that Disney has set up a unit in this regard. Anecdote is an example of how Disney influences perception and which ideology it serves to serve as a good example of the ideological dimension of perception. Saydam explains an anecdote: “At the World Congress of IPRA held in Chicago in 2000, the most influential speaker of the congress was Brad Ferran, President of the Image, Research, Development and Creative Technology Department at Walt Disney. Ferran points out that the two most important parameters are intelligence and diligence, while he takes various candidates of the US army through various measurements throughout their careers. Ferran writes, on the stage of the big writing pad, zero lines pointing at the intersecting two lines, the top of the vertical line intelligent; fool the bottom, working hard on the right end of the horizontal line; the left end is lazy. The four quadrants that are formed by the intersection of the two axes place the numbers in the number 1 to 4 and place the dots in it. Dots are the leading candidates. The measurements are distributed between four

quadrants according to their intelligence and diligence scores. You know, if there are two parameters, there are at least four valid options. He asks, “Leading candidates are the first quadrant of intelligent and hardworking; from the second quadrant showing the distribution of clever and lazy; Are they chosen by the third quadrant of the stupid and lazy, or the fourth quadrant by the fool and hardworking?” For the stupid and lazy, no one will raise hands. Ferran says, “The fourth quadrant holds the most dangerous candidates. If a person is stupid and diligent, the damage is much more than stupid and lazy.” The majority of the hall gives to the first quadrant. Those who voted for the second rank are in the second row. Ferran says, “ At first glance, it seems unlikely to lead the candidates to the second rank; that is, it is chosen among the smart and lazy. Because when they're delegating the job, the first is trying to do everything. These are very good bees and ants, but not leaders.” (Saydam,2012,p. 115,116).

Inceoglu, war and politics, even in advertising discourse is fictionalised and presented, the fact that the perceptions of the person can't be left to their own self, is noted in the 1930s. In Walter Lippmann's book published in 1922, Lippmann referred to the notions of public opinion, image and democracy, and referred to the fact that someone was thinking about the minorities in the name of the majority, he stated that they are creating images and idea in mind(images), and they are directed to use them exactly. Through the mass media, such as newspapers, radio and cinema, which have begun to take the form of mass in those years, people are trying to ensure that some realities which are not in their own lives, that are not found in their lives, by presenting some sections about the lives of others, that people perceive them as their own realities. (Inceoglu, 73,p.2010)

In addition to the fact that children who are adults of the future have grown up watching cartoons, the problems caused by direct effects of cartoons as a result of

parents putting children who don't eat or are very mischievous to the screen, have been one of the road maps of the thesis. Children watching cartoons, eyes on the screen is almost like being in a state of hypnosis. Because children watch television or cinema by giving all their attention. This situation indicates a problem that needs to be handled with precision. The dialogues and heroes in the cartoon scripts that have permeated their brains have been found to shape their characters as the child becomes their behavior over time. As a result of all the chapters I analyzed, the general framework of the 1990s Disney films can be summarized with the following items:

1. In Disney's 1990s films, Walt Disney often treated his perception of himself and his company as "magical" and "inaccessible" (as discussed in Chapter 3) in his scenes of entertainment, miracle or wonders in his films. Walt Disney always advertises its own content from the generic of the film to its content and places its brand identity in the audience perception. The reproduction of the same product under the "innovation" at of the *Cultural Industry* products and the continuous self-promotion of it are present in Disney films, one of the dominant elements of the culture industry. It has often been seen in Disney films referring to other Disney films. The cups in the film *Beauty and the Beast* were used as the decor in *Tarzan*. Disney has successfully established the relationality of conveying the viewer into the colorful world of characters through the use of superior technology and original music that is used to project the atmosphere into the animation environment. This situation has been one of the important elements of the film and the production company that increase the brand value and success. Thanks to this success, he has attracted many audiences around the world to his "bright" world like "the box of pandora" and realized the ideology he wanted to perceive by subtly uploading the story and the characters. Disney has seeped the hearts of millions by masking its ideology by a "smiling mouse".



2. In Disney's 1990s films often show traumatic death scenes. Disney has haunted / cursed castles, gothic architectures under the name of “death theme” Disney. Disney has fascinated the audience with the use of Victorian images and gothic texts. For example Disney's *Haunted Mansion*, shares certain features as a sub-genre of contemporary gothic. The subject of death is an increasingly limited area of culture. The symbols allocated from the past are the unchanging need for this discourse. (Bailey, 2012,p. 5)The combination of fear and humor to understand the attractiveness of modern gothic narratives that use both of the 19th century, and to approach the subject of symbolism and death is necessary to comprehend the cultural context in which these narratives exist. (Bailey, 2012,p.11)The lead character loses one of his parents, lonely or alone from the beginning of the film. In addition, the shape of this death is generally made by showing a drop down from the height. Pushing off the cliff in *Aladdin*,pushing the castle in*Beauty and the Beast*, hang down to the well in*The Hunchback of Notre Dame*, fall down from the high tree in*Tarzan* is like in movies. As for the fight scenes, fight at the top of the church(*The Hunchback of Notre Dame*)brother and brother fight (*TheLion King*, Cain and Abel), love fight(*Beauty and the Beast*),race fight (*Pocahontas*), and*Tarzan*films are hard violent images. The ruling person is able to maintain his status, or he pushes the other down to sublimate himself. He attributes the character to a “Godliness” and pushes the character down to the position of the audience.So Disney films make their own fake hell through their own fake “paradise universe” where the characters’re there. Disneyland also sold and used the toys of the characters in the movie, this situation has been constantly renewed and updated its own advertising and power has consolidated its brand image.

3. Disney uses the exaggerated melodrama structure in almost all films in the 1990s. In the melodramas, the world is defined by the difference determined by good and bad characters. Therefore, melodrama has an ideology and the story is carried out through this ideology. The reason why Disney has turned to melodrama by manipulating the good-evil, the beautiful-ugly, the rich-poor conflict is that it finds a starting point in the melodrama that serves the world it wants to draw.
4. Disney's 1990 and earlier films have a sexist perspective. As Dorfman & Mattelart mentioned, Disney characters taking place on this or other side of the power limit, those who fall below the boundary must obey, subjugate, discipline and softness. The above are free in difficult use: threats, spiritual and physical repression, and economic dominance (the right to control over means of support). His relationship with the weak explained that he was a patriarch, rather than a savage, as expressed by giving gifts to the slaves, and that he was a world of constant profit and gain. (Dorfman & Mattelart 1977, p. 50,51) Stone gives examples of princess images from Disney's three films. (*Snow White and the Seven Dwarfs*, *Sleeping Beauty*, *Cinderella*). Stone explained that all three female heroes in their films are passive, very beautiful face, pleasantly tempered and peasant women, so they are the popular stereotypes of innocent beauty already suffered by the wicked witch and film presents them as excellent beings who do not need to develop. Male heroes were presented successfully because they are active. Stone claimed that Disney was purposely doing the narrative style that passivated, made lazy, in an unusual fashion pathogenic, disdained, obedient, hard-working, and silent or made witch the female protagonists. This is the only way to present the man as the only savior (remedy) against women in the way of a false magic. (Stone, 1975, p. 44,45) Room and houses, bowls, shoes, ovens, jugs show that sometimes magical show that the film is not put

as random or meaningless objects can be interpreted as a woman can be interpreted as symbols. (Stone, 1975,p. 47) Men, -except *TheHunchback of Notre Dame*- are generally in prince or power, while women are presented in the desired and “look” object view.Although films tried to change the situation under their free, bold and intelligent attributes, films showed that the ideal of love, wealth or princess kept in front of daring moves of freedom.Although this seems to have changed relatively in the films of the 2000s, Disney has adopted the principle of keeping up with the general situation of the society and the existing conjunctural structure.Even though Disney embraced gender-specific concepts, Disney emphasized the intelligent, powerful, free, courageous, multicultural woman in its characters, and always shaded its representations of women in films such as the *Beauty and the Beast* and *Pocahontas* with the dominant ideologies of neoliberalism.Discussing the genesis of erotic pleasure in the films, its meaning and the central position of the female image, Mulvey considers the need to attack the phenomenon of satisfaction and empowerment of the ego, which represents the highest point in the history of film.She stated that not to create a new pleasure or intellectualized discontent that does not exist in theory;the comfort and abundance of fictional narrative filmswholesale negationin order to open the way, we have to do this.(Mulvey,1999,p. 835) The opposite is true in Disney movies.In all of the Disney films of the 1990s, images of sexuality are problematic.Sontag, referring to the fact that Nazi art or fascist ideal is both lustful and idealistic. She mentions for this is a utopian aesthetic (identity as a biological data) that implies ideal eroticism, that sexuality is transformed into the attractiveness of the leaders and the pleasure of their followers, and to turn sexual energy into a “spiritual power” for the benefit of the community summarized.Erotic, sexual stimulationis always presented as a temptation for to encourage, with a very

appreciable response to the heroic suppression of sexual excitement. (Sontag,2008,p. 218) The scenes of Mufasa and Simba from *The Lion King* movie and Esmeralda from *The Hunchback of Notre Dame* are the most meaningful examples of this presentation. In addition, as long as the target audience is mentioned as a general audience, the destructive and psychological problems that may arise when the sexuality introduced at an early age in the person sees a different meaning in some scenes can be permanently damaged.

5. In 1990s Disney films, Disney uses political and cyclical situations. It isn't a coincidence that Disney shot the *Aladdin* movie after the Gulf War and subsequently shot the *Lion King* movie in which the monarchical order, power and authority were exalted. *The Snow White and the Seven Dwarfs* was organized to relax the audience from the Great Depression in the 1930s. Examples such as *Little Mermaid*, *Beauty and the Beast* can be shown. Hence, perception management is the most powerful weapon in Disney's films. Karabulut, who mentioned that perception management was first used in the field of war and defense and then became one of the most important media of the media by going to manage and manipulate the masses, explained that it was first used by the units within the U.S. Department of Defense. (Karabulut, 2014,p. 16) Karabulut mentioned that propaganda elements, public relations experts and artists working for money within the global impact network of the U.S. during the Cold War. USIA, using hundreds of experts in Hollywood studios to produce films to show the good aspects of America, the cultural centers and libraries in foreign countries are also part of this propaganda network, and the fact that the CIA's implicit appropriations were spent on political parties, sympathiser journalists, scientists and business leaders. (Karabulut, 2014 ,p. 70) Disney created its ideology in its films by reflecting its own ideologies. Imperialism, orientalism, capitalism, nationalism-ultra

nationalism have been seen in the films I have studied. *Pocahontas*, *Tarzan* films always take London as a city, London'll be established in the new world order to be perceived as a cradle of trade and civilization as a city to the perception of the power of capitalism at the deepest is made. Vessels, colonies go to London to search for gold or to do scientific research or hunt for gorilla, whatever the name, they come from London. The reason why an American-based production company took London as its center is to seek capitalist efforts. İşik, expressed that Walter Lippman who known for his work in managing and guiding the public perception of the mass media, found that it was a huge gap between perception and reality; this gap increased the role of mass media because of the complex relations of economic, social and political life together with the modern age so this situation accelerated the process of successful perception management. (Isik, 2014, p. 112) While Walt Disney wasn't directly concerned with the drawing in the filmmaking process, it was basically contradictory that he did production and entrepreneurship, the apparent style it builds in a short time is understood by this contradiction. Walt Disney, the head of the studio, in his controlling function, made his point of view turn into animated films from the pen of competent animators of the period.

6. In 1990s some of Disney films put in the pursuit of your dreams, the need to be brave, free-spirited Disney placed that it could attain only the "power" of its main characters. In the film *The Lion King*, Simba was able to make the "power" of Simba go so far as to leave his place or in *Aladdin* film, Aladdin's courage as a poor delivering courage to the ideals and fame of the rich, the right-looking, wrong ways and especially didn't set an example to the children audience. In films Disney tells the audience the story of the "chosen class" or the "chosen man". The character design is done according to these criteria. In the movie *The Lion King*, Sontag's predominance

of the sovereignty and dependence (enslavement) relations, which take the form of extreme ceremonial form, brings to mind Simba's birth ceremony and consequently the transition to power. Collecting groups of people (when the animals in the film represent people); people turn into "things"; the fact that things and human / groups of things gather around the omnipotent hypnotic leader or power coincides with the power of Mufasa and Simba. While explaining that the fascist dramaturgy focuses on the relations between the great powers and the puppets, it can be concluded that Mufasa, Scar, Simba represent the great power and the puppets represent the hyenas. Fascist art, glorification of submission; it is praised for rudeness and death scenes in Disney movies, where it makes death appealing. Sontag cited Disney's *Fantasia* film as an example of the structure of the fascist art, with its specific themes and formal structures. (Sontag 2008, p. 217)

7. Dorfman & Mattelart mentioned that the future of Disney is the same today as today, the hierarchical structure doesn't reveal itself by its own consent, if this implicit authoritarianism exceeds the limit set by or if the arbitrary quality based on the passivity of one side and the passivity of the other will be revealed, rebellion has become compulsory. They explain that "The power to maintain order without friction should not be extended beyond the closed limits. If the arbitrary nature of the agreement arises, the balance is broken and need to be re-established. Children: who exceed this limit each time. These actions, however, are not for transforming despotism into spontaneity and freedom, nor for taking power. It is only for consolidating the order based on adult sovereignty. When the adult does the wrong thing, the child takes over adult's reign. As long as the order is up, there can be no doubt about it. But once they stumble, the child revolts by demanding the re-establishment of betrayed values and the old sovereignty hierarchy. Intelligent seizure

of domination and mature critics of children, they restore the old values order. Once again, the real differences between the father and the child are communicated to the new order.” (Dorfman & Mattelart 1977,p. 52)

8. In 1990s Disney films, Disney is used colors in different places in storytelling. For example - as detailed analysis of Chapter 3, the red, green color was highlighted as danger color.
9. In the 1990s and earlier Disney films, using tales in the story stage, set the audience reflexes. Therefore, tales have been determined by their profit-oriented objectives. Fairy tales have led to the globalization of the company's strategy of opening up to the world. Leading characters' marketed toys and consumables have also allowed Disney to expand its global consumption market. Adapting the fairy tales according to its own ideology, Disney introduced its ideology by dramatically distorting scenes from the original text.

Walt Disney, the leading power producer of Hollywood cinema production companies, is a global animation company that has been making efforts to ensure that more and more people worldwide consume their products rapidly since its inception, enriching their content in the film and series production and entertainment industry. Its aims and objectives are organized as an extension of the dominant imperialist ideology. Disney also sees women and men as ideological function models of cinema. The idea of “free time” entertainment in the society and the fact that the cartoons that affect the imaginary world belong to an “innocent” world have been reinforced by its ideology. The first sentence Disney wrote about on his page summarizes the situation: “From humble beginnings as a cartoon studio in the 1920s to its preeminent name in the entertainment industry today, Disney proudly continues its legacy of

creating world-class stories and experiences for every member of the family.”(Retrieved from <https://www.thewaltdisneycompany.com/about/> on December 25,2018) If the kid audience, after watching the Disney movies, wants to buy its toys or go to Disneyland – kid’s dream becomes more than kid’s dream, Disney shows the fact that it has the power and equipment to guide our childhood dreams with own theme parks, which dominate the entertainment with own films and consumables. Stone, its Anglo-American heroes as a result of research of its Disney films, dozens of women have reached the dream of reaching. (Stone, 1975,p. 43) This is of course a danger in our country as well as in the whole world. A child will of course want to watch cartoons. The main issue to be emphasized is that the child can’t fully use his or her questioning ability. The cartoons I have used to exploit this weakness of young children, it poses a threat by threatening the moral structure of society and the social order in general. The headlines on the introduction should be examined seriously. It is important that parents take control of what the child is watching. Considering millions of children, it has become clear that the society's mental thinking capacity is tightened into narrow patterns by managing society's perceptions. The simultaneous reference to deviant characters and heavy dramas in the Walt Disney Company's cartoons has revealed the necessity of psychological studies on whether the audience causes emotional trauma. Walt Disney Company, deviating from the deviant and cruel characters in the animations, hardly distinguishes the good-bad distinction, secretly disguises the small children from the unconscious years when they are just getting to know the world. Sometimes these children are watched by families for the purpose of keeping kids entertained and sometimes educative. The fact that the parents have been approved at the moment also shows the severity of the situation.



All academic world from my work and all parents who advocate sowing beautiful seeds for the future of their children can benefit.

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## APPENDICES

### Appendix A

#### Development of the Walt Disney Company from Beginning to Today

- **December 5, 1901 Walt Disney's Birth:** Walter Elias Disney, one of the most important names on the innovative side in the line of development of animation history, is born in Illinois Chicago. (Hunerli, 2005: 19)
- **October 16,1923 Beginning of the Walt Disney Company:** Hünlerli mentioned that Disney made the first animated film as a painter when he entered the advertising house as a painter. He mentioned that the real character was in the animation world in the first Alice in cartoonland series. (Hunerli, 2005: 19) Originally known as the Disney Brothers Cartoon Studio, with Walt Disney and his brother, Roy, as equal partners, the company soon changed its name, at Roy's suggestion, to the Walt Disney Studio. He had made a cartoon



in Kansas City about a little girl in a cartoon world, called Alice's Wonderland, and he decided that he could use it as his "pilot" film to sell a series of these *Alice Comedies* to a distributor in New York, M. J. Winkler, contracted to distribute the *Alice Comedies* on October 16, and this date became the start of the Disney company. Walt Disney made his *Alice Comedies* for four years. (Retrieved from <https://d23.com/disney-history/> on December 27,2018)

- **March 1,1924:**Release of first Alice Comedy,*Alice's Day at Sea*. (Retrieved from <https://d23.com/disney-history/> on December 27,2018)
- **January, 1926:**The Disneys move to their new studio at 2719 Hyperion. The name of the company is changed from *The Disney Brothers Studio* to *Walt Disney Studios*. ( Retrieved from <https://d23.com/disney-history/> on December 27,2018)
- **September 5, 1927 First Cartoon Released:** Release of first cartoon *Oswald the Lucky Rabbit*. (Retrieved from <https://d23.com/disney-history/> on December 27,2018)The rabbit Oswald is one of the cartoons distributed by Universal Pictures as a human-shaped rabbit.( For watching, retrieved from <https://www.youtube.com/watch?v=c9LmDpMO2k0> on February 15,2018 )
- **November 18, 1928 Walt Disney's Symbol of Mickey Mouse's Appearance:**Noting that the date of November 18, 1928 was accepted as Mickey Mouse's birthday, Kalkan explained why *Steamboat Willy* made the first appearance of the short animation on that date. in fact, it was Walt Disney who used this character in two test films called *Plane Crazy* before *Steamboat Willy*. *Steamboat Willy* is the first movie in the history of animated film, and

thanks to the great interest of the audience, Mickey Mouse characterizes the popularity of his character. Kalkan mentioned that Mickey Mouse was drawn by Ub Iwerks, who developed the character and gave him a spirit, Walt Disney, and from 1928 to 1946 he performed the character Mickey Mouse. (Kalkan, 2014:8) With his chief animator, Ub Iwerks, Walt designed the famous mouse and gave him a personality that endeared him to all. Ub animated two Mickey Mouse cartoons, but Walt was unable to sell them because they were silent films, and sound was revolutionizing the movie industry. So, they made a third Mickey Mouse cartoon, this time with fully synchronized sound and *Steamboat Willie* opened to rave reviews at the Colony Theater in New York November 18, 1928. A cartoon star, Mickey Mouse, was born. The new character was immediately popular, and a lengthy series of Mickey Mouse cartoons followed. (Retrieved from <https://d23.com/disney-history/> on December 27, 2018) Hunerli explains that Mickey Mouse was first known as Mortimer, and then he became a symbol of the honest and middle-aged American citizen and became the world-famous Mickey Mouse when he gained a special personality and a loveliness. Hunerli claims that Mickey Mouse, whom he sees as a wife of Douglas Fairbanks, represents the opportunism of the New Deal; He mentions that by adding other animals (horses, donkeys, elephants, etc.) coming from his own world, he can reflect the emotions, secret passions of the man on the street in a way that can affect the whole world. Other artists such as Cohl, Iwerks, Pat Sullivan, Max Fleischer, while they were tied to small, sudden roses; The adventures of Mickey Mouse and his friends indicate that he intended to stigmatize a world of animals with fantastic dimensions. (Hunerli, 2005: 19,20) In 1928, Mickey

Mouse's first vocal film *Steamboat Willie* mentioned in his first audible film that there was a great deal of need for sound and image mapping, but at that time he developed with technical films, and sometimes even mistakes could be used as a new technique or humorous element. (Hünnerli, 2005:20) Whitehead says the film is about how Mickey's plane was built with the help of a few farm animals and took Minnie on the road. Disney's three Oswald cartoons because of the contract to do and at the time working together with traitor animation artists should keep the emergence of Mickey's secret is extremely confidential. (Whitehead, 2012: 42,43)

- **1928-1933 Term Assessment:** Referring to Disney's line of development, Samanci stated that Disney animations captured the distinctive line of Disney style, seen in the early animated cinema, moving away from the incompetent presentation of reality. Samanci explains that in 1928, *The Ol' Swimmin' Hole*, Oswald the Lucky Rabbit resembles the character trait of the character as a figure similar to Mickey Mouse and the puppet-like characters of the early animation of its appearance. (Samanci, 2004: 37) Hünnerli points out that the Old Mill from the Silly Symphonies series is used to discover the primitive planetary multiplex camera in order to create a dimension between the characters and the background and to evaluate the plastic elements. As all objects are approaching and moving away from each other while approaching 2-D image, in reality the 3D universe is different. During the film shoot, he mentioned that the trees, the garden fence and the bearers who had problems in a plan where the moon appeared together had developed this technique to solve the problem. Hünnerli explains shortly the multiplane camera as an animation camera which is placed vertically on the ground with its optical

axis, with glass at various distances in front of it, capable of performing various shifts towards these windows. (Hünérli, 2005: 72 ) In August 22, 1929 *The Skeleton Dance*, the first Silly Symphony, is released. (<https://d23.com/disney-history/> Retrieved December 27, 2018) In this film, Samanci explains the similarity between the movement of the skeleton and the movement of the skeleton and the similarity that can be established directly between the movement of the dummy and the traces of the aesthetics of early animation cinema in Disney animation. (Samanci, 2004: 37,38) Hünérli mentions that the film describes the dance of a few skeletons dancing out of the grave and that it is the beginning of a new genre related to music and image connection and that this genre reached its highest point in *Fantasia* in 1942. (Hünérli, 2005: 19,20,21) Samanci cites the trees in the *Silly Symphony* (1932), the tendency to eyebrow flowers to the flowers, indicating that in the following years, the general Disney line that would adopt not to attribute live characteristics to objects other than humans and animals is still unsettled. She explains that this situation includes the naivety of his experiments on the way to reach the distinctive style. (Samanci, 2004: 39,40) In December 16, 1929 the Disney brothers' partnership is replaced by four companies: Walt Disney Productions, Ltd.; Walt Disney Enterprises; Liled Realty and Investment Company; and the Disney Film Recording Company. (Retrieved from <https://d23.com/disney-history/> on December 27, 2018) In the beginning of 1930, Whitehead mentioned Walt Disney and screenwriter Webb Smith, who brought a significant innovation to the world of animation, and brought a significant innovation. He says that this innovation is not new to film directors, but in the 1920s, Melies used

intellectual disparate as Alfred Hitchcock, but the discovery for animation artists, the fact that he could elaborate all the main scenes and movements gave animation artists the opportunity to correct and modify the scenes before the shooting began. (Whitehead, 2012: 43,44,45) In January 13, 1930, Mickey Mouse is the beginning of the comic book. The first Mickey Mouse book was published in 1930 as in the first Mickey Mouse newspaper comic strip. November, 1930 First Disney book (Mickey Mouse Book). In September 5, 1930, *The Chain Gang*, first appearance of Pluto, is released. He did not receive the name Pluto until *The Moose Hunt* (1931). In July 30, 1932 *Flowers and Trees*, first full-color cartoon and first Academy Award winner, is released. (<https://d23.com/disney-history/> Accessed:27.12.2018) Whitehead explains that Walt Disney's two-year collaboration with Technicolor in 1932, and Hollywood's big studios, where he stayed away from the cost of the other studios, saw the color films come and go as sound movies. He mentions *Silly Symphonies* as the first collaborative color film in Disney's color film business. After a few experiments, he points out that animation artists discover a paint that doesn't peel off in acetate and that doesn't get lost in the light, instantly increasing the quality of *Silly Symphonies*. (Whitehead, 2012: 45,46)

- **June 9,1934Donald Duck'sFirstReleased** :Donald Duck was born in Walt Disney's cartoon *The Wise Little Hen*.(Retrieved from <https://www.telegraph.co.uk/culture/disney/10885903/Donald-Duck-10-surprising-facts-about-Walt-Disneys-character.html>on December 27, 2018) Carl Barks, June 9, 1934, the blue sailor's duck failure stories and nervous breakdowns in the newspaper talking about the audience laughing about the audience in the newspaper, Donald Duck's first cartoon *The Wise Little Hen*

was published in 1934, the volley duck, the film played an auxiliary role explains However, Donald Duck began his solo career in 1937 because the audience loved this lazy duck. Cute duck's meeting with Walt Disney was the adventure of Donald Duck and Mechanical Barber Chair. (Retrieved from <http://www.hurriyet.com.tr/kultur-sanat/haber/17983947.asp> on February 26,2018) After the *Wise Little Hen*, Whitehead stated that Donald Duck was Disney's second main character. (Whitehead, 2012: 46)

- **February 23,1935 First Colorful Mickey Mouse Cartoon in Color:***The Band Concert* is released.(<https://d23.com/disney-history/> Retrieved December 27,2018)(For watching, retrieved from <https://www.youtube.com/watch?v=4z-agoawRMY> on February 15,2018)
- **December 21, 1937 First Feature-length Animated Film:**Release of *Snow White and the Seven Dwarfs*, Disney's first feature-length animated film, at the Carthay Circle Theatre.Snow White soon became the highest grossing film of all time, a record it held until it was surpassed by *Gone With the Wind*. (Retrieved from <https://d23.com/disney-history/> on December 27,2018) Referring to the expectation of a decade for the development of techniques that will create an invisible narrative that will present a long-lasting story for the film's production, Samanci explains that color, sound and endless experiments have been made on two subjects that Disney has increasingly attached importance to. (Samanci, 2004: 39,40) Hunerli, Disney's first feature-length film, also mentions that Disney made a literary adaptation for the first time. Although Brothers Grimm doesn't fully adapt the tale of *Snow White and the Seven Dwarfs*, he explains that the tale maintains its main lines and

characters.(Hunerli, 2005: 22)Whitehead, inspired by the fairy tale of the Grimms,the film is rescued by the innocence (Snow White), tormented by the evil (evil-hearted queen), and by the forgiving characters (the dwarfs shown cute),the ongoing evils (poisoning by the queen by an apple) were so clever that Disney used the classic that ended with a true triumph of love (dwarfs kill the queen and the release of Snow White with the kiss of a handsome prince) and opened new horizons for the company. He explained that each character was given special attention to separate personality and depth, and while the dwarfs were only dwarves in the Grimmler's story, each one of them was an individual that Bill Tytla was with animation and design.He mentioned that the colors of the film were applied to the energy of each scene with care for each scene, and that, unlike *Silly Symphonies*, the songs developed according to the story. Even today, he has now announced that Disney has an astonishing ability to stick the word abil 'classic' into every product of its age. He has said that *The Snow White and the Seven Dwarfs* is a Disney movie that really deserves it. (Whitehead, 2012: 46,47) Samanci states that Disney has adopted the basic principle not to get too far away from perception of reality. Disney's style, the illusion of depth;she explains that it is possible to use color, choose oil paintings, and develop the multiplane camera, and develop techniques to reach the invisible narrative for the production of the feature film that Disney planned ten years ago. After that, Disney takes the second important step towards reality.To what extent will the shapes of the drawn objects, people or animals fit the original?Disney reaches the end point in depth and activates the rotoscope. Fleischer uses the Disney Studio for motion analysis while using the rotoscope to obtain "live action" animation combinations. In the Disney

Studio's first feature-length animated film *Snow White and The Seven Dwarfs*, live actors are filmed to help animate animation. The problem of using human characters in animation is that since everyone has a good bad idea about how people act, she explains that the slightest mistake cut a swathe. (Samanci, 2004: 43,44)

- **1940:** On February 23, *Pinocchio* is released in USA. Whitehead, *Snow White and the Seven Dwarfs* film critically and acclaimed by the audience and the success of the registration, the second film *Pinocchio*, despite the very good characterization and drawing has announced that they suffer a great loss. He pointed out that the Second World War was largely closed to all overseas markets, and *Pinocchio* was also recognized by the use of multiplex cameras developed by Ud Iwerks, who returned to Disney. (Whitehead, 2012: 47) In the movie *Pinocchio* adapted from Disney by Collodi, Hunerli thinks that the tale has failed to lose its originality as a result of Americanization by Disney. (Hunerli, 2005: 23) Whitehead, *Pinocchio* film to compensate for the damage in the film in short films, the use of characters in the agreement is explained separately. Even today, he gave the example of Timon and Pumba from the movie *The Lion King* - mentioning that this was a Disney habit. The other step he made in order to get more revenue mentioned that he got stuck in the idea of making feature films, which had a higher return on the number of short films, and stated that in *Fantasia* was produced. (Whitehead, 2012: 47,48) Walt Disney Productions issues its first stock on April 2. Move of the Disney Studio to Burbank completed on May 6. On November 13 release of *Fantasia*. (Retrieved from <https://d23.com/disney-history/> on December 27,2018) Disney is one of his third feature films and highly respected classics



after Snow White and Pinocchio. (Retrieved from <https://www.tenfactsabout.co.uk/0008fantasia.htm> on February 26,2018)

Samanci points out that *Fantasia's* script was written by the Disney Studio and was written in a realistic way to a realistic visual style. In the Sorcerer's Apprentice section of *Fantasia*, the brooms are reviving for two strong reasons, brooms come alive in Mickey Mouse's dream, Mickey Mouse is a magician's apprentice with tiny powers thus, she explains that these two strong motivations work for each incident allegedly made about the imagination throughout this sequence. (Samanci, 2004: 49,50)

- **1941:** The U.S. Army moves onto the Disney Studio lot. With the effects of the Second World War, Disney is the process by which the animators go on strike on December 8. (Retrieved from <https://d23.com/disney-history/> on December 27,2018) In the 1940s Disney Studio, which works like an animation factory, Samaci said that a lot of the people were working for the film production but that Walt Disney had collected the money. In the credits of *Fantasia* film only the name Walt Disney is effective in turning the situation into a reaction, In 1941, the animators at the Disney Studio reported that they were striking, and that with the strike many of the animators had left the studio and dispersed to other studios that would rival Disney. (Samanci, 2004: 64) In order to correct the financial situation of Walt, 1941, Whitehead mentioned that Disney made the documentary *The Reluctant Dragon*, a cheap collection of short films, the audiences are not affected by the documentary but the low cost of the film turns into quick profit. When Walt's team leave on a goodwill trip to South America on August 17, the strike also resolved. (Whitehead, 2012: 47,48,49) December 7, Rowan noted that the Japanese accelerated

America's Second World War as a result of the attack on Pearl Harbor, adding that half of the fleet of the Pacific fleet had been wiped out after 2,400 Americans died, and that all the isolationist suspicions were replaced by the United States, combining more than any other war he fought. Rowan stated that 40,000 and 240,000 employees from the film industry joined the armed forces to fight for their country. Rowan claimed that Walt Disney first heard about the news on the radio on Sunday and then received a phone call from the studio manager, who, by the police, had five hundred army units already arrived at the Burbank Studio and used the film set. Rowan mentioned the need to install anti-aircraft installations in order to protect the nearby Lockheed Plant (which had made aircraft for the armed forces). Rowan explained that they had entered the set for the military ammunition storage facility and that the army had confiscated the studio. (Rowan, 2012:117, 118)

- **October 31, 1941 Dumbo and August 1942 Bambi Compares:** Films released in the U.S. Hunerli mentioned the extreme sentimentality films of *Dumbo* and *Bambi*. (Hünlerli, 2005: 23) According to Whitehead, while the animation of *Dumbo* is boring, *Bambi's* animation is rich in nature (Disney-specific) and clearly red-tooth and nail details. *Bambi's* mother's ingenious dead body was perhaps one of the most emotional moments of the animation world. Although successful, the cost of construction will be much less than the cost has been found. (Whitehead, 2012: 49) Beyond the results obtained with the rotoscope, in the Disney animations, the *Bambi* film, in which the figures were faithful to the original and even the speech of the animals caused an undesired alienation effect, Samanci explained that the animals were fed deer, rabbit and horse in the studio in order to provide the most accurate drawings of

the animals. (Samanci, 2004: 44) Samanci stated that a great emphasis was placed on naturalism in the construction process of Bambi and, as an extension of the existing training program, he was given private lessons by Rico LeBrun to allow animators to master with the finer details of animals. Samanci, who conveyed deer feeding to use as a model in the film studio, produced books filled with animal photographs, numerous models were prepared, and thousands of meters of “live action” material was used as a reference. (Samanci as cited in Finch, 2004:45)

- 1942 and 1943:** Hunerli stated that the film is trying to shape music with Disney's animation techniques and the most important Disney experiment, the third dimension in the sound of the film feature that uses multi-path voice-style new inventions. Disney 's, in the mood of a dream, a series of famous music pieces through animation and visual interpretation of the desire to comment, by mentioning how conservative classical music and film critics have responded to The most important reason for not watching more the film is that it was released during the Second World War. Hunerli, who mentioned that not many films were shown in the same period, such as *Fantasia*, When *Fantasia* didn't make it to the European market, it was clear that Disney had suffered huge losses in financial terms, in the same period, the United States entered the Second World War and stated that they were trying to get rid of their debts by making animated films for the army in the Disney studios. During this time, all the protagonists in Disney studios announced that they were the heroes of military content film. Hunerli showed an example of the films, in 1943 *Victory Through Air Power*, in 1942 *The New Spirit*, *Education For Death* and in 1943 *Defense Against Invasion*. (Hunerli, 2005:

24) Dorfman & Mattelart stated that, the most controversial and most notable of Disney's numerous war-time films, including *Victory Through Air Power*, Disney's own initiative in the film that Disney's aim was to support the effectiveness of the strategic bombing theory (including the damage / cost ratio) involving Major Alexander Seversky's crowded settlements. (Dorfman & Mattelart, 1977:21) On January 1, 1943, *Der Fuehrer's Face*, Academy Award winner, is released. On January 15, 1943, *Education for Death: The Making of the Nazi* is an animated propaganda short film is released in U.S. (Retrieved from <https://d23.com/disney-history/> on December 27, 2018)

- **1944:** In *The Three Caballeros* film, brought together real characters and animated characters in the same film in the film, Hunerli explained that the animated characters dominated the real characters and this phenomenon caused imbalance in the film. In 1965, *Mary Poppins*, Hunerli stated that the same method was applied, but this time the balance was established and the film was successful. (Hunerli, 2005: 25)
- **1946:** In 1946, after the Second World War, Hunerli stated that the studio began to revive with such films as *Make Mine Music* and *Song of the South*. (Hunerli, 2005: 25)
- **December 21, 1948:** Release of *Seal Island*, first True-Life Adventure. (Retrieved from <https://d23.com/disney-history/> on December 27, 2018)
- **1949:** Walt Disney Music Company formed. (<https://d23.com/disney-history/> Retrieved December 27, 2018)
- **1950:** On March 4, release of *Cinderella* in the U.S. Whitehead describes *Cinderella* as Disney's re-directed feature film. A classic tale like *Snow White and the Seven Dwarfs*, with a rich background like *Pinocchio*, he mentioned

that the simple drawing of the drawings as in *Dumbo* film made the story go with the characterization. (Whitehead, 2012: 49) On July 19, release of *Treasure Island*, first completely live-action feature. (Retrieved from <https://d23.com/disney-history/> on December 27, 2018) The famous adventure novel of the Scottish writer Robert Louis Stevenson and the tropical islands, which are frequently mentioned in the novels, x-marked treasure maps, one-eye blind and banded, one hand hooked on the shoulder, the pirate concepts of the pirate in the mind has had a great impact on the island.

- **1951:** In 1951, *Alice in Wonderland*, In 1963, *The Sword in the Stone* didn't succeed as a result of too many British children's classics. (Whitehead, 2012: 49)
- **1952:** On June 26, release of *The Story of Robin Hood and His Merrie Men* in U.S. On December 16, WED Enterprises incorporated as a subsidiary of Walt Disney Productions (WED was personally owned by Walt from 1952 to 1965.) (Retrieved from <https://d23.com/disney-history/> on December 27, 2018)
- **1953:** On February 5, release of *Peter Pan* in the U.S. Although his success was better than *Alice*, Whitehead stated that the film lacked the dark depth in the books of J. M. Barrie. (Whitehead, 2012: 50) Hunerli, Disney's adaptation of fables to animation, tells Disney of the twentieth century as Esop. However, he points out that monotony has been noticed in the films. Recognizing this, Hunerli mentions that Disney shot the short film *Toot, Whistle, Plunk and Boom* in 1953, emulating one of his associate Stephen Bosustow's work, developing the subject around musical tools. However, he explains that Disney returned to films about the world Disney created from animals with the reaction of Disney's audience. (Hunerli, 2005: 25) From the prehistoric man to

the modern symphony orchestra, the adventures of music that tell the history of music throughout the ages are the short musical animated films in educational musical style. The first animation produced in CinemaScope. (Retrieved from [http://disney.wikia.com/wiki/Toot,\\_Whistle,\\_Plunk\\_and\\_Boom](http://disney.wikia.com/wiki/Toot,_Whistle,_Plunk_and_Boom) on February 26, 2018)

- **1954:** On October 27, First airing of Disneyland television show in ABC. On December 15, Davy Crockett story is told on the Disneyland show. (<https://d23.com/disney-history/> Retrieved December 27, 2018) Davy Crockett (American frontiersman and politician, became a folk hero during his own lifetime. (Retrieved from <http://www.notablebiographies.com/Co-Da/Crockett-Davy.html> on March 23, 2018) On December 23, release of *20,000 Leagues Under the Sea* (Retrieved from <https://d23.com/disney-history/> on December 27, 2018)
- **1955:** Whitehead noted that the 1955 production of the *Lady and the Tramp*, Disney, had a more solid ground, because it gave more space to Cinemascope to move on to the characters. In addition, the source material to be stolen is no more than the original story explains. In the meantime, Disney's increasingly announcing that he was more engaged with Disneyland in the same year. (Whitehead, 2012: 50) Hunerli mentioned the human world through the eyes of the dogs in the first cinemascope film *Lady and The Tramp* with the love of the two dogs. After the film, in 1961, *101 Dalmatians* Hunerli stated that it was preserving its own style in this film. (Hunerli, 2005: 25) Opening of Disneyland. The first Disney Park Disneyland opens in California, Anaheim and the same day viewers are invited on July 17. First

program of the Mickey Mouse Club television series on October 3. (Retrieved from <https://d23.com/disney-history/> on December 27,2018)

- **October 10,1957:**First program of the *Zorro* television series. (Retrieved from <https://d23.com/disney-history/> on December 27,2018)
- **March 19,1959:**Vice-President Nixon dedicates Monorail. Matterhorn and Submarine Voyage open also at Disneyland. (Retrieved from <https://d23.com/disney-history/> on December 27,2018)
- **1961:**With its fast tempo and good characterization, Whitehead mentioned that 101 Dalmatians were very successful, even today the film is still the best that Disney has done. (Whitehead, 2012: 50)
- **1963:**In 1963, Disney was inspired by T.H.White's children's novel, filmed *The Sword in the Stone*. (Hunerli, 2005: 25) First audio animatronics show at Disneyland Park opened June 23, 1963.It's a place where the birds sing words and flowers croon with guests at the Disneyland Resort. (Retrieved from <http://disneylandnews.com/2013/06/17/walt-disneys-enchanted-tiki-room-celebrates-50-years/> on February 27,2018)
- **August 29,1964:**Release of *Mary Poppins*, the legendary film directed by Robert Stevenson about the magical English nanny in London at the turn of the century.
- **December 15,1966Death of Walt Disney:**Walt Disney died behind the 48 Academy Awards, an Emmy Award for the Year, and a total of 950 awards from around the world and thousands of short-film revival films. (Hünerli, 2005: 25) Whitehead stated that he left a monolithic entertainment company that never again had financial problems with a little more conservative enterprise, showed that although the company identified with both cultural

hegemony and films with extremely pleasant content, Walt himself showed that even entertainment could recreate art cinema he has also announced that Disney is the only standard for general audience, showing that feature films can also be a successful branch of art. (Whitehead, 2012: 51) Hünnerli is mentioned after Walt Disney's death, Company still plans to live with the producer's animated films, with real films and documentaries designed for most children, as if he was still alive, since it was in accordance with Disney's principles and style and didn't affect the layout he had established at Disney's death. (Hünnerli, 2005: 26) After Walt's death, Whitehead mentioned that the company made animation films of various qualities. The lowest level was the 1973 *Robin Hood* and 1981's *The Fox and the Hound*. He stated that many animation artists left protests and Henry Selick and Tim Burton, who could be serious rivals for Disney with a few of them. In the 1990s with Michael Eisner, he had a short renaissance with such successful films as Disney's *Beauty and the Beast* (1991), *Aladdin* (1992) and *The Lion King* (1994). His lucrative dealings with Pixar shed more light on recent failed animations such as *Atlantis: The Lost Empire* (2001) and *Treasure Planet* (2002). (Whitehead, 2012: 51,52)

- **1967:** Referring to Walt Disney's film *The Jungle Book*, which was finished in 1967, when he was still alive after his death, he also mentions that he shot the movie without deviating from Disney's style. (Hünnerli, 2005: 26) Walt Disney's latest film, Whitehead stated that it is a bit closer to the original of *Kipling*, but generally directed by George Saunders, directed by *Jungle Book* (1967), which includes Disney-like characters and unforgettable songs such as the sweet but evil tiger Sher Khan. (Whitehead, 2012: 51)



- **1969:** On March 13, release of *The Love Bug*. On December 25, *Disney on Parade* debuts in Chicago. (Retrieved from <https://d23.com/disney-history/> on December 27, 2018)
- **1971:** On October 1, the Walt Disney World Resort officially opened, including Magic Kingdom Park, Disney's Contemporary Resort, Disney's Polynesian Resort and Disney's Fort Wilderness Resort and Campground. (Retrieved from <https://disney parks.disney.go.com/blog/2010/10/this-day-in-history-walt-disney-world-resort-officially-opens-1971/> on February 27, 2018) Walt Disney's little brother, Roy O. Disney dies on December 20. (Retrieved from <https://d23.com/disney-history/> on December 27, 2018)
- **1975:** Walt Disney World Village opens by the Disney designers, a large outdoor shopping mall with special shops, previously named the Disney Village Marketplace on March 22. *America on Parade* debuts for the Bicentennial at Disneyland and Walt Disney World on June. (Retrieved from <https://d23.com/disney-history/> on December 27, 2018)
- **January 17, 1977:** The new Mickey Mouse Club airs. (Retrieved from <https://d23.com/disney-history/> on December 27, 2018)
- **November 18, 1978:** Mickey Mouse celebrates 50th birthday. (Retrieved from <https://d23.com/disney-history/> on December 27, 2018)
- **1980:** On July 17, Disneyland celebrates 25th anniversary. First Home Video titles released on October. (Retrieved from <https://d23.com/disney-history/> on December 27, 2018)
- **1981:** Hunerli mentions that Disney World, which was prepared by Walt Disney, was opened in Florida in 1981 and new members of the Disney family started preparing their new products here. (Hunerli, 2005: 26)

- **October 1,1982:**Epcot Center, a combination of Future World and World Showcase representing an investment of over a billion dollars, opened to great acclaim. (Retrieved from <https://d23.com/disney-history/> on December 27,2018)
- **1983:** The First Foreign Disney Park, Tokyo Disneyland opened on April and was an immediate success in a country that had always loved anything Disney. Now that the Japanese had their own Disneyland, they flocked to it in increasing numbers.The Company prepares for the launch of a cable network, The Disney Channel on April 18.New Fantasyland opens at Disneyland on May 25. (Retrieved from <https://d23.com/disney-history/> on December 27,2018)
- **1984:** Release of first Touchstone film, *Splash* on March 9.Donald Duck celebrates 50th birthday on June 9.Michael Eisner and Frank Wells become Chairman and President of Walt Disney Productionson September 23. (Retrieved from <https://d23.com/disney-history/> on December 27,2018)
- **1985:** First Saturday morning animated TV shows air; *Golden Girls* debuts on September 14. (Retrieved from <https://d23.com/disney-history/> on December 27,2018)
- **1986:** The Disney Sunday Movie debuts on television onFebruary 2.Walt Disney Productions name changed to The Walt Disney Co on February 6.500,000,000th guest to a Disney park welcomed on March 25.Airing of syndicated Disney features and TV shows beginon September 4. (Retrieved from <https://d23.com/disney-history/> on December 27,2018)
- **1987:**Star Tours, built in collaboration with George Lucas, opens at Disneyland on January 9.The Walt Disney Company re-incorporated in

Delaware on February 11. Euro Disneyland agreement signed in France on March 24. First Disney Store opens, in Glendale Galleria on March 28. First Disney Dollars sold at Disneyland on May 5. (Retrieved from <https://d23.com/disney-history/> on December 27, 2018)

- **1989:** Release of *Little Mermaid* in U.S. Hunerli cites that starting in 1988, Disney products began to be used mainly in computer technology, the technology used in this film in 1989, *Beauty and the Beast* film in 1991, won an Oscar. (Hunerli, 2005: 26) three new gated attractions opened in 1989: the Disney/MGM Studios Theme Park, Pleasure Island, and Typhoon Lagoon. More resort hotels opened in 1990 and 1991. (Retrieved from <https://d23.com/disney-history/> on December 27, 2018)
- **1991:** Release of *Beauty and The Beast* in U.S. Samanci in general, Disney animations until 1991 *Beauty and the Beast*, inanimate objects are not seen to behave vividly, the right to character, in the real world is a bad personality in the world of people and animals are given to members of the world. (Samanci, 2004: 49) The Walt Disney Co. joins the Dow Jones Industrial Average on May 6. Hyperion Books publishes its first book on September 26. (Retrieved from <https://d23.com/disney-history/> on December 27, 2018)
- **1992:** The Euro Disneyland then opens its first Disney theme park in Europe, renamed as Disney Paris on April 12. (Retrieved from <http://www.vintageadds.co.uk/walt-disney.html> on February 27, 2018) Hunerli explains, when Euro Disney opened in France, the majority of the French, who thought that American culture had influenced Europe, protested against it. Hunerli stated that the \$ 100 million film was selected as the most successful animation film of all time, making \$ 495 million. From these dates, the

animation films in the entire animation area have now targeted not only children but adults as well, and have been transformed into a large area with Disney's films, it has turned into a big area with many by-products such as toys, memory, books and magazines.(Hunerli,2005:26,27) Release of *Aladdin* in U.S. on November 25.

- **1994:***Beauty and the Beast*'s stage show opens on Broadway on April 18 (Retrieved from <https://d23.com/disney-history/> on December 27,2018)
- *The Lion King* is released in Los Angeles and New York on June 24 with a limited audience. Hunerli explains that the filmmaker broke the record with \$ 799 million on the film and announced that he was the first Disney film to have been her animal, after the *Bambi* film. (Hunerli, 2005:27)
- **1995:**Release of *Pocahontas* in U.S. Disney Online, a business unit of Disney Interactive, is founded on September. The Disney Channel begins operation in the UK on October 1. (Retrieved from <https://d23.com/disney-history/> on December 27,2018)
- **1996:**Early in 1996, Disney completed its acquisition of Capital Cities/ABC. The \$19 billion transaction, second-largest in U.S. history, brought the country's top television network to Disney, in addition to 10 TV stations, 21 radio stations, seven daily newspapers and ownership positions in four cable networks(Retrieved from <https://d23.com/disney-history/> on December 27,2018)
- Disney Online, a business unit of Disney Interactive, is founded. (Retrieved from <https://www.irishmirror.ie/lifestyle/family/90-years-walt-disney-company-2459733> on February 27,2018) Release of *The Hunchback of Notre Dame* in the U.S.

- **1997:**History of mythology *Hercules* releases in U.S. Disney's Wide World of Sports, a professional-caliber sports complex at Walt Disney World Resort that was later renamed ESPN Wide World of Sports, opened to the public on March 28,1997. (<https://www.irishmirror.ie/lifestyle/family/90-years-walt-disney-company-2459733> Retrieved February 27,2018)*The Lion King* stage production opens on Broadway on November 13.(Retrieved from <https://d23.com/disney-history/> on December 27,2018)
- **1998:**Release of *Mulan* in the U.S.Hunerli points out that sincerely, the subject of an ancient Chinese epic in the film in the form of woman disguised as a man who told the story of a woman who has achieved great success. Disney's Chinese legend and the East-West cultures by combining the purpose of both the Chinese market to blink, as well as introducing American culture to the Asian continent, although the main purpose is explained that different. In Turkey, the movie *Mulan* in discussions come ingenious, the enemy that defeated the Chinese in although the film has been shown as the Mongols, Huns film of some politicians who believe that Disney's the Turks are like barbarians, while the Chinese have said that they protested that exhibited a pacifist. (Hunerli, 2005: 27)ESPN Magazine debuts on March 23. Opening of Disney's Animal Kingdom at Walt Disney World on April 22.Disney Magic cruise ship departs on its inaugural cruise on July30.(Retrieved from <https://d23.com/disney-history/> on December 27,2018)
- **1999:**Disney completes the purchase of the Anaheim Angels on March 31, 1999. Mickey MouseWorks debuts on television on May 1. Release of *Tarzan* film on July18. *The Sixth Sense* releases, and becomes the Company's highest-grossing live-action film on August 6. Maiden voyage of the Disney Wonder

on August 15,1999. GO.com stock begins trading on the New York Stock Exchange on November 18. *Toy Story 2* opens with Disney's highest weekend gross on November 24.(Retrieved from <https://d23.com/disney-history/on-December-27,2018>)

- **2000:***Fantasia 2000* is released in IMAX theaters on January 1.*Aida* opens on Broadway on March 23.(Retrieved from <https://d23.com/disney-history/on-December-27,2018>)
- **2001:**Disney's California Adventure opens on February 8. Disney's Animal Kingdom Lodge opens on April 16.*Pearl Harbor* is released on May 25. *Atlantis: The Lost Empire* is released on June 15.Tokyo DisneySea opens on September 4,2001. Fox Family Channel acquired and renamed ABC Family Channel on October 24, 2001. *Monsters Inc.* Released on November 2.The Baby Einstein Company acquired on November.100th anniversary of Walt Disney's birth on December 5.(Retrieved from <https://d23.com/disney-history/on-December-27,2018>)
- **2002:**Walt Disney Studios, Paris, opens on March 16.*Lilo & Stitch* is released on June 21.*Signs* is released on August 2.*Treasure Planet* is released on November 27.(Retrieved from <https://d23.com/disney-history/on-December-27,2018>)
- **2003:** Disney sells the Anaheim Angels on May22. *Finding Nemo* is released, becoming Disney's highest grossing animated film on May 30. *Pirates of the Caribbean: Curse of the Black Pearl* is released, and became Disney's highest-grossing live action film on July 9. Mickey Mouse celebrates his 75th anniversary with the unveiling of 75 Mickey statues at Walt Disney World on

November 18. Pop Century Resort opens at Walt Disney World on November 14. (Retrieved from <https://d23.com/disney-history/> on December 27,2018)

- **2004:** Senator George J. Mitchell becomes Chairman of the Board of The Walt Disney Company on March 3. Disney acquires the Muppet properties and Bear in the Big Blue House on April. *Lost* debuts on ABC on September 22. *Desperate Housewives* debuts on ABC on October 3. *The Incredibles* is released on November 5. (Retrieved from <https://d23.com/disney-history/> on December 27,2018)
- **2005:** Disney sells The Mighty Ducks hockey team on February 25. Grey's Anatomy debuts on ABC on March 27. Happiest Celebration on Earth begins at all Disney theme parks to honor 50 years of Disneyland on May 5. Adventures by Disney runs their first trip with paying guests on June 15. Hong Kong Disneyland opens on September 12. Robert A. Iger becomes Chief Executive Officer of The Walt Disney Company on October 1. Disney is first to license TV episodes, from ABC and Disney Channel series, for download on Apple's iTunes Music Store on October 12. Chicken Little is released on November 4. *The Chronicles of Narnia: The Lion, the Witch and the Wardrobe* is released on December 9. (Retrieved from <https://d23.com/disney-history/> on December 27,2018)
- **2006:** High School Musical airs and breaks all Disney Channel records, with its soundtrack going platinum on January 20. Hannah Montana debuts on Disney Channel on March 24. Disney purchases Pixar Animation Studios on May 5. *Pirates of the Caribbean: Dead Man's Chest* is released, and soon becomes the company's highest-grossing release on July 7. *Ugly Betty* debuts on ABC on September 28. *The Year of a Million Dreams* begins at the Disney

parks with special prizes for guests on October 1, 2006. (<https://d23.com/disney-history/> Retrieved December 27, 2018) The grand prize was a 15-day/14-night Grand Marshal World Tour for four to each Disney park on earth. (Retrieved from <http://www.themainstreetmouse.com/2015/06/07/this-day-in-disney-history-june-7th/> on March 21, 2018)

- **2007:** John E. Pepper, Jr. becomes chairman of the board on January 1. Finding Nemo Submarine Voyage opens at Disneyland on June 11. The Secret of the Magic Gourd, first Disney co-production in China, is released on June 29. *Ratatouille*, from Pixar, is released on the same date. Club Penguin acquired on August 1. High School Musical 2 set cable records on its premiere on Disney Channel on August 17. Hannah Montana & Miley Cyrus: Best of Both Worlds Concert begins sold-out tour to 69 cities on October 16. The Little Mermaid begins previews as a stage show on Broadway on November 3. *Enchanted* is released on November 21. *National Treasure: Book of Secrets* is released on December 21. (Retrieved from <https://d23.com/disney-history/> on December 27, 2018)
- **2008:** Disney-MGM Studios is renamed Disney's Hollywood Studios on January 7. *Phineas and Ferb* debuts on Disney Channel after an August 2007 preview on February 1. The Disney Stores North America are re-acquired from The Children's Place on April 3. *WALL•E*, from Pixar, is released, later winning an Academy Award on June 27. First Disney-operated language training center, Disney English, opens in China on October. *Tinker Bell*, the first of a series of Disney Fairies films, is released on October 28. (Retrieved from <https://d23.com/disney-history/> on December 27, 2018)



- **2009:** Disney XD launches, replacing Toon Disney on cable television on February 13. D23: The Official Disney Fan Club launches on March 10. DisneyNature label launched with release of *Earth* on April 22. Disney becomes an equity owner of Hulu on April 30. *Up*, from Pixar, is released, which would win two Oscars on May 29. Bay Lake Tower opens at Disney's Contemporary Resort on August 4. The first D23 Expo is held in Anaheim on September 10. On October 1, The Walt Disney Family Museum, operated by the Walt Disney Family Foundation, opens in San Francisco after a preview day on September 19. First Disney film locally produced in Russia – *Kniga Masterov (The Book of Masters)* – is released on October 29. *The Princess and the Frog* is released on December 11. Roy. E. Disney dies on December 16. Disney's acquisition of Marvel Entertainment is completed on December 31. (Retrieved from <https://d23.com/disney-history/> on December 27, 2018)
- **2010:** *Alice in Wonderland* is released; it would go on to win 2 Oscars on March 5. *Toy Story 3*, from Pixar, is released; it would win 2 Oscars and become the highest-grossing animated film of all time on August 18. The first live action Hindi film released by Disney in India, *Do Dooni Chaar (Two Times Two Equals Four)*, is released on October 8. *Tangled* is released on November 24. Disney sells Miramax to an investor group on December. (Retrieved from <https://d23.com/disney-history/> on December 27, 2018)
- **2011:** Maiden voyage of the Disney Dream on January 26. The first DreamWorks motion picture is released under the Touchstone banner (*I Am Number Four*) on February 18. Official groundbreaking of the Shanghai Disney Resort on April 7. *Pirates of the Caribbean: On Stranger Tides* is released on May 20. *Cars 2*, from Pixar, is released on June 24. Aulani, A

Disney Resort and Spa opens in west Oahu's Ko Olina Resort & Marina on August 29. (Retrieved from <https://d23.com/disney-history/> on December 27,2018)

- **2012:***Frenemies* television film is released on January 13. On February 22, *John Carter* is released in the U.S. Maiden voyage of the Disney Fantasy on March 1. Disney Junior replaces SOAPnet on cable television on March 23. Opening night of *Newsies* on Broadway on March 29. *Marvel's The Avengers* is released on May 4. *Let it Shine* television film is released at Disney Channel in the U.S. on June. *Brave*, from Pixar, is released on June 22. (Retrieved from <https://d23.com/disney-history/> on December 27,2018) *The Oddlife of Timothy Green* is released in the U.S. on August 15. Grand Opening of the first Disney Baby Store in Glendale, California on September 8. The Walt Disney Company announces its agreement to purchase Lucasfilm Ltd. on October 30. *Wreck-It Ralph* is released on November 2. (Retrieved from <https://d23.com/disney-history/> on December 27,2018)
- **2013:** *Oz Great and Powerful* is released in the U.S. on February 14. *Monsters University* is released on June 8. *The Lone Ranger* is released in the U.S. on June 22. *Teen Beach Movie* television film is released on Disney Channel in the U.S. on July 19. *Planes* is released in the U.S. on August 5. *Superbuddies* is released in the U.S. on August 27. *Mr. Banks* is released in the U.S. on November 7. *Frozen* is released in the U.S. on November 10.
- **2014:** *Cloud 9* is released in the U.S. on January 17. On March, the Walt Disney Co has agreed to buy Maker Studios, one of YouTube's largest networks, for \$500 million, a deal that makes Disney a major online video distributor and should help draw more teens into the Disney entertainment empire. Maker

helps produce and distribute videos to more than 380 million subscribers worldwide across more than 55,000 channels. (<http://reut.rs/1lhA13E> Retrieved March 26,2018) Disney is currently seeking access to the young adult market that makes most of its media consumption online. The acquisition of Disney Maker Studios has also enabled the Internet media market to become effective.(<http://ddn.disney.com/> Retrieved March 26,2018)*Muppets Most Wanted* is released in the U.S. on March 21.*Million Dollar Armis* released in the U.S. on May 16. *Maleficent* is released in the U.S. on May 28.On June 23,*Zapped* television film is released in the U.S also.on the web and released Disney Channel on June 27.*How to Build A Better Boy* is released in the U.S. on August 15.*Alexander and the Terrible, Horrible, No Good, Very Bad Day* is released in the U.S. on October 10.*Big Hero 6* is released in the U.S. on October 25.*Planes: Fire & Rescue* video game is released in the U.S. on November 4.*In the Woods* is released in the U.S. on December 8.

- **2015:**On February 9,*McFarland* is released in the U.S. On February 13,*Bad Hair Day* television film is released in the U.S. on Disney Channel. On March 13,*Cinderella* is released in the U.S. On May 3,*Tinkerbell and the Legend of the Neverbeast* video is released in the U.S. On May 9,*Tomorrowland* is released in the U.S.On June 4, *Inside Out* is released in the U.S. On June 26,*Teen Beach 2* television film is released in the U.S. on Disney Channel. On July 31,*Descendants* television film is released in the U.S. on Disney Channel. On December 17,*The Good Dinosaur* is released in the U.S.
- **2016:**On January 29,*The Finest Hours* is released in the U.S.On February 17,*Zootopia* is released in the U.S. On April 4,*The Jungle Book* is

released in the U.S. On May 27, *Alice Through the Looking Glass* is released in the U.S. On June 17, *Finding Dory* is released in the U.S. On June 24, *Adventures in Babysitting* television film is released in the U.S. on Disney Channel. On July 1, *The BFG* is released in the U.S. On August 12, *Pete's Dragon* is released in the U.S. On September 30, *Queen of Katwe* is released in the U.S. On October 7, *The Swap* television film is released in the U.S. on Disney Channel. On November 23, *Moana* is released in the U.S.

- **2017:** On March 17, *Beauty and the Beast* is released in the U.S. On May 26, *Pirates of the Caribbean: Dead Men Tell No Tales* is released in the U.S. On July 14, *Jagga Jasoos* is released in the U.S. On July 16, *Cars 3* is released in the U.S. On July 21, *Descendants 2* television film is released in the U.S. on Disney Channel. On November 21, *Coco* is released in the U.S.

- **2018:** On February 16, *Black Panther* is released in the U.S. On March 9, *A Wrinkle in Time* is released in the U.S. On April 27, *Avengers: Infinity War* is released in the U.S. On May 25, *Solo: A Star Wars Story* is released in the U.S. On June 15, *Incredibles 2* is released in the U.S. On July 6, *Ant-Man and the Wasp* is released in the U.S. On August 3, *Christopher Robin* is released in the U.S. On November 2, *The Nutcracker and the Four Realms* is released in the

U.S. On November 21, *Ralph Breaks the Internet: Wreck-It Ralph 2* is released in the U.S. On December 25, *Mary Poppins Returns* is released in the U.S.



## **Appendix B**

### **Features of perception**

**1. Perception is selective:** According to Çağlayan, even when faced with a large number of warnings, it is the process by which the brain takes stimuli from the stimuli to take into account the stimulants it considers important, selects it from the logic

filter for evaluation and behavior in accordance with the stimuli. (Çağlayan, 2014:170) The person's environment, person's life experiences and his/her culture, his/her perspective on life as a result of the perception of the data in fact by sorting the subject according to the person's interest, sometimes fixes the details that are considered insignificant.

**2. Perception is subjective:** Arnheim stated that since the process of formation and expression of perception does not end the same in each person, the process of evaluating the person with the environment, where it lives, the position of the social status, will vary from person to person, because it is the limiting dimension of perception. (Arnheim, 2009: 37) As stated in the introduction, the angry child in his family can identify with the character of Scar in the movie *The Lion King*, which can lead to the internalization of the evil character in his perception of himself and even his normalization of what he has done. A lonely child affected by the Simba in the *Lion King* movie or by the Quasimodo character in the *Hunchback of Notre Dame* he/she can look hopelessly in life like Quasimodo. On the contrary, in the scenes of the film *Aladdin*, which processes the happiness that comes with wealth and fame, it may be disappointing for children who are poor in income to include leyen deceptive elements min that base the miracle on a genie that is out of the lamp.

**3. Perception uses data from the past:** Arnheim mentioned that since the perception is not isolated, it is the last stage of the flow of similar performance that has been made in the past and living in memory, the past pre-conditioned with the products that are stored together with the products and that the present experiences mixed with these products will be perceived in the future. (Arnheim, 2009:83) Arnheim thinks that the visual data obtained from the past are placed in the most relevant places in the present perceptual space by completing the most useful. (Arnheim, 2009: 106) In this

case, it is the answer to the fact that a Disney cartoon that leads to the trauma of his childhood, can be placed in appropriate place in his perception when he is an adult.

**4.Perception is a conscious and sensory experience that is the result of complex processes:**Goldstein, who explains the perception of mind activity from the sense organs, is activated by the brain, how it can affect and change the actions of perception, and explains the mechanisms responsible for perception, stated that perception is the result of complex processes.Explaining how the perception occurs in conjunction with the action of reaching the coffee; it revealed that perception and action were combined and perceived when the act of reaching the coffee was happened. (Goldstein,2011:49) Disney movies, brand promotion products with multiple and marketing strategy, the perception of the viewer first seeing the film in the commercials through the stimulus to go to the cinema,watching the film by sensing the receptors through the senses and conducting perception by the brain and going out to the mall to buy toys, bags, etc., are the results of the perception management process.Goldstein stated that perception is not immediately, it is a complex process, and that most of the processes behind the events are not processes that are appropriate for one's awareness. (Goldstein, 2010:5)

**5.Perception is shaped with expectation, desire and needs:** Karabulut, perceptions; the values, beliefs and culture of the individual, briefly stated that they are shaped by what they learn as a result of life experiences and therefore their perceptions often affect expectations, demands and needs. (Karabulut, 2014:14,15)

**6.Perception may seem real to the person:**Karabulut stated that perceptions were real because people believed in them.Perceptions of how the person interpreted, what they believe, how they behave, and the power of the perception is caused by,He

explained that people's activities are managed according to the desires, beliefs, needs and even fears of individuals as they mobilize people, determine their direction of movement, and have beliefs, desires, needs and fears. (Karabulut, 2014 : 120, 121) Examples of real life, given in the introduction, show that perception through cartoons is reality for a child, how the film connects with its heroes.

**7.Perception is a concept which open to ideological directions:**İnceoğlu is stated that, war and politics, even in advertising narrative is presented through fiction,the fact that the perceptions of the person cannot be left to their own self, is noted in the 1930s.In his book published in 1922, Lippmann referred to the notions of public opinion, image and democracy, and referred to the fact that someone was thinking about the minorities in the name of the majority, presenting some images and images to them and directing them to take the same. Through the mass media, such as newspapers, radio and cinema, which have become a mass feature, especially in those years, Lippmann told the people that they were trying to ensure that some realities which were not in their own life, that were not found in their lives, by presenting some sections about the lives of others, that people perceived them as their realities. mentioned. (İnceoğlu, 73:2010)

### **Types of Perception**

Gesture, tone of voice, emphasis on words, badge, clothes and so on. creates symbolic perception. Judge Frolo's dress in *The Hunchback of Notre Dame*, British flags in *Pocahontas* movie can be shown as an example.Capital owners who want to use the media and media for their own interests often refer to symbols that express meaning for the individual, group or community that are desired to manipulate



perceptions, manipulate their attitudes as they present by manipulating the facts for their own interests. The owners of the capital who want to use the media for their interests can be seen as examples of Disney. Mental capacity acts by symbols, for example crescent Islam; The crucifix invokes Christianity. The representation of the power of the sun's birth is an example of symbolic perception in *Lion King* movie. Visual perception is important in the complexity of the image that surrounds the person; It is associated with perception, knowledge and life experience. Emotional perception is that a person perceives an event or an object, does not content with the symbols, symbols and physical impressions in his mind, but perceives them with emotional impressions such as love-dislike and good-bad. Traditions are examples of emotional perception. The people crying to death, the joy of people in birth are examples of emotional perception. Simba's birth and Mufasa's death, Scar and Mufasa and Simba's hatred and war in *Lion King*, the sorrow of Belle's Beast, the fight between Beast and Gaston in *Beauty and the Beast*, Aladdin's hateful struggle with Jaffar in Aladdin movie, as well as Tarzan and Clayton in the war between Clayton. Selective perception is the tendency of individuals to perceive individuals, situations, events, objects, briefly their environment. In perception, the cultural environment in which one's education becomes socialized has a directing effect on beliefs, customs, customs, customs and traditions. All of the Disney films reviewed in this chapter are examples of selective perception. Considering that the audience is from a different generation and cultural structure, their perceptions are inevitable according to their education level and life experiences. (İnceoğlu, 74: 2010) (Karabulut, 2014 : 26) (Işık, 2014:25), (Işık, 2014: 39) (İnceoğlu, 2010: 79,80,81,82).



## **Appendix C**

### **News from Turkey**

15 years ago, two children said like Pika, Pika Pikachu, that they were flying like Pokemon and were banned from doing so. Ferhat was 19 years old. 21-year-old Seda was depressed. Millennial generation in Turkey, the Japanese cartoon character grew Pokemon'l. changing the children's understanding of the game in the 2000s

Japanese cartoon Pokemon, the head of Turkey's children "Pika, Pika Pikachu" was engraved with the slogan. In the neighborhoods, there was a generation of people in every corner who had blown their hands to the poncho, and called each other saatler Pikachu,, who opened his eyes for him early in the morning, speaking only to him in the recess. This passion was such a size that the children who put themselves instead of Pokemon wings fallen on the ground trying to fly. Haberturk found 2 kids Pokemon "who wanted to fly and survived the miracle. Abdullah, who wants to be a Spider Man when he grows up, cannot tell the truth yet. Hence, the father of a housewife and her father, a research assistant at University, tried to explain that Spider-Man was just a fictional product, she could not actually fly and could not climb onto a flat wall. However, Abdullah insisted, his parents, "No, it is true. Because I see him in my dreams all the time. I climb with him, I fly," he said. 5-year-old Abdullah a true Spider-Man fan, believes that he is a Spider-Man. He said, "I will fly," and about a month ago on the 7th floor of their homes he jumped through the window. Abdullah, who has fractures and is at risk of being paralyzed, "Will fly again"he said. Psychologist F.Yeşilyurt said that abstract thought did not occur in children before the age of 6 and perceived what he saw as concrete in his own world. Yesilyurt, "such heroes at this age the film or cartoons are not watched, even if the show is not even if they are told that they are not. Abdullah's family consciously told their children by telling this fact. (Karşlı, 2016) ,(Cakir, 2007)

There are children who think that they will come out with fearful eyes, or think that they have their magical powers in their own right, thinking that they will come out of the shadow of a real character, fearing them, turning into a flat within a shadow or through a wall.They spend their time referring to these characters or exhibiting behavior that is influenced by them. Their parents should try to tell them as much as

they want, but they can be convinced about one character. After a while they start to experience similar mental processes for another gripping cartoon character. "I'm immortal like a "x" character. If I stab this knife by myself, there will be nothing for me! But, they can try to stab a kitchen knife into their belly! They spend at least 6 hours of a day thinking about these characters. Obsessed, they cannot prevent these thoughts that come to their minds. They are startled and shuddered by these characters hurting themselves. Even if some know that it is nonsensical, these thoughts can live as real but, and some cannot keep up with these thoughts and cannot sleep alone in the evenings. They can't move from one room to the other by themselves. Some people perceive these characters as "real". They can perceive themselves as a powerful, invincible and immortal göre like these superior characters and try to act accordingly! In terms of the development of the nervous system, children are under the influence of magical thinking until the age of 9 years. They can easily believe in unreal concepts and keep their minds busy. Children, after the age of 9, go into abstract thinking. The meaning of the difference between the real and the unreal and the metaphor can only be realized after this age. The fact that a child with normal development is impaired after the age of nine suggests that the diagnosis of childhood psychosis is a prerequisite. Before completing the normal development of the brain, such early processes lead to limiting and disrupting brain development. In fact, it may prevent the child from catching normal mental development. Obsessions and obsessions are called obsessive-compulsive disorder (OCD). In the course of normal childhood, children aged 4-5 years may insist on the realization of some rituals on the theme of "insistence of sameness Normal. Passing through the same place, wearing the same outfit, making some things in the same order can be counted. In advanced ages, these symptoms usually go through. In cases

that do not pass, childhood OCD can manifest itself starting from 7-8 or 11-13 years of age. Excessive thinking towards such cartoon characters can trigger OK childhood onset OCD Bu. One of the main symptoms of affirmation and narrative compulsions can occur suddenly in children, and their parents can be exposed to questions and confirmation for hours, and they cannot be satisfied despite persuasion efforts lasting for hours. (Oz, 2016)



## **Appendix D**

### **Interview With Glen Keane**

Keane inspires Edmond Dulac and Warwick Goble. He states that the character drawing is not only the inanimate and emotionless figure standing on the

paper, but also the fact that the character draws in mind that it exists in advance because it will communicate with the audience. When he starts to draw the character, he emphasizes that the figure draws Michelangelo's sculpture on the stone and his inspiration from the liberating form. As he cares about the credibility of the character, he mentions that he is doing character research in this direction, taking care to be like real animals. He takes inspiration from the zoos and points out that the wolf in the sense of human legs hinted at the clues because it was often used as a monster figure in the monster drawings of the illustrators in the past. In order to show the character's similarity to the animal, he draws the animal piece at the bottom and makes sure that the wolf-like character reminds the animal. He had six months of drawing and also research. Animal adheres to the wall of the head, for example, likes the weight of the buffalo head and shows this weight. In the picture of the gorilla standing on the wall uses the gorilla as eyebrows. He draws his teeth on wild boar, his lion's head on his trunk, his trunk on the trunk and the legs on his wolf legs. To draw the character characteristics of the Beast, it was fun to see the wild animal side with Belle in the foreground. It reduces behaviors to selfish, immature, irritable, brutal behavior models that are basically integrated with the question of what is wild animal in human nature. In the design of the dance scene, he tells the dance instructor that he has learned the steps and dances in the living room and draws the animation on top of that dance work. In the scene in which the final scene, Beast, turns into human, Rodin goes to the Norton Simon Museum where Burghers' Calais statue is located. As he walks around, he starts to draw the figures. Especially in shaping the shape of the back, these figures help him to unlock the sequence. Because he wants to turn the Beast in the air, but as he wants to turn, he wants to see his back changed, so he wanders around the statue as he walks through space. He goes up and makes his arms, hands, feet and, finally, his

head in his imagination. When the Beast is back, his head is seen in the shade and he leaves the shade. As soon as he stages, there is a wind and the wind for Keane is like the spirit of God who transforms into life. As with Beast, he experiences a spiritual transformation as he did in his own life, telling of his belief in God and his mature maturation of many things that he felt in his own life., The transformation happens when the wind is in the face of Beast. He brings the scene to the time it will look into Belle's eyes for the viability of the transformation. Sprezzatura means that the term gel art that conceals art ”and that this is the animation. This is an art form that conceals all of the things we're showing right now, because it really explains that the last color is just following, believing that the character is real. (Retrieved from <http://meetinthelobby.com/building-a-beast-interview-with-disney-animator-glen-keane.html>, <http://animatedviews.com/2010/beauty-and-the-beast-glen-keane-on-discovering-the-beauty-in-the-beast/> on March 1,2018)