Research Article | Araştırma Makalesi

Reflections of the Female Identity Constructions in Animation Movies: An Analysis on of Disney and Hayao Miyazaki Movies

Kadın Kimliği İnşasının Animasyon Filmlerine Yansımaları: Disney ve Hayao Miyazaki Filmleri Üzerine Bir Analiz

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Abstract

It is observed that women have a series of roles that are positioned within the framework of beautiful and attractive adjectives in the traditional order of social structure and they do not have a life away from home. It has been seen that the identity elements of women have begun to change during the transition to the process of modernism. Within the scope of the study, the changes that the female identity has undergone from the traditional period to the present were analyzed through the female characters in animated films. Twenty posters of Disney and Hayao Miyazaki animated films made between 1984 and 2022 were analyzed by semiotics in the context of female identity construction. The answer to five basic questions were sought, which include the roles identified with women's identity in the posters, the imposition of beauty, the existence of environmental pressure elements on women, as well as the reflections of the change that women's identity has experienced until the postmodern period. According to the research results; over time, the representation of women in Disney animated posters has changed and the characters became more individualized women who pursue their freedom. Additionally, research results showed that Hayao Miyazaki's female characters in animated movies were not subjected to the imposition of beauty, did not need a male hero, and even had an identity structure in which they were positioned in the role of savior.

Keywords: Identity, Identity Construction, Female Identity, Gender, Animation.

Öz

Kadınların geleneksel toplum yapısı düzeni içerisinde güzel ve çekici sıfatları çerçevesinde konumlandırılan, evden uzakta bir hayatı olmayan roller silsilesine sahip olduğu gözlenmektedir. Modernizm sürecine geçilmesi aşamasında kadının kimlik unsurlarının değişmeye başladığı görülmektedir. Çalışma kapsamında kadın kimliğinin geleneksel dönemden günümüze kadar geçirmiş olduğu değişimler animasyon filmlerdeki kadın karakterler üzerinden analiz edilmiştir. 1984-2022 yılları arasında yapılmış olan Disney ve Hayao Miyazaki animasyon filmlerinin 20 afişi kadın kimliği inşası bağlamında göstergebilim yöntemiyle incelenmiştir. Afişlerde kadın kimliğiyle özdeşleştirilen roller, güzellik dayatması, kadının üzerindeki çevresel baskı unsurlarının varlığı ve postmodern döneme gelene değin yaşamış olduğu değişimin yansımalarının sorgulanmasını içeren beş temel sorunun cevabı aranmıştır. Disney animasyon afişlerinde kadın temsilinin bireyselleşen, özgürlüklerinin peşinden giden bir kimlik yapısına dönüştüğü gözlemlenirken Hayao Miyazaki animasyon filmlerinde kadın karakterlerin genel itibariyle güzellik dayatmasına tabi tutulmayan, erkek kahramana ihtiyaç duymayan hatta kurtarıcı rolünde konumlandırıldığı bir kimlik yapısına sahip olduğu sonucuna ulaşılmıştır.

Anahtar Kelimeler: Kimlik, Kimlik İnşası, Kadın Kimliği, Toplumsal Cinsiyet, Animasyon.

Introduction

The characteristics that individuals have in the social structure allow them to be perceived differently from other individuals. It is known that identities formed within the framework of personal characteristics also play an active role in the acquisition of a place for individuals in a social context. It is also observed that identity is associated with the concept of "other" at the stage of its formation and the meaning of the changes it has experienced. There are roles and responsibilities that identities impose on individuals in the social dimension as well as in the personal dimension. It is known that these individual and social roles have different characteristics in the traditional, modern and postmodern eras. Identity, which had an unchangeable structure as a whole in the traditional period, has been replaced by a more fragmented and changeable form in the postmodern era. The reflections of these changes in the social order on the construction of identity had been seen in various channels of the media such as animation movies.

In this study, first of all, the concept of identity is defined. After explaining the factors that affect the construction of identity in society, the differences experienced in the construction of individuals' identities in the traditional, modern and postmodern eras, which are referenced in the construction of identity, have been revealed. Gender, another important aspect in the construction of identity, has been explained through animated films. This research aims to determine how the changes in the representation of female identity in the traditional social structure are reflected on the posters of animated films and the reflections of female identity on identity construction in animated movies were investigated within the scope of the study. Within the scope of the research, a total of twenty animated films, including ten from Disney and ten from Hayao Miyazaki, were examined. Using the semiology method, the changes that the representation of female identity in twenty animated movie–posters were created in traditional, modern, and postmodern eras have been identified and examined in the context of *denotative and connotative meanings.* The changes that have been experienced on the female identity have been revealed comparatively. The analysis of the study has been shaped based on these topics in the literature; animation studies on the representation of female identity in the movies, the formation of the phenomenon of motherhood and social roles in Turkish cartoons, mother and father representations and examples, construction of gender in for children, the roles of gender in the animated movies and the representation of the "other"(Zor ve Bulut, 2020; Dinç ve Dokur, 2020; Kaşkaya ve Eren, 2020; Öztat ve Arıkan, 2020 ; Muratoğlu Pehlivan, 2019; Çalışır, 2018; Kuruoğlu ve İçelli, 2018; Kırel ve Bostan, 2018;Kamacıoğlu, 2017; Çoban Keneş, 2015; Okuyucu, 2012; Kılcı, 2009 ; Sokolova, 2011; Yıldız, 2013 ; Küçük, 2021, Abel, 1995; Lacroix, 2004).

The Social Construction of Identity and the Transition to Postmodern Identity Structure

The personal characteristics and choices of individuals carry various meanings within societies and although the personality traits of individuals are similar, there are also separate sides. The concept of identity and its place in societies need to be explained in order for personality traits to be understood better. In TDK, (2022), identity is defined with the expressions as "the totality of symptoms, qualities and characteristics that show what kind of an individual a person is as a social being" and "the totality of characteristics that serve to determine any object". According to Bauman (2001, p. 112) identity is; study of making sense of uncertainty. Also Bauman, who defines identity as the approval of individual schemes that arise or are reflected by the formation of individual pursuits that develop within the framework of the actions of individuals to adapt to or oppose

the society in which they live, it is stated that society is a shaping force in the process of forming identity. Gleason (2006, p. 194) indicated that the formation process of identity began to be emphasized in the 1950s, in which the individual questioned his belonging and who he was. Sarup (1996) described the concept of identity as a" construction, a consequence of a process of interaction between people and that; because the range of human behavior is so wide, groups maintain boundaries to limit the type of behavior within a defined cultural territory." Also Connolly (1995, pp. 92-93) defines identity as 'how people identify themselves', rather than the situations in which they are chosen, not chosen or consented to. Additionally drawing attention to the concept of "other", he stated that the presence of the "other" is necessary for individuals to be able to identify themselves. Looking at the concept of identity from a different perspective, Assmann (2001, p. 130) emphasizes that culture is a very important factor in the formation of identities. According to Assmann (2001) the personality of an individual emerges by causing him to unconsciously form a perception of himself because of the culture in which he lives in. In this context, it can be concluded that language, ideology, life characteristics, traditions, customs, beliefs, and visible and invisible social rules, which are the elements that makeup culture, are also the elements that construct identities.

The meanings of the roles and statuses that individuals have are examined in the individualistic and societal dimensions and the concepts of individual identity and social identity have been revealed. Giddens (2005, p. 29) stated that individual identity and social identity are in a constant relationship with each other and to create and regulate the individual identity, the characteristics attributed to the individual by their society constitute each other. In the structure of social identity, individual characteristics and interests are replaced by social characteristics and interests. The elements of social identity, which are also called collective identity, are listed as the characteristics of the race, nation, class, socio-economic structure, gender, and groups to which they belong (Hall, 1998, pp. 63-70). Due to the subject of the study, at this point, it is useful to consider the changes and effects of the concept of identity from past periods to the present.

The traditional era is expressed as a period when primitive, emotional, far from science and family relationships are decisive (Marshall, 1999, p. 259). In the traditional era, when a metaphysical social life prevails, individuals ensure that the values adopted by their families and the societies in which they live are carried. In this period, the identity, which is seen as a whole and unchangeable structure, cannot be built on an individual basis. There is a prevailing view that identities are shaped by the life and traditions existing in the social order from birth to death. In the modern era, when traditions and customs began to be replaced by reason and science, religion and supernatural foundations that had an impact on the formation of the social structure began to lose their importance (Girgin, 2018, p. 207). The traditional era and the modern era were subjected to various comparisons as structures with opposing doctrines. Dunn (1998, p. 53) stated that in the modern era -in which class differences evolved from a social structure formed by layers to a homogeneous social structure- traditions and social decision processes were left to individual efforts, activities dominated by reason and processes of individual identity formation.

The identity that had a fixed and unchanging structure in the traditional era has undergone changes in modern times and the concept of modern identity which was formed with the idea of being an individual has gained a structure that individuals can shape and build with their own choices(Avcıoğlu, 2011, p. 364). The modern era is the

period when the consciousness of being an individual is formed in people who previously made decisions in societies. Bauman (2005, p. 178) stated that with individualization, the existing patterns in the traditional era are destroyed and the creation of new structures in the modern era is left to the responsibility of individuals. Thus, old social judgments are destroyed and new ones are created in their place, and personalities are built in accordance with their wishes.

The changes experienced in the transition to the modern era are dominated by reason and science. But to the overwhelming power of science, the collapses experienced in society have been realized in stages (Beck, 1992). It is stated that during this period, individuals first formed individual lifestyles by moving away from traditional phenomena, then religious rituals, and finally from social life. These separate systems, which are formed with the importance of individualization, ensure that the entire tradition of social structuring is destroyed and the process of building fragmented identities occurred.

Processing of Gender Roles in Animation Movies

In its simplest form, the concepts of men and women, which are used as expressions of gender determination through sexual organs, are surrounded by different meanings and lives in the social order. The concepts of sex and gender are distinguished from each other by important characteristics.

Illich (1996, p. 26) indicates that the concept of 'sex' is used for the distinction that takes place in the context of biological and physiological differences, while the concept of gender refers to the roles and responsibilities that is being formed in the process of social construction. Bhasin (2003) also defines the concept of gender as the roles that are socially imposed on the physiological and biological sex classification. The concept of gender was first described by Robert J. Stoller in the book of Sex and Gender (Stoller, 1994). In this study, female and male roles were modeled as feminine/masculine and it contained information that the roles of men and women develop in different directions. Additionally, it has been determined that the cultural characteristics of societies are effective in the construction of gender roles (Güzel et al. 2015). In other words, the boundaries of the roles and responsibilities that individuals will have in the context of gender are drawn by societies. In addition, it has been revealed that the feelings and thoughts of individuals, their reactions to situations and perception forms are also managed within the framework of gender roles determined by society(Şenol et al. 2016, p. 65). Internal and external factors have an effect on the determination of gender roles. These factors can be given (Aktaş, 2013, pp. 53-72); family, educational life, friend groups, media, games, and toys played by children. It is stated that the specified internal and external factors form individual identities within the framework of culture. In a society with a traditional cultural structure, the gender role of a woman is a collector, while the role of a man is a hunter (Zor ve Bulut, 2020, p. 59). In this context, it can be said that the way society is structured has a serious impact on the gender roles attributed to men and women. So more modernized gender roles can be seen in a modern social structure.

Research have been conducted to determine the effects of modernization and globalization on the construction of individuals' identities, especially in economic and social life. Aktaş (2013, p. 55)'s study, which includes research conducted in Türkiye on the roles of men and women, contains data which concluded that cooking and household chores are accepted by women; repair, tasks such as meeting the economic expenses of the house are accepted as men's responsibilities. Bora (2011) stated that home life and family have an

important role in the formation of women's identity, which is identified with housework. It is another issue emphasized by the author in his study that social gender inequality is created within the home along with the burden of housework on women's identity. Also, the research have shown that there are thought patterns and qualifications which are identified with women. Dowling (1999, p. 7) stated the needy role was assigned to women in gender roles constructions by the societies. Additionally, the construction of talented and strong men in a social context leads to the belief that women need require protection and are less capable in front of men. Besides, there has been a perception that women are emotional and delicate; men are rational and logical based on gender roles (Bee & Boyd, 2009). It is known that these patterns, which are learned and accepted by all members of society about men and women cause an unproportional division between men and women in many activities carried out in society.

The researchers have shown that diversified media environments are effective in the transmission and formation of the values and judgments of societies. Dökmen (2004) discusses that individuals and especially children are affected by the actions and situations in the content they are exposed to from the media by imitating, taking examples and experimenting with the reward impulse, observing and thus converting them into life practices within the framework of social learning theory. Within the framework of the stated theory, it has been stated that the shaping power of the media plays an active role in the formation of identity structures, especially of in children'. Also it is known that cartoons and animation movies watched by children also have an impact on identity structures and gender roles.

The traditional identity codes are processed in animation movies, which are seen as part of the social culture building process. The motif of a strong, brave, and protective man; a vulnerable and delicate woman in need of protection are presented as the main gender roles seen in traditional period animation movies. In addition, the gender roles of men and women in animated movies are generally traditional and that women are used as a tool in demonstrating the power of men (Marshall ve Şensoy, 2009, pp. 151-164) According to Gillam and Wooden (2008, p. 5) the traditional gender roles of men in animated films as leaders, struggling alone, devoid of emotion had started changing with the effects of globalization and postmodernism. In addition, they emphasize that the exact values and judgments that are effective in determining identities are also effective in the construction of identity. Although the effects of postmodernism are seen in the animation and cartoons watched within the framework of this view, it is also observed that traditional patterns have not been completely destroyed.

There are feminist theorists who show that a patriarchal discourse prevails in animation and cartoons and that this dominance is due to the fact that the majority of producers and bosses are men (Zoonen, 1997). Besides, in cartoons and animation movies, events generally take place around the strong and dominant male main character and women who take part in very few or side roles are represented by beauty, beautiful hair, and beautiful clothes and are reflected as the owner of emotional dialogues (Deniz, 2021, p. 6949). Based on all these points, this study aims to determine the changes in gender roles of female representations in animated films by Disney and Hayao Miyazaki who is one of the pioneers of the animated film industry.

Methodology

The processes that have taken place in the construction of identity and the role of cartoons in the construction of gender roles are explained in the literature section. In this section, the reflections of female characters in identity representations on the posters of Disney and Hayao Miyazaki films will be examined.

Aim and Importance of the Study

The changes that have been undergone, along with social structures, have also caused the gender roles of individuals in society to change before and after globalization. These changes in gender roles can be seen in all media messages as well as animation movies. This research primarily aims to determine how the changes experienced in the representation of female identity in the context of gender roles are reflected in the posters of Disney and Hayao Miyazaki animated films. The secondary aim of the research is to identify the similarities and differences that Disney and Miyazaki's animations have in terms of the construction of female identity. The research questions determined for the primary and secondary aims of the study are stated below.

Research Question 1: Have women been reflected with passive and protective roles in animation movies?

Research Question 2: Does the female identity represented in animation movies contain elements of beauty and attractiveness?

Research Question 3: Are the roles given to women in animated movies positioned within the framework of home life?

Research Question 4: Is it emphasized that familial and environmental pressures play an active role in shaping women's identity in animated movies?

Research Question 5: What are the changes in the elements of female identity that have been observed chronologically in animation movies about the transition from traditional to postmodern society structure?

The Method and Sampling

The sample of the research consists of Hayao Miyazaki animes and Disney animation movies which were determined by the purposive sampling method. The purposive sampling method, also called judgment sampling Etikan vd., (2016, p. 2) is the deliberate choice of a participant due to the qualities the participant possesses and it is a nonrandom technique that doesn't need underlying theories or a set number of participants. In other words; within the purposive sampling method the researcher decides what needs to be known and sets out to find a sample that can provide the information. The sampling method is typically used in qualitative research to identify and select the information-rich cases for the most proper utilization of available resources. This study's purposes for choosing Disney and Ghibli studios as samples are; having easy access to their animation movies, the studios having a large number of productions that allow studying of their female characters, and the fact that the studios are well-known international brands. Among the animation movies produced at Disney and Ghibli Studios, ten animated films between the years of 1984-2022 were selected . In the selection of these ten films determined by the method of purposeful sampling, the element of having female characters in the foreground as the main characters in the stories processed in animations have been effective. The films which were examined within the scope of the study are given their-names in the tables below.

Table 1. *Disney Movies*

The Little Mermaid	1989
Beauty and the Beast	1991
Alaaddin	1992
Pocahontas	1995
Mulan	1998
The Princess and the Frog	2009
Brave	2012
Moana	2016
Raya and the Last Dragon	2021
Encanto: A Magic World	2021

Table 2. *Hayao Miyazaki Movies*

Nausicaä of the Valley of the Wind	1984
Castle in the Sky	1986
My Neighbor Totoro	1988
Kiki's Delivery Service	1989
Princess Mononoke	1997
Spirited Away	2001
Howl's Moving Castle	2004
Ponyo	2008
From Up on Poppy Hill	2011
The Wind Rises	2013

The posters of twenty animated films, which constitute the sample of the research, were examined by the semiotic analysis method. At the stage of semiotic analysis of the movie posters, the signs were explained in the context of the relationship between the signifier/signified and connotation/denotation. Before proceeding to the analysis of animation movies, it is considered necessary to explain the method of semiotics, which is determined as the method of research. Roland Barthes puts forward the view that objects and phenomena have side meanings other than their apparent meanings, emphasizing that the signs and the secondary signifiers and connotations are related. Barthes established a relationship with the theory of semiotics that led to the emergence of the concepts of connotation/denotation (Ünal, 2016, pp. 379-398). Barthes classified the meanings expressed by the signs as the first level (denotation), and the second level (connotation) and explained at what level and how the meanings are realized through this connection (Karaman, 2017, pp. 25-36). In this context, it can be said that denotation symbolizes the facts accepted by everyone, while the connotation varies according to culture and life.

Findings

The animated movies determined within the scope of the study will be examined in chronological order starting from 1984.

Analysis of Posters of Disney Animation Movies

Table 3. *The Little Mermaid*

Signifier	The young mermaid, the young man, the undersea, the castle above the sea, the animals and gold living in the sea, the flying bird, the king, and the witch woman.
Signified	Love, happiness, anger, freedom, indecision, waiting, threat.
Denotation	Handsome men and animals next to the beautiful mermaid; He is having a good time away from the witch and the king.

Connotation	Mermaid Ariel is portrayed as a weak female figure who looks around with indecisive eyes and is open to influences and pressures. In the poster, where the traces of the traditional patriarchal social structure are seen, the young girl is trying to decide to move on to a land life by giving up the sea life she is accustomed to for the man she loves.

At first glance on the poster, it is seen as a romantic moment experienced by the young man and woman. However, it is seen that familial, social, and patriarchal pressures on young women play an active role in the representation. The impatient and angry looks of the young man, who tries to manipulate Ariel to live in his way of life, and the father and the witch woman representations, who throw threatening glances, include the meanings that the woman will be punished in the decision-making process in the life choices outside the home.

Table 4. Beauty and the Beast

Signifier	Young girl, gargoyle, dancing couple, clock, tea set, candlestick, rose in the lantern.
Signified	Togetherness, love, happiness, love, persuasion, contradictions, discord.
Denotation	The ugly and powerful creature and the beautiful and attractive young girl are happily dancing under admiring glances.
Connotation	The female figure, represented by a beautiful, delicate and fragile identity, dances with the creature, which is a young man, and a reference to the traditional male identity is made. the woman, who is positioned as a beautiful object, not the beauty feature of the man, but his strong and executive sides and his persuasive attitude are emphasized.

While emphasizing the beautiful and submissive aspects of women in the representation presented to the audience as a romantic dance; The power of the dancing creature and the desire for dominance are underlined. The woman's indecisive and romantic gaze is supported by the environmental pressure elements around her.

Table 5. Alaaddin

Signifier	Young woman, young man, angry palace counselor, lamp-elf, cave mouth in the form of a tiger.
Signified	Anger, excitement, surprise, togetherness, happiness, extraordinary powers (lamp-elf).
Denotation	The young woman and the young man are happily wandering in the sky with the magic carpet, while the palace counselor watches them from afar.
Connotation	In her protected role, the princess, which is reflected as a female motif represented through the phenomenon of beauty, is guided by the man next to her. It is observed from the mimics of the war between Aladdin and the palace adviser for the female figure to be obtained.

The social elements around the romantic scene reveal the pressure on the female representation on the poster. The fact that the flying carpet is commanded by a man is emphasized by the representation of women in a patriarchal structure, and their passive and submissive roles are emphasized.

Table 6. Pocahontas

Signifier	Young girl looking at flying bird, compass, raccoon, tree, old boy and young girl, fallen leaves.
Signified	Curiosity, excitement, decision making, adventure, natural elements, family ties.
Denotation	The curious gaze of a beautiful and an attractive woman surrounded by natural life elements and the family members watching her.
Connotation	On the poster, a woman's representation is seen questioning her freedom instead of the safety aspects of home life, which is considered appropriate for women. In the story about the individualization struggle of the woman, who is curious about the lives and people far from her home, the bird refers to freedom; With the drying leaves, messages are conveyed that the old ways of life are starting to lose their importance.

The reflections of the elements of female identity coded with home life are observed on the poster. The father and other members of the family watch the young woman, who

is curious about new people and lives, uneasily. The curiosity of women toward new lifestyles and their desire to learn are not supported, and they are expected to accept the roles given to them.

Table 7. Mulan

Signifier	The sword cuts the face in two, the young girl, the dragon, the warrior young man, and the old man.
Signified	Determination, anxiety, fear, unresponsiveness, contentment, struggle, and oppositions.
Denotation	The men behind her look at the beautiful young girl with concern and dissatisfaction.
Connotation	The face of the beautiful woman appearing on the poster is divided into two, one side is presented as a long-haired beautiful woman before she became a warrior, and the other side is presented as a short-haired man. The message that a woman must look like a man by sacrificing her female appearance to preserve her existence is presented to the audience.

The roles of men and women are reflected on this poster by separating them. The father and other male figures do not support the young woman in her struggle but watch with a feeling of a stranger that they will be uneasy. Although other characters emphasize the necessity of women to take on a man's appearance to fight, the transformation of women and their power are reflected-the audience through the looks that they find insufficient.

Table 8. The Princess and the Frog

Signifier	A young girl, a frog, a sorceress, a crocodile playing a musical instrument, a flying firefly, a large ship in motion in the background, forest and swamp vegetation.
Signified	Persuasion, admiration, love, affection, transformation, contrasts.
Denotation	The frog tries to convince the woman, who looks at him with admiring eyes, to what he says under the eyes that look at them around him.
Connotation	In the poster where the prince is shown as a frog, the female character is portrayed as beautiful, thin, sexy, and stylishly dressed. It is emphasized that Tiana, who was raised with fairy tales that she will turn into a princess if she kisses the frog, is under the management and direction of the man to have the life she wants.

In the remarkable romantic scene, the frog male representation tries to manipulate the beautiful woman. Although the emphasis on the beauty of the woman is not included in the male character, the male representation presented as a frog has dominant, guiding, and forcing roles to decide. It is seen that the characters observed as environmental elements are also male.

Table 9. Brave

Signifier	Warrior young girl, warrior father, the mother looking at her daughter with expressive eyes, younger brothers, blue lights, forest.
Signified	Fear, defense, struggle, happy family bonds, freedom.
Denotation	The young girl is fighting with someone far from her family.
Connotation	It is seen that the trees seen behind Merida, which struggle with the traditional family model, are conveyed to the audience as a representation of a modern woman's identity that is free and not in need of protection against the messages of rooting and establishing a family.

While it is seen that the representation of woman struggling to be an individual struggle away from her family, it is perceived that her mother's gaze contains negative emotions. All the other characters in the family are male and do not support whatever the woman is trying to protect herself from (she is not visible because she is facing away). The mother character, on the other hand, is perceived as not being supportive and expecting her daughter to fail with a bad facial expression. The poster emphasizes the determined stance of the woman in the struggle for being an individual, not formal perfection.

Table 10. Moana

Signifier	Young girl, strong warrior boy, sea, animals, weapons of war.
Signified	War, victory, power, freedom, animal love, opposites.
Denotation	Happy man and woman celebrating victory with animals on the beach formed in the middle of the sea.
Connotation	The poster, in which a free-spirited and combative woman is represented, conveys the message that victory will be won with the existence of men and women as a team, which preserves their individuality.

In the poster, where the roles of men and women are presented side by side, it is observed that the woman is one step ahead. While it is observed that the elements of physical power are emphasized through male representation, it is underlined that victory will be won by the struggle of men and women together, and the female identity is supported with a humanist perspective.

Table 11. Raya and the Last Dragon

Signifier	A young warrior woman in attack, the dragon, the sunlight behind the rock, the green grass.
Signified	Struggle, hope, friendship, courage, attack, defense.
Denotation	At her birth yesterday, a warrior young woman prepares to attack with the dragon next to her.
Connotation	The warrior young woman, presented in an outfit that is far from the usual perception of beauty, is fighting to achieve her freedom as an identity as a heroine, away from her home life.

Although it is not seen what she is fighting, it is observed that the physical elements of the woman's individual struggle are not emphasized in the poster, where a warrior woman is represented. The step taken by the young woman, who continues her struggle with the help of the dragon representation of the woman next to her without the protection of the man, was supported by the sunrise, and it was reflected the audience that new beginnings were made with the union of women's forces.

Table 12. Encanto: A Magic World

Signifier	A life in harmony with nature and animals in cute little girls, and characters with different emotional states.
Signified	Shyness, anxiety, bewilderment, curiosity, compassion, power.
Denotation	Mirabel is a teenage girl happy with her extended family.
Connotation	In the film, where the main character is reflected as a female character who does not serve the desired social norms, far from the imposition of the role of beauty, messages about individualized identities that have lost their integrity far from the traditional period are conveyed to the audience through the female character.

Various representations of female identity present the most powerful elements to the audience in the context of postmodern identity construction. The fragmented identity structure, the variability, and transformation of male and female roles, the free and happy stance of the main character who gets rid of the obsession with beauty, are thought to be today's reflections of the phases spent in female identity.

Analysis of Posters of Hayao Miyazaki Animation Movies

Table 13. Nausicaä of the Valley of the Wind

Signifier	Warrior girl, sky, stars, the weapon of war, creature.
Signified	Hope, determination, freedom, protection, war, help.
Denotation	Beautiful and determined warrior girl holding a war instrument and watching the surroundings.
Connotation	The princess in the poster, which is reflected with an identity that is determined and does not need help and protection, is far away from the traditional passive housewife identity. The young girl, who is seen to be far from her home, is described as a warrior and hero, not to be protected.

In the poster, it is seen that the roles aimed at pacifying women are not observed, and even the woman presented as a hero is represented with a strong stance.

Table 14. Castle in the Sky

Signifier	Girl, boy, earth, sky, bad boy, helicopter, different creatures.
Signified	Curiosity, arrogance, secret, waiting, fear, old and new lives, contrasts.
Denotation	The children and the man with the glasses in the back are anxiously waiting for something to happen.
Connotation	The fact that the male characters on the poster are more numerous than the female characters makes it possible to understand that the woman is exposed to an oppressive structure, mostly men, while making her decisions in society. However, it is concluded that the point where emotional states such as fear, waiting, and greed, which can be understood from mimics, are resolved, is the young girl who is understood to be positioned as a hero.

Although it is seen that the woman has a key role in the plot, the existence of the elements of the oppression of the male characters that are influential on her is also clearly understood. Negative emotional states in the mimics of male characters constitute other patriarchal reflections.

Table 15. My Neighbor Totoro

Signifier	Girl, big animal, umbrella, boy, green field, sky, flowers.
Signified	Curiosity, play, friendship, protection, competition, frustration, upbringing, contrasts.
Denotation	Children have fun in nature with their animals.
Connotation	The girl is positioned with an identity that needs to be protected with the hat on her head and the umbrella held by the big animal behind her.

The identity of the woman represented as a little girl evokes the senses in need of protection and the act of protection is supported by the representation of the umbrella. It is not observed that such a message is given through a boy.

Table 16. Kiki's Delivery Service

Signifier	Young girl, black kitten, young girl flying with the flying broom, starry sky, young people driving, street lamp, tall buildings.
Signified	Hope, dreams, freedom, fun, individual and collective choices.
Denotation	The young girl is looking at herself with her cat with a broomstick flying in the air.
Connotation	It is seen that the freedom and individual wishes aimed in the process of postmodern woman identity construction, which follows her individuality, are reflected in the poster. The character doesn't want to belong to the traditional structure with other people, but to achieve an unconventional life in which he can take his freedom. His belief in this dream is strengthened by the happiness in his eyes and the light in the street lamp.

The dreams of the young girl trying to establish her individuality to live freely are supported by the sky and bright lights, and it is reflected the audience as a happy girl away from the crowds, where the woman has to act individually to be free.

Table 17. Princess Mononoke

Signifier	Warrior young woman, cutting weapon, blood, wolf.
Signified	War, brutality, hatred, struggle.
Denotation	The young woman is fighting with someone or something.
Connotation	Princess Mononoke reveals a postmodern female identity away from home as a warrior and brave woman.

While the female character is a strong female representation away from home life, it is observed that the wolf seen in the back is also a female representation. Against the

struggling elements, a female character supports and helps the female character, and patriarchal assumptions are pushed into the background.

Table 18. *Spirited Away*

Signifier	Girl child, worship centers with lights on, traditional war clothes.
Signified	Determination, protection, defense, and faith.
Denotation	The little girl, wearing traditional war clothes, looks at the people who come to the worship center.
Connotation	The female body, which has been removed from being a sexual object, is presented on the poster by combining it with cultural values. In the poster, which supports an individual existence with a determined stance without the imposition of beauty, there is no element other than the little girl and the worship center. The fact that the girl chosen as the savior is located together with the worship center is thought to be related to the fact that the woman is seen as a sacred creature in Japanese culture.

It is seen that there is no other supporting character in the representation presented as a little girl. It reflects the message that the female identity, supported by religious central motifs and cultural codes, is accepted as a hero on its own, taking its strength from social values.

Table 19. *Howl's Moving Castle*

Signifier	The old woman, the old dog, the rough terrain, the sky, the cloud, the scarecrow, the strange pile of metal.
Signified	Mature mood, hard struggle, freedom, fear, indecision, contradictions.
Denotation	The old woman is trying to move forward with her old dog on rough terrain.
Connotation	Although she is seen as an old woman, emphasis is placed on her spiritual maturity, not her physical characteristics. Although the restrictions imposed on women in form have been removed, it has been revealed that there are many difficulties and obstacles to the identity of a woman who wants to reach a place close to the sky on a bumpy road. As a mature and patient woman climbed to a place with clouds above the hill at the end of her journey, she entered into a struggle to regain her freedom. The women's struggle for freedom was tried to be explained with the symbols of the sky and cloud.

In the representation where the impositions of beauty are completely rejected, the freedom struggle of the young woman, who is dressed as an old woman, is supported by the sky. The old-looking female character, climbing towards the sky, continues her struggle alone, despite hesitations due to the railing and the rough road under her feet, and is presented as a strong female representation.

Table 20. *Ponyo*

Signifier	Sea, water, red fish, wave.
Signified	Curiosity, fear, desire for protection, freedom, hiding, indecision, contradictions.
Denotation	A red fish looks around in amazement over the sea.
Connotation	Women, who entered a different life order and role system in the search for a new identity formed in the post-modernist period, were astonished by the structure of female identity, almost like a fish hitting the land from the sea. The confusion and bewilderment experienced by the woman, who tries to swim like a fish swimming to the far seas for her freedom, is reflected in the eyes of the fish. On the other hand, the water drop around the fish resembles a lantern. The moment when the woman pushed into domestic life regains her freedom, is presented to the audience by being identified with the exit moment of a fish imprisoned in a bell jar.

In the eye mimics the little girl who dares to go out of the home life and life, she is accustomed to, her emotions such as curiosity, fear, uneasiness, and the search for freedom for new lives are reflected, while she presents the struggle to become a free individual by getting rid of the protection shield that surrounds her.

Table 21. From Up on Poppy Hill

Signifier	Girl, boy, bike, sky, city, light.
Signified	Freedom, hope, waiting, bewilderment, male domination.
Denotation	Children go somewhere by bike.
Connotation	The girl is sitting in the back seat, the boy is riding a bicycle. It is the man who ensures the management of the journey on the poster, where the representation of the male-dominated social structure is seen. Despite the male role as a decision maker and manager, it is seen that the girl child reflects the traditional female identity of being passive, accepting, and in need of a man.

It is observed that the representations of boys and girls contain the reflections of the role of the man as a directing, decision-maker, and active role player who is given to the characters on a social basis, and of the women's roles of being passive and available to be managed.

Table 22. The Wind Rises

Signifier	Airplane model, clouds, sky, umbrella, kissing man and woman, painting canvas, green field.
Signified	Freedom, love, peace, art, creativity, protection, happiness.
Denotation	The couple is having fun while painting in beautiful weather.
Connotation	There are roles attributed to the female figure positioned in the center in terms of the construction of identity. While the umbrella on her tells that the woman is a creature in need of protection, the canvas in front of her refers to her creative soul that color and create life. The cloud and airplane models seen above and behind the canvas support the themes of freedom. Women working for their freedom should be protected and supported by men.

While the representations of the sky and airplane rising from the woman's side support the themes of freedom, the role of the man being active on the woman is conveyed to the audience.

In this research, the reflections on the representation of female identity on the posters of animated films around five basic questions were summarized under 7 categories. A summary of the data obtained is available in Table 23.

Table 23. Reflections on Female Identity

Movie Posters	Passive and in need of protection	Free Spirited and Warrior	Hero	Beautiful and Attractive	Associated with home life	Society Pressure and Affected	Refusing and Struggling with Impositions
The Little Mermaid	+			+	+	+	
Beauty and the Beast	+			+	+	+	
Alaaddin	+			+	+	+	
The Princess and the Frog	+			+	+	+	
Pocahontas		+		+	+	+	+
Mulan	+	+		+	+	+	+
Brave		+			+	+	+
Moana		+	+		+	+	+
Raya and the Last Dragon		+	+			+	
Encanto: A Magic World	+	+	+			+	+
Nausicaä of the Valley of the Wind		+					+

Movie Posters	Passive and in need of protection	Free Spirited and Warrior	Hero	Beautiful and Attractive	Associated with home life	Society Pressure and Affected	Refusing and Struggling with Impositions
Castle in the Sky			+			+	+
My Neighbor Totoro	+					+	
Kiki's Delivery Service	+	+				+	
Princess Mononoke	+	+	+			+	+
Spirited Away	+	+	+				+
Howl's Moving Castle	+						
Ponyo		+			+	+	+
From Up on Poppy Hill	+				+	+	
The Wind Rises	+				+	+	

Conclusion and Discussion

The research results indicate that the movies of the 2 different studios discussed in the study also had different representations of women over time. It has been determined that the female representation in the Disney films examined within the scope of the research has both changed and preserved its structure between the years 1984-2022. According to the findings of the research, in which movie posters were analyzed in chronological order; Disney characters are represented as beautiful and long-haired young women with attractive physical features. In addition, it is observed that the female characters who are seen on Disney posters wear stylish clothes that highlight the beauty of their bodies.

With the movie Brave, it was identified that the change in the physical representation of women had begun. The character Merida, who attracted attention with her messy curly hair, resembles the female characters produced before her with her beauty and beautiful body structure. However, the phenomenon of individualization, which began to be felt under the influence of modernism, is observed in the story of Merida, who struggled to become an individual against her family. Merida, who was positioned in a separate area from her family in the poster of the film, gives the message that the woman is also an individual on her own. The other important elements seen on the poster were; a young woman shooting arrows and the mother, who is in the same area with her family behind her, looking at the young woman with a disdainful look. Merida, who showed struggle to be an individual and symbolized the modern female identity, was not supported by her mother. Merida, who conflicted with her mother throughout the film, had opposed the marriage, which has been adopted in the traditional structure of society and wanted to be a free individual. The traditional-modern female conflict was also observed on the poster. In the Disney animations made before the Brave film, the roles that women should adopt socially have been underlined with the flawless physical structure and beauty that women have in common. Again, in animated films made before the Brave film, the messages were given to women that female characters should live with their families, in the usual order, and inside their homes was identified. The roles and responsibilities of women depicted in the stories were also reflected on the posters. Messages that a woman who needs to take care of her home, household chores and family will be punished if she does not choose the imposed way of life and will struggle with bad events were also given in the subtext of the movies. The usual life on movie posters was shown in beautiful and positive

ways, while different lives and people were shown as monsters, bad women, bad men, or witches. In addition, the female characters were curious about the lives that exist outside of their usual traditional lives. Negative situations that may happen to the characters at this stage were shown on the posters through bad characters as a subliminal warning sign. In the movie posters made during the period when the traditional social structure prevailed, the female characters were reflected in the influences against the family, lovers, and many other elements around them. The female identity, which was open to influences, is represented by the roles that can be suppressed, changed, manipulated, and forced to live according to the requirements and impositions of society. Another aspect emphasized in the representation of the female identity open to influences on posters was the necessity of having a man next to a woman. The presence of male characters who guide, help and support the development of the story in the adventures experienced was also used to express the obligation of marriage imposed on women.

Women were shown as warriors in the film posters of the modern and postmodern periods, where the struggle of a woman to become an individual, which began with the movie Brave. It was seen that the pressures of environmental elements were reduced and eliminated in the struggles of women in jobs and adventures away from home. In the film Moana, it was observed that a female character was chosen as a savior to engage in ecological struggles. The fact that the male character in the film plays the role of guiding and helping women throughout the adventure leads to the conclusion that there was a transition period before a postmodern structure was reached in the female identity. The positioning of the main woman character one step ahead of the male character in the movie poster of Moana was another element that support this result. In the movie Raya and the Last Dragon, which was released after Moana, the main character was represented as a warrior woman. In the poster, it was seen that the female character was fighting without a male character next to her. However, it was observed that the dragon, who took part in the auxiliary role in the story, was also a female character. Physically, the female identity, which was reflected in accordance with the norms, was represented by warrior clothes. For this reason, the conclusion that the imposition of beauty lags behind the messages of free and strong women was one of the conclusions obtained from the poster of the film Raya and the Last Dragon.

The research results indicate that the perception of beauty imposed on women completely disappeared with the last Disney film examined, Enkanto: A Magic World. The main character of the film Mirabel was reflected as a free-spirited and unusual character. Her physical structure, behavior, and the spiritual world were conveyed to the viewer as an independent character away from the traditional family and society. It is believed that the struggles of the female characters who want to achieve their freedom within the framework of the postmodern female identity resulted in the character Mirabel. It was easily observed that the roles projected through other female characters in Disney's last movie also varied. A large woman lifting a donkey with one hand, a young woman who pays little attention to her appearance and an elderly woman represented in a managerial role, and many other examples were reflections that supported this result.

Within the scope of the study, the movie posters of Hayao Miyazaki were examined after Disney's. The research results have shown that the female characters in Miyazaki's films did not have a chronological order in terms of traditional, modern(,) and postmodern female identities. The poster of Nausicaä of the Valley of the Wind, the first Miyazaki film to be examined, showed a warrior woman with a combat tool in her hand. In the movie,

the female identity that had the roles of warrior and savior, was reflected in a way that was far from traditional gender role acceptances. Looking at the year of the film, it can be said that the individualized and free female identity, which is desired to be achieved in the construction of postmodern identity, is reflected in a process dominated by the traditional social structure. It is seen that in another Miyazaki film, Castle in the Sky, the role of the savior was again given to a female character. In the poster of the film, the message was given that the female character in the role of savior knew the secret that was being sought to solve the case, but a male character also was helping the woman who was surrounded by many elements in this adventure. The fact that the woman who was trying to implement the information she had with a hesitant expression was surrounded by male characters was also one of the other messages reflected on the poster. It can be said that the female representation, which was open to external influences and outweighs the emotional aspect, was processed on the poster. The research results show that some characteristics of men and women are underlined in the context of gender in the poster of the movie, My Neighbor Totoro. The elements in the movie poster, such as the animal standing behind the child holding an umbrella, and the male child reaching them even if it was forced was giving the message that women were in need of protection. In Kiki's Delivery Service movie, the messages of being an individual and going after their freedom were given through Kiki. Although it was made during the period described as the traditional social structure order, the research shows that the film called Kiki's Delivery Service had reflections of the modern period female identity, who was trying to separate from society and form an individual existence. In the posters of Miyazaki's Princess Mononoke and Spirited Away movies, it was seen that female characters were assigned the roles of savior and warrior again. These female characters who were away from home life and even had the characteristics attributed to men, were the clues that gender roles were beginning to change. Unlike the young and beautiful female characters in Disney movies, it has been observed that female characters in Miyazaki's films were presented to the audience in different ways as children, young women, and old women. Also, it has been determined that the elderly female character who appears on Miyazaki's Howl's Moving Castle movie poster reflected in a way that was far from the social impositions of beauty. In the movie, the old woman character who was known to reflect a mature spirit, pursued her curiosity and freedom away from traditional patterns. It has been found that a similar situation existed in the poster of the movie Ponyo. Ponyo was a little curious mermaid. The messages reflected on the poster that the little girl was on an adventure to achieve freedom were given in a way that was far from beauty patterns. When the posters of Miyazaki's last two films were examined, it was seen that women gained their freedom with the help of men and that they needed the protection and help of men.

Within the scope of the research, the messages that have been reached about the elements of female identity and gender in film posters have been explained. It has been determined that the reflections on the female identity on the posters that have changed in the process from the traditional structure to the postmodern structure in Disney films show parallels with the periods experienced chronologically. Unlikely, the research results show that the identity construction of female characters in Miyazaki's films was revealed in a different style. Results showed that during the periods when Disney's female characters were struggling to become free individuals, Miyazaki's female and child characters were reflected as happy and free individuals. It is believed that the Japanese belief and life systems also influence the elements of female identity in Miyazaki's films made in traditional periods, which were free, standing on their own feet, trying to preserve

their freedom, serving society as a savior, having miraculous abilities. It was seen that the traditional female identity elements used by Disney in the presentation of American and European myths and stories with a patriarchal social structure have been replaced by free and strong female identities like Miyazaki's movies in time. Messages about traditional female identity were also seen in Miyazaki cinema. Based on the idea that the characters as young women, old women, and girls in the posters may have different meanings in society then it can be said that the cultural elements are important factors in the transmission of messages.

Similar to the data in the literature, it has been found that the identity representations of female characters reflected in Disney movie posters are similar to the representations of female identity that need require protection, beautiful, attractive, and delicate and identified with home life in the traditional period. In the Disney posters, where men were previously seen as managers, guides, protectors, and heroes, it was observed that the female characters were presented with a strong identity that tried to take their freedom away from home life towards the postmodern period. Similar to the literature data containing the modern and postmodern identity construction process, it has been determined in this study that Disney female characters have reached a hero, a free identity structure that works to protect individuality over time.

On the other hand, it has been observed that the reflections in Miyazaki movie posters do not have a chronological and semantic parallel harmony with the literature studies in which the identity elements of the traditional, modern and postmodern periods were explained. The fact that the representation of powerless women in need of protection was almost absent in Miyazaki's films allowed this result to be achieved.

As a result, the association of studies on gender identities with animated films is important in terms of making sense of this type of art encountered in many areas of daily life and predicting its effects. This study is the first in Türkiye to compare the animated films of film studios with two different cultural backgrounds in terms of gender. With this study, it was once again seen that the animations that not only children but also adults prefer to watch are a whole that is intertwined with social cultural codes. It should always be considered that all developments and changes in social life take place in animation films, as well as with all media messages, and that these messages are very effective in conveying positive and negative meanings to the audience. It is thought that this study will be useful for both communication and visual arts scientists as well as general practitioners working in the film industry.

Limitations and Future Research Directions

The study had several limitations. Choosing animation movies as the universe avoids the possibility of examining the other media products in which women's gender identities are represented. Information about the changes in the transmission of gender messages can be obtained with further studies of the comparative analysis of different media products belonging to different cultures. Additionally considering only two different studios' movies as the sample is another limitation of the study. In this context, with further studies on different studios' movies more comparisons and data can be obtained. Today, women are not the only ones whose gender roles have changed over time. In this context, another limitation is that it has not been determined how the male characters have changed in the films over time or whether they have experienced it. It can be recommended further studies to determine how women and men are represented by changes in films in

different years. In addition, considering that this study has a qualitative research method, a quantitative study can also be conducted with viewers exposed to animations that feature the gender changes of men and women over the years. Thus, the effect of gender messages which changed over the years in animation movies on the audience will also be more clearly predicted.

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Kadın Kimliği İnşasının Animasyon Filmlerine Yansımaları: Disney ve Hayao Miyazaki Filmleri Üzerine Bir Analiz

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Genişletilmiş Özet

Küreselleşme ile birlikte değişen toplumsal düzende bireylerin rollerinin de değiştiği görülmektedir. Bireylerin bireysel ve toplumsal rollerindeki değişimler geleneksel, modern ve postmodern dönemler çerçevesinde açıklanmaktadır. Geleneksel dönemde aile ve toplumsal değerler çok ciddi bir öneme sahip olmakla birlikte, bireylerin hemen hemen tüm eylemlerinde çevresel etkiler belirleyici rol oynamaktadır. Modern döneme geçildiğinde bireyselleşme olgusunun önem kazanmaya başladığı görülmektedir. Bireysellik ve özgürlük peşinde koşan bireyler toplumda hakimiyet kazanmaya başlamıştır. Toplumsal bağlamdaki bu değişim, kadın ve erkeğin rollerinin değişmesinde de etkili olmuştur. Geleneksel dönemde erkeklerin özellikle fiziksel bağlamda bir güç unsuru olarak konumlandığı, yönetimin ve egemenliğin erkeklerin elinde olduğu yapıda kadın kimliği korunmaya muhtaç bir şekilde temsil edilmektedir. Kendi kararlarını verme noktasında hak ve özgürlüklerini elde etme mücadelesi veren kadınların bireyselleşme mücadelesinin modern dönemde başladığı görülmektedir.

Merkezi bir yönetime ve bütünsel bir biçime sahip olduğu geleneksel dönemden modern ve postmodern (postmodern) döneme geçişte kimliğin akışkan bir forma girdiği görülmektedir. Toplum tarafından benimsenen kural ve kuralların giderek terk edilmeye başlandığı modern dönemde, önemi fark edilen kimlik unsurlarında meydana gelen değişimler parçalı bir kimlik formuna geçişi hızlandırmıştır. Geleneksel dönemde kadın ve erkek kimlikleri değiştirilemez rollerle yeni nesillere taşınırken, bireylerin kişiliklerini ve hayatlarını kendi kararlarıyla inşa edebilecekleri görüşü hakim olmaya başlamıştır.

Toplumsal yapı içinde kendi kimliğini inşa etme düşüncesinin hızla yaygınlaşmasıyla birlikte kadınların özgürlüklerini kazanma dürtüleri de güçlenmiştir. Korunmaya muhtaç, erkek karakterlerinin istekleri ve yönetimi etrafında yaşayan kadının kimliği özgürleşmeye başlamıştır. Kadın kimliği üzerinde etkili olan güzellik ve ev hayatı dayatmalarının da özgürleşme arzusunun bir uzantısı olarak ortaya çıkan bireyselleşme mücadelesinde bir dönüşüme uğradığı görülmektedir. Kadınların güzel ve çekici olması gerektiği yönündeki dayatmaların postmodern dönemle birlikte çok ciddi bir şekilde etkisini kaybettiği görülmektedir. Fiziksel normların, kadınların mutlu ve bedenleriyle barışık olmaları gerektiği inancı ve sloganları ile medya sektörüne ve daha birçok alana günlük hayattan özgürleşme ortamı sağladığı bilinmektedir. Bedeni ile ilgili normlardan kurtulma mücadelesi içinde olan kadın kimliğinin ev hayatının dışında da bir yaşam sürebilmesi ve hatta kadının iş hayatında aktif roller üstlenebilmesi, kadınların toplumsal cinsiyetini kaybetmesine neden olmuştur.

Ev işleri, çocuk bakıcılığı, evlilik, kendini bir erkeğe adayarak ev dışında bir yaşam seçmemek ve uysal bir kadın olarak çizilen kadın kimliğinin ev dışı yaşamla ilgili seçimlerinde yaşadığı zorluklar, bir kültüre tabi tutulur. Korku ve cezadan. Evin bir kadın için en güvenli ve doğru yer olduğu fikri, etkisini hem toplumsal inanışlarda hem de medyaya yansımalarında göstermektedir. Kendi kimliğini oluşturma, seçimler yapma ve

hayatlarını dilediği gibi düzenleme özgürlüğünü kazanmış kadınların temsili, geleneksel dönemden postmodern döneme geçişi özetleyen bir şema sunmaktadır.

Çalışma kapsamında Disney ve Hayao Miyazaki animasyon filmlerinin afişleri göstergebilim yöntemiyle incelenmiştir. 20 animasyon filminin afişlerine yansıyan kadın kimliği unsurlarının sorgulandığı araştırmada, kadın kimliğiyle özdeşleştirilen roller, güzelliğin dayatılması, kadın üzerindeki çevresel baskı unsurlarının varlığı gibi beş temel soruya yanıt aranmıştır. Amaçlı örnekleme yöntemiyle belirlenen örneklemde yer alan Disney filmlerinde geleneksel dönem afişlerinde korunmaya muhtaç güzel genç kadınlar, erkek egemen toplumsal baskı unsurları ve erkek egemen toplumsal baskı unsurları olarak yansıtıldığı gözlemlenmiştir. Ev hayatı ile ilişkilidir. Modern dönemle birlikte değişime uğradığı görülen Disney afişlerinin postmodern dönemde özgür, güçlü, güzelliğin dayatmasından kurtulmuş hatta kahraman ilan edilen bir forma dönüştüğü görülmüştür. Miyazaki film afişlerine yansıyan kadın kimliği unsurlarının kronolojik bir değişime uğramaması en önemli sonuçlardan biridir. Kültürel değerler üzerinde etkisi olduğu düşünülen Miyazaki filmlerinde kadın karakterlerin genellikle güçlü, özgür ruhlu ve kahraman rollerle temsil edildiği gözlemlenmiştir.

Kadın kimliği unsurları incelendiği bu çalışmanın bundan sonra yapılacak çalışmalara kaynak oluşturması beklenmektedir. Geleneksel dönemden modern döneme geçişte yaşanan toplumsal değişimlerin ve içinde bulunmakta olduğumuz postmodern dönemde yaşanmakta olan toplumsal düzenin animasyonlar üzerindeki yansımalarının seçilmiş olmasının altındaki en önemli sebep, çocukların ve yetişkinlerin zihinlerine yüksek oranda etki ettiği yönünde sahip olunan inançtır. Direkt olarak toplumsal düzenlemeler çerçevesinde meydana getirilen çizgifilmlere bilinç altı mesajlarının gücü de eklenince çocuk ve yetişkinlerin kimliklere dair zihinlerinde oluşan fikir yapıları şekillenmektedir. Animasyon, çizgi film, film, reklam ve medyanın daha birçok alanında güçlü kadın kimliği ve unsurlarının varlık göstermesi ve incelenilmesi umulmaktadır. Kadın kimliği ile özdeşleştirilen ev yaşamı unsurlarının, güzellik dayatmasının, erkeğin yönetimi ve kararları çerçevesinde inşa edilmesi gereken yaşamın, kadının manipüle edilmeye müsait, etkilere ve baskılara açık bir şekilde pasif bir konumda temsil edildiği yansımaların bundan sonraki toplumsal düzen ve medya yansımalarında azalması hatta yok olması dilenirken; güçlü, kendi kararlarını verebilen özgür ve bireyselliğini koruyabilen, evden uzaktan da bir hayatı olduğu görüşünün hakim olduğu birer temsil olarak varlığını arttırması arzulanmaktadır.

Anahtar Kelimeler: Kimlik, Kimlik İnşası, Kadın Kimliği, Toplumsal Cinsiyet, Animasyon.