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Unveiling the U.S. Agenda: A Critical Discourse Analysis and Semiotic Exploration of Disney's Normalization of the Abnormal in its Cartoons

A Dissertation Submitted in Partial Fulfillment of the Requirements for Master Degree in English (Linguistics)

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DECLARATION

We, hereby, declare that this dissertation, entitled" A Critical Discourse Analysis of the U.S Agenda behind Disney's Normalization of the Abnormal in its Cartoons", has been undertaken by us for the requirements of Master Degree in English (Linguistics(under the supervision of Mrs. Sanaa Zirari .We also declare the materials of this research are the pure outcome of our investigation and do not incorporate any substances previously written or published by other researchers except those indicated in quotations, citations or in the reference list.

We are duly informed that any person practising plagiarism will be subject to disciplinary sanctions issued by the university authorities under the rules and regulations in force.

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DEDICATION 1

With a mix of profound joy and bittersweet emotions, I dedicate this dissertation...

To my beloved parents, my pillars of strength. As the first graduate in our small family, this accomplishment holds a great significance to the family and to my mother in particular.

To my pure hearted sister. To **Abdou**, **Adam, Malak** and **Yoba**.

To my amazing friends **Asma, Basma**, **keltoum** and **Nihed,** who have always found creative ways to distract me from my work and provided me with endless support and laughter.

To my future spouse, here is why our little children won't be watching Disney.

And finally, to those dear individuals whose names I leave unspoken but hold dear in the depths of my heart.

Nourelhouda BOUACHA

I dedicate this humble work to every person dear to my heart.

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To my soulmate, my dear husband.

To the apple of my eye, my nephews**, Rahaf** and **Anes**.

To my best friends, **Shaimaa** and **Maroua**, thanks for making the 4 years of university unforgettable.

To my aunts and uncles and the whole extended family.Thank you all from the depths of my heart for being here in my life.

Imene BOUSSAHOUA

DEDICATION 2

To my dearest parents, who have always been my pillars of strength and support, I dedicate this dissertation with all my heart. Your unwavering love and guidance have been the driving force behind my success, and I am forever grateful for everything you have done for me.

With immense pride and gratitude, I dedicate this work to myself, for the long hours of research and writing.

To my whole family, my grandmother **Merzaka**, to **Wail**, **Khouloud**, and the others, thank you for your continuous love and support.

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ABSTRACT

Disney is an American entertainment company that has gained popularity among kids worldwide. With its rapid expansion, it has come to impact millions of individuals worldwide. Despite its widespread popularity, Disney transmits hidden ideologies within its movies that do not align with the values and cultural norms of the Arab audiences in general and Algerians in particular . This dissertation's study examines Disney cartoons as a source of soft power and cultural hegemony used by the United States of America to manipulate the world and spread its agenda. The goal of this research is to figure out the ideologies disseminated to the world through Disney cartoons and how they affect the Algerian kids, as well as to raise awareness about the secret ideologies Disney wants to promote. The present study employs both the qualitative and quantitative methods. The research primarily makes use of Fairclough's model of CDA known as the Three Dimensional Model as well as Roland Barthes' semiotic theory to examine how ideologies are transferred through Disney animated cartoons. It also utilizes two questionnaires as an effective tool to weigh children's as well as parents' awareness about Disney cartoons' perils. These cartoons are, in the present study, epitomized in *Lightyear* and *Turning Red*, which proved to be transmitting homosexuality, feminism, and polytheism, among other ideologies. The findings show that Disney has indeed inserted within its movies a number of poisonous ideologies that are unsuitable for Algerian kids; something that Arab Muslim societies should keep a close eye on.

Key Words: The United States of America; Disney Cartoons; Cultural Hegemony; CDA; Semiotics; Ideologies.

ملخص

ديزني هي شركة ترفيهية أمريكية حققت شهرة بين الأطفال في جميع أنحاء العالم. مع توسعها السريع، أصبحت تؤثر على ملايين الأفراد في جميع أنحاء العالم. على الرغم من شعبيتها الواسعة، تنقل ديزني أيديولوجيات مخفية داخل أفلامها لا تتوافق مع قيم وأعراف الجمهور العربي عامة والجزائري خاصة . يدرس هذا البحث الرسوم المتحركة لديزني كمصدر للقوة الناعمة والهيمنة الثقافية التي تستخدمها الولايات المتحدة الأمريكية للتلاعب بالعالم ونشر أجندتها. هدف هذا البحث هو معرفة الأيديولوجيات المنتشرة في جميع أنحاء العالم من خلال رسوم ديزني وكيف تؤثر على شباب الجزائر، بالإضافة إلى نشر الوعي حول الأيديولوجيات السرية التي أرادت ديزني تعزيزها. يستخدم البحث كل من الطرق الكمية والنوعية. كما أن البحث يستخدم نموذج تحليل الخطاب النقدي لفاركلوف المعروف بنموذج ثلاثي الابعاد ونظرية رولاند بارثس السيميائية لدراسة كيفية نشر الإيديولوجيات من خلال الرسوم المتحركة لديزني، والموجزة في فيلمي لايتيير والتحول للأحمر، التي نشرت الشذوذ، النسوية، الوثنية وغيرها من الإيديولوجيات. تشير النتائج إلى أن ديزني قد ادخلت في افلامها عددًا من الأيديولوجيات السامة التي لا تناسب الأطفال الجزائريين. والتي يجب عدم غض الطرف عنها.

الكلمات المفتاحية: الولايات المتحدة الأمريكية؛ رسوم ديزني؛ الهيمنة الثقافية؛ تحليل الخطاب النقدي؛

السيميائية؛ الإيديولوجيات.

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LIST OF ABBREVIATIONS

CDA : Critical Discourse Analysis

DA : Discourse Analysis

LGBTQ : Lesbian, Gay, Bisexual, Transgender, and Queer

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General introduction

1. Research Background

The cartoon industry, with its diverse range of animated content, has become a prominent force in shaping popular culture and influencing young minds worldwide. Among the major players in this industry, Disney stands out as a powerhouse and one of the leading entertainment companies globally. Over the years, Disney movies have captivated audiences of all ages, enchanting them with memorable characters, magical tales, and impressive animation techniques. Although Disney cartoons can stimulate imagination, enhance creativity, and teach valuable lessons about friendship, perseverance, and problem-solving, it is important to recognize that not all content in these cartoons may be suitable for young viewers. Disney movies, known for their family-friendly reputation, have been criticized by their audiences for their subtle portrayal of implicit ideologies that may not align with diverse cultural contexts. These hidden themes often promote strange Western values that evoke concerns about their impact on young viewers. Following this regard, Disney cartoons are a source of soft power and cultural hegemony from the US to promote their modern ideas over the world.

In the context of Algeria, a country known for its rich cultural heritage and traditions, Disney movies have also found a significant audience. Algerian children, like their counterparts worldwide, are drawn to the enchanting stories and colourful characters portrayed in these films. Moreover, the primary means through which Algerian children access Disney movies is mostly via online platforms such as YouTube. However, the Algerian cultural landscape differs significantly from that portrayed in Disney movies. The Algerian society holds its distinct set of values, beliefs, and cultural norms, which may clash with the messages conveyed through Disney movies.

In fact, there is a lack of comprehensive studies that have thoroughly examined the inception and reception of Disney movies in Algeria. Therefore, this

research seeks to bridge this gap by administering a questionnaire to gather insights from Algerian children who have engaged with Disney movies and their parents.

By understanding how Disney culture began to permeate the Algerian context and examining the reactions of Algerians towards it, this study aims to shed light on the cultural dynamics and impact of Disney movies in the country.

2. Problem statement

The problem that this dissertation revolves around is the suitability of the content advertized for in Disney movies, considering their widespread popularity among children worldwide. There is a growing concern that certain themes, ideologies, and cultural representations depicted in these films may not align with the values and cultural norms of young viewers, particularly in the context of Algeria. This raises significant doubts about the potential negative impact of such content on children's behaviours, values, and beliefs. Thus, it is important to explore the influence of the United States' cultural hegemony on Algerian children through the medium of Disney movies. By addressing this problem, the study seeks to gain insights into the implications of these influences and promote a deeper understanding of their impact on the young Algerian population.

3. Research questions

Based on the research problem stated above, the primary objective of this study is to provide answers to the following research questions:

a- Which implicit ideologies are being conveyed to the Algerian youth through Disney movies?

b- What is the impact of the content portrayed in Disney movies on the behaviours, values, and cultural identity of Algerian children?

c- Is Algeria being subjected to hegemonic control by the United States?

4. Research hypotheses

Building upon the research problem and questions, and with the aim of investigating the covert aims behind the dissemination of Disney movies in Algeria,

this study's hypothesis asserts that these movies implicitly communicate specific messages and ideologies to the Algerian youth. However, due to cultural disparities between the two nations, these messages may be incongruous with the Algerian context. Moreover, the study proposes that the content depicted in Disney movies negatively affects children, potentially indicating the exertion of hegemonic influence by the United States.

5. Research objectives

Despite the vast difference between American and Arab cultures and customs, Disney movies produced by the American company enjoy a significant popularity among Algerians. In addition, Disney remains the preferred choice for parents when it comes to selecting content for their children. As a result, this research aims to expose and shed light on the hidden ideologies transmitted by Disney through its movies, which may not be appropriate for the target age group of the Algerian audience. Moreover, this research concentrates on raising the Algerians' awareness against this ideological invasion and poisoned ideas that they seek to instill in the young minds.

6. Research methodology

The research methodology employed in this study consists of a mixed-method approach, combining qualitative and quantitative research methods. For the qualitative part, an analysis of Disney movies is conducted to identify the implicit ideologies and themes present within the films. Furthermore, to complement the qualitative findings, a quantitative approach is utilized by administrating a questionnaire to a representative sample of Algerian children and their parents to assess the impact of Disney movies on their behaviours, values, and cultural identity. The questionnaire serves as an instrumental tool to gather information and measure the influence of Disney movies' culture on the Algerian youth.

7. Research instruments

To explore the concealed ideologies present in Disney movies, the present study conducts a focused investigation on two specific animated movies namely *Lightyear* and *Turning Red*. The analysis involves a close examination of various visual

elements, including images and excerpts from the movie scripts. These components are analyzed to decipher the underlying messages and meanings they convey.

8. The dissertation's layout

The current study is divided into four major chapters. It begins with a general introduction to the topic under discussion. The first chapter, subsequently, discusses the theoretical framework ,in which two theories are used, namely Fairclough's Three Dimensional Model of CDA and Roland Barthes' semiotic theory, in addition to the conceptual framework, namely Joseph Nye' idea of soft power and Antonio Gramsci's concept of cultural hegemony. Moreover, it gives a review of the Disney Company and its history. At the end , the literature review is provided .The second chapter discusses the methodology utilized in the dissertation , it provides the research objectives and methods . Additionally, it gives a brief description of the data sources and sampling which are *Lightyear* and *Turning Red* cartoons, besides the instrument used in this research, namely the questionnaire.

The third chapter gives a deep analysis of the two selected Disney cartoons utilizing Barthes semiotic theory and Fairclough's model of CDA, as well as an analysis of the research instrument, namely the questionnaire, embodying the research findings and providing answers to the questions ahead. The final chapter discusses the study's implications and limitations, as well as additional ideas. The dissertation concludes with a general conclusion that confirms and summarizes the researchers' findings.

9. Definition of key terms

9.1. Critical Discourse Analysis (CDA): Norman Fairclough (2012) defined Critical Discourse Analysis (CDA) as a branch of critical social analysis that contributes to the latter by focusing on discourse and relations between discourse and other social elements (e.g., how discourse figures in ideologies and power relations).

9.2. Discourse Analysis (DA): Jennifer Crosley (2021) stated that discourse, in its simplest form, is verbal or written communication between people that goes beyond a single sentence. Importantly, discourse is more than just language. The term

"language" can include all forms of linguistic and symbolic units (even things such as road signs), and language studies can focus on the individual meanings of words. Discourse analysis beyond this and looks at the overall meaning conveyed by language in context. "Context" here refers to the social, cultural, political, and historical background of the discourse, and it is important to take this into account to understand the underlying meanings expressed through language.

9.3. Semiotics: Leech and Onwuegbuzie (2008) define semiotics as a science that explores the relationships between signs, including talk and text, and their intended specific meanings.

9.4. Hegemony: According to Rosamond, hegemony is the dominance of one group over another, often supported by legitimating norms and ideas.

9.5. Cultural Hegemony: Cole (2020) declared that the Italian philosopher Antonio Gramsci developed the concept of cultural hegemony out of Karl Marx's theory that the dominant ideology of society reflects the beliefs and interests of the ruling class. Gramsci argued that consent to the rule of the dominant group is achieved by the spread of ideologies—beliefs, assumptions, and values—through social institutions such as schools, churches, courts, and the media, among others. These institutions do the work of socializing people into the norms, values, and beliefs of the dominant social group.

9.6. Soft Power: Nye (2019) defined soft power as a country's ability to influence the preferences and behaviours of various actors in the international arena (states, corporations, communities, publics, etc.) through attraction or persuasion rather than coercion.

9.7. Myth is a combination of the denotative and connotative meanings of a sign that extends to a greater mythological or ideological idea. Myth is when "the sign reflects major culturally variable concepts underpinning a particular worldview, such as masculinity, femininity, freedom, individualism, objectivism, Englishness, and so on" (Chandler, 2014).

9.8. LGBTQIA+: According to the psychologist Kendra Cherry (2023), LGBTQIA+ stands for lesbian, gay, bisexual, transgender, queer (or sometimes questioning), intersex, asexual, and others. The "plus" represents other sexual identities, including pansexual and two-spirit. The first four letters of the acronym have been used since the 1990s, but in recent years there has been an increased awareness of the need to be inclusive of other sexual identities to offer better representation.

9.9. Polytheism: According to the Merriam-Webster dictionary, polytheism is the belief in or worship of more than one god.

Chapter One:

Theoretical Framework and Literature Review

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Chapter One: Theoretical Framework and Literature Review

Introduction

This chapter serves as the primary foundation of the research. It is divided into three sections. The first section discusses the theoretical framework, which is based on Critical Discourse Analysis, particularly Fairclough's Three-Dimensional Model of CDA, and Barthes' semiotic theory. The second part of this chapter introduces the conceptual framework, which includes the main concepts used in this research, namely the notion of Soft Power by Joseph Nye and Antonio Gramsci's theory of hegemony. This chapter concludes by providing a literature review in which four research studies related to the dissertation topic are selected. Additionally, this chapter includes a definition of the Disney Company and its role in spreading ideologies and normalizing the abnormal in its cartoons.

1.1. Theoretical framework

In this research, two main theories are used: Norman Fairclough's Three Dimensional Model of Critical Discourse Analysis (CDA) and Roland Barthes' semiotic theory.

1.1.1. Critical discourse analysis (CDA)

Discourse is defined as any written or spoken language unit longer than a sentence, according to linguistics. To make research about discourse, one must examine the aforementioned linguistic unit within its sociological and psychological social context. Henry and Carol (2002) mentioned that "Discourse is the way in which language is used socially to convey broad historical meanings. It is a language identified by the social conditions of its use, by who is using it and under what conditions. Language can never be 'neutral' because it bridges our personal and social words". Several linguists have been interested in Critical Discourse Analysis ever since Michel Foucault, who is regarded as the father of Discourse Analysis. They looked into, and evaluated, a variety of written and spoken language components, including texts and speeches. These investigations were conducted in the political

domain, specifically the Cartoon Movies in our case. However, the purpose of this section is to explain what Discourse, Discourse Analysis (DA), Critical Discourse Analysis (CDA) mean and how they relate to cartoon movies.

In order to clarify what CDA means as a linguistic notion, the meaning of both discourse and discourse analysis must include. While, in linguistics the three concepts may come under one meaning while in fact each one of them has its own power of processing and analyzing. Hence, the three concepts are defined below.

1.1.1.1. Discourse

Discourse is a complex and multifaceted concept that encompasses all forms of communication within a social context. According to Van Dijk (1997), discourse is defined as the use of language by people to convey ideas, thoughts, or beliefs within a social context (p. 2), while Richardson (2007) describes it as a very trendy word referring to a very trendy concept (p. 21). In addition, discourse serves a crucial function in constructing and shaping social reality by reflecting and reinforcing social norms, beliefs, and power structures, as well as challenging and subverting them. Language used in political speeches, media representations, and other forms of discourse can shape public opinion and influence policy decisions.

1.1.1.2. Discourse analysis (DA)

Discourse analysis is defined in linguistics as the process of analyzing the organization of texts or utterances with more than one sentence, taking into consideration the linguistic context of those texts or utterances. To explain more, it is the sociologically based scientific study of the mechanism and approaches used by individuals to use language in both spoken and written form.

On the other hand, sociolinguistics uses discourse analysis (DA) to study how norms and rules are applied in various conversational contexts in order to investigate and explain the meanings of all conversational contexts and social interaction. However, discourse is recognized as a social activity, and the connection between language and society has been emphasized according to both Fairclaugh and Wodak (1997) as Fairclaugh states socially constitutive as well as socially conditioned (p.258).

1.1.1.3. Critical discourse analysis (CDA)

A critical interdisciplinary method known as Critical Discourse Analysis (CDA) examines language in terms of its actual situations regardless of its structure. The goal of CDA is to understand meanings beyond sentence construction based on social aspects of speech. Language according to CDA scholars and linguists is not neutral; it is, rather, controlled by the speaker's intention to influence the listener to view things -from ideas to thought- in the same way the speaker sees and understands them. Van Dijk (2001) also come along with coffin's definition of CDA and stated that:

> Critical discourse analysis (CDA) is a type of discourse analytical research that primarily studies the way social power abuse, dominance, and inequality are enacted, reproduced, and resisted by text and talk in the social and political context. With such dissident research, critical discourse analysis takes an explicit position and thus wants to explicit position and thus wants to understand, expose, and ultimately resist social inequality. (p.352)

1.1.1.4. Fairclough's framework of CDA

There are numerous approaches to critical discourse analysis that have been suggested by experts in the field; these approaches are related in many ways. However, since Fairclough views language as an internal component of society rather than an external one, Fairclough's CDA framework is the one that has been chosen for our situation. To put it another way, he asserted that social phenomena influence linguistic phenomena, and vice versa. This particular CDA method according to Fairclough aims to look at how language use and society are related, as well as the function of discursive practices and their consequences on social language.

There are three processes of analysis that are interconnected in Fairclough's framework of CDA: textual analysis (description), discursive analysis (interpretation) and social analysis (explanation), as the figure below denotes:

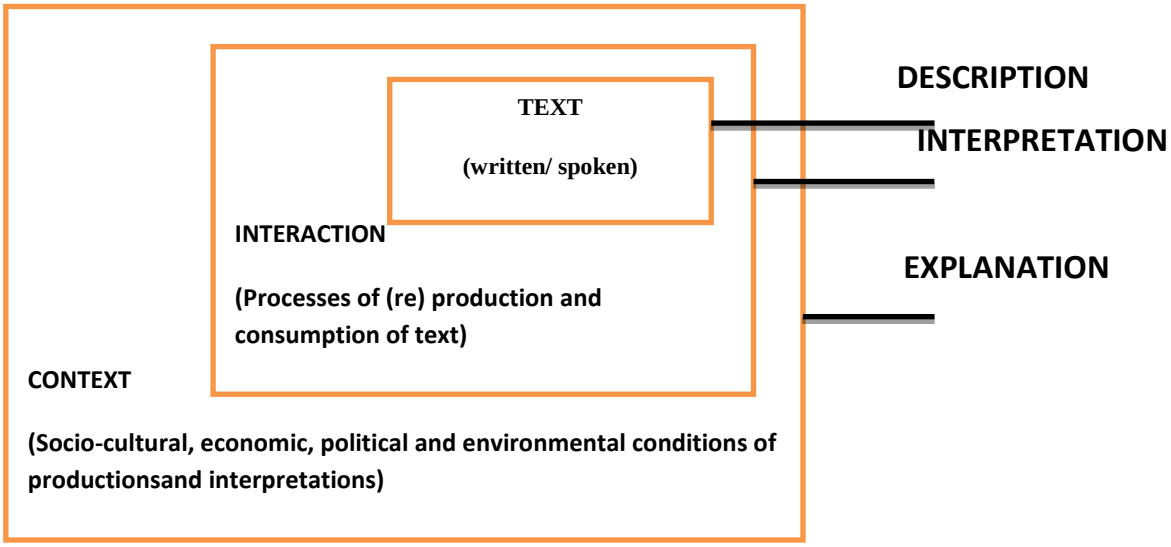


Figure 1. *A framework for critical discourse analysis by Fairclaugh*

1.1.1.4.1. Description

The analysis of any given text is the first dimension that is linked to the process, according to Fairclough's definition of text. The term 'text' encompasses not only linguistic units but also semiotic indications like images, colors, sounds, and signs in this dimension. Fairclough explains that visual and verbal cues are used to analyze the text. The most crucial component of the social scientific analysis and the first step in this strategy is the text analysis. Description is concerned with formal properties of the text (Fairclough, 1989, p.26). As a result, the descriptive dimension of text analysis is split into the following sub-elements:

- **Lexis**

It is the entire set of all possible words in a language. In the descriptive dimension, lexis analysis involves analyzing the vocabulary, prepositions, and pronouns used in the text, as well as the choice of words. For example, an analysis of the use of prepositions in a text can reveal how the author constructs relationships between different ideas or concepts.

- **Grammar**

This sub-element involves analyzing the use of modal verbs and passive voice in place of active voice, as well as the way that vocabulary corresponds to formal language. To put it another way, the author needs to be familiar with the various kinds of sentences and the structures that go along with them. For instance, the main clause has one; it must have a direct object and a comma after the subject. An analysis of grammar can help to identify the author's tone or attitude towards the topic of the text.

- **Text structure**

This sub-element describes the way speakers typically arrange the content's material, moving from issues to solutions, causes to effects, and so on. In other terms, it refers to the manner in which speakers arrange information inside their content. It alludes to the way they frequently present information throughout the presentation. An analysis of text structure can reveal how the author organizes their argument and how they use different rhetorical strategies to persuade the audience.

1.1.1.4.2. Interpretation

The act of explaining one’s perspective on something is referred to as interpretation. It is the second dimension of Fairclough’s “Discursive Practice” paradigm, which describes the process of how speakers typically convey information and how listeners respond during and after receiving it. According to Fairclough (1989), interpretation is concerned with the relationship between text and interaction, seeing the text as the product of a process of production, and as recourse in the process of interpretation, and analysis deals with cognitive processes of participants.

1.1.1.4.3. Explanation

The explanation process is the last dimension of Fairclough's model, which is connected to the study of sociocultural practice. According to Fairclough (1989), explanation is concerned with the social determination of the process of production and interpretation and their social effects (p.26). In the context of language and discourse, this means that explanation is concentrated on figuring out how the social setting in which language are generated and perceived impacts the messages sent and their effects on society. Thus, language and discourse are not neutral; rather, they are shaped by a variety of social forces, including power, ideology, and culture. We can better comprehend the social impacts of language on various groups and communities by looking at the social determinants of language production and interpretation. It involves explaining the connection between the sociocultural context and production and consumption while taking into account power and ideology.

1.1.1.4.3.1 Ideology

The term ideology was originally coined by Antoine Destutt de Tracy in the years after the French Revolution to refer to a new science of ideas, an idea-logy, which would be the ground of all other sciences (McLellan, 1986, as cited in Richard, 2007, p.32). Bourdieu and Eagleton also believe that ideology is a "spontaneous belief or opinion [that]... would seem unquestionable and natural" (Bourdieu & Eagleton, 1992, p.112) or "things people accept without knowing" (p.114).

Moreover, ideology is a system of beliefs shared by a specific group of people. Van Dijk (1998) asserts that members of any society share a common cultural background that includes norms, principles, values, and other aspects of society. He also referred to the belief system as "social representation" and claimed that ideologies are the organizing, basic beliefs of these social representations (p.8). All members whether they belong to the same group or not, hold these values as their fundamental beliefs about knowledge; however, various ideologies also presuppose it.

Overall, Fairclaugh (1992) argued that ideologies are built into conventions may be more or less naturalized and automatized (p.90). To illustrate, ideologies, according to Fairclough, are unconsciously passed on our personalities. Hence, it might be challenging to determine the extent to which our ideology has influenced us because our responses are frequently more instinctive than conscious. All of these cases show us how CDA is related to ideology or how ideology is important to CDA.

1.1.1.4.3.2. Power

Power is defined as the ability to make or receive a specific discourse and fully comprehend it in terms of the language being used. Due to its ideologies, power is regarded as one of the most significant principles in CDA because it makes these two principles mutually exclusive. Foucault (1989) stated that discourse transmits and produces power; it reinforces it, but also undermines and exposes it, rendering it fragile and making it possible to thwart. This means that discourse holds power, and language shapes and determines people's behaviour in a given setting. In other words, discourse and power, in the same way that power and knowledge are linked, are closely related.

This section explained a number of notions related to Critical Discourse Analysis. The three related dimensions of Fairclaugh's framework model of CDA were made clear. The first is text analysis, which looks at how a text is described from its form and structure to its grammar. The second component is text analysis to determine the intended meanings. The third dimension, social analysis, provides an explanation for the findings from the first two dimensions that highlight the dominant ideology and positions of power in the text.

Besides CDA, semiotics is also a very important branch used to analyze the hidden ideologies that are transmitted through Disney cartoons and figure out all the signs using Barthes semiotics theory.

1.1.2. Semiotics

1.1.2.1. What is semiotics?

As a word, semiotics is derived from the ancient Greek term ‘semeion’ that means "sign", and "semiotikos" that refers to the action of interpreting signs. Semiotics, also called semiology, was first introduced by the French linguist Ferdinand de Saussure in the early twentieth century. A preliminary definition is that semiology is the study of signs and symbols. Eco (1976) declared that "semiotics is concerned with everything that can be taken as a sign"(p.7). So, a sign is the link between the signifier and the signified. To be precise, Semiotics includes the study not only of what we denote as ‘signs’ in our daily speech, but of anything which ‘stands for’ something else. In a semiotic sense, signs take the form of words, images, sounds, gestures and objects (Chandler, 2014, p. 22). Semiotics begun as a formal study of the meaning of words (linguistics), then it moved into investigating the human behaviour (anthropology and psychology), and later it evolved into an examination of culture and society (sociology and philosophy) (“What is Semiotics,”2021, p. 1). Moreover, numerous sign theories have emerged throughout the history of semiotics. The Swiss linguist Ferdinand de Saussure (1857–1913) and the American philosopher Charles Sanders Peirce (1839–1914) are considered the major co-founders who have established two theoretical traditions and paved the way to Roland Barthes’ semiotics theory which is the most congruent theory for this study.

1.1.2.2. Roland Barthes’ semiotic theory

Roland Gerard Barthes is a prominent French philosopher and literary critic who pioneered semiotics and investigated social theory and anthropology. Chandler (2014) claimed that semiotics began to take a spot light in cultural studies in the late 1960’s as a result of Roland Barthes; influential writings. Additionally, the translation of his well-known pieces into English increased the popularity of this approach. Semiology, according to Barthes (1957), is the science that examines meanings in forms. It places less emphasis on content and more on significations (p. 110). He asserted that each and every system of signs can be subject to semiology studies, not just language. As claimed by Barthes (1964), the aim of semiology is to study any sort

of signs regardless of their limits and substance; objects, images, sounds, gestures, and the complex combination of all of them. Hence, he developed his approach to analyze signs within two levels of signification: denotation and connotation.

1.1.2.2.1. Denotation

Denotation is the initial level of signification. Chandler (2007) described denotation as the purely literal, obvious, or common-sense meaning of a sign. He added that the denotative meaning is what the dictionary aims to convey (p. 138). In other words, in denotation we deal with the basic explicit meaning of the sign that is independent from context and subjective interpretations (Bouzida, 2014).

1.1.2.2.2. Connotation

Away from denotation, connotative meaning is the result of the interaction that takes place when the sign meets the feelings, emotions, or social and cultural values of the users (Fiske, 1992, p. 85). Accordingly, Chandler (2007) explained that connotation is the subjective associations of the sign which is “context dependent”. Signs, in this sense, are more open to interpretation in their connotations than their denotations (p. 138). To further explore the role of signs in communication and meaning-making, it is important to also consider the concept of myth.

1.1.2.2.3. Myth

Commonly, myths are linked to false beliefs. A myth, according to Barthes (1957), is a ‘system of communication’ and ‘message’, it is a ‘mode of signification’ (p. 107). Lakoff and Johnson (1980) introduced myth as a tool that assists us in conceptualizing things and making sense of our cultural experiences (p. 185). In addition, Barthes (1957) argues that anything can be a myth as long as it has some sort of message or meaning. In addition to textual discourse, mythical speech can also be supported by photography, cinema, publicity, and sports (p. 108).

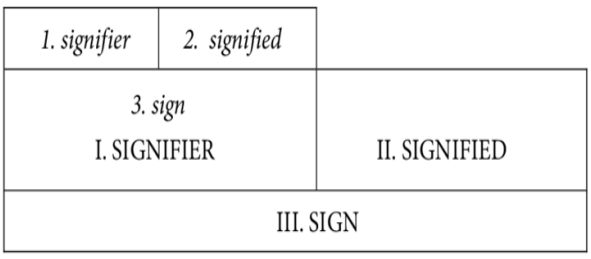


Figure 2: *Orders of signification*.

As figure 2 illustrates, and according to Barthes, the first order of meaning is denotation in which a signifier and a signified are paired to form a denotative sign. Moreover, connotation is the second order of meaning which uses the denotative sign as its signifier and links to it a further signified. Thus, this is the mechanism by which signs may seem to signify one thing but are loaded with multiple meanings (Chandler, 2007, p. 140). Accordingly, Barthes claims that ideology is produced in shape of myth when the orders of signification known as denotation and connotation unite.

1.1.2.3. Why semiology analysis in media studies?

Despite the fact that media plays a fundamental role in the modern world, accusations of hidden messages or purposefully misleading content have constantly risen as media footprint has expanded. In addition, it is asserted that the mass media is used as an instrument to influence people into certain modes of belief and understanding within society (Deragon, 2008).

Barthes (1957) stated that a photograph is a kind of speech for them, the semioticians, in the same way as a newspaper article (p. 110). That means that there is an infinite chain of signs and messages notably in the form of visual images (Bouzida, 2014, p. 3). Therefore, a semiological analysis is needed to decode, examine, and comprehend how the media signs function within the meaning they convey through images. From this perspective, Barthes approach is heavily utilized to analyze symbolic verbal and nonverbal media signs especially films, TV programs, cartoons, and advertisements, etc. Considering that denotation is “what is photographed”, and connotation is “how it is photographed” (Fiske, 1982, p. 91).

The aim behind using Barthes semiotics theory and Fairclough's Three Dimensional Model of CDA is to figure out and analyze the hidden messages and ideologies that the United States of America, the hegemonic power, wants to impose through media. In addition to those two theories that provide answers for this issue,

the concepts of hegemony and soft power as well explain more how dominant power manipulates nations. More details will be provided in the following paragraphs.

1.2. Conceptual framework

The two key concepts used in this research, which are cultural hegemony and soft power, will be presented in the paragraphs that follow.

1.2.1. Antonio Gramsci theory of hegemony

1.2.1.1. Definition of hegemony

According to Merriam Webster hegemony has two meanings. First, the preponderant influence or authority over others which means domination. Secondly, social, cultural, ideological, or economic influence exerted by a dominant group. Actually, the word hegemony has a Greek origin. Rosamond (2022) stated that:"Hegemony derives from the Greek term hēgemonia (“dominance over”), which was used to describe relations between city-states."(para, 2).

The use of "hegemony notion" in political analysis was somehow limited until its extensive discussion by the Italian politician and philosopher Antonio Gramsci. In his *book War of Movement and War of Position*, Gramsci defines hegemony as the combination of strength and acceptance that are balanced in an uneven manner, without strength overpowering acceptance, but rather seeking to appear to be based on the acceptance of the majority(p.234). Carlos(2015) stated that "Gramsci developed the notion of hegemony in the Prison Writings. The idea came as part of his critique of the deterministic economist interpretation of history; of “mechanical historical materialism.” Hegemony, to Gramsci, is the "cultural, moral, and ideological" leadership of a group over allied and subaltern groups."(Gramsci on Hegemony,para.3)

1.2.1.1.1. Gramsci’s theory of hegemony

Gramsci's hegemony theory refers to the process by which a dominating group maintains power over subordinate groups by winning their permission and support. Hegemony, according to Gramsci, is not only the use of force or coercion, but rather a

more complex process including one group's cultural, economic, and political dominance over another.

The idea that power is exercised not just via force but also through the control of ideas and beliefs is central to Gramsci's theory of hegemony. To preserve its dominance, the dominant group must be able to control how individuals perceive the world around them. This is accomplished by a process of cultural hegemony in which the dominant group controls the production and distribution of ideas, values, and beliefs. Ramos(1982) stated that "according to Gramsci, hegemony (“predominance by consent”) is a condition in which a fundamental class exercises a political, intellectual, and moral role of leadership within a hegemonic system cemented by a common world-view or “organic ideology” (The Concepts of Ideology, Hegemony, and Organic Intellectuals in Gramsci’s Marxism ,para.18).

Overall, Gramsci's theory of dominance gives a strong framework for understanding how power works in society. By emphasizing how the dominant power exploits culture and ideologies to control peoples and maintain their power through the use of many means, this is what is known as cultural hegemony.

1.2.1.1.2. Definition of cultural hegemony

Antonio Gramsci was the first one who discussed this concept as well. Cole (2020) stated, “Cultural hegemony refers to domination or rule maintained through ideological or cultural means. It is usually achieved through social institutions, which allow those in power to strongly influence the values, norms, ideas, expectations, worldview, and behaviour of the rest of society” (What Is Cultural Hegemony,para.1). Gramsci argued that cultural hegemony is maintained through a variety of institutions such as schools, universities, the media, and religious organizations. These institutions contribute to a shared sense of identity and purpose throughout the populace, making it easier for the dominant group to sustain power.

Cultural hegemony is always associated with the dominating group that rules over people. Gramsci, on the other hand, acknowledged that hegemony is a dynamic term that is constantly fought and renegotiated. By developing their own counter-

hegemonic narratives and cultural practices, subordinate groups can contest the dominant group's influence over ideas and beliefs. The hegemonic authority uses a variety of means, including the media, to promote its goals and beliefs and to affect people's subconscious minds culturally. The biggest hegemonic power in this century with no competitor is the U.S.A.

1.2.1.1.3. The United States of America: The hegemonic power

The concept of hegemony is especially significant when considering the role of the United States of America in the globe today. The United States has long been regarded as a dominating global force, having substantial cultural, economic, and political clout around the world.

Indeed, experts agree that American hegemony began in the twentieth century, namely after the end of World War II. The United States emerged from the Second World War as the most powerful nation on the globe, with a robust economy, advanced technology, and a military that played a critical role in defeating the Axis forces.

Babones stated (2015) that "The idea of American hegemony is as old as Benjamin Franklin, but has its practical roots in World War II. The United States emerged from that war as the dominant economic, political and technological power"(American Hegemony Is Here to Stay, Para. 2). The United States utilized its newfound authority to establish itself as the free world's leader, supporting democracy, capitalism, and human rights. Then, following the September 11 attacks, Americans became convinced that America is the only saviour of the world, and that it must protect it from the hands of backward people, which it does by spreading its principles and ideas all over the world. Besides the economic and military dominance of the U.S, it is clear that America's culture is widely spread in the world. "The global expansion of American culture is an important part of its external strategy. The United States has often used cultural tools to strengthen and maintain its hegemony in the world" (“US Hegemony and Its Perils,” 2023, Para. 37). Hence, America

recognized that the best way to manipulate people is through passing its ideologies unconsciously through different instruments particularly the entertainment tools.

1.2.1.1.4. The U.S cultural hegemony: Tools and means

American supremacy has extended over the world in a variety of ways, including economic, political, and cultural clout. Since the end of World War II, the United States has been a dominating worldwide force, with its currency, the US dollar, acting as the world's reserve currency. As a result, the United States wields considerable power over international trade and financial institutions. Politically, the United States has shaped international institutions such as the United Nations, World Bank, and International Monetary Fund. It has also used its military force to intervene in wars all around the world, typically to further American interests.

On the other hand, the United States has exported its popular culture over the world through movies, TV shows, music, and other types of entertainment. This has influenced foreign perceptions of American values and principles. The most powerful and effective way of American hegemony is the cultural one. According to Shin and Namkung (2008) "it is evident that American values are diffused worldwide via the motion picture industry" (American Hegemony "outside "and inside the 007 Movie series (Para.1).

American culture has historically been a crucial component of American hegemony. Hollywood films, American music, and American fashion have influenced and shaped popular culture in other countries. Cole(2020) stated a very important concept of how dominant authorities impose their ideologies through media and other tools: "Gramsci argued that consent to the rule of the dominant group is achieved by the spread of ideologies—beliefs, assumptions, and values—through social institutions such as schools, churches, courts, and the media, among others. These institutions do the work of socializing people into the norms, values and beliefs of the dominant social group " (What Is Cultural Hegemony, para .3) .Because the US recognized that the media is the best means to manipulate nations, it produced a huge number of movies, cartoons and entertainment tools. Two researchers

illustrated that after the American victory over the communist camp, the United States of America tended to generalize its global policies over the whole world. America used cinema as a tool to shape people's lives. It works with power, and hidden tricks to indoctrinate Western morals and concepts. American cinema in particular, and western cinema in general, has succeeded in forming a profound effect on the subconscious mind of the audience.(Bassam & Hamdi, 2020,para.1). American values are clearly presented in the movies, series and cartoons industry in addition to cinema and songs. All these tools help the American model of life and thinking to be accepted in people's minds.

Gramsci's theory of hegemony is not the only theory that can provide answers to how states control people through several means; the notion of soft power developed by the American professor Joseph Nye, in its turn, explains this.

1.2.2. The notion of soft power: Meaning and aims

Soft power is the ability of a country to influence others through non-coercive means such as culture, beliefs, and policies. It is the capacity to entice and persuade others to support a country's goals and beliefs without using force or coercion. In fact, Joseph Nye, a Harvard University professor and former US assistant secretary of defense, was the first to discuss the concept of "soft power" in 1990. Joseph Nye defined power as the ability to affect others to get the outcomes people or states want, he classified power into hard power and soft power. First,the hard power is the ability to make others do what you want (whether they want to or not) ,it is known by the policy of the stick and carrot,this is achieved often through using coercion or threats such as the military power do(stick policy) ,or through promises and payments (carrot policy).The second resource of power , according to Nye, is the soft power which is defined by him as the capacity of a country to get what they want without using coercion or payment (Nye, 2004).

Indeed, soft power can be obtained through a variety of techniques, including diplomacy, economic aid, cultural exchange programs, and the media. It is frequently

contrasted with hard power, which is using military force or economic sanctions to achieve a country's goals.

One of the most important resources of soft power is culture, which is divided into two parts: the culture of the elites and the culture of the common people. Firstly, the elite's culture is presented in arts and science such as novels, poetry. Secondly, the common people's culture is presented in movies, social media, music and cartoons. Obviously, the main aim of these entertainment programs is not only to entertain and make people feel happy; they are, rather, full of full of ideologies and beliefs spread by certain lobbies and their biggest goal is the cultural penetration of peoples .Nye (2004)stated that "Soft power is more difficult, because many of its crucial resources are outside the control of governments, and their effects depend heavily on acceptance by the receiving audiences.(Soft Power: The Means to Success in World Politics – Joseph S. Nye, Jr. Chapter 4 - Wielding Soft Power ,para.1)

The relationship between the media and the government is an important topic in both foreign and domestic politics. Because the media is a potent weapon for influencing and shaping public opinion, governments attempt to influence the media in order to achieve their objectives and steer public opinion in a way that favors their interests. It is known that governments can use the media to manipulate nations by controlling the information that is shared with the public, disseminating propaganda, and creating a narrative that supports their political agenda. This can be done through state-owned media outlets, censorship of independent media, and social media manipulation. By controlling the information that citizens receive, governments can shape public opinion and influence political outcomes.

In this regard, Noam Chomsky, the American linguist and political activist, discussed this issue in 1988 in his book "*Manufacturing Consent: The Political Economy of the Mass Media*," co-authored with Edward S. Herman. Chomsky argues that the media is controlled by a small group of elites who use it to promote their own interests and manipulate public opinion. He suggests that the media serves as a propaganda tool for the ruling class, shaping public opinion and supporting

government policies that benefit the elite at the expense of the general population.(Chomsky & Herman,1988). Chomsky also explains this relationship between government and media in another book called The Media Control: The Spectacular Achievements of Propaganda, he focuses more on the soft invasion of American values and propaganda throughout the media.(Chomsky, 2002) .

The cartoon industry is one of the most notable industries in which America channeled its efforts to impose its views since it is addressed to a very sensitive portion of society, namely children and teenagers. The Walt Disney Company is one of the most well-known companies in the cartoon industry. More details will be provided to this company in the paragraphs that follow.

1.2.3. Disney's history

1.2.3.1. Walt Disney himself

Walt Elias Disney was an American writer, animator, film producer, and a pioneer of the American animation industry. He was born on December 1901 in Chicago, and was raised on a farm with 4 siblings. Walt was influenced and supported by his step mother who used to provide him with drawing tablets and pencils encouraging him to draw and create at an early age. In high school, he drew for the school newspaper and pursued his wish to become a newspaper cartoonist(Becker, 2017, p. 08). Becker added that Walt worked for different studios like Pesmen-Rubin Commercial Art Studio and Kansas City Slide Company with a small paycheck. Then, he moved to Hollywood with his brother Roy and they finally created their own cartoon studio that holds their names.

1.2.3.2. The Walt Disney Company

The Walt Disney Company, known currently as Disney, is an American entertainment company which was founded in 1923 by Walt Disney and his brother Roy O. Disney. Walt and Roy started the company named 'The Disney Brothers Cartoon Studio' in a small office to be renamed later 'Walt Disney Studios' after the

success of the ‘Alice Comedies’ contract which was Disney’s first hit. The humble studio became later one of the leading entertainment companies and producers in the whole world.

The success of Disney’s popularity can be traced back to the production of “Steamboat Willie” in 1928, which was the first animated movie with synchronized sound and featured Mickey Mouse as the main character (Becker, 2017, p.11). Realizing the potential for revenue beyond just film production, the Disney staff began selling merchandise featuring the beloved characters, which included dolls, dishes, toothbrushes, radios, and figurines (Becker, 2017). However, with the emergence of other successful cartoon characters, it became clear that Disney needed to move beyond short cartoons and innovate to reach a larger audience (Forgacs, 1992). As a result, the Walt Disney Company grew from a small animation studio to a vast empire with affiliate television and film companies, merchandise sales, international theme parks, worldwide vacation clubs, classical and innovative movies, and interactive gaming sites (Becker, 2017, p. 06).

Walt Disney’s journey in animation production was an endless pursuit of creativity and innovation (Disney History, 2019). After losing the rights to Oswald the Lucky Rabbit, he created Mickey Mouse In 1928, designing the iconic character for three cartoons, with “Steamboat Willie” featuring fully synchronized sound and becoming an instant success (Disney History, 2019). Disney continued to create a long series of Mickey Mouse “Silly Symphonies”. But in 1937, Walt premiered his first feature-length film, “Snow White and the Seven Dwarfs,” which was a landmark film and a spectacular hit (Walt Disney Archives, 2019). He realized that future earnings would come from feature films and completed other beloved full-length animated films like “Pinocchio,” “Fantasia,” “Dumbo,” and “Bambi." Seeking to expand the audience beyond children, Disney would certainly like to create Disney adults who would eventually have their own Disney babies (Forgacs, 1992, p. 362).

1.2.3.3. Disney Company: Entertainment or cultural invasion tool?

It is widely accepted that the media is used by states to spread their ideas and encourage people to believe what they believe. It is interesting to note that this is achieved using only soft power rather than any weapon or force. Since these companies, which are ruled by dominant countries, have realized that children and adolescents respond best to their ideas, they have produced a great deal of cartoons and films expressing their values. One of those well-known companies is Disney.

The mission of The Walt Disney Company according to the official site of Disney Company is to entertain, inform and inspire people around the globe through the power of unparalleled storytelling, reflecting the iconic brands, creative minds and innovative technologies that make ours the world's premier entertainment company (para.1).

Thousands of people around the world grew up with Disney cartoons and the massive contents it produced: *Snow White and the Seven Dwarfs, Fantasia, Cinderella, Alice in Wonderland, Peter Pan, Sleeping Beauty, Robin Hood* and many other cartoons. Therefore, Beattie (2022) stated that "Walt Disney (DIS) is one of the most successful companies, in one of the most powerful sectors of any economy entertainment."(para.1). Besides its huge financial profits, Disney also has a great domination on the artistic community and people. In this regard, Stoll (2022) stated that "As of late 2022, roughly 164 million viewers subscribed to the platform, which is even more impressive, considering that the company had initially hoped to reach 60 to 90 million subscribers by 2024." (Disney Plus - statistics & facts, para.2).This means that a huge public is interested in Disney content and its cartoons.

Indeed, Disney's team realized that their content changed minds and hearts. Hence, the Disney team (2022) stated in a web article that:

> For nearly a century, our company's stories have opened minds, inspired dreams, shown the world both as it is and how we wish it could be, and now more than ever before, represent the incredible diversity of our society. We are telling important stories, raising voices, and I believe, changing hearts and minds."(para.8).

This quotation paragraph shows how Disney content changes minds and ways of thinking. They strongly believe that their content is not made to entertain people; however, it spreads certain ideologies unconsciously through the stories and cartoons they produce.

This soft cultural invasion of Disney contents over people might be minimal and weak, but the accumulation of what they produce over time can cause clear change in people's attitudes and beliefs in the long term. That is known as accumulation of Weak Effects Theory. Disney as any other American entertainment company holds a lot of Western and liberal ideologies such as atheism, feminism, homosexuality, with the intention of spreading the maximum number of people. People over time accept what is given by peace and love. They would never accept being forced to believe in an ideology until they are convinced with it. Dominant countries such as the US recognized this man's desire. Therefore, US leaders made a big effort to make people believe and accept their ideologies without using force but rather using only soft power such as Disney and other entertainment industries.

Disney has recently added LGBTQ (Lesbian, Gay, Bisexual, Transgender, and Queer) characters and stories in some of their recent content, such as LeFou in the live-action remake of *Beauty and the Beast* and Officer Specter in the animated series *The Owl House*, *Lightyear, Strange World* and others. In a recent meeting on the Reimagine Tomorrow channel, the Disney team (2022) declared that Disney is going hard on the gay agenda, and Karey Burke, Disney Corporate President, announced that they just don't allow themselves to go backwards in spreading the gay agenda.

In the past year, there was a disagreement between Disney and Florida Governor Ron DeSantis regarding a government bill that affected Disney's parks. Bob Chapek, the CEO of Disney, spoke out against DeSantis' bill, which restricted discussions of gender and sexuality in classrooms for young students. This bill was criticized by many as the "Don't Say Gay" measure. DeSantis responded by urging the legislature to remove a special district that gave Disney a lot of control over its theme parks in central Florida. (Al Jazeera, 2023)

The US President and the White House rejected this project and declared their absolute support for the LGBT community. The American president tweeted in his official account as follows: "I want every member of the LGBTQI+ community — especially the kids who will be impacted by this hateful bill — to know that you are loved and accepted just as you are. I have your back, and my administration will continue to fight for the protections and safety you deserve." (Brownworth, 2023)

Not only the American president was against this bill, but other politicians declared their support for the LGBT community and the Disney company as well, such as Adam Bennett Schiff,an American lawyer, author, and politician serving as a U.S. representative from California since 2001 and a member of the Democratic Party. Schiff was a member of the California State Senate from 1996 to 2000, and Martin Trevor Heinrich, an American businessman and politician serving as the senior United States senator from New Mexico, a seat he has held since 2013. Martin said in his official Twitter account after this fight between Disney and Florida Governor Ron DeSantis:

"Dear Disney,

You and your workers are always welcome in New Mexico."

and Darren Soto, who was elected to the U.S. House of Representatives in 2016 to represent Florida's Ninth Congressional District, and others. In turn, he declared his absolute support for Disney, saying in a tweet on Twitter:

"As the proud representative of the Burbank, Glendale, and Hollywood areas, I’m glad to see Disney keep more of its talented team in CA.

You are always welcome here."(Politico,2023)

This strongly proves the hypothesis developed by the research that Disney is supported by certain lobbies, and there are many politicians who stand behind this company and use it as a tool to dominate people and spread their ideologies.

The Disney Company has long promoted Western ideologies such as atheism, feminism, magic, the Christmas way of life, and so on, all of which are manifestly opposed to Muslim and Arab principles. The paragraphs that follow will provide a literature review related to this topic dissertation from different perspectives.

1.3. Literature review: Previous studies

Because of its significant influence on children's minds, the effect of the cartoon has long been an inspiring topic for many studies, particularly Disney. In the following paragraphs four studies related to this research topic have been selected to build up and strengthen this dissertation.

Through a sociological study called *Analyzing Hidden Elements in Disney Movies and Effects on Children. Global sociological Review*, Zahra Siddique, Saadia Anwar Pasha and Sana Ali (2021) investigated the impact of Disney movies on children highlighting the negative implications of anxiety, low confidence, and unrealistic expectations in Global Sociological Review as well as mentioning some positive teachings of respect and assisting others. The research also looks into hidden aspects of Disney programming, such as sexual content and stereotyping. Moreover, to reduce the possibility of negative consequences, the article suggests that parents should observe their children and discuss the movies with them. The article concludes with suggestions for future research. Since this dissertation emphasizes on the negative impact of Disney, this quotation shows the negative effects of Disney cartoons on the sociological level common themes are frequently found in Disney movies. These themes are somehow stereotyping to create a specific image in children' minds; include step relations (such as in *Snow White* and *Seven Dwarfs*, *Cinderella* and *Sleeping Beauty*), true love between Disney princesses and a rich, tall, and handsome boy, a kiss that will break the curse or bless the Princess, being perfect, and magic and love. The girls are perfect, polite and delicate, and the boys are rich, handsome, tall and authoritative. There are always happy endings, and everything gets perfect at the end (p.78). The researchers also highlighted the negative hidden messages that are transmitted in Disney cartoons "Disney movies have some hidden and dark themes, including violence (Schimmel, 2019), nudity (Frankel, 2019), sexuality (Perlino, 2017), aggression (McClure, 2019), ethnicity (Thomas, Cross & Harrison III, 2018), and stereotyping (Streiff & Dundes, 2017). Children cannot differentiate between truth and lying themselves, and distortion of reality can easily manipulate them.(p.80). This research has some common points

with our research in terms of showing the negative effects of Disney cartoons on children.

Another study was conducted by Zeynep Hazal of Canakkale Onsekiz Mart University, who published an article entitled *The Postcolonial Reality of Disney Animated Movies in Relation with The Power Disney Company Has as a Media Culture Element*. This article explored the impact of Disney movies on children's perceptions of reality and relationships, as well as the postcolonial mentality prevalent in Disney movies, as a Media Culture Element. While Disney has had a significant impact on the entertainment business and consumerism philosophy, the author contends that their animated films frequently contain unpleasant themes such as stereotyping, sexual content, envy, and escape. Furthermore, the study concentrated on the ideology underlying Disney animated films, as well as their purpose and influence as a component of media culture. This article tackled also the domination of Disney contents as one" of the most paramount media companies and a multinational entertainment conglomerate in the world"(p.1). Hence, the researcher believed that Disney is not only an entertainment company but a discursive hegemony (p.4). This study discussed the same topic with our dissertation but from a different perspective.

Moreover, a research entitled "*Media Portrayal of Female Characteristics within Disney Movies Influencing Children's Body Image*" was conducted in order to study whether there was a change in the way that Disney portrayed female characters' physical attractiveness, body thinness, breast size, and ethnicity after the body positivity movement. The research begins with citing previous studies that suggest body dissatisfaction begins as early as five to six years old, with children perceiving the ideal body size as thinner than the actual average. Disney princesses can be seen as idols, and comparisons with these characters can create a negative impact on young girls' body images (p. 1).

The social comparison theory is applied to explain how Disney movies shape the social and cultural ideals of beauty and influence young girls' perceptions of their bodies and appearance through social comparisons of the self with beauty ideals in

Disney movies. The study notes that upward social comparisons with idealized female characters can lead to body dissatisfaction and lower self-esteem. Then, it concludes that Disney movies have a significant impact on children's body image and how they view themselves. Moreover, they added that the change toward more diversity and inclusion of different body sizes and appearances would help children develop more positive body images and feel less pressure to look like the "perfect" female characters currently presented in Disney movies. Finally, the research summed up that Disney movies represent a threat to little girls particularly and children in general, and the protection of children due to their high consumption of media is needed. Thus, both of this research and our current study recognize the power of Disney movies as a cultural phenomenon. They both aim to understand the underlying messages conveyed through these movies and to investigate their broader implication.

The article “The Portrayal of Families across Generations in Disney Animated Films” by Jessica D. Zurcher, Sarah M. Webb, and Tom Robinson examines the representation of families across multiple generations in Disney animated films. It is a research article that examines the depiction of families in Disney animated films across different generations. The article provides an analysis of the family dynamics portrayed in Disney films from the 1930s to the present day, and explores the ways in which these depictions have evolved over time. The article examines how the portrayal of families in Disney films has changed in response to societal and cultural shifts, such as changes in gender roles, family structures, and attitudes towards family. It also discusses the ways in which Disney films have reflected and reinforced cultural norms and values around family. The article and our dissertation discuss how Disney films reflect and shape cultural values and norms. The article argues that Disney's films have reflected cultural shifts in family structures and gender roles while the dissertation suggests Disney cartoons propagate certain US ideologies and agendas. It implies that Disney films are not value-neutral but shaped by sociocultural and ideological factors.

The representation of family dynamics in Disney animated films has long been a topic of interest for scholars and critics alike. While many have praised Disney for its positive portrayal of families and the values they represent, others have scrutinized the underlying messages and ideologies present in these films. One area of concern is the normalization of abnormal or non-normative behaviours and identities in Disney films. While Disney has made some strides in recent years towards greater diversity and inclusivity, critics argue that the company's past films have often perpetuated harmful stereotypes and marginalized certain groups. In particular, a critical discourse analysis of Disney films reveals an underlying US agenda that promotes certain values and ideologies. The aforementioned article entitled "*The Portrayal of Families across Generations in Disney Animated Films*" examines the representation of families across multiple generations in Disney films, and notes the emphasis on intergenerational relationships as sources of guidance and support. However, this portrayal of family dynamics can also serve to reinforce traditional gender roles and heteronormative ideals. In addition, the normalization of certain behaviours and identities in Disney films can perpetuate harmful stereotypes and marginalize certain groups. For example, the representation of non-white characters in some Disney films has been criticized for perpetuating racist stereotypes. A critical discourse analysis of Disney films can thus reveal the underlying US agenda and values behind these films. It is important to continue examining the representation of families in Disney films, and to challenge harmful stereotypes and promote greater inclusivity and diversity in media.

By examining and reviewing this previous literature, we seek to promote a greater understanding of how the Disney Company influences children's societal beliefs and values. Based on the previous research provided above, the researchers aim to investigate how Disney is negatively influencing the children. This influence is seen through ideologies presented in cartoons which are subconsciously transferred to viewers.

This dissertation, which is entitled "*Unveiling the U.S. Agenda: A Critical Discourse Analysis and Semiotic Exploration of Disney's Normalization of the Abnormal in its Cartoons*" examines Disney's domination using Norman Fairclough's Three-Dimensional Model of CDA and Roland Barthes' semiotic theory. Unlike prior studies, the researchers will extract some ideologies, such as LGBTQ, feminism, sexuality and polytheism, from their analysis of the cartoon movies *Lightyear* and *Turning Red.* Those ideologies are rarely brought to the fore in similar studies.

Conclusion

In this chapter, the theoretical framework of the research has been provided, in which two theories have been tackled: Fairclough's model of CDA and Barthes' semiotic theory. In addition to the conceptual framework, which has discussed two main concepts: the notion of soft power and cultural hegemony by Antonio Gramsci, added to a definition of the Disney Company and how it spreads the abnormal in its content .Finally, it has tackled a number of relevant previous studies related to the research.

In the next chapter, the methods used in the dissertation , in addition to the data gatherind procedures will be discussed.

Chapter Two:
Methods and Procedures

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Chapter Two: Methods and Procedures

Introduction

This chapter intends to elucidate the methodology and data gathering methods utilized in this study to attain the research objectives and the rationale for their implementation. First, it will provide the research approach and the research objectives. Then, the data sources and sampling will be explained, highlighting the two movies selected for analysis. Later on, the research tools used in data analysis will be introduced. Thereafter, the data gathering and data analysis techniques will be demonstrated. Subsequently, the questionnaire will be expounded, with statistical tools provided to establish the target population and sample size. This chapter will conclude with a brief summary of what has been tackled.

2.1. Research approach

In this study, a mixed-method research design has been used to conduct a critical discourse analysis of the U.S. agenda behind Disney's normalization of the abnormal in its cartoons. The qualitative component of the study involves conducting a critical discourse analysis of selected Disney cartoons to identify how they portray and normalize abnormal behaviours. The analysis has been done based on Norman Fairclough's (2015) Three-Dimensional Framework, which involves analyzing the textual, discursive, and social practices of the cartoons.

The quantitative component of the study, however, involves administering a questionnaire to a sample of 30 primary school pupils aged about 8 to 10 years old; next to another questionnaire to their parents to assess their perceptions of abnormal behaviours in the selected Disney cartoons. The questionnaire is designed to elicit information on the young participants' attitudes towards abnormal behaviour, their exposure to the cartoons, and their parents' perceptions of the impact of the cartoons on their attitudes and behaviours.

By using a mixed-method's research design, this study is able to draw on both quantitative and qualitative data collection and analysis techniques to

provide a more comprehensive understanding of the U.S. agenda behind Disney's normalization of the abnormal in its cartoons. The critical discourse analysis provides a detailed understanding of the textual, discursive, and social practices that contribute to the normalization of abnormal behaviour, while the questionnaire data provides insights into how primary school pupils perceive and respond to these messages. Together, these findings will offer a deeper understanding of the potential impact of Disney's cartoons on the attitudes and behaviours of children.

2.2. Research objectives

In spite of the fact that Disney movies receive wide appreciation by children and adults alike, and their influence on popular culture is undeniable, concerns have arisen about the messages that these movies may transmit to children, particularly with regard to abnormal ideologies as stated previously. This study seeks to explore these concerns and examine the potential influence of the abnormal behaviours in Disney movies on children's beliefs, attitudes, and behaviours. Additionally, this research aims to shed light on the ideologies conveyed through movies and sold out to the world with the intention of manipulating the minds of innocent youth. Therefore, this research aims to uncover and expose some instances of the cultural hegemony practiced in textual and discursive forms. Moreover, the researchers' primary goal in this study is to identify and critically analyze the themes, values, and messages that may promote negative stereotypes, gender roles, and cultural or religious biases in Disney movies, as well as to evaluate the consequences of these messages on children's perceptions of themselves and others. By this, the present study seeks to raise awareness among parents, educators, and media producers about the danger of the hidden ideologies in Disney movies and to provide insights for promoting more inclusive and empowering media content for children.

2.3. Data sources and sampling

Due to the utilization of both the quantitative and qualitative approaches in this study, the research data has been obtained through the administration

of a questionnaire and the examination of two cartoons. The cartoons were chosen based on the deviant beliefs they imparted, specifically homosexuality, esoteric beliefs, and atheism as core ideologies, as well as other secondary ideologies. The selected cartoons are *Lightyear* and *Turning Red.*

2.3.1. Lightyear



Figure 3: *Lightyear Poster*

As sited in the Rotten Tomatoes site, In 2022, Disney and Pixar collaborated to produce Lightyear, a science-fiction computer-animated film that was distributed by Walt Disney Studios Motion Pictures. The movie's protagonist was Buzz Lightyear, who was named after astronaut Buzz Aldrin and voiced by the famous actor Chris Evans. Buzz Lightyear first appeared in the 1995 film Toy Story and has since then become a beloved and popular character among children and adults alike. He has also made appearances in various spin-off films, television shows, and video games.

The film's plot follows Buzz Lightyear, the space ranger, and his crew, who find themselves stranded on a dangerous planet. As they attempt to find their way back home, they encounter a threat to the survival of the universe. Despite its immense popularity and global success, the movie also received significant criticism due to a lesbian kiss scene between Alisha, Buzz's friend, and Kiko, who are married. This

scene was seen as promoting homosexuality, which generated controversy among viewers.

2.3.2. Turning Red



Figure 4: *Turning Red poster*

Set in Toronto circa 2003, Pixar's TURNING RED centers on 13-year-old Mei Lee, a 13-year-old girl voiced by Rosalie Chiang. Mei is a well-behaved middle school student who lives with her cautious parents, Ming and Jin, who run a Buddhist temple in Toronto's Chinatown. Mei has a close-knit group of friends consisting of Miriam, Priya, and Abby. Together, they share an obsession with the popular boy band 4Town and develop crushes on a local teenage boy who works at a convenience store.

One morning, Mei wakes up after having a disturbing dream about both real and celebrity boys, only to discover that she has transformed into a red panda. She soon learns that this transformation is a traditional rite of passage for the women in her family when they reach puberty. However, Mei also discovers that a lunar ceremony can confine the red panda essence into an amulet. Due to the fact that

strong emotions can trigger the transformation, Mei must rely on her meditation skills to resist the change until the ceremony can take place. Initially, Mei successfully manages to suppress her transformation, but her friends convince her that embracing her red panda form could be enjoyable and even financially rewarding. As Mei contemplates the idea, she faces a dilemma between conforming to her mother's expectations and indulging in the excitement her red panda transformation brings.

2.4. Research tools

To achieve the objectives of this study, a range of research tools and methods have been employed to provide a deep and multi-faceted understanding of the topic. Firstly, a comprehensive literature review has been conducted to gather the existing research on the impact of Disney on children, as well as to identify relevant theoretical frameworks for the study. Secondly, a deep analysis of selected Disney movies has been conducted to identify the abnormal behaviours that may promote negative ideologies. This analysis involves examining the movies' posters, narratives, and some dialogues and scenes in detail. Additionally, two questionnaires have been prepared to gather insights from parents and the children themselves regarding their perceptions of the potential impact of Disney movies on children's beliefs and behaviours.

2.5. Data collection procedure

The movie posters were obtained from Google Images, and the written summaries of the plots were gathered from various websites and videos. In addition, the movies were obtained from the popular movie website 'Goku.sx' which offers a vast collection of international movies and popular series. The movies were then watched multiple times by the researchers in order to observe, analyze, and document any scene(s) that reflected a specific ideology using the aforementioned theories.

2.6. Data analysis procedure

In this section, a brief overview of the data analysis procedure used in this study is provided. Two theories have been selected, namely Barthes' Semiotics theory and Fairclough's Three-Dimensional Model of CDA.

2.6.1. Roland Barthes' model of analysis

The researchers of this study have selected semiology, particularly Roland Barthes' Semiotics Theory, as an effective means to decipher all the meanings associated with the topic under consideration, alongside Norman Fairclough's Three-Dimensional Model of CDA.

Barthes' semiotics model is a useful framework for analyzing media messages and decoding the meanings behind them. Since Semiotics involves the study of signs and symbols and how they are used to convey meaning, Barthes' model is particularly relevant to the context of this study. Moreover, it enables a detailed analysis of the signs and symbols used in Disney movies and the way they contribute to the construction of meaning. Therefore, Barthes' semiotics model assists to uncover the hidden ideologies that may not be immediately apparent to the viewer's eye.

Barthes' model is well suited to analyze visual media, as it enables a close examination of the visual elements used in images such as colors, composition, and framing, and how they contribute to the overall meaning of the image. This is especially important in the context of Disney movies where the use of visual elements is an important part of how meaning and messages are conveyed to young viewers. Overall, the use of Barthes' semiotics model in this study's theoretical framework is expected to provide a more in-depth understanding of the potential impact of Disney movies on children's beliefs and attitudes.

2.6.2. Norman Fairclough's model of analysis

The reason Fairclough's CDA model was selected above other models is that his discursive and social approach can be applied alongside Roland Barthes' semiotic analysis theory. Fairclough's model of analysis is a widely used paradigm to conduct critical discourse analysis. The model consists of three dimensions: the textual dimension, the discursive dimension, and the social dimension. The textual

dimension involves analyzing the linguistic features of texts, such as grammar, vocabulary, and syntax. The discursive dimension involves analyzing the ways in which texts are used in discourse, such as how they are constructed, how they are interpreted, and how they contribute to the construction of social reality. The social dimension involves analyzing the broader social context in which texts are produced and consumed, such as the power relations, ideologies, and social practices that shape discourse.

To apply Fairclough's model of analysis in the present study, we have selected the sample of two Disney cartoons that are identified as normalizing abnormal behaviour. We have then conducted a detailed analysis of these cartoons using Fairclough's model. Specifically, we have identified the linguistic features of the texts, analyzed the ways in which the texts were used in discourse, and examined the broader social context in which the texts were produced and consumed. We have annotated the data to identify patterns and themes in the texts, and we have used these patterns and themes to develop a deeper understanding of the ways in which Disney cartoons normalize abnormal behaviour.

The analysis revealed several key patterns and themes in the data. Specifically, the researchers have found that Disney cartoons often use humor and exaggeration to portray abnormal behaviour as harmless or even desirable. Additionally, it has been shown that these portrayals often reinforce traditional gender roles and other forms of social inequality. Besides, several instances where abnormal behaviour was portrayed have been identified as a sign of mental illness or disability, perpetuating negative stereotypes and stigmatizing those who experience these conditions.

The use of Fairclough's model of analysis has allowed the researchers to identify and analyze the complex ways in which Disney cartoons normalize abnormal behaviour.

2.7. Research instrument: Questionnaire

Due to the fact that this research uses a quantitative methodology as well as a qualitative one as mentioned before, a questionnaire is utilized as an instrument for this dissertation. To define it, a questionnaire is a list of questions or items used to gather data from respondents about their attitudes, experiences, or opinions. Questionnaires can be used to collect quantitative and/or qualitative information (Bhandari, 2021). It is a very important and useful instrument, as Jen (2006) stated, “a questionnaire is a very convenient way of collecting information from a large number of people within a period of time” (para.1).

Two questionnaires have been considered in this study. The first one to 30 pupils from “Boussahoua Ramadhan School”, in Ouled Brahim, Médéa city, and another one to their parents, in order to obtain the necessary data for this research. The parents’ questionnaire, on the one hand, is mainly concerned with determining parental control over their children as well as whether or not they are aware of Disney and the ideas it promotes. On the other hand, the children's questionnaire focuses on the influence cartoons exert in their lives and whether or not they are familiar with Disney cartoons. More details are provided in appendix A.

2.7.1. The targeted population

This section focuses on the groups of individuals who have participated in the present research. In what follows, an overview of the demographic characteristics of the study’s targeted population is provided, next to the description of the sampling and recruitment strategies.

- **Demographic characteristics**

The study’s targeted population consisted of primary school pupils aged 8 to 10 years old enrolled in a public school, “Boussahoua Ramdhan,”in Ouled Brahim, Medea city, as well as their parents. The researchers aimed to recruit a diversified sample that included children and parents from different genders and socioeconomic statuses. In total, the researchers collected data from 30 children and 30 parents.

- **Sampling method**

The researchers used a convenience sampling approach to recruit participants for the present study. As stated earlier, pupils from the public primary school “Boussahoua Ramadhan”, Ouled Brahim, Medea city, and their parents were recruited. The researchers ensured that the sample was representative of the targeted population by including pupils and parents from a range of demographic backgrounds.

- **Recruitment strategies**

To reach our targeted population, we obtained permission from the school administration to conduct our research. We then talked to the parents of the students, explaining the purpose of our study and requesting their permission for their child to participate. We also obtained permission from the students themselves as well as their teachers. For the parents, we sent them out a written questionnaire through their children.

- **Data collection**

We collected data from our young participants using a questionnaire that included a series of questions about their perceptions and understanding of abnormal behaviour in Disney cartoons. The questionnaire was administered during a regular class period and took approximately 30 minutes to complete. For the parents, we collected data through a written questionnaire that included questions about their perceptions and understanding of abnormal behaviour in Disney cartoons.

- **Ethics’ considerations**

We obtained informed consent from all participants and their parents prior to their participation in our study. We ensured that all participants’ data w kept confidential and that participants were not identifiable in any publications or presentations based on our research findings. We also followed all relevant ethical guidelines for research involving human subjects.

2.7.2. Sample size

According to Pallant (2016), “sampling size should be large enough to minimize random error and provide sufficient statistical power, but not so large

that it becomes impractical or expensive to collect and analyze data" (p. 47). She added that the diversity in the characteristics of the population under study, along with the number and variability of the variables being investigated, could affect both the required sample size and the precision of the study results (p. 51). Thus, we aimed to recruit a diversified sample that included 30 students and 30 of their parents in order to serve the research objectives from the perspectives of both children and their parents.

2.7.3. Statistical tools

The present study's findings have been examined utilizing the well-known Microsoft Office Excel 2007 edition. The latter is "a software program produced by Microsoft that allows users to organize, format, and calculate data with formulas using a spreadsheet system" (Rouse, 2011). The data have been analyzed using pie and bar charts and graphs, as well as qualitative analysis of open-ended questions utilizing percentage and score processes.

2.7.4. Questionnaires' structure

This section provides an overview of the design and content of the two questionnaires used to collect data related to the study's research question. In what follows, the types of questions included in the questionnaires, the order and format of the questions, and the instructions provided to participants will be discussed.

- **Research question**

The study's research question examines the relationship between children's exposure to Disney cartoons and parental perceptions of abnormal ideologies or messages in these cartoons. To answer this question, two questionnaires have been designed: one for children and another for parents.

- **Children's questionnaire**

The children's questionnaire includes 11 questions that explore those pupils' free time activities, preferences for watching TV or playing outside, their favourite types of cartoons, favourite cartoons and characters, and their perceptions of different cultures and races represented in cartoon movies. We

have used a combination of open-ended and closed-ended questions with response options including yes/no, multiple choice, and others.

- **Parents' questionnaire**

The parents' questionnaire includes 10 questions that explore their child's age, their control over what their child watches, their opinions of Disney movies, their perceptions of any abnormal ideologies or messages in these movies, and their experiences discussing controversial topics with their child. We have used a combination of open-ended and closed-ended questions with response options including yes/no, multiple choice, and others.

- **Order of questions**

The questions in the children's questionnaire have been presented in a logical order, starting with general questions about their free time activities and preferences and progressing to more specific questions about their favourite cartoons and perceptions of different cultures represented in cartoon movies. The questions in the parents' questionnaire have also been presented in a logical order, starting with general questions about their child's age and their control over what their child watches and progressing to more specific questions about their opinions and experiences related to Disney movies.

- **Response options**

The response options have been varyingly designed depending on the type of question and included yes/no, multiple choice, and other questions. In open-ended questions, however, participants have been provided with enough space to write their responses.

- **Instructions and clarifications**

At the beginning of each questionnaire, clear instructions have been provided, including how to complete the questionnaire and how to skip questions if they did not apply. Clarifications for specific questions have also been included to ensure that participants will understand what is being asked.

In conclusion, the questionnaires’ structure has been designed to collect data related to the study’s research question in a comprehensive and efficient

manner. By including a variety of question types, ordering questions logically, and providing clear instructions, we have been able to collect meaningful data that will contribute to our understanding of the relationship between children's exposure to Disney cartoons and parental perceptions of abnormal ideologies or messages in these cartoons.

2.7.5. Questionnaires' objectives

The questionnaires' objectives can be stated as follows:

- To assess the level of popularity of Disney movies among the young population in Algeria.
- To gain insight into how Disney movies are perceived and received by both parents and children and to identify any potential differences or similarities in their interpretations and opinions.
- To investigate how Disney movies could negatively influence children's values and beliefs and how these influences may differ from one child to another.
- To evaluate the level of awareness among parents regarding the potential hidden ideologies and messages transmitted by Disney movies to children.

Conclusion

This chapter has provided a detailed overview of the research methodology employed in the present study. It has included the description of the research approach and objectives, data sources and sampling, research tools, data collection procedure, and data analysis procedure followed in this work.

The dissertation's research instrument has taken the form of a couple of questionnaires that targeted a specific population and included questions related to the research question. We carefully selected our sample size and used statistical tools to analyze the collected data related to the main research question. The structure and objectives of both questionnaires have been designed to elicit the data needed to answer this research question.

The study’s data collection procedure has been designed to ensure the collection of accurate and reliable data. We pretested our questionnaires with a small group of participants to identify and address any issues with question wording, format, or instructions. We then administered the questionnaires to our targeted population and collected the necessary data to answer the main research question.

We used Barthes’ model of analysis in conjunction with Fairclough's model of analysis to analyze the data. Barthes’ model has been used to identify the main themes and categories, while Fairclough's model has been used to analyze the language used in the data and identify any underlying linguistic patterns or structures.

Overall, this dissertation’s research methodology has been designed to address the research question in a comprehensive and systematic manner. The data collected and analyzed will provide valuable insights into the specific phenomenon we are studying.

In the next chapter, the results of data analysis will be presented and their implications for future research and practice will be discussed.

Chapter Three:

Data Analysis and Discussion of the Results

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Chapter Three: Data Analysis and Discussion of the Results

Introduction

This third chapter of the dissertation focuses on providing an in-depth analysis of data and discussion of the results derived from the examination of the two selected Disney movies *Lightyear* and *Turning Red*. This study utilizes a mixed method in which two approaches are used, the qualitative and the quantitative approach. The first section uses the theoretical frameworks of Roland Barthes and Norman Fairclough in order to gain a comprehensive understanding of the cultural and ideological dimensions embedded within these movies. In addition to the these frameworks, this study incorporates two questionnaires' analysis in the second section to gain insights into young viewers and their parents' perceptions and interpretations of Disney movies and the potential influence on their behaviours and beliefs. Finally, the chapter concludes by deriving a conclusion based on the analysis and the findings presented.

3.1. Data analysis and discussion of the results

3.1.1. Qualitative part

3.1.1.1. *Lightyear*

3.1.1.1.1. Fairclough's CDA Analysis

To delve into the underlying concepts and ideologies portrayed in *Lightyear*, an analysis of selected script excerpts seemes essential. The findings of the data analysis are organized according to specific concepts and ideologies derived from the application of Norman Fairclough Three Dimensions Theory.

Buzz: wait what's that?

Alisha: oh I got engaged

Buzz: oh wow that's great, what's her name?

Alisha: Kiko, she is one of the science crew, it’s funny I’ve never would met her if we hadn’t stranded

Buzz: you got engaged to someone you just met

Alisha: I met her 3 years ago

Buzz: congratulation, I would like to meet her

Buzz Lightyear is the main character of the movie. He is a legendary space ranger. Alisha Hawthorne is Buzz's flight commander and closest friend who provides support to Buzz on his mission. Kiko is the fiancée of Alisha.

3.1.1.1.1.1. Description

The language used in the dialogue between Alisha and Buzz is informal and colloquial, which gives the impression of familiarity and closeness between the characters. They use contractions such as “what’s” and “she’s”, expressions like “oh wow, that’s great” to convey excitement like “that’s great” to praise the newly engaged couple. It gives an informal and relaxed impression between the characters.

The characters frequently use personal pronouns like “I”, “her” and “she” to refer to themselves and others. The pronoun “she” is especially meaningful here, as it is used by both characters to refer to Alisha’s fiancée, Kiko. The use of the past tense, as in “I met her 3 years ago”, shows that the characters are describing events that have already taken place and reinforces the idea that the relationship between Alisha and Kiko is ongoing rather than new.

Exclamations like “oh wow, that’s great” express Buzz’s surprise and excitement at hearing about the engagement, highlighting his enthusiasm and support. Furthermore, the question "What's her name?" suggests a familiarity with same-sex relationships, indicating that Buzz is aware of Alisha's attraction to women. The informal and personal language, combined with Buzz’s positive reaction, gives the impression that homosexuality is openly accepted by these characters and in the world they inhabit.

3.1.1.1.1.2. Interpretation

The short exchange between Alisha and Buzz reveals that Alisha and Kiko are in a romantic relationship that has led to their engagement. The casual manner in which Alisha shares this news with Buzz indicates that the conversation is taking place in a context where homosexuality relationships are accepted and normal. The dialogue also hints that there may be some level of diversity within the science crew, as Alisha and Kiko were able to meet through their work together. Buzz's congratulations and expression of desire to meet Kiko further indicate his support for Alisha's relationship.

Additionally, despite the characters' sex "Alisha and Kiko" being an implicit aspect of the conversation, the focus is primarily on their engagement rather than their homosexuality. This signals that homosexuality relationships are routine and unremarkable, rather than needing to be singled out as problem. Though brief, this scene reflects the ideology of "love is love", regardless of gender or sexuality.

3.1.1.1.1.3. Explanation

The main focus before sharing an ideology is to find appropriate powerful platform that guarantees the maximum extent of the intended ideology. Since Disney is a universal company, filmmakers have chosen their movies to share their ideologies by which this company holds power in terms of diversity. The scene between Alisha and Buzz in the movie reflects an ideological shift in popular media towards normalizing and accepting homosexuality. Although the conversation between the two characters is short, it provides a glimpse into a society where same-sex relationships are accepted, and sharing news about their relations between people is comfortable as the normal relations. There is no explicit announcement or labeling of their relationship, however, it is simply shown as a natural part of their lives. This representation helps to portray homosexuality as a natural human variation.

Moreover, the subtle inclusion of an engagement between two women reflects a deliberate move to advance ideological values of diversity and the growing acceptance of same-sex relationships in Western societies. An analysis of the themes and assumptions in the text reveals an underlying ideological motivation to normalize homosexuality. The conversational exchange exposes interesting insights into how popular media represents homosexuality. The conversation between Alisha and Buzz serves as a powerful example of how popular media can contribute to the normalization and acceptance of homosexuality in society.

By presenting this scene as a routine aspect of their lives, it would be a destructive step for society, especially since they have adopted the ideology through cartoons aimed at children. This step will cause a significant deterioration for future generations, as the ideology they seek to spread will lead to the destruction of the family. If homosexuality becomes widely accepted in the future, there will be no traditional marriage, meaning that women will not marry men, and thus there will be no family.

Hence, the critical analysis of the movie “Lightyear” highlights the power of language used by Disney Company to convey the ideology of homosexuality and signifies a move towards its normalization.

3.1.1.1.2 Semiotic analysis

Roland Barthes’ theory of semiotics provides a valuable framework for examining the various visual elements and underlying messages conveyed by movie scenes. In this analysis, some of ‘Lightyear’ movie scenes will be scrutinized and interpreted using Barthes' theory, focusing on the two levels of meaning: denotation and connotation, as well as the concept of myth.

The selected scenes from “Lightyear” are montage sequences, which are short shots that have continuity and follow a certain rhythm, of Buzz’s repeated failure in his hyper-speed space missions. Each mission took him four years.

3.1.1.1.2.1. Image 01:



The first scene shows that Buzz returns from his first mission to discover that his commander Alisha Hawthorne, who is a Black athletic woman with short curly hair, has gotten engaged. Both characters are portrayed wearing blue flight suits and standing in a hallway, having a conversation. Buzz was excited for his close friend after he saw her wearing a ring in her left hand. He then asked her happily, “What’s her name?”

This was the first scene to introduce several significant ideas to the audience. First, the inclusion of the black woman Alisha as a protagonist can be perceived as a calculated move by the producers to deflect any accusations of prejudice. It may also be considered a superficial attempt to create the illusion of inclusivity, especially considering that she holds a prominent position as a commander and space ranger. Moreover, the film's commitment to diversity, however, goes beyond Alisha's racial representation.

In a surprising revelation, Alisha declares her engagement to another woman. This aspect of the storyline further emphasizes the film's dedication to showcasing diverse relationships and identities. Notably, Buzz's lack of surprise upon figuring out that Alisha's fiancée is female suggests that he has long been aware of her sexual orientation, and this latter has never been kept hidden or kept a secret.

3.1.1.1.2.2. Image 02:



The next shot of the scene depicts Buzz's arrival from his subsequent testing run to find out that Alisha is visibly displaying an advanced stage of pregnancy. Not only was she depicted pregnant, but the explanation of her marriage to a woman and her pregnancy was never provided. Thus, the narrative takes a significant leap, progressing from exploring same-sex relationships as presented in the previous scene to another level, which is same-sex marriage, commitment, and even starting a family. Eventually, this progression raises thought-provoking questions that challenge conventional gender roles, societal expectations related to sexuality, and the notion of biological parenthood.

3.1.1.1.2.3. Image 03:



After his third mission, which lasted for another four years, Buzz returns to meet his friends and specifically his commander, Alisha. The scene portrays Alisha

opening a door to a luminous room where a white blond woman with a short hair appears with a little black boy. This latter sprinted happily towards Alisha (obviously he is her son, and the woman is Alisha's wife, Kiko). Moreover, the viewer can notice several drawings attached to the room's wall behind them.

After introducing ambiguity surrounding pregnancy in the previous scene, the filmmakers present this same-sex relationship as idyllic and exemplary in this scene. The couple's marriage appears to have endured for more than four years, and their child is implied to have been born and grown up in a loving environment.

The warm welcome of Kiko and the child to Alisha at the door hints at a joyful and stable marriage, resembling traditional unions. Moreover, the inclusion of drawings hanging on the wall further emphasizes the normalization of this unnatural relationship. By this, an illusion is constructed that the child is leading a typical childhood engaging in various activities, including drawing, much like any other child. Thus, this portrayal aims to convey the message that same-sex relationships are just as stable, healthy, and beneficial for children as conventional and natural relationships.

3.1.1.1.2.4. Image 04:



The concluding shot presents the celebration of Alisha and Kiko's 40th anniversary. The backdrop was decorated and filled with numerous gifts, creating a noticeable abundance within the scene. Also, Alisha's grown son can be observed standing behind alongside a white female companion. Later in the scene, the two married women exchange a kiss before engaging in the festivities in a joyful atmosphere.

By explicitly portraying same-sex relationships, this scene serves as an obvious and conclusive declaration of the producers' intentions. Firstly, the 40th anniversary party promotes the belief that same-sex relationships are long-lasting and successful, spanning several decades without any obstacles. Secondly, the gifts in the back illustrate the love, support, and acceptance this couple gets from their friends and environment regarding the diversity of their love and relationship. From this perspective, the obvious love relationship between the grown up Black son and the white female could be interpreted as an attempt to appease critics and create the

understanding of a balanced portrayal and a wider acceptance. Indeed, this serves the producers' objective to portray the freedom they promote in relationships regardless of color or gender as long as individuals are happy.

In the concluding moments, the unexpected kiss exchanged between the same-sex couple serves as a powerful expression of their love and affection. Once more, the filmmakers emphasize and highlight the normalization of same-sex relationships, delivering a bold statement of the resemblance of same-sex love to societal norms (that's to say that same-sex couples have the right to express their love exactly like other couples).

3.1.1.1.2.5. Discussion of the myth

In the past, same-sex relationships were hardly ever portrayed in movies, or at least they were portrayed as something to be hidden or ashamed of. However, Disney has chosen to change that fact once they decided to include a same-sex relationship in "Lightyear" movie. After thoroughly analyzing multiple scenes of the movie, it becomes evident that beneath its surface lie numerous unresolved questions and ideologies that intertwine with its narrative and appear to remain unsettled within society's norms. Thus, it is crucial to delve further into the essence of this film's concealed myth.

First, the filmmakers push their audience, particularly children, to embrace the ideology of homosexuality, depicting it as normal and natural as heterosexual relationships. Additionally, the noteworthy aspect of the movie lies not only in the relationship and the visible kiss between Alisha and Kiko, but rather in the film's portrayal of everything surrounding it as entirely ordinary and unexceptional. Also, the movie supports and emphasizes the expression of love, affection, and romance between the same-sex characters. As the narrative progresses, the couple gets married, has a child (with undisclosed biological details), and spends decades together, all without implying that any of this deviates from the norms. Therefore,

the movie advocates for the normalization of same-sex relationships among young children and adults.

Secondly, the movie promotes tolerance and acceptance of inclusion and diversity in relationships in order to empower the LGBTQ community. It is evident that Alisha's friends are fully aware of her orientation, and notably, there is no indication of any sort of disagreement. Instead, the characters exhibit love, support, and understanding towards their homosexual friends, as evidenced by their celebration of Alisha and Kiko's 40th anniversary. Furthermore, there is a likelihood that Alisha is not the sole individual who deviates from societal norms within the group, as there could be multiple other homosexual individuals within the crew.

Thirdly, the movie presents a manipulative narrative that engenders confusion among its audience. It takes a bold stance by presenting the extreme position that girls can do anything boys can, whether it's being a space ranger or having a child with another woman; men and women are interchangeable. Indeed, in the world depicted in Lightyear, the requirement of male involvement in reproduction may no longer be necessary, leaving room for post-modern ideas of feminism and self-determination. This latter recognizes that individuals have the freedom to shape their identities and make decisions regarding their bodies and lives, challenging the notion of fixed biological identities and highlighting the fluid and socially constructed nature of sexual identities.

Overall, according to the signs presented so far, one can understand that the ideology this movie transmits is the normalization of LGBTQ, yet it is not the only one. The movie supports other sub-ideologies like feminism and self-determinism. Signs are selected and arranged by the Disney Company to serve their intention of spreading and instilling these ideologies in young children.

3.1.1.2. Turning Red movie

3.1.1.2.1. Fairclough's analysis

Disney producers have an impact on their viewers by conveying concealed messages through their films. To delve into the underlying concepts within “Turning Red”, it is essential to examine selected excerpts from the script utilizing Norman Fairclough's Three Dimensional Framework. These particular script segments were chosen based on the ideas they convey.

Mei Lee is the protagonist of the movie. She is a 13-year-old Chinese-Canadian girl who turns into a red panda whenever she experiences strong emotions. Ming Lee is Mei's mother who wants Mei to focus on her studies and stay out of trouble. Jin Lee is Mei's father. Mei's group of best friends - Miriam, Abby, and Priya - is her supporters.

1- Disrespect and disobedience

1. Would you just get out?

2. My mom will never know

3. - Miriam: your mom must have gone nuclear

   - MEI: who cares! What she’s gonna do? Ground me?

4. I’m not your little Mei Mei anymore

- **Description**

The first discourse in the analysis of Mei’s language use is characterized by her direct and forceful language, as she demands that her mother leaves. She is no longer attempting to negotiate or express her feelings, but instead issuing a command. In the second discourse, Mei implies that she plans to do something that her mother would not approve of, which suggests a lack of honesty and respect towards her mother’s authority. In the third discourse, Mei uses dismissive language to downplay her mother’s anger and questions the effectiveness of punishment, implying that her mother has no power over her. Her disrespectful attitude conveys her lack of care or concern for her mother’s authority and rules, and it suggests that she is not afraid of

punishment from her parents. Finally, in the fourth discourse, Mei uses direct and assertive language to express her feelings of anger and frustration with her mother. The hostility in her tone shows a lack of respect for her mother, and she uses the pronoun “I” to assert her own identity. This sentence implies that Mei is no longer a child who needs her mother’s protection and care, and that she is growing up and wants to be treated as such.

- **Interpretation**

The scenes in the movie highlight the tension between Mei and her mother, which can be seen as a challenge to her mother's authority. They also show the breakdown of communication between Mei and her mother, as Mei rebels against her mother's authority and rules. The aggressiveness of Mei's outburst may promote the idea that open defiance and disrespect for parents is normal and acceptable for teenagers. Furthermore, Mei faces no consequences for her defiance and rebellion, suggesting that kids can freely disobey their parents without repercussion. The movie reinforces the idea that it is acceptable to speak disrespectfully to parents and that children can assert their independence from their parents, even if it means disobeying them. However, the scenes do not address the importance of mutual respect and communication between parents and children, which are crucial for healthy family relationships.

- **Explanation**

The scenes in *Turning Red* depict a concerning lack of respect for parental authority and a disregard for the consequences of one's actions. Mei's dismissive attitude towards punishment sends a message to children that they can ignore rules and authority figures without consequences. The movie's hidden message to kids appears to be that disrespect and disobedience towards parents is acceptable. This hostility and disobedience taken to an extreme can convey the wrong attitude to young audiences. Furthermore, Mei's assertion of independence may also send a message to kids that they can ignore their parents' advice and do whatever they

want, which can lead to negative consequences. These scenes reflect a broader social practice of valuing independence over respect for authority. They also reinforce negative stereotypes about parents as overprotective or controlling, which could undermine respect for parental authority among viewers. Additionally, they promote a culture of disobedience and lack of accountability, suggesting that it is acceptable to disregard rules and consequences. Moreover, the movie conveys a negative message to kids about the importance of honesty between them and their parents. However, it also highlights the importance of communication and understanding in maintaining healthy relationships. Parents should use these scenes as an opportunity to discuss the importance of communication, respect, and healthy boundaries in relationships. By doing so, they can help their children understand the value of respecting authority figures and the importance of honesty and communication in relationships.

In addition, the text includes various occurrences of insulting language, including terms such as " crap," jerkwad "," " butthead," " narc," brainwashed "," " psycho mom," freak "," "creepy temple," and "dork ". These terms are derogatory and intended to insult, offend, and belittle people or their characteristics. They create a pessimistic tone that can be viewed as illustrations of name-calling and verbal aggression.

Young children may not have a full understanding of the meaning and impact of these words, which can lead to inappropriate or disrespectful language in social situations. Insults are often discouraged in real-life situations, especially when targeting specific individuals or groups. However, the inclusion of such words in children's' media remains obscure. Parents should be aware of the language used in movies that their children are exposed to, and take steps to limit their exposure to inappropriate language and behaviour.

2- Liberal feminism

1- Fight the power

2- Tomorrow we are walking into that concert girls and coming out women.

- **Description**

In the movie, when Mei's friends find out that she is not allowed to go to the concert, Abby declares "fight the power", encouraging Mei to break her parents' rules and do what she wants. This is encouraging Mei to rebel against her parents' rules to do what she wants. Mei herself describes going to the concert as a pivotal, transformative life event that will mark her transition from girlhood to womanhood.

- **Interpretation**

The encouragement to "fight the power" and rebel against authority in the movie can be seen as sending a stereotypical message of individualism over respect and responsibility. This liberal emphasis on personal freedom may be perceived as undermining family and social values. Additionally, the metaphor of attending a teen pop concert as a life-changing rite of passage into womanhood may overstate a message of feminine empowerment in a way that trivializes real maturity and adulthood. These risks promoting an unrealistic concept of liberation to young girls, which may cause them to prioritize superficial experiences over real personal growth and development. Together, these two sentences suggest that the movie's portrayal of rebellion and empowerment may have negative consequences for young viewers, as it promotes individualism and superficiality over respect and responsibility.

- **Explanation**

The scenes in the movie reflect a broader social practice of promoting individualism and rebellion against authority, which can be empowering for some individuals but may also reinforce negative stereotypes about authority figures and lead to a lack of respect for rules and regulations. These scenes also reinforce negative stereotypes about authority figures, including female authority figures such as Mei's mother. Additionally, the scene reinforces traditional gender roles by suggesting that becoming a "woman" involves attending a concert and experiencing

personal growth in a way that is typically associated with masculinity. While this could challenge gender stereotypes and encourage the idea of gender equality which means feminism, it also promotes unrealistic and unhealthy ideas of rebellion, empowerment, and maturity to children and young girls in particular. The movie's messages may be perceived as conveying liberal values of independence and feminism in a way that overlooks the importance of responsibility and guidance, which could have negative consequences for young viewers and their relationships with authority figures.

3- Ancestors' worshipping

1- Instead honoring a god we honor our ancestors.

2- Our ancestors will be very proud of you

The movie introduces Mei's family as practicing ancestral worship as a cultural tradition rather than worshipping a god. This scene establishes that Mei's family adheres to traditional Chinese cultural beliefs and practices rather than any organized religion. For Muslim audiences, it may promote beliefs and practices that contradict our own. Overall, this scene could be seen as promoting negative stereotypes about religion and reinforcing the idea that ancestor worship is more important than worshipping Allah, which conflicts with the core beliefs of Islam, and such practices are considered forbidden in our religion.

The movie *Turning Red*, based on Fairclough's analysis, promotes three different ideological perspectives, namely disrespect and disobedience, liberal feminism, and ancestors worshipping. The analysis highlights various scenes from the movie that demonstrate Mei's lack of respect for her mother's authority and argues that the movie's messages may have negative consequences for young viewers. The analysis explores how the movie portrays rebellion and empowerment as individualistic and superficial rather than emphasizing respect and responsibility.

3.1.1.2.2. Description

We will examine certain signs featured in different scenes of the movie, which portray diverse ideologies and messages. To analyze them, we intend to utilize Barthes' theory as a framework. This approach will enable us to delve into the underlying meanings of the signs and assess their significance within the context of the film.

3.1.1.2.2.1. Image 01:



The movie's storyline revolves around two elements: the issue of the panda curse and the girls' longing to go to a music concert featuring their beloved boy band, 4-Town. Mei and her friends are deeply infatuated and obsessed with these five boys, who are depicted as having unusual characteristics in terms of their hairstyles (dyed hair), makeup and accessories (rings and piercings), and mannerisms.

The portrayal of the music band in the movie, with its totally feminine features, conveys a message of promoting self-expression and acceptance of diverse appearances including those associated with homosexuality. The film suggests that

people should feel free to express themselves and present their bodies in any way they desire, while still being accepted by society. Additionally, the band's description bears resemblance to the popular Korean group BTS, known for their similar features, immense popularity, and passionate following among young girls. Consequently, the movie producers encourage young girls to pay heightened attention to music, support artists who may challenge societal norms, and even go to great lengths for their idols.

3.1.1.2.2.2. Image 02:



The above scene captures the band's devoted fans as they gather in large numbers to attend the music concert. Amidst the portrayal of the massive crowd, a particular fan is shown holding a signboard adorned with the LGBTQ flag and the band's name written on it. This visual element further reinforces the earlier implication that the band members could potentially be part of or supportive of the homosexual community.

3.1.1.2.2.3. Image 03:





As Mei sat in her room, engrossed in doodling on her notebook, her mother unexpectedly entered and caught a glimpse of the drawings. The scene depicted her mother's complete astonishment and anger at what she had stumbled upon. Mei had sketched the boy from the shop, placing herself nestled between his arms. Furthermore, she added several shirtless doodles of him in various poses, including one with a mermaid tail and another showcasing them both riding a unicorn through a sky adorned with clouds and stars.

The inclusion of the boy from the shop in Mei's drawings suggests a personal interest or crush, which is a common experience for adolescents navigating their developing emotions and attractions. However, the specific nature of the drawings, particularly the depiction of Mei nestled between the boy's arms and the addition of shirtless doodles, introduces a more explicit and potentially sexualized element. Mei's artwork goes beyond a simple expression of interest and enters into the realm of romantic, nudity, and sexual fantasy. In fact, this scene raises concerns about Disney’s intention because of the young age of the protagonist and the audience as well.

3.1.1.2.2.4. Image 04:



Throughout the movie, Mei's mother is portrayed as traditional and strict woman. However, her husband is portrayed as a slightly overweight man who rarely speaks and communicates. In the initial scene, he is shown cooking in the kitchen while his wife and daughter are engrossed in watching TV. Another shot depicted Mei's parents engaging in an argument. The mother expresses her anger by extensively talking while the father attempts to interject, but she interrupts him by placing her hand in front of his face preventing him from speaking, and continues her

tirade. Again in another scene, after the family finishes their meal, everyone rises from the table except Mei's father who is rudely commanded by her grandmother to wash the dishes.

The portrayal of Mei's parents in the above description brings forth several observations. The mother exhibits a strong sense of control and dominance, while the father is depicted as submissive, compliant, and pushover, playing a minor role within the family dynamics. He refrains from interfering in events and is even denied the opportunity to express his opinions. Basically, the mother seeks to assert control over him and the rest of the family, assuming the role of the authoritative figure. This depiction aligns with the core tenets of liberal feminism, which advocate for empowering women's rights and challenging the societal norms that favor men, ultimately striving for a more women oriented society. Additionally, the movie's creators present Mei's father as an archetype of the "ideal" man who fulfills his biological responsibilities, carries out household chores, and obediently follows his wife's instructions without complaint. Thus, these elements in the film encourage the audience to embrace the notion of redefining and reconstructing gender role stereotypes, rejecting the notion that women are inherently weak and confined to domestic roles while men are strong and capable.

3.1.1.2.2.5. Image 05:



The movie prompts numerous scenes which depict Mei's family's strong devotion to their ancestors and religious practices. The above scene captures a large dimly lit room within the family temple. The room is adorned with multiple lanterns suspended from the ceiling, while a table filled with food is illuminated by candles. Mei's mother is depicted in the scene, engaged in prayer, facing a painting of their revered ancestor displayed on the wall.

Also, the film incorporates elements of Buddhism in certain scenes, particularly when Mei attempts to maintain her composure and control the panda within her. Buddhists strive to clarify, calm, and regulate their minds, ultimately seeking to harmonize and unite the mind and body. In doing so, Mei aims to attain a state of purity and emotional balance, aligning with the principles of balance and serenity emphasized by Buddhism.

In the second image, Mei is depicted undergoing the rituals designed to rid her of the panda curse. She was seated within a drawn circle on the floor while her family members were standing outside it engaging in singing. This particular scene carries an

air of mysticism and evokes a slightly unsettling atmosphere similar to an exorcism, complete with chanting, magic circles, drums, and a shaman presence; a shaman is a religious or spiritual figure in traditional indigenous cultures who communicates with the spirit world, possesses healing powers, and mediates between the physical and spiritual realms.

3.1.1.2.2.6. Discussion of the myth

Based on the stated denotative/connotative meanings, the concepts of myth in Turning Red's figures demonstrated can be summarized as follows: the normalization of homosexuality, liberal feminism, inaccurate religious beliefs, and sexual content.

Initially, the filmmakers portray male characters without the traditionally masculine features, thereby suggesting and hinting to their sexual non- stereotypical orientation. Additionally, the film goes beyond mere representation by incorporating moments where other characters within the story offer love, acceptance, and support to these non-conforming characters. These instances not only reinforce the idea of embracing queer personal identities but also promote a message of inclusivity and empathy reinforcing the acceptance of queer personal identities. Moreover, the movie contains a large amount of romantic and sexual content where the girls of the movie tend to have an over affection to boys, encouraging children to fancy boys and to express their emotions and romance.

Secondly, in contrast to the male characters, the female characters in the film are portrayed celebrating women empowerment and embracing liberal feminist ideals. They challenge gender roles and assert greater women control over society.

Thirdly, the movie incorporates elements of false theology, such as references to ancestor worship, Buddhism, magical transformations, and polytheism. It contains a significant amount of rituals and practices that may be perplexing for children, potentially leading them to believe that simply going to a dark room, lighting incense, and praying to their ancestors is sufficient.

3.1.2 The quantitative part

3.1.2.1 Questionnaires' analysis

As previously stated, the purpose of this part is to investigate the responses of 30 children and their parents from Boussahoua Ramdan School. The questionnaire for parents contains 10 questions, while the questionnaire for children contains eleven questions. Because the youngsters do not understand English, both questionnaires were translated into Arabic, and the data findings were translated into English. The results of both surveys will be discussed in the following paragraphs.

3.1.2.1.1. Parents' questionnaire

The questionnaire distributed to parents primarily aims to determine whether they exercise control over their children and whether they are cognizant of the impact that cartoons have on their behaviour. Additionally, several questions pertain to Disney content, which is the main topic of the survey.

Question One:

This question aims to determine the participants' children age in order to know the accurate age of the child to whom this questionnaire is given.

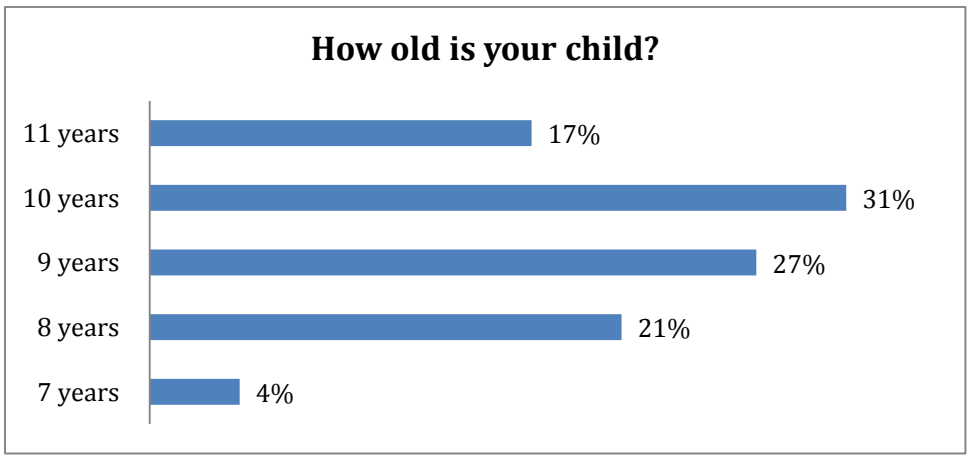


Figure 5 : *Respondents' children age*

Age Category	7 years old	8 years old	9 years old	10 years old	11 years old
Number of Respondents	1	6	8	9	5

According to the data presented above, the majority of respondents are 10 years old (31%), while 27% are 9 years old and 21% are 8 years old, whereas 17% are 11 years old, and only 4% (only one) are 7 years old.

Question Two:

The main aim of this question is to know if parents control what their children watch.

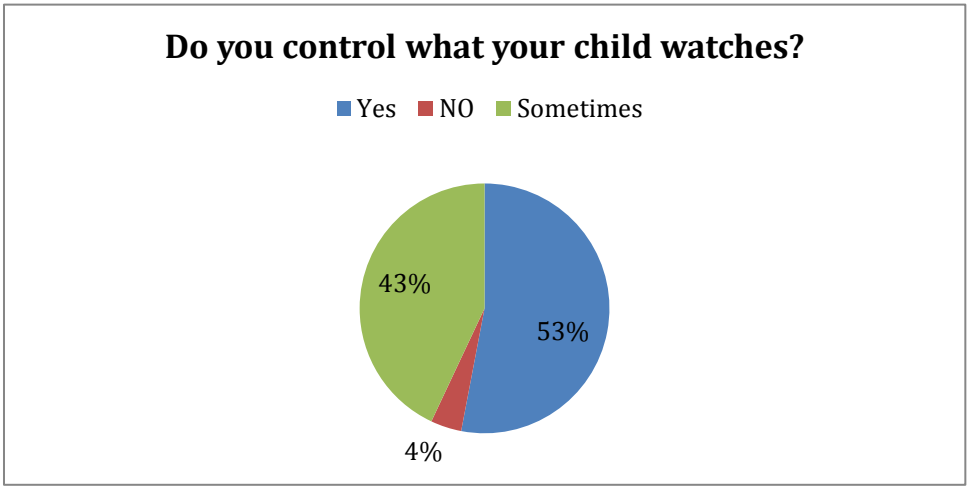


Figure 6: *Participants who control their children*

Most parents (53%) responded positively to this question, while others (43%) control their children but sometimes not always; however, only 4% of them said that they do not control their children.

Question Three:

This question seeks to determine whether or if parents notice their children imitating a behaviour shown in certain cartoons, as well as what they do imitate exactly.

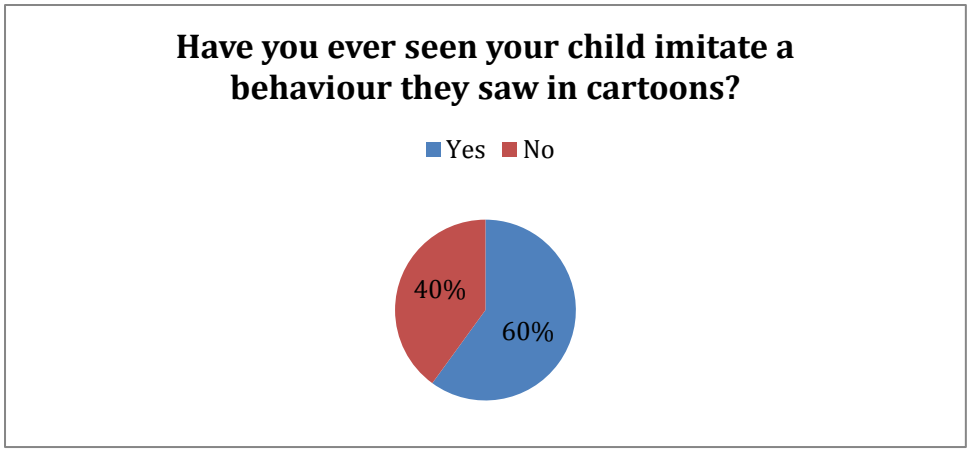


Figure 7: *Respondents who notice their children imitate a behaviour*

The majority of respondents (60%) responded positively, while the remaining 40% responded negatively. This question demonstrates how strongly youngsters are influenced by what they see in cartoons, leading them to copy what they see.

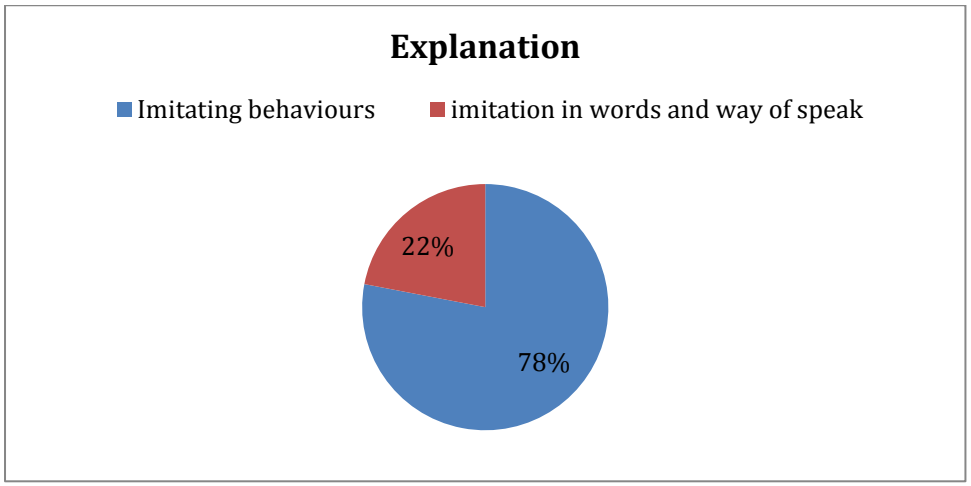


Figure 8: *Explanation*

According to the pie chart above, the majority of parents (78%) have their children imitate actions such as moving like the protagonist, dancing like certain characters, or imitating funny scenes. Whereas the remaining 22% of respondents say that their children imitate characters in the way they speak or repeat words or statements made by them.

Question Four:

This question aims to know if parents limit their children's exposure to certain cartoons or not and why they do so.

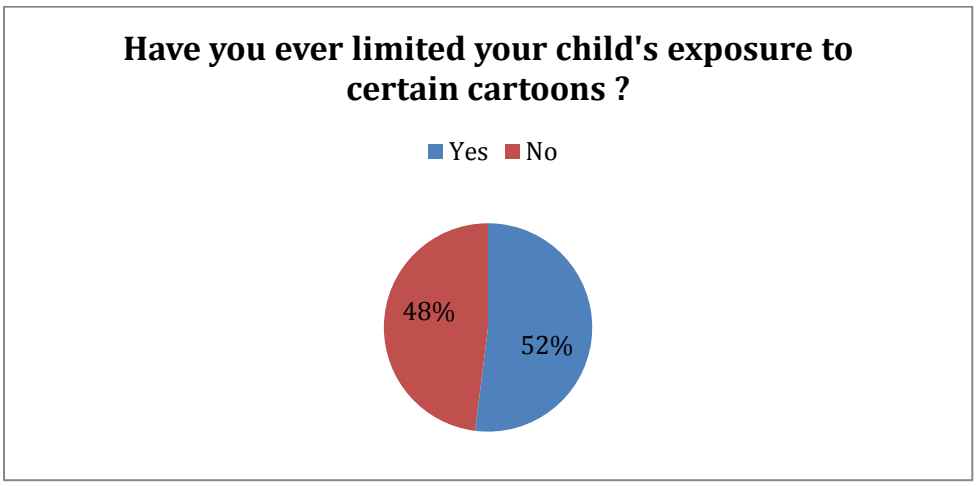


Figure 9 : *Participants who limited their children from cartoon's exposure*

According to 52% of parents, yes, they have banned their children from watching certain cartoons, while 48% of them have not.

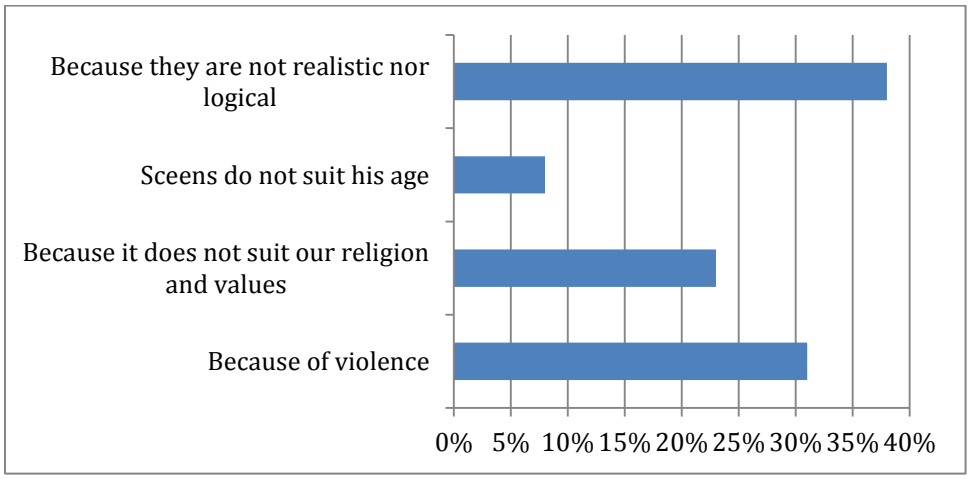


Figure 10 : *Respondent's reason beyond the limitation*

As it is clarified above, 23% of parents related their responses to religion; they said that certain cartoons do not suit our religion and values, while 38% of them said that they banned them because the cartoons are neither realistic nor logical, which harm their child's common sense and way of seeing the world. They give examples such as showing animals or tools talk; for them, this is harmful to the child's logic and

reasoning skills. On the other side, 31% related their prohibition to violence; for them, violent scenes are a convincing reason to ban the cartoon for children. Whereas others 8% related this to the child's age because the cartoon did not suit his age.

Question Five:

In this question, the parents were asked how often they watch Disney cartoons with their children.

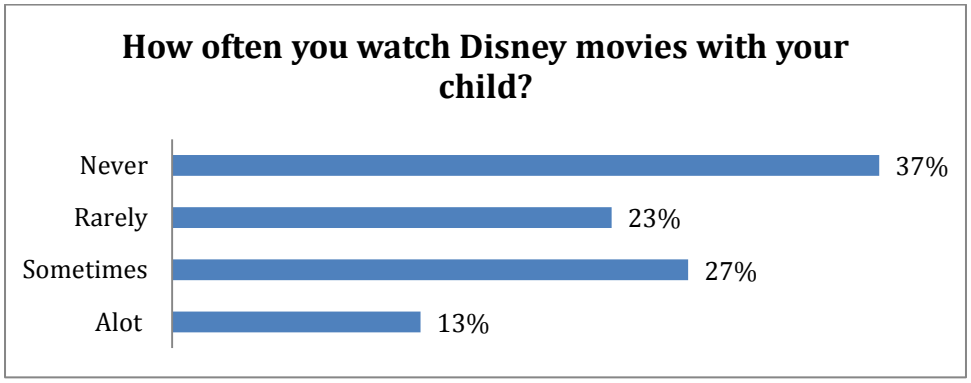


Figure 11: *Parents watching time to Disney movies*

Most of the respondents (37%) never watch Disney cartoons with their children, and 23% rarely do so, while 27% of parents watch Disney cartoons sometimes with them, and 13% of parents frequently watch a lot Disney cartoons with their kids.

Question Six:

This question highlights the exact opinion of parents towards Disney movies and cartoons.

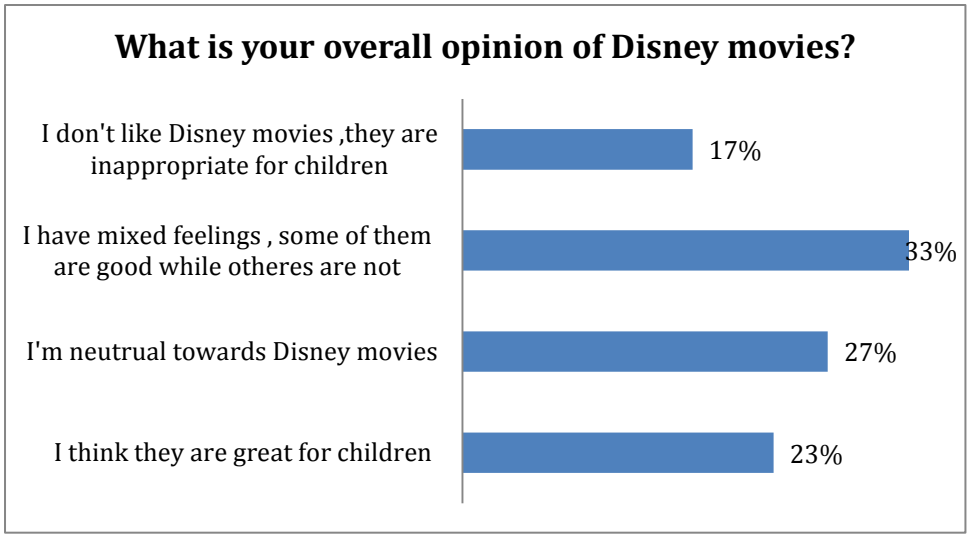


Figure 12 : *Participiants overall opinion about Disney*

The majority of parents, 33%, have mixed feelings; some of them are good while others are bad. Whereas 27% of respondents are neutral towards Disney movies, 23% of them think that Disney movies are great for children; however, only 17% of parents believe that Disney cartoons are inappropriate for children, and they don't like them.

Question Seven:

This question is very crucial because it highlights whether parents are aware of the content of the Disney cartoons or not, and they are asked if they think that the Disney company promotes through its cartoons any ideas or values.

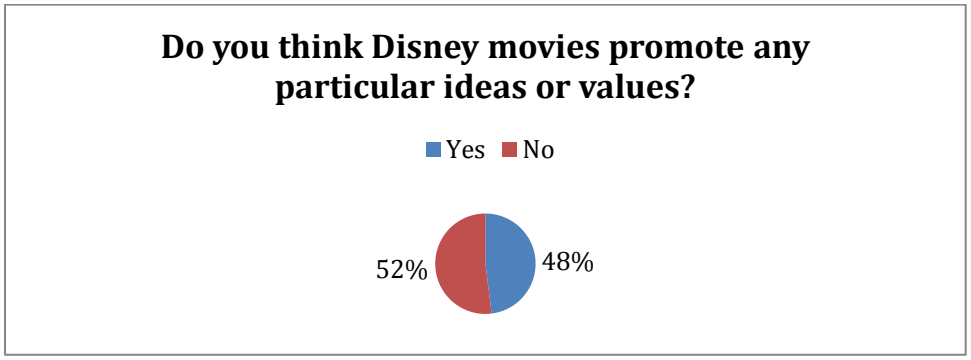


Figure 13: *Participiants who think that Disney movies promote ideologies*

The results of this question indicate that 48% of parents think that Disney movies promote particular ideas or values, while 52% of them responded negatively.

In the following chart, parents mentioned the ideas they thought the Disney Company promote through its content.

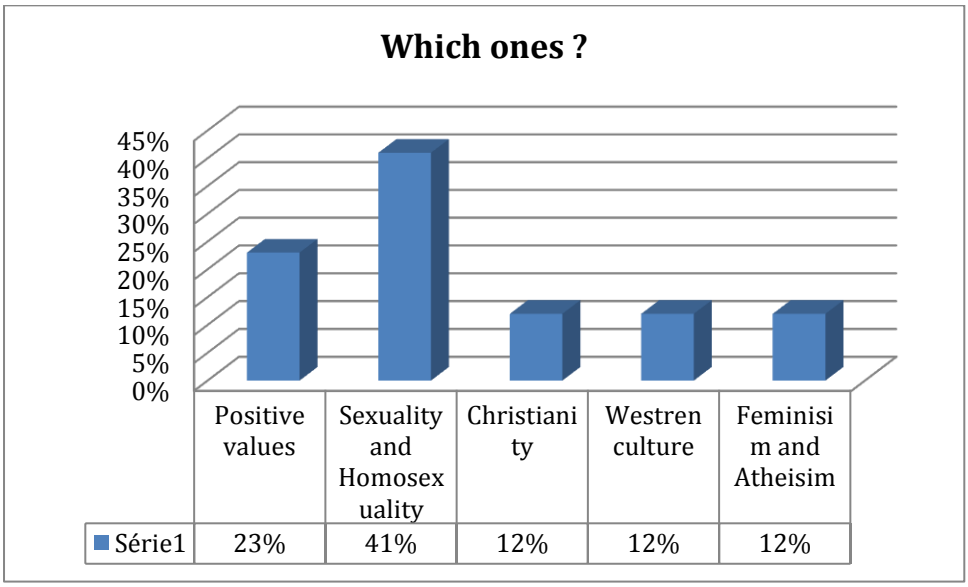


Figure 14: *The ideologies promoted by Disney*

According to 23% of the participants, Disney promotes positive values such as honesty, loyalty, justice, friendship, and caring for animals. However, the majority of respondents expressed the view that Disney promotes negative ideologies and has a hidden agenda. Specifically, 41% of respondents believe that Disney includes sexual content and homosexuality in its cartoons through sensitive scenes. Additionally, 12% of respondents believe that Disney encourages atheism and feminism, while another 12% believe that it promotes Christianity. Finally, 12% of respondents believe that Disney spreads Western culture, which is not suitable for Muslims' religion and tradition.

Question Eight:

In this question, the parents were asked if they think that particular Disney movies contain abnormal ideologies that are inappropriate for children, and if yes,

what are these ideologies and in which cartoons? This question shows whether parents are aware of what is shown to their children by the Disney Company or not.

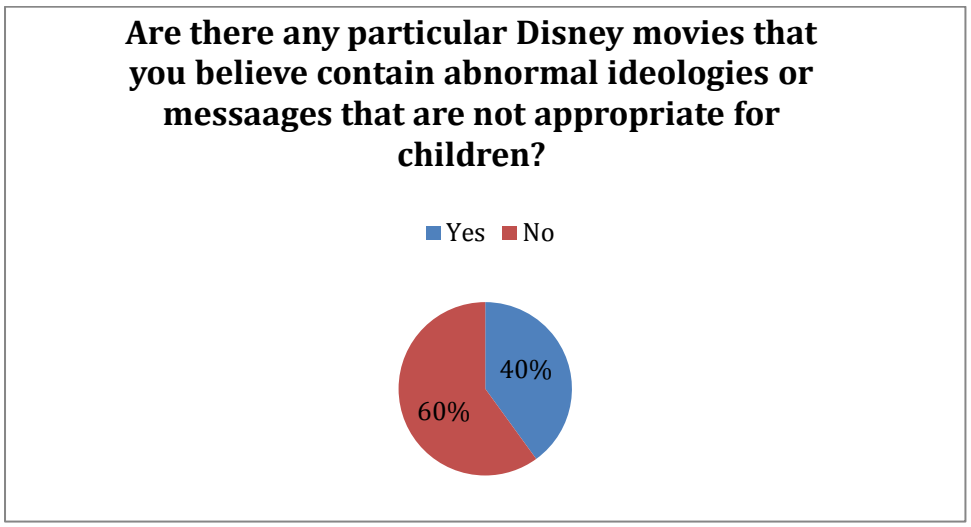


Figure 15: *Participiants' opininion about Disney movies that contain abnormal ideologies*

The majority of the respondents (60%) answered no; however, 40% of them agreed with this hypothesis.

The ones who answered yes explained their answers and mentioned the ideologies they thought Disney promoted through its cartoons.

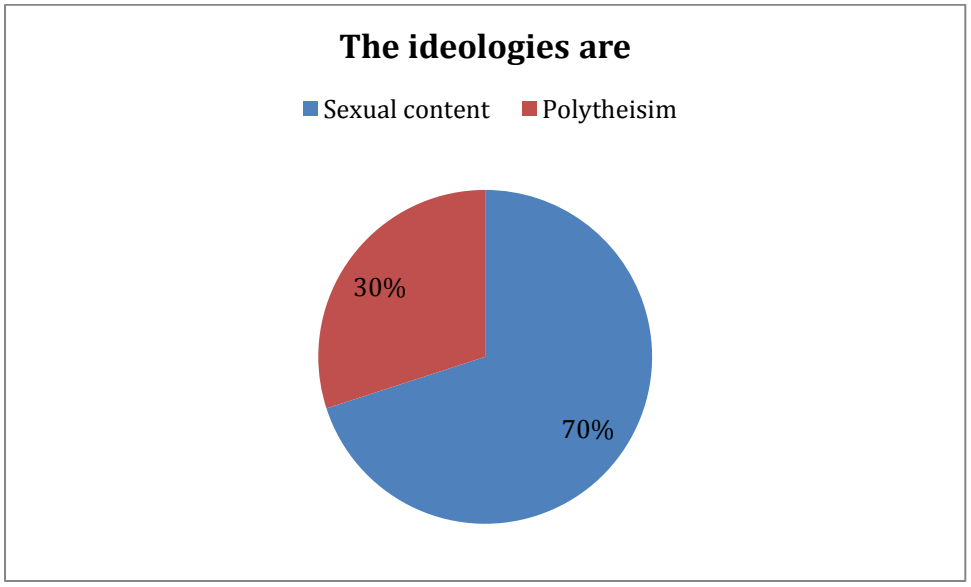


Figure 16: *The important abnormal ideologies*

The majority of them (70%) said that Disney clearly spread sexuality through the content it produced, while others (30%) said that it spread polytheism.

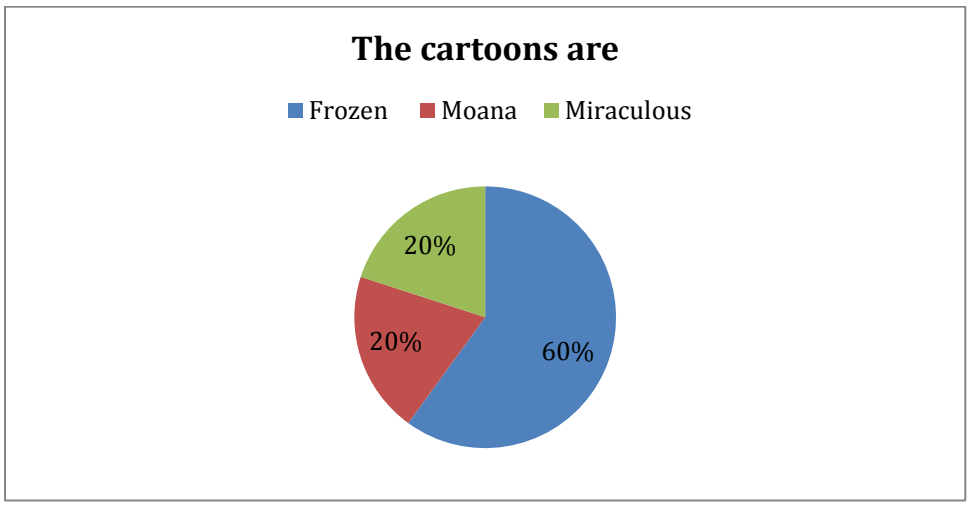


Figure 17: *The cartoons that contain abnormal idieologies*

In the pie chart above, parents who responded positively to the latter question mentioned those movies; 60% of them mentioned Frozen; 20% answered that Moana spread bad ideologies; and 20% answered that Miraculous was the cartoon they thought contained bad thoughts.

Question Nine:

In this question, researchers try to find out if parents have ever had a discussion with their children about any controversial topics that arose from watching a Disney movie. If yes, what was the discussion about?

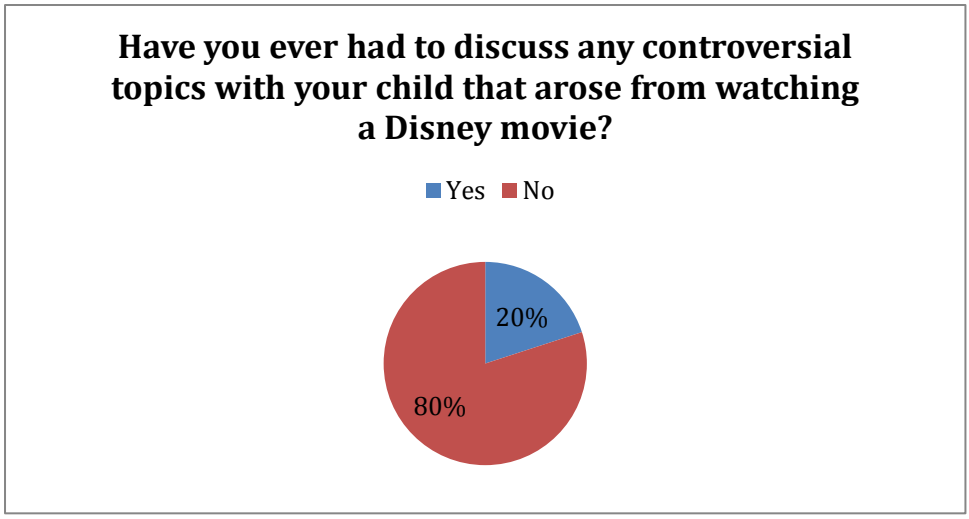


Figure 18: *Participants who had a discussion with their children about Disney content*

The results of this question indicate that the majority of parents do not do that; however, only 20% of them have a discussion.

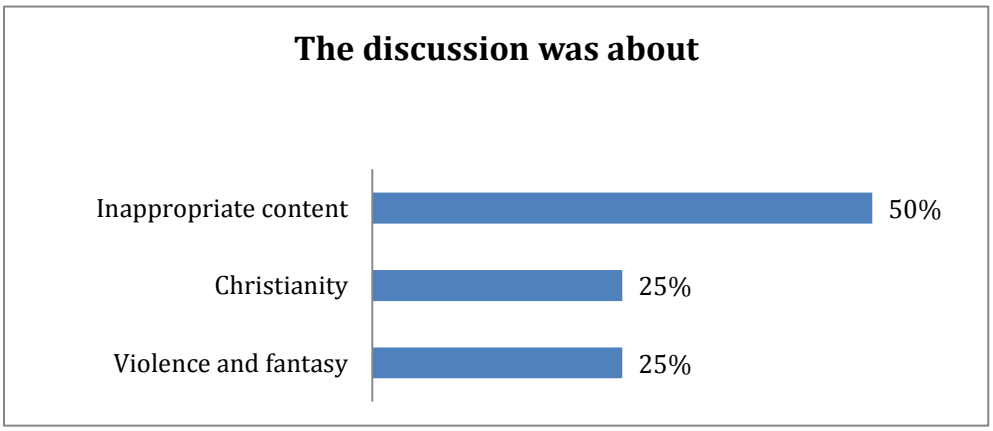


Figure 19: *The topic of the discussion*

According to 50% of parents, the discussion was about inappropriate content; 25% responded that the discussion was about Christianity; and 25% also responded with violence and fantasy.

Question Ten:

The last question was about whether parents recommend Disney cartoons to other parents or not.

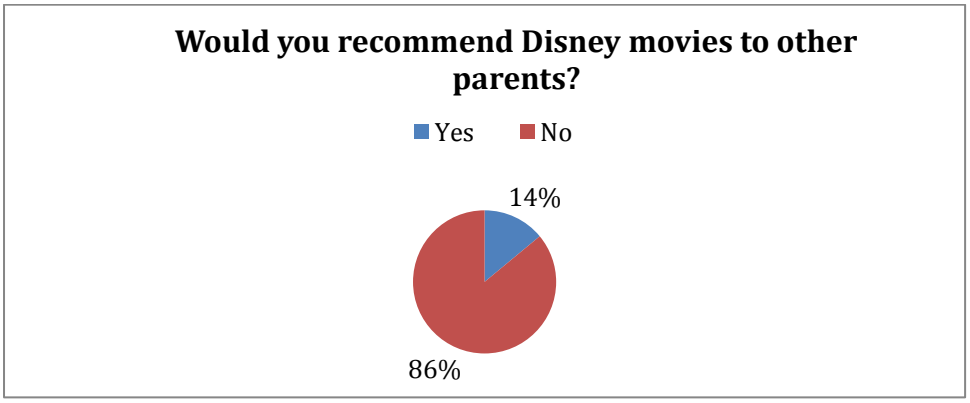


Figure 20: *Parents recommendation about Disney*

Most of the parents (86%) do not recommend Disney cartoons to other parents; however, 14% of them say they do so.

Following the analysis of the parents' questionnaire, the researchers of this study examined the children's questionnaire as follows.

3.1.2.1.2. Children's questionnaire

This questionnaire was given to 30 children from Boussahoua Ramdan School in Ouled Brahim city. The children's ages range from 7 to 8 years old.The children's questionnaire contains eleven questions. The main aim of these questions is to figure out if they are attached to the cartoon world, if they know the Disney Company, and to what extent they are aware of what they are following. In addition to other questions related to their favourite cartoons and characters, the questionnaire contains different types of questions: closed-ended and open-ended questions.

Question One:

This question aims to know what children do in their free time and what types of activities they prefer.

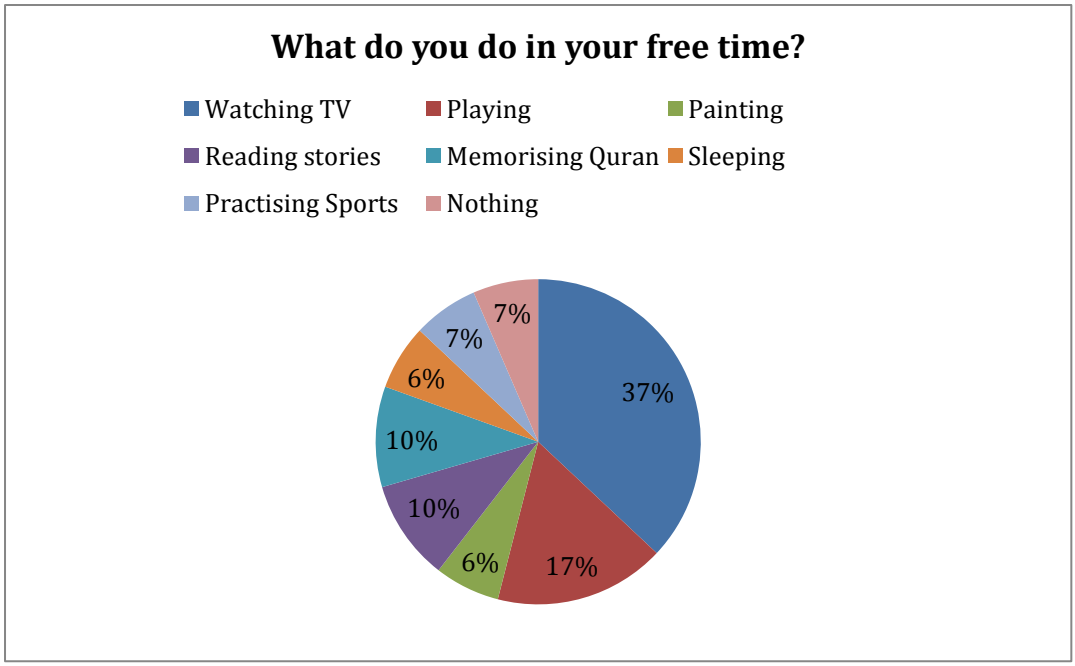


Figure 21*: The activities children do in their free time*

According to the data presented above, 37% of children prefer to watch TV, while 17% of them prefer playing. 10% of children read stories in their free time, 10% memorize Quran, and others prefer different activities such as painting (7%) and practicing sports (7%); however, 7% of them prefer sleeping, and only 7% do nothing in their free time.

Question Two:

In this question, the researchers focus more on whether the children are attached to watching TV or if they prefer playing outside with friends instead.

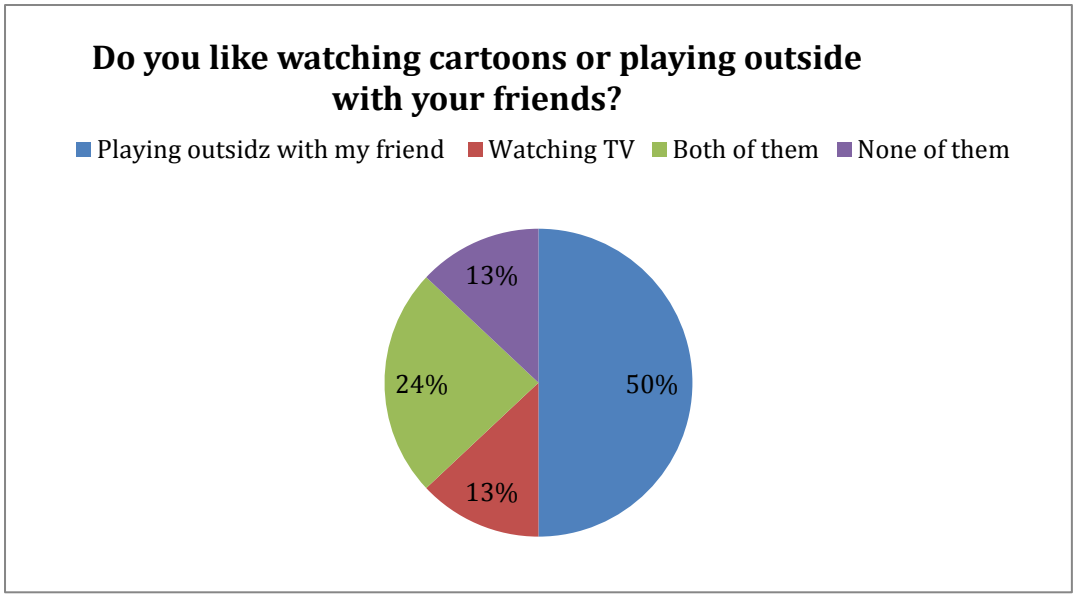


Figure 22: *Participants who prefer watching TV or playing outside*

The results of this question indicate that 50% of them prefer playing outside, while 13% like watching cartoons more, whereas 24% of them prefer them both, and 13% of children do not prefer neither watching TV nor playing outside with their friends.

Question Three:

In this question, the children were asked about their favourite types of cartoons.

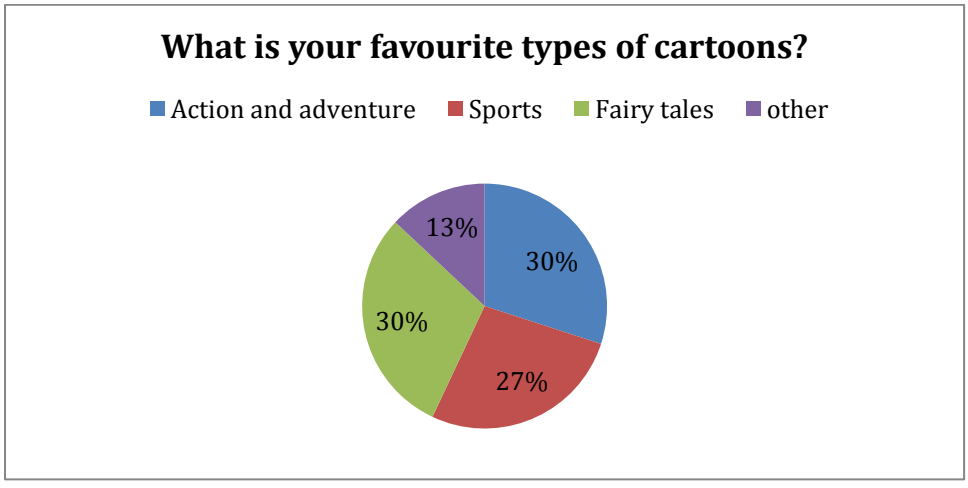


Figure 23: *The favourite types of cartoons*

According to the data, 30% of children's favourite type of cartoon is action and adventure; 30% of them also prefer fairy tales; 27% of children prefer the most sports; and 13% of them prefer different types of cartoons.

Question Four:

In this question, researchers asked the children about their favourite cartoon.

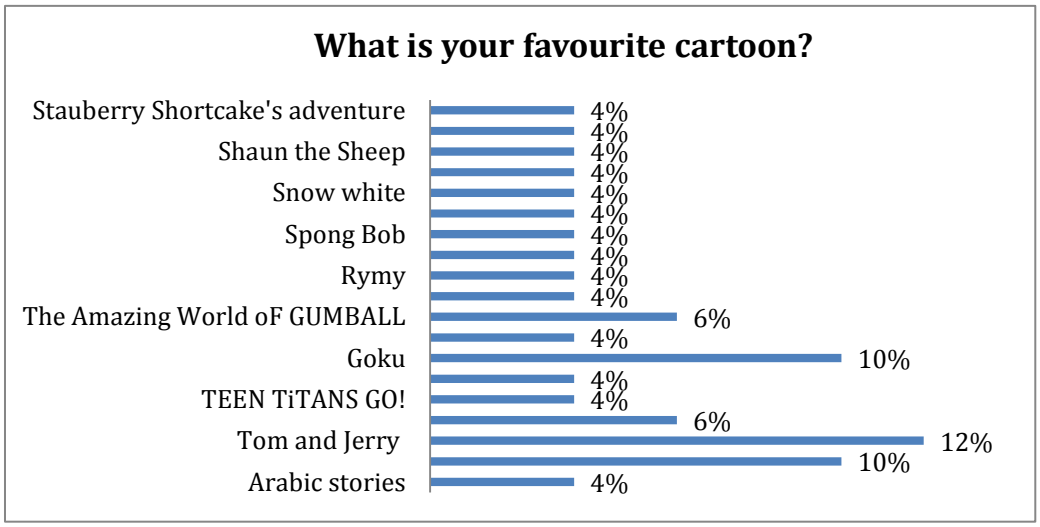


Figure 24*: Favourite cartoon*

According to the data, 12% of children prefer Tom and Jerry, 10% prefer Frozen, and 10% prefer Goku, while 6% prefer The Amazing World of GUMBALL, 6% also prefer Sally, and the rest prefer other cartoons such as Arab stories (4%), TEEN TITANS GO! (4%), One piece (4%), The Pink Panther (4%), Rymy (4%), Amona (4%), Sponge Bob (4%), Prophet's stories (4%), Snow White (4%), Mr. Bean However, only 4% of those polled do not have a favourite cartoon.

Question Five:

This question aims to know the favourite character children prefer the most and the reason for selecting this character.

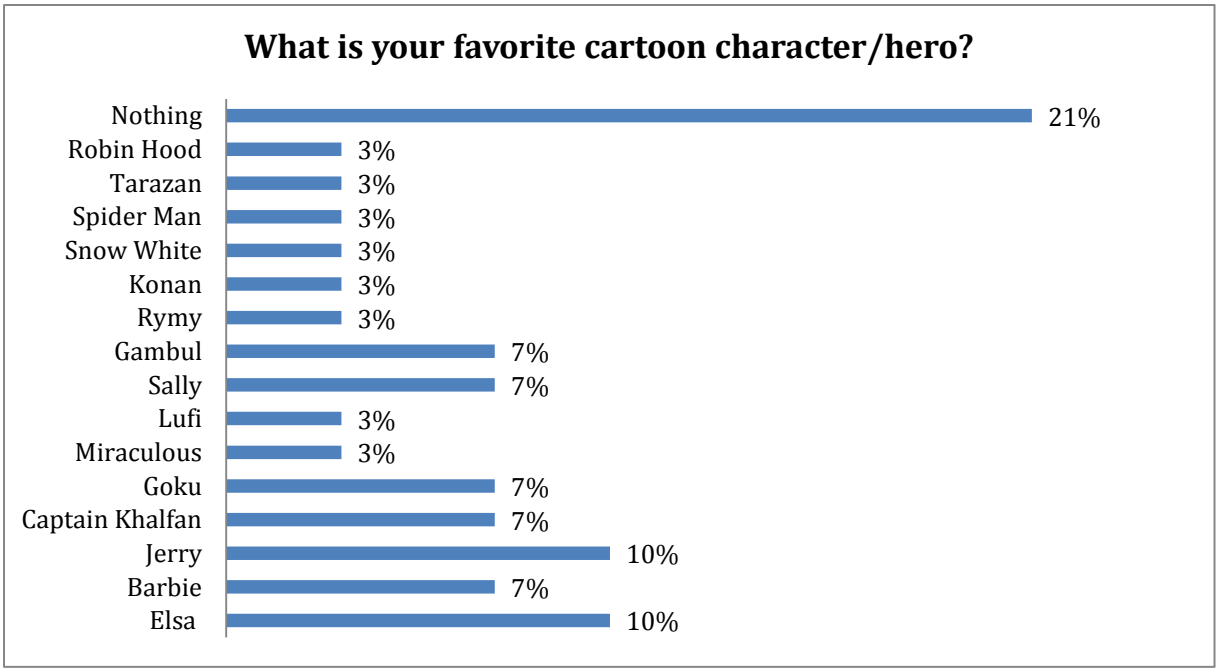


Figure 25: *The favourite cartoon character*

The above-mentioned figure indicates that the majority of children (21%) don't have any preferred character, while the others do, and their answers were as follows: 10% prefer Elsa because she is a wonderful character; 10% also like Jerry from the Tom and Jerry cartoon because they think that he is smarter than Tom; 3% prefer Tarzan because he is strong and does amazing adventures; 3% like Lufi because he is funny and flexible; and 3% love Snow White because, according to them, she is smart; 7% of them love Sally because she is a nice girl; while others mentioned different characters without mentioning the reason for selecting this character, such as Robin Hood (3%), Konan (3%), Gumball (7%), Captain Khalfan (7%), Barbie (7%), Miraculous (3%), Spiderman (3%), Goku (7%), and Rymy (3%).

Question Six:

This question is very important because it highlights to what extent children are attached to their favourite characters to the point of wishing to be like them.

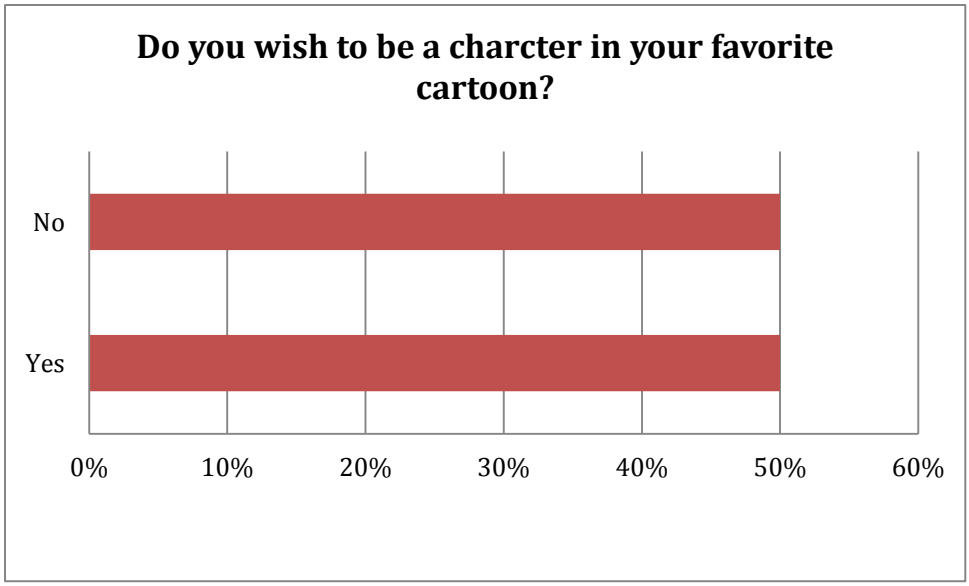


Figure 26: *Participants who wish to be a character in their favourite cartoon*.

According to the findings, 50% of children wish to be a character in their favourite cartoon, while the other 50% do not prefer that.

In the following chart, children mentioned their reasons for preferring to be a character in their favourite cartoon.

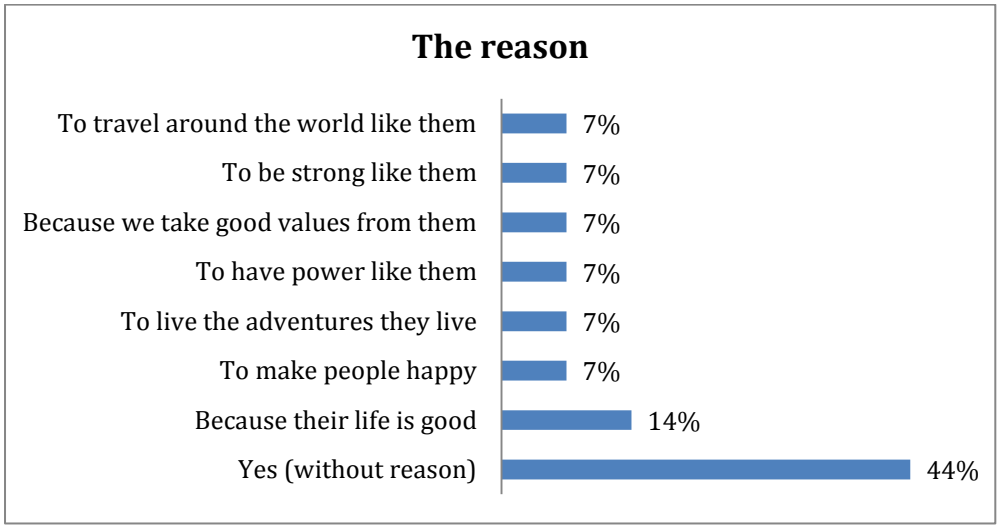


Figure 27: *The reason for preferring cartoon lifestyle*

In the chart above, children explain why do they prefer to be a character in their favourite cartoons; 44% answer only with yes without mentioning the reasons, while others mentioned their reasons; 14% related the reason to the beauty of

cartoons' lives; 7% of them answer that to make people happy; 7 % also want to live in cartoons to live the same adventures protagonists do; 7% want to have their power and have to be strong like them; and 7% want to live their lives because they take good values from them.

Question Seven:

The purpose of this question is to determine whether the children are aware of the cartoon's content or not, and they were asked if they think that cartoons represent different cultures and races or not.

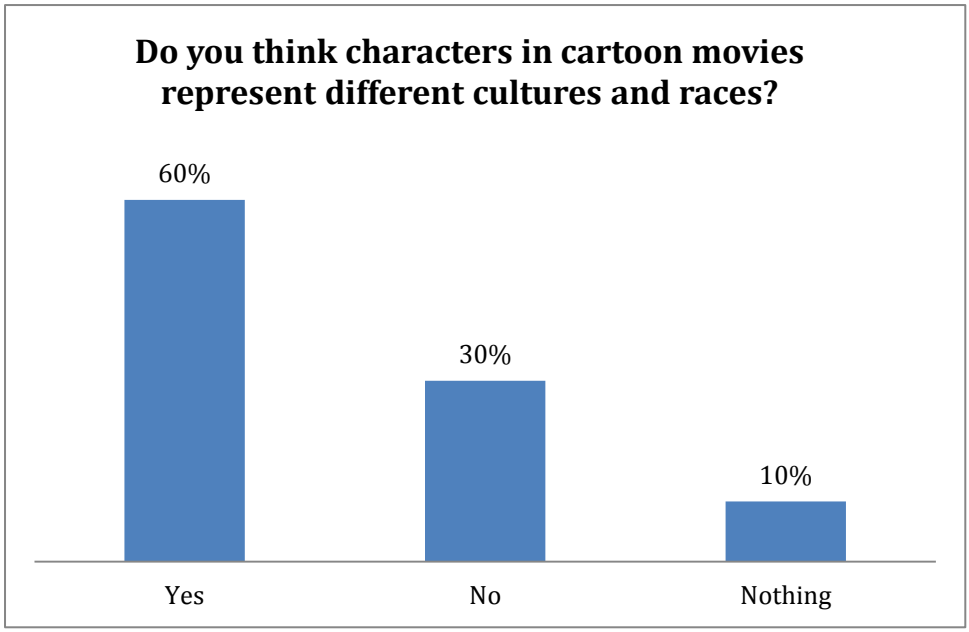


Figure 28: *Children's opinion about the representation of culture and race in cartoons*

The majority of respondents (60%) were positive, while 30% disagreed on this question, and only 10% didn't have an answer.

Question Eight:

In this question, researchers asked the participants if they think that cartoons represent the world around them accurately or not. The aim of this question is to

determine if children are aware enough about the difference between real life and a cartoon's life or not.

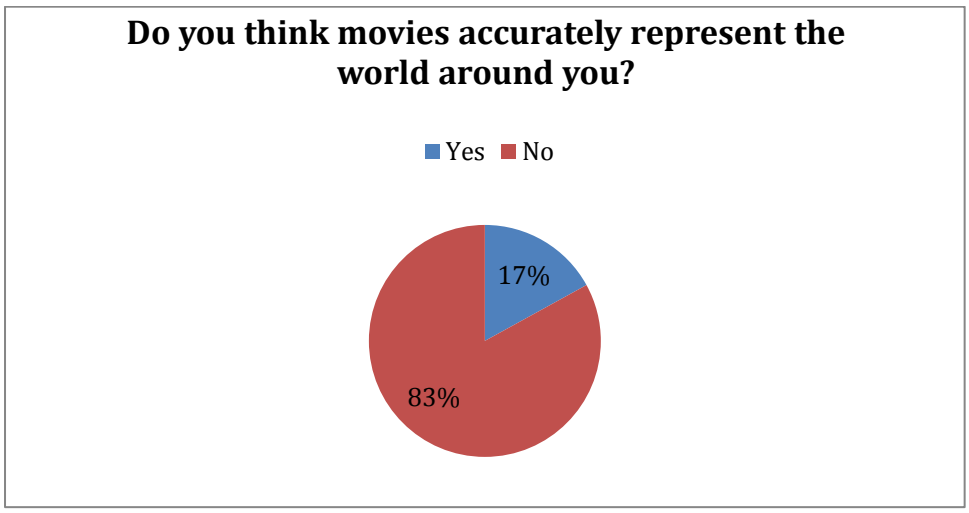


Figure 29: *Children who think that cartoons represent the world accurately*

According to the data presented above, 83% of respondents answered no; however, only 17% think that cartoons represent the world around them.

In the following chart, participants defend their answers:

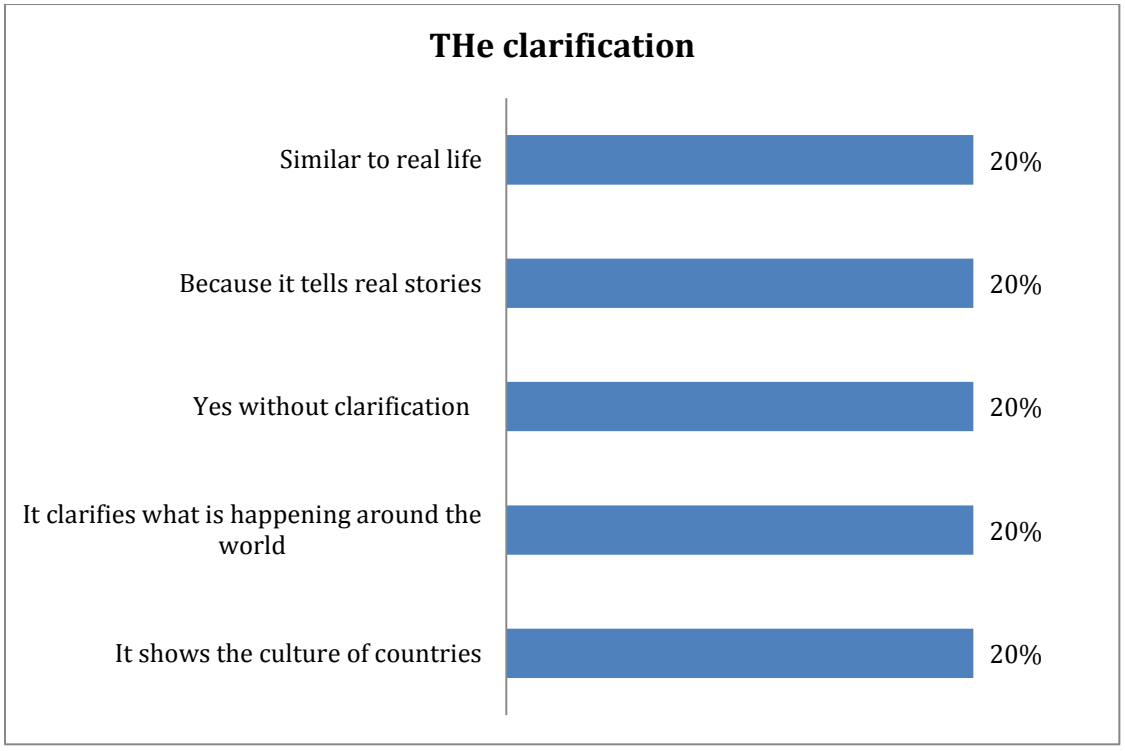


Figure 30: *Clarification on the representation of World in cartoons*

According to the chart above, 20% said that because their lives are similar to real life, 20% answered that because cartoons tell real stories, and 20% of them also answered that cartoons show the culture of countries, specifically those where the cartoon is filmed, while others (20%) said that it clarifies what is happening around the world, whereas other children (20%) answered yes without mentioning their clarifications.

Question Nine:

In this question, children were asked if they watch Disney cartoons or not.

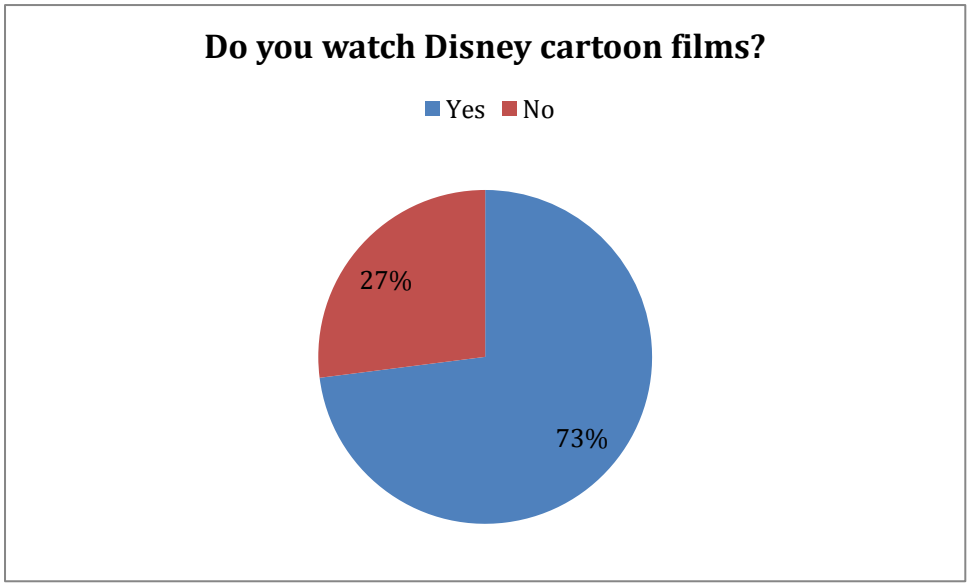


Figure 31: *Children who watch Disney cartoons*

The majority of them (73%) watch Disney cartoons, while 27% don't.

Question Ten:

In this question, researchers asked children to select the Disney cartoon they preferred most. Actually, this question aims to find out to what extent participants are cognizant of the selected cartoons that this research tackled.

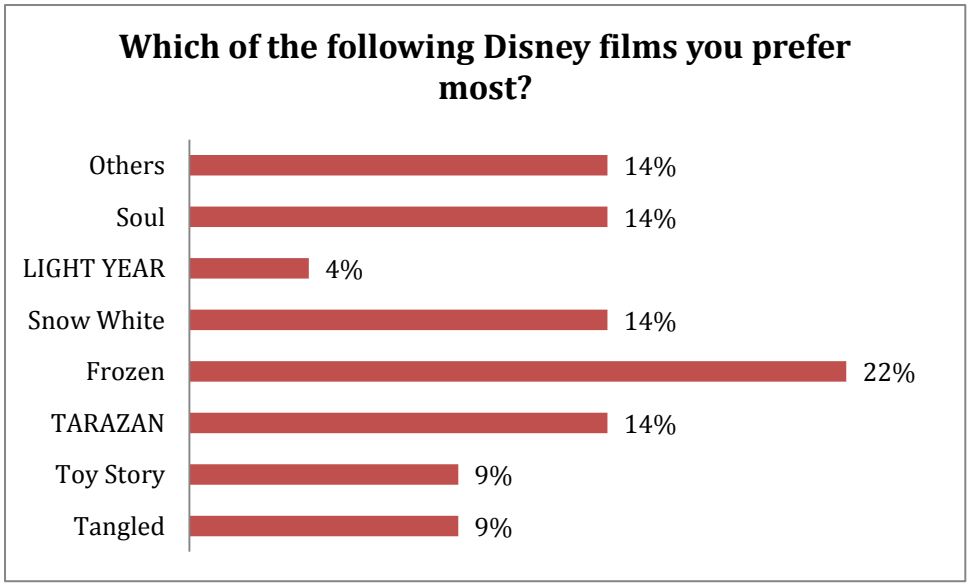


Figure 32: *Preferred Disney cartoon*

22% of participants selected Frozen, 14% of them chose Tarzan, and 14% as well preferred Snow White (14%), and Soul (14%), while others selected Toy Story (9%), Tangled (9%), and Light Year (4%), while 14% of them prefer other cartoons.

Question Eleven:

This question aims to know the extent of awareness among children towards what they watched and if they have noticed any strange behaviour in cartoons that led them to tell their parents about it.

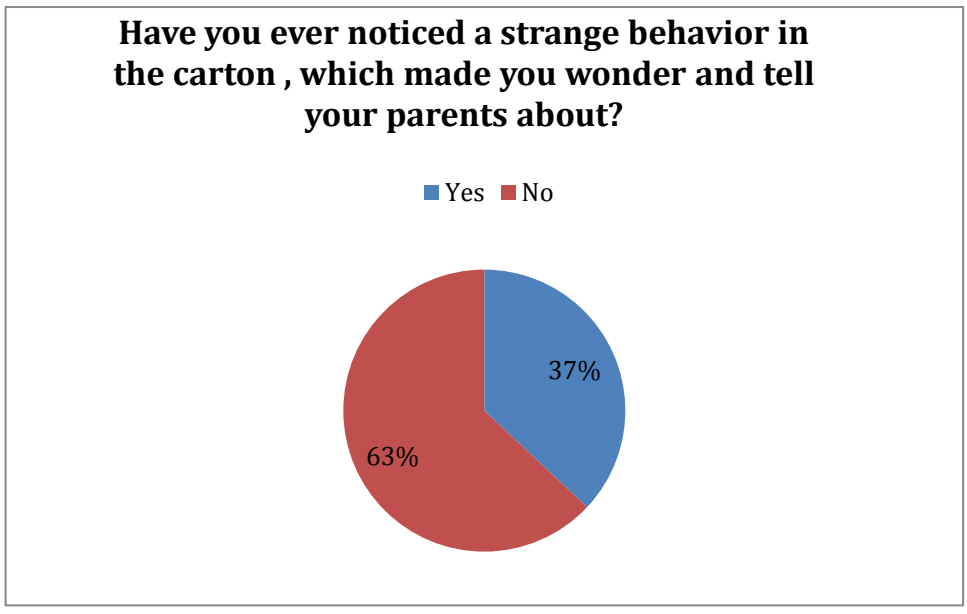


Figure 33: *Participants who have ever noticed a strange behaviour in cartoons.*

The majority of children (63%) do not observe any behaviour; however, 37% do see weird scenes and report them to their parents.

The following graphic discussed the weird behaviour that children notice.

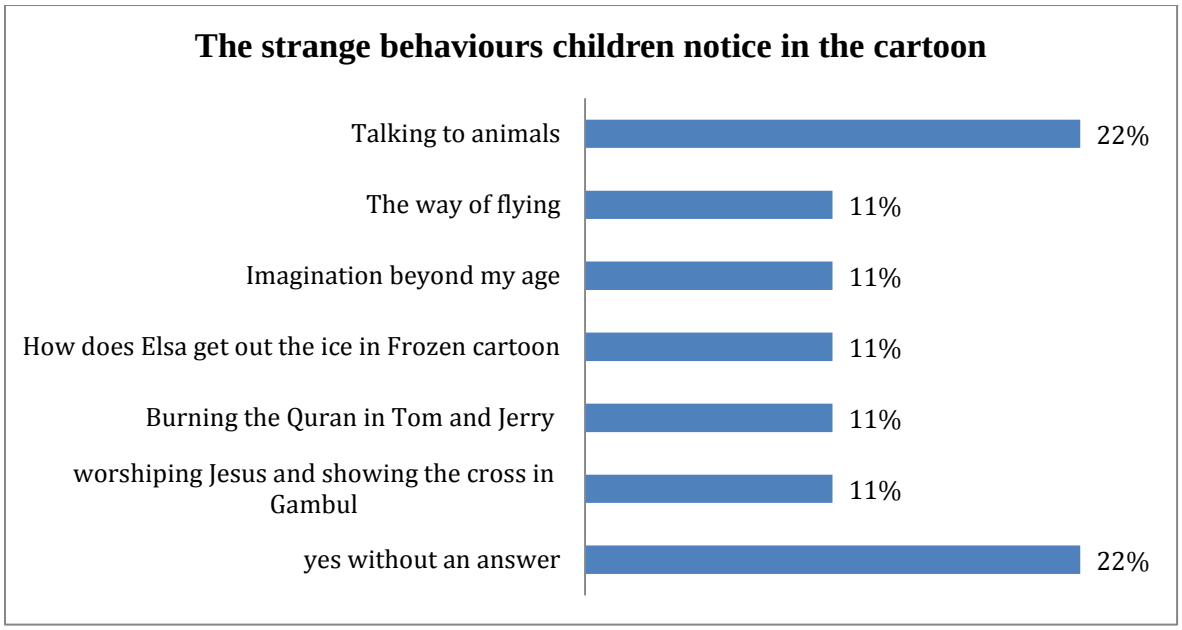


Figure 34: *The strange behaviour children have noticed*

The answers of children were diverse: 22% of them see talking with animals as such a strange scene; 11% can't absorb how Elsa could get out of the ice in the Frozen cartoon; 11% of them see the way characters fly as weird behaviour; 11% find it difficult to comprehend the amount of imagination and fantasy in the cartoons; and 11% of them notice that in the Tom and Jerry cartoon, they burned Quran; and in Gumball, they worship Jesus (11%).

3.1.2.2. The questionnaires' findings

The data collection approach stated above is a questionnaire with twenty-one responses (10 from parents and 11 from children). The participants were required to answer these predetermined questions to provide data that would aid in the analysis of two films. This part of the research aims to interpret the data gathered from the

questionnaire. As mentioned earlier, the questionnaire was distributed to 30 students and their parents from Boussahoua Ramdan School.

Therefore, the questionnaire was created to get participants' comments and perceptions of cartoons in general and the Disney Company in particular. The questions were designed in such a way that both quantitative and qualitative data could be obtained.

In order to acquire varied viewpoints on the dissertation topic, the questionnaire was handed out to both parents and children. This method allows for a more in-depth grasp of the participants' points of view. The information gathered from the parents and children was evaluated independently to find any disparities in their perspectives.

Overall, the questionnaire methodology was an efficient way of gathering information. It enabled an organized approach to data collection and served as a platform for data analysis.

The questionnaire encompasses a range of question types designed to gather comprehensive information from the participants. Specifically, the parents' questionnaire centers on aspects of parental authority in relation to their children's media consumption, including awareness of their viewing habits, observations of behavioural changes influenced by cartoons, and opinions on Disney-related content. These inquiries were crucial to the dissertation's investigation of Disney's impact.

The findings of the study proved valuable, as researchers identified that parents exhibit a high level of awareness regarding television programming, especially content produced by the Disney Company. Moreover, the study revealed that parents possess the authority to regulate their children's cartoon watching, exercising the ability to restrict access to certain shows if deemed necessary.

Children's questionnaire, on the other hand, seeks to determine the extent to which children are attached to watching cartoons and how this affects their lives.

The findings indicate that children are also attached to cartoons and characters. In addition, children are aware of the material and can notice any abnormal behaviour in cartoons, which can subconsciously influence them.

To conclude, the researchers were able to achieve their questionnaire aims because they were able to acquire practically all of the questionnaire's key purposes.

Conclusion

The chapter has delved into a comprehensive analysis of the two Disney movies *Lightyear* and *Turning Red*, using Norman Fairclough's Three Dimensional Model for script analysis and Roland Barthes' theory for the visual signs. The analysis of the chosen movies has uncovered various ideologies that were transmitted through them, including homosexuality, liberal feminism, sexual content and nudity, disrespect and rebellion, and false religious theologies. Moreover, this chapter addressed the questionnaire findings and aimed to provide an investigation into the participants' responses. The questionnaire analysis sheds light on the influence of movies on children and the role of parental awareness and control.

Chapter Four:

Summary of the Findings, Implications, Limitations, and Further Suggestions

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Introduction

4.1. Summary of the Findings

4.2. Implications of the study

4.3. Limitations of the study

4.4. Further Suggestions

Conclusion

Chapter Four: Summary of the Findings, Implications, Limitations, and Further Suggestions

Introduction

This chapter is the last chapter in this dissertation and is divided into four sections: summary of the findings, study implications, study limitations, and further suggestions. The first section discusses the findings of the research and its significance and whether it has practical applications. The second section examines the implications of the research. The third part focuses on the problems and obstacles that the researchers faced while working and how these difficulties may have influenced the research outcomes. Based on the current findings, the last section, highlights that this dissertation offers further generation for other studies. The chapter closes with a summary of the important points raised in it.

4.1. Summary of the findings

This research has attempted to explore and uncover the intricate beliefs and ideologies embedded within Disney movies that resonate worldwide. Two particular films, *Turning Red* and *Lightye*ar, were selected as the centerpieces of this analysis. Employing Roland Barthes' semiotics theory to analyze remarkable scenes and Norman Fairclough's Three Dimensional Framework of CDA to analyze specific script excerpts, this study aimed to reveal the profound cultural and societal implications conveyed by the Disney Company on a global scale. Based on a thorough examination of the film *Lightyear*, the researchers discovered that it prominently promotes the ideologies of homosexuality and its normalization, as well as extreme liberal feminism. These phenomena have witnessed a significant rise in societies where certain individuals have begun accepting and embracing them. However, it is crucial to note that these ideologies have no relevance for children. Therefore, their inclusion in children's entertainment media is entirely illogical and lacks justification. Moreover, the analysis of the film *Turning Red* revealed different ideologies that Disney instilled in young children’s mind. These ideologies encompass various

themes, such as homosexuality, feminism, sexual content, and misleading theologies. It is notable that the inclusion of these ideologies, coupled with instances of disrespect and rebellious behaviours depicted in the film, has the potential to impact the beliefs and behaviours of children. This raises concerns about the potential influence these messages may have on shaping children's understanding of societal norms, personal values, and their perception of relationships. In addition to the two theoretical frameworks, a questionnaire was handed out to 60 participants, including children and their parents, in order to see how popular Disney movies are among people and if parents are aware of their dangers, as well as to investigate to what extent children are attached to and affected by the cartoons they follow.

4.2. Implications of the study

The significance of this thesis lies in its practical application, particularly in raising awareness and challenging similar ideas presented through media, especially in the entertainment industry. The study has implications for those interested in cultural hegemony and soft power, as it shows how Disney is used to promote specific ideologies, such as sexuality, homosexuality, polytheism, atheism and feminism in their movies. By shedding light on such notions in society, the research aims to encourage critical thinking among children and parents and raise awareness against this harmful content. Additionally, the study can serve as a useful reference for researchers studying Disney in various cultural contexts, providing a clear methodology and analysis. Finally, for those conducting media analysis using models of critical discourse analysis, this study can be used as an illustration and a starting point for further research.

4.3. Limitations of the study

It is true that this research was successfully completed and the researchers attained their desired objectives . However, it is important to note that the results of this study should be interpreted with caution, and as any research, we faced some obstacles and limitations in data collection that could potentially affect the results

and generalization of our findings. These limitations include time constraints, difficulties in selecting the movies to analyze, a lack of sites where watching the movies can be done without hardship, and a lack of sources and previous studies related to this research topic.

First of all, the time constraints did not allow us to discuss a vast topic like this because it is broad and multifaceted, so we had to adhere to the time and the amount allowed to write it, but if we had the opportuanity to take more time and freedom in the amount of writing, we would have touched on more topics and ideologies.

Secondly, among the difficulties that the researchers faced was the difficulty in selecting cartoons, not because the movies contained no ideas, but on the contrary, as there were many films carrying many ideologies, and it was difficult to choose only two of them. As we mentioned above, if the opportunity were more available, we would liked to analyze other films, but we adhered to the conditions set for this research, and we only mentioned two films that we saw as a great danger to society as a whole. This does not mean that other films do not have ideologies, but we chose from our point of view the most corrupt.

Thirdly, the difficulty of watching movies was among the obstacles that this research went through. It may seem small to some, but it had a great impact on the researchers due to the presence of technical errors in the sites, which made watching the movies and analyzing them smoothly a bit difficult.

Finally, the references and studies that dealt with this research were very limited, especially those related to cultural hegemony and soft power, and because of our view of Disney content as Muslims, it was difficult to find researchers who touched on the harm of Disney from our perspective. On the contrary, there were many studies that encouraged Disney's dissemination of homosexuality, feminism, and other ideas and wrote research on them. Therefore, we have always read

research written by wise people from the West and other countries who do not have any biases toward the current agenda that supports these liberal ideas.

To sum up, regardless of all these difficulties that may have influenced the research, researchers can say that their research purpose has been successfully obtained, and we hope this research will be a source of inspiration for other upcoming promotions.

4.4. Further suggestions

Our study team expects that our findings will add to the fields of semiotics and critical discourse analysis as well as act as a useful resource for future research. We undertook a critical analysis of Disney cartoons in particular to uncover underlying ideologies, soft power, cultural hegemony, and the impact of cartoons in general and Disney in particular on Algerian children. Other studies could investigate hidden messages and ideologies in other entertainment companies, whether they are directed to children or adults, such as Netflix. To stay with the dissertation topic, other researchers can also do historical research on the development of Disney cartoons, how they were made, what values they promoted, and what new ideologies they promote now. Researchers can also examine the political idea Disney wanted to spread and who stands behind it and who is encouraged and motivated by its content—are they certain lobbies or who exactly? All of these topics, and more, can be easily investigated by other researchers who are interested in the CDA approach, and hopefully, other researchers will take on this responsibility and educate people about these issues.

Conclusion

The final chapter of this research aimed to provide a comprehensive overview of the study's findings and their implications, besides addressing the limitations and offering suggestions for future research. The chapter began by providing a summary

of the findings obtained from the Disney cartoons' analysis and questionnaire analysis.

Furthermore, it highlighted the practical significance of the study by discussing its implications. It then moved on to acknowledge the limitations faced by the researchers which are the time constraints, the difficulty in selecting movies, the lack of good sites where watching cartoons is smoothly done, and the lack of previous studies related to this research topic. Finally, the chapter concluded by providing recommendations for future research to ensure flexibility and generate further studies. Overall, this chapter aimed to enhance the credibility and validity of the research by addressing its limitations, implications, and potential for future research.

General Conclusion

General conclusion

This dissertation focused on the cultural hegemony practised by Disney Company in Algeria as a strategic tool used by the United States. The investigation was based on a single hypothesis suggesting that Disney movies' hidden content could potentially have adverse effects on young children in Algeria. The primary objective of this research was to raise Algerians' awareness about the widespread influence of Disney movies and to encourage critical thinking regarding the content portrayed in these movies. Thus, it aimed to identify prevalent themes in two selected Disney movies and to express concerns about the influence of foreign ideologies within Disney.

The dissertation consisted of four chapters and commenced with a general introduction. This latter provided a concise overview of the topic under investigation, incorporating key elements such as the research problem, the purpose, and the primary research questions and hypothesis. The first chapter entitled "Theoretical Framework and Literature Review" encompassed three sections. The first section dealt with the theoretical framework of the study where two theories were explained: Fairclough's Three-Dimensional Model of CDA and Barthes' theory of semiotics. The second section tackled the conceptual framework encompassed in the notion of soft power and cultural hegemony by Antonio Gramsci, and a definition of the Disney Company. The last section was devoted to reviewing previous studies in the field. The second chapter was named "Methods and Procedures". It described and detailed the procedures used for analyzing the data, including the selection of two Disney movies for sampling. In anddition, the chapter described the research instrument which was the administration of two questionnaires given to children and their parents. In the third chapter, entitled "Data Analysis and Discussion of the Results", the gathered data were analyzed and the research results were discussed, addressing the primary questions of the investigation. Moreover, the fourth chapter entitled "Summary of the Findings, Implications, Limitations, and Further Suggestions" made clear the research findings and uncovered several limitations, which were consolidated into the primary challenges encountered

during the study. Additionally, it addressed the implications of the study and emphasized the significance of the research for future scholars. It proposed potential ideas for further exploration deriving from the current study. The chapter concluded by providing a brief recap of the content covered in the preceding sections.

The study relied on a mixed method combining qualitative and quantitative methods and data collection techniques. Qualitative data were extracted from an in-depth analysis of two Disney movies, namely *Lightyear* and *Turning Red*. Additionally, two questionnaires were administered. These questionnaires were specifically designed to gather quantitative data from Algerian youngsters and their parents. By surveying the target population, the study aimed to gain a better understanding of their perceptions of Disney and how they interpreted the messages conveyed by its movies. This quantitative data provided statistical evidence and allowed for the generalization of findings to a larger population

Therefore, based on the analysis of the data, the findings revealed that Disney movies contain certain explicit as well as implicit ideologies and beliefs that may not align with the Algerian cultural aspects and perspectives. These ideologies include homosexuality, liberal feminism, nudity and romance, disrespect, and false religious theologies. Consequently, while Disney movies may be suitable for the American culture, its appropriateness for other cultures especially Muslim Arab ones is questionable due to their distinct beliefs, customs, and worldviews. Therefore, the hypothesis suggesting that Disney movies are a tool of American soft power, thereby indicating a negative effect on children, is supported and confirmed by the research findings.

To sum up, the United States, being a dominant global power, has effectively utilized various cultural tools and products, including movies, to shape perceptions and values and to promote its social ideals and even political ideologies worldwide. Indeed, Disney movies extend beyond entertainment since they are a significant part of American soft power, focusing on influencing the audience through attraction and persuasion. Moreover, Disney movies have gained popularity due to their attractive artworks and storytelling along with the imaginary characters and settings. With the

internet connecting people from all corners of the world, Disney movies have been able to reach a global audience and gain popularity in a large number of countries, including Algeria. The accessibility and ease of online streaming platforms have made it easier for Algerian viewers to be exposed to Disney films and their culture.

All in all, and as a result, this study highlighted the need for a critical evaluation of Disney cultural influences and encouraged a thoughtful approach towards media consumption in order to preserve the cultural identity and values of the Algerian youth. In addition, it is our patriotic and religious duty to safeguard our children from this cultual poisoning and ideological invasion.

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APPENDICES

Appendix 1: Parents' questionnaire

1. How old is your child?

2. Do you control what your child watches?

- Yes
- Sometimes
- No

3 Have you ever seen your child imitate a behaviour they saw in cartoons?

- Yes
- No

If yes, please explain.

4 Have you ever limited your child's exposure to certain cartoons? If yes, why?

5 How often do you watch Disney movies with your child?

6 What is your overall opinion about Disney movies?

- I think they are great for children
- I'm neutral towards Disney movies
- I have mixed feelings, some of them are good while others are not
- I don't like Disney movies, they are inappropriate for children

7. Do you think Disney movies promote any particular ideas or values?

- Yes
- No

If yes, which ones?

8. Are there any particular Disney movies that you believe contain abnormal ideologies or messages that are not appropriate for children?

- Yes
- No

If yes, which abnormal ideologies and in which movies?

9. Have you ever had to discuss any controversial topics with your child that arose from watching a Disney movie?

- Yes
- No

If yes, please explain.

10. Would you recommend Disney movies to other parents?

- Yes
- Other

Appendix 2: Children's questionnaire

I. What do you do in your free time?

2. Do you like watching TV or playing outside with your friends?

3. What is your favourite type of cartoons?

- Action and adventure
- Sports
- Fairy tales
- Other

4. What is your favourite cartoon?

5. Who is your favourite cartoon character/hero? Why?

6. Do you wish to be a character in your favourite cartoon?

- Yes
- No

If yes say why.

7. Do you think characters in cartoon movies represent different cultures and races?

- Yes
- No

8. Do you think movies accurately represent the world around you?

If yes, say how

9. Do you watch Disney cartoon movies?

- Yes
- No

10. Which of the following Disney films do you prefer the most?

















11. Have you ever noticed a strange behaviour in the cartoon, which made you wonder and tell your parents about? If yes, what is it ?