

# Constructing Self-representation through Translation of Children's Animations

## *Animasyon Çocuk Filmleri Çevirisi Aracılıęıyla Öz-Temsil İnşa Etmek*

### Abstract

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Animated films have an indirect role especially in the education of children as one of the tools in the field of public pedagogical space, which shape social cognition. Through the discourses in these films, children can unwittingly construct ideas about identity, social roles and social norms. Self-representation and self-perception of children who identify themselves with fictional characters can be shaped through discourses in these films. The translation of animated films, which have a high number of viewers worldwide, into Turkish helps the international circulation of these discourses and international cultural planning. There has been a breaking point from modernism to postmodernism after 2000 in the discourses of these films. It is thought that the discourses have differentiated and new discourses which value cultural differences and human rights have been introduced after this breaking point. However, they still serve international cultural planning in the long run. Critical discourse analysis can be used to examine the production and consumption processes of the discourses in these films with their socio-cultural dimensions. This article aims to examine how children's self-representations can be shaped through the translation of children's animated films which include postmodernist discourses through critical discourse analysis.

**Keywords:** animations, discourse analysis, translation, self-representation.

### Öz

Toplumsal biliři şekillendiren kamu eğitim alanı araçlarından biri olarak animasyon filmleri özellikle çocukların eğitiminde dolaylı bir role sahip olmuştur. Bu filmlerdeki söylemler aracılıęıyla çocuklar farkında olmadan kimlik, toplumsal roller ve toplumsal normlar hakkında fikir sahibi olabilir. Kendilerini kurgu karakterlerle özdeşleştiren çocukların öz-temsili ve benlik algısı, animasyon çocuk filmlerindeki söylem aracılıęıyla şekillenebilmektedir. İzleyici sayısı dünya genelinde oldukça yüksek olan animasyon filmlerinin Türkçeye çevrilmesi söz konusu söylemlerin uluslararası dolanımına ve uluslararası kültürel planlamaya yardımcı olmaktadır. Bu filmlerin söylemlerinde 2000 yılından sonra modernizmden postmodernizme geçilen bir kırılma noktası yaşanmıştır. Bu kırılmadan sonra, söylemlerin farklılaştığı ve kültürel farklılıklara ve insan haklarına daha çok deęer veren yeni söylemlere yer verildięi düşünülmektedir. Ancak uzun vadede halen uluslararası kültürel planlamaya hizmet etmektedirler. Eleştirel söylem çözümlemesi söz konusu filmlerdeki söylemlerin üretim ve tüketim süreçlerini sosyo-kültürel boyutlarıyla incelemek için kullanılabilir. Bu makale, postmodernist söylemlere yer veren çocuk animasyon filmlerinin çevirisi aracılıęıyla çocukların öz-temsillerini nasıl şekillenebileceğini eleştirel söylem çözümlemesi ile incelemeyi amaçlamaktadır.

**Anahtar kelimeler:** animasyon filmleri, söylem çözümlemesi, çeviri, öz-temsil.

## **Introduction**

It is accepted that language and thought are interrelated. Discourses can be neatly planned projections of the social cognition and thought systems in languages. The discourses in fairy tales, stories, animated films and books can be tools of socialization, manipulation and culture planning in public pedagogical space. Being one of the pioneers of critical discourse analysis, Norman Fairclough (1989, 1995) claims that language is a social practice just like our other repeated social actions. He has a framework including three levels of analysis, namely description, interpretation and social analysis. Considering language as a social practice, he focuses of language usage in context. He highlights the role of context in the production and reception of discourse with the second and third levels of his framework. In this article, the discourses in the animated films will be analyzed with the framework of Fairclough to show how these discourses can shape children's construction of self-representation. In the first part of the article, the theoretical framework will be drawn with the help of Fairclough and discussions about self-representations in social sciences. The case study is based on the paradigm shift from modernist discourse in Disney films to the postmodernist discourses in Dreamworks Company.

### **1. The Role of Discourse in Self -representation**

Social scientists discuss the relation between language and thought for years. Discourses can function as tools of culture planning and identity construction. Members of societies build their prejudices towards others through discourses they have been exposed during their socialization period. Additionally, individuals are not totally independent while they are constructing their self-representation and self-esteem. This part of the article will focus on the model of critical discourse analysis by Norman Fairclough to draw a theoretical framework for the article. Starting from the text, he expands the limits of discourse to the ideological power relations and socio-cultural factors determining the features of texts. In this article, the framework of Fairclough will be used to analyze how animated films affect the self-representation of children. The paradigm shift from modernist discourses to postmodernist and multicultural discourses in these films will try to be explained as well.

#### **1.1. Language as a Social Practice:**

Norman Fairclough considers discourse “language as a social practice” and focuses the “language in context” by studying socio-cultural conditions and power relations in discourse analysis. Fairclough (1989, 1995) has a framework of three dimensions for discourse analysis stemming from sociolinguistics. The first dimension is called “description” which involves text analysis (verbal and/or visual). The second one is “interpretation” (discursive practice or processing analysis, i.e. production and reception of subjects) and the last one is “explanation” dimension which focuses on social analysis of the case and socio-cultural and ideological circumstances around the discourse (social practice) (Janks, 2005, p. 99). Fairclough tries to describe “language practice” rather than the abstract competence or potential of language (2001a, p. 5). He claims that language practice is determined socially rather than individually (Fairclough, 1993, p. 63). According to him, “text lies at the bottom, which is the result of the interaction since both the process of production and the process of interpretation relies on context” (Fairclough, 1992, p. 93). As it clearly highlighted in this quotation, text cannot be interpreted on its own without looking into its contextual and socio-cultural dimensions.

Critical Discourse Analysis highlights social variables such as social setting and social relationships between participants (Janks, 2005, p.100). Sociolinguistics can help describe these features; however, it cannot be enough to depict power relations (ibid). Thus, three dimensional model of Fairclough includes the link between language and society. According to Fairclough, “linguistic phenomena are social” and “social phenomena are linguistic”, and this requires analyzing of social conditions of the production and reception of a specific discourse (ibid). The context of the discourse can range from the exact environment of the language usage to the institutions and the society at all (Fairclough, 2001a, 20-21 in Janks, 2005, p.109). Power relations and hegemony occupy a critical position in the context. Fairclough defines hegemony as “a way of theorizing change in relation to the evolution of power relations which allows a particular focus upon discursive change, but at the same time a way of seeing it as contributing to and being shaped by wider processes of change” Fairclough (1993, p. 92). The hegemony affects both the production and the reception of the discourse. In discourse analysis, hegemony can be studied through the order of discourse”, which means “a network of social practices in its language aspect” (Fairclough, 2003, p. 24). These elements (such as nouns, adjectives, sentences, styles and genres) can determine linguistic variability by creating potential areas of exclusion in particular areas of daily life (Fairclough, 2003, p. 24). Critical discourse analysis aims to show how linguistic structures can change depending on changing relationships of power in social institutions of a society (Fairclough, 2001a, p. 25). Thus, analyzing the language use and linguistic elements is not enough for CDA but the study of socio-cultural structures and orders of discourse is a must. By doing so, we can help increase rising of consciousness for the relation between exploitative social relations and language (Fairclough, 1989, p. 4).

### 1.2. Self-representation as a Discursive Concept:

Through history, the question of being has been a critical discussion. Each human asks who I am to oneself from time to time. Childhood and teenager period are critical times of life for individuals. The concept of self is constructed through facing with the foreign. By doing so, one can compare and contrast oneself and realize the outstanding features of oneself. Family, religion, school life, friends and/or media can affect the individual's path to self-concept. Psychologists and sociologists have spent considerable amount of time on the concept of self and its construction. Self is in between these two disciplines. Social psychology is one of the branches which focus on self. It was sometimes interchangeably used with self-esteem or self-evaluation (Rosenberg, 1979). Self-evaluation and self-esteem can be parts of self, but it is more than them. Social psychology divides self-esteem into two categories: efficacy-based self-esteem and worth-based self-esteem (Gecas & Schwalbe, 1983). First one indicates one's inner self-esteem in terms of efficacy and the second one is for outer self-esteem depending on others' ideas (Stets and Burke, 2000).

Individuals occupy some positions in the society and join into social groups as members. Thus, identity theories in social psychology also highlight role identities. Social scientists analyze “the processes involved in social identity formation, activation, and motivation” (Abrams & Hogg, 1990; Turner et al., 1987). There are two lines: role identity theory and social identity theory; however, researchers try to merge them into each other (Stets & Burke, 2000). The main dilemma of self is that it is both individualistic and social at the same time. Sociologist Pierre Bourdieu combines them with the concept of habitus with a holistic approach. Bourdieu defines habitus in different ways: “‘a product of history’, a ‘system of continuous and transferable predispositions’, ‘structured but also structuring structure’, ‘generative principle of regulated improvisations’, ‘embodied history

transformed in nature and therefore forgotten as history’ (Bourdieu, 1994, p. 63; Bourdieu, 2000, p. 21, 22, 158; Bourdieu, 2006, p. 88-107).” Bourdieu thinks that individuals express themselves to the society (externalization of the internality) but also they internalize social cognition as a part of themselves (internalization of the externality) (for further information: Yılmaz Kutlay 2015). He stresses that “the world shelters and contains me, but I also shelter it in my thought” (Bourdieu, 2000, p. 27). Because of this role of society in the formation of self, sociology of self has appeared as a new branch of sociology. With the effects of (late) capitalism, individualization has gained popularity and the exposition of the self has emerged as a need of daily life. Nowadays, individuals show a conscious effort to highlight their self-representation especially through social media. Additionally, postmodernism has deconstructed the idea of a unitary, essential and independent self (Callero, 2023). A notion of unitary self was the perception of the European Enlightenment. Taking subject as a divided entity and self, postmodernism emphasizes the role of discourses in creating self-representations. Historical and institutional formations of discourses shape social cognition of societies and self-representations of individuals. In Bourdieu’s conceptual framework, it is related to “field”s, which can be defined “as structured spaces of positions which the acting subjects occupy according to the principles of differentiation and distribution of resources or capital which they possess” (Bourdieu, 1994, p. 64; Bourdieu, 2000, p. 157) (for further information Yılmaz Kutlay 2015).

## 2. Self-Representation in Children’s Animations

Language has a critical role in public pedagogical space, and fairy tales, stories, animated films and books are tools of socialization. Children and teenagers form their concept of self and relate themselves with the others through these kinds of tools in addition to peers. Affecting the public pedagogical space, entertainment and popular culture is an indirect way of education. Lugo (2009) claims that discourse in animated films provide children and adults a reinforcement of their ideologies and social roles. These films can function as non-academic instructors facilitating enculturation. Currently, media has emerged as an “educational force in regulating the meanings, values, and tastes that set the norms, that offer up and legitimate particular subject positions—what it means to claim an identity as male, female, white, black, citizen, noncitizen” (Giroux 1999, p. 2-3 in Lugo, 2009, p. 166-7). Media culture has gained an authority and legitimacy for teaching roles, values, and ideals (ibid.). Tools of public pedagogical space such as media shape the social cognition of individuals about how to think, act and what to like and value. Especially children who are in the process of identity construction can be affected by media in terms of conceptualizing themselves and the world around them. Additionally, they can learn what to buy and consume.

### 2.1. Modernist Discourse vs Postmodernist Discourse in Animated Films:

As a significant member of media culture, Disney keeps a mediating role in the construction of mainstream narratives. Walt Disney Pictures is the property of ABC, which owns television companies, cable channels, radio stations, book publishers, and film companies Touchstone, Miramax, Pixar Animation Studio, and Marvel Entertainment (Yıldız, 2012, p. 75). The first feature-length animated film of the Disney Company, which is one of the giants of the cartoon and animated film industry, was *Snow White and the Seven Dwarfs*, released in 1937. Disney products were mostly based on fairy tale adaptations at that time. The fairy tale genre was preferred ‘both in terms of presenting the “roles” desired to be conveyed to the audience and in terms of offering many by-products that can be consumed in the “market”’ (Bostan & Kirel, 2018, p. 8). Disney reinterpreted European classical fairy tales and became the second largest media conglomerate in the

United States; however, the content of sexuality, violence and racism in these tales were still there (Yıldız, 2012, p. 74). Throughout the history, Disney characters have become a common culture of last century because its characters are available all around the world extending borders. However, this is not the same in terms of discourses as the one in the past. According to Bostan and Kirel, Disney narratives can be divided into three main periods: the classical period (1937-1959), the transitional period (1989-1998) and the postmodernist period (1999 and later) (ibid).

In terms of the representation of women, Disney princesses differentiate from one period to the other as quoted below:

Classical period: “the representation of the stepmother or witch, who tries to seize power and is eventually punished for her wickedness, as opposed to the idealized woman with her domestic, domestic and beautiful princesses” (Bostan & Kirel, 2018, p. 8)

Transitional period: “princesses as characters who push the boundaries set for them in various ways” (ibid.)

Postmodernist period:” princesses as characters who have gained their freedom, who sometimes want to start their own business and sometimes oppose the institution of marriage” (ibid.)

It can be deduced that products of Disney experienced the paradigm shift from modernism to postmodernism like all social and cultural products have done. Especially in the classical period, representation of women is portrayed through gender roles showing women passive, illogical and irrationally over-emotional (Jimenez, 2022, p. 5). Women's appearance is a complementary of these roles. For instance, attractive and intelligent women are described beautiful (ibid. 8). The four primary female roles in the Disney films can be categorized as below:

Women's appearance is more valuable than their mental capacity. If they are not attractive, they remain unmarried.

Women are helpless creatures who need the protection of the male hero.

Women are bound to marry and do housework and take care of children.

(Jimenez, 2022, p. 20-21).

In the postmodernist period of Disney, *Entangled* (2010), *Brave* (2012), *Frozen* (2013) and *Moana* (2017) include rebellious female characters deconstructing the notion of classical princess. However, it can be discussed whether Disney preferred this to create a new discourse the sake of public or to catch wider audience by following the trends (Bostan & Kirel, 2018, p. 13). It should not be underestimated that Disney can have financial stakes related to the production and consumption of commodified ideas. The postmodernist attempts of Disney can be superficial and insincere because it preserves its dominant position of cultural reproduction even though they change the framework and add multicultural elements into their films. For instance, characters can be called still a princess even though they are brown, ginger or black nowadays. The films still have traces of Eurocentrism claiming the superiority of the western characters. It can be discussed whether Disney has left the Eurocentric depiction of other cultures and anti-feminist portrayal of women. Disney itself accepts and apologizes that it depicted other nations in an offensive way, which is going to be analyzed in the following part of the article. In the classical period of Disney, characters from other nations were described as threatening, deceitful and morally insufficient. According to Bostan and Kirel,

“While some may opt to see recent heroines (Esmeralda, Pocahontas, and Mulan) as independent and more aggressive compared to the older more subdued images of Cinderella, these traits are in fact contained in the realization of the final typical romance that must re-instate the dominance of the male character” (2018, p. 11, translation is mine). As it is seen, animated films still continue help reproduce discourses determining hierarchy, legitimation and discrimination. However, there is a paradigm shift from modernism to postmodernism with the products of *Dreamworks Company*. Currently, *Dreamworks* is a more popular company of animated films compared to Disney. As a turning point, *Shrek* movie of *Dreamworks*, which is the biggest competitor of *Disney*, is a direct criticism deconstructing the discourses in the narratives of Disney. In *Shrek*, the protagonist is a giant, green ogre instead of a handsome prince. There are two princes in the movie: a coward one sending Shrek to save the princess and the handsome but evil one. Shrek and the princess make fun of previous fairy tales icons such as Peter Pan, Snow White, Fairy Lady and the wolves. It is a deconstruction leading to alienation in the audience, which is quite postmodernist. In both the films of *Disney* and *Dreamworks*, there is a focus on individuality but with different perspectives. While *Disney* highlights that “individuality is an innate value that is embedded in the character”, *Dreamworks* “individual success comes not from fate but from choices” (Booker, 2009, p.53 in Bostan & Kirel, 2018, p.10). In previous *Disney* films, the characters are generally noble or socially important figures. However, *Dreamworks* gives place to ordinary figures such as ogres with no family and no money as it is seen in *Shrek*. It should not be ignored that “the popularity gained by *Shrek* and the postmodern features of its narrative played an important role in the modernisation of *Disney*” (Bostan&Kirel, 2018, p.6). *Dreamworks* started a paradigm shift of discourses in animated films and by doing so it indirectly forced *Disney* to change its discourses even if it is on surface.

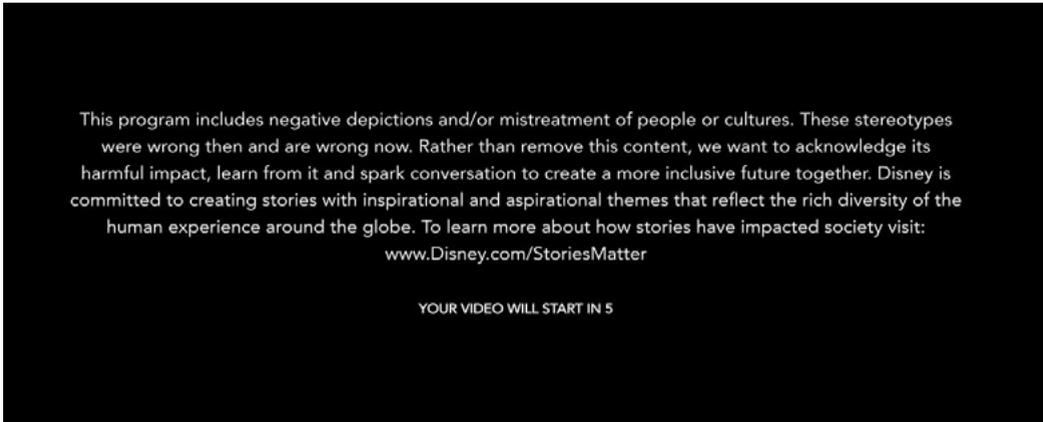
To understand the paradigm shift in animated films, reminding the common features of postmodernist and postcolonial discourse can be helpful. Emerging after World War II, postmodernism criticizes the principles of Modernism and Enlightenment (Yılmaz Kutlay, 2021, p. 168)”. As opposed to the linearity and unity of the structuralist literary texts, postmodern literature is a new discursive strategy based on heterogeneity, fragmentation, interdiscursivity, and multiculturalism (ibid.). “In postmodern literature, there is no single narrative but intertextuality of narratives and the aim is not giving meaning or deducing meaning from narratives but creating a play and parody of meanings” (Yılmaz Kutlay, 2021, p. 168). Postmodernist texts try to empower readers instead of the authority of the author as the meaning determiner” (ibid).

In *The Empire Writes Back*, Ashcroft et. al define postcolonialism in a wide way “to cover all the culture affected by the imperial process from the moment of colonization to the present day,” due to the prolonging nature of imperialism even after the independence of the colonized countries (1989, p. 2). In addition to political conquests, the subject construction in colonial discourse shape self-representation of individuals (Yılmaz Kutlay, 2021, p. 171). Eurocentrism describes colonized cultures as examples of lower races in need of rescue of a civilized Europe (ibid.). As the discursive tool of colonialism, eurocentrism constructs “a binary opposition of civilized-savage, educated-ignorant, male-female, scientific-exotic, rational-sensual, adult-child, moral-immoral” (Yılmaz Kutlay, 2021, p. 171). Postcolonialism aims to use discourse and translation as a tool of decolonizing.

## 2.2. Examples of Discourses Children’s Animations:

As it is pointed in the previous part of the article, *Dreamworks* started a paradigm shift from modernism to postmodernism in children’s animated films. By doing so, *Disney* was indirectly

forced to change its discourses not to lose their audience. To give an example, Disney currently has added a disclaimer in the beginning of *Aladdin* as below:



Picture 1: *Disney's Disclaimer in the Beginning of Aladdin*<sup>1</sup>.

*Disney* admits their stereotypical depictions and negative representations of other cultures with this disclaimer. It explains the reason why offensive parts have not been removed by saying that we learn from this harmful experience to build a more inclusive future together. However, if the officials removed these parts, there could be few left in that movie because *Aladdin* is a movie which is based on orientalist discourse. *Disney* also recommends people to visit their website to read about their content called “Stories matter”. The postmodernist and multicultural paradigm of our age forces *Disney* to behave like that vice versa it can be protested or have difficulty to find audience. As opposed to the previous stereotypical representations of other cultures, *Disney* underlines multiculturalism and criticizes Eurocentric discourses in its new films. For instance, *Elemental* tells the love story of an unlikely couple, namely Ember (from fire community) and Wade (from water community) in a city where residents of fire, water, land and air communities live together.



1 N.a. <https://news.sky.com/story/disney-warns-viewers-about-racist-stereotypes-in-classic-films-on-streaming-service-12105375>, accessed on 04.04.2025.

Picture 2: *Fire Family in the Subway in Elemental*.<sup>2</sup>

There are four communities of four elements referring to different cultures. In the film, the negative reactions against the fire community are criticized and presented as wrong behaviors. As another example, in *Zootopia*, there are again animal communities such as predators and preys who live in peace and harmony. The bunny wants to be a police officer. However, there are still prejudices such as preys cannot be a cop. She struggles with these doxas. The following quotation is like the slogan of the film *Zootopia*: “Why does anyone get to tell you what you can do in your life?”.



Picture 3: *Judy Hopps in Zootopia*<sup>3</sup>.

To point out the critical discourse, in one scene a predator animal calls the bunny “cute” as a compliment. However, she reacts by saying that “A bunny can call another bunny cute, but when other animals do it, it’s a little...”. It is an intertextual reference to “n” word in English for black people. *Zootopia* is an egalitarian place for all animals. The singer Gazelle says that “*Zootopia* is a unique place. It’s a crazy, beautiful, diverse city, where we celebrate our differences”. This highlights the multiculturalism in the city. Also, the bunny Judy Hops explains her dreams as below: “When I was a kid, I thought *Zootopia* was this perfect place where everyone got along and anyone could be anything. Turns out, real life’s a little bit more complicated than a slogan on a bumper sticker. Real life is messy. We all have limitations. We all make mistakes. Which means, hey, glass half full, we all have a lot in common. And the more we try to understand one another, the more exceptional each of us will be. But we have to try. So no matter what kind of animal you are, from the biggest elephant, to our first fox.”

This discourse is a reference to postmodernist discourses underlining heterogeneity and the demand of respect for the differences. Not fate but decisions and differences can shape our self-rep-

2 N.a. <https://movies.disney.com/e> <https://movies.disney.com/elemental>, accessed on 18. 03.2025.

3 N.a. <https://movies.disney.com/zootopia-2>, accessed on 30. 03.2025.

resentation. For criticizing the discourses against it, there is a line by the character Chief Bogó as follows: "Life isn't some cartoon musical where you sing a little song and all your insipid dreams magically come true. So let it go".

As another example for the representation of other cultures, *Encanto* is about a Latin family with gifted members with super powers except the main character Mirabelle. Different from the princesses of *Disney*, she is dark with short, curly hair and she wears glasses. Mirabelle doesn't have any magical powers. Sometimes, she feels different and lonely but in the end she accepts herself as she is and becomes happy with herself, in other words her self-representation.



Picture 4: *Encanto*<sup>4</sup>.

One of her sisters is Isabella, who has a masculine voice and body. Her talent is her physical strength. In her song, the lyrics tell the audience the self-representation of Isabella as follows:

*I'm the strong one, I'm not nervous  
 I'm as tough as the crust of the earth is (okay?)  
 I move mountains, I move churches  
 And I glow 'cause I know what my worth is (course, I mean, hey, where are you going?)*

*I don't ask how hard the work is  
 Got a rough, indestructible surface  
 Diamonds and platinum, I find 'em, I flatten 'em  
 I take what I'm handed, I break what's demanded, but  
 Under the surface  
 I feel berserk as a tightrope walker in a three-ring circus  
 Under the surface  
 Was Hercules ever like: Yo, I don't wanna fight Cerberus?*

4 N.a. <https://www.disney.com/encanto>, accessed on 30.03.2025.

*Under the surface*

*I'm pretty sure I'm worthless if I can't be of service*

*A flaw or a crack, the straw in the stack*

*That breaks the camel's back*

*What breaks the camel's back it's*

*Pressure like a drip, drip, drip that'll never stop, woah, oh*

*Pressure that'll tip, tip, tip till you just go pop, woah, oh, oh, oh*

*Give it to your sister, your sister's older*

*Give her all the heavy things we can't shoulder*

*Who am I if I can't run with the ball?*

*If I fall to*

*Pressure like a grip, grip, grip, and it won't let go, woah, oh*

*Pressure like a tick, tick, tick, till it's ready to blow, woah, oh, oh, oh*

*Give it to your sister, your sister's stronger*

*See if she can hang on a little longer*

*Who am I if I can't carry it all?*

*If I falter*

*Under the surface*

*I hide my nerves and it worsens, I worry somethin' is gonna hurt us*

*Under the surface*

*The ship doesn't swerve as it heard how big the iceberg is*

*Under the surface*

*I think about my purpose, can I somehow preserve this?*

*Line up the dominoes, a light wind blows*

*You try to stop it tumbling, but on and on it goes*

*But wait*

*If I could shake*

*The crushing weight*

*Of expectations, would that free some room up for joy?*

*Or relaxation?*

*Or simple pleasure?*

*Instead, we measure*

*This growing pressure*

*Keeps growing, keep going*

*'Cause all we know is*

In these lyrics, Isabella complains about the pressure of the expectations of society. Even though she is strong, it is so hard to be strong all the time. Additionally, there is family pressure. All the members of *Encanto* family but especially their *Abuela* (Grandmother), the leader of the family, can be so strict about the responsibilities towards the family. Generally *Disney* depicts non-European people as dedicated to their families rather than their own wishes. As another example of a main character from non-European cultures, *Moana* presents the people of Motunui. Sea is her passion and she likes sailing. In the film, it is said that “Sometimes our strengths lie beneath the surface ... Far beneath, in some cases.” Also, when she talks to another character, she says “Okay, first, I’m not a princess, I’m the daughter of the chief” and she adds “I am self-taught”<sup>5</sup>.



Picture 5: *Moana*<sup>6</sup>.

Moana’s physical appearance is not like *Disney* princesses but with muscles. She has dark curly hair and her she is well-built. It is interesting that even though she lives in an island tribe and she is not a princess in traditional sense in previous *Disney* movies, she is still the daughter of the chief. So, she can be thought functionally a princess. *Disney* still creates characters that are in the central position in their communities. So, it is debatable that whether they have changed from scratch or they use the trendy multiculturalist, postmodernist discourses for sugarcoating.

### Conclusion

Public pedagogical space is an informal area of education. Individuals are exposed to different oral and written discourses in this area such as media products. Among these media products, animated films have a critical role in shaping the social cognition of the youth, especially children, who associate themselves with their favourite characters. *Disney* occupied a central position in this market last century. However, after the millennium, *Dreamworks Company* has appeared as a strong competitor due to its postmodernist discourse in its films. Compared to *Disney*, *Dreamworks* has included more female characters and more multicultural elements. New projection of female characters is based on the current gender related discussions of our age. They are not like domestic princesses in the need of a male hero but strong individuals acting with their own will.

5 N.a. <https://news.disney.com/moana-quotes>, accessed on 01.04.2025.

6 N.a. <https://news.disney.com/moana-quotes>, accessed on 01.04.2025.

The plot design of the new films highlight the propositions such as “being different is acceptable”, “we do not have to be perfect”, and “there is not one normal”. There are no more heroes but real life like characters with deeds and faults. Thus, as the main audience of these animated films, children are exposed to discourses with a postmodernist representation and their self-representation is affected by these discourses. Translation is the tool which helps these films and, so their discourses transfer to other languages and cultures. Translation of animated films enables constructing a common, postmodernist self-representation in children all around the world.

### Geniřletilmiş Özet

Medya araçları ve ürünleri hem yazılı hem sözlü söylemler aracılığıyla izleyicilere kimlikler ve toplumsal roller hakkında bir tür gayri resmî eğitim veren bir otorite ve meşruiyet kaynağı olarak işlev görebilmektedir. Toplumsal biliři şekillendiren kamu eğitim alanı araçlardan biri olarak animasyon filmleri çocukların eğitiminde dolaylı bir role sahiptir. Bu filmlerdeki söylemler aracılığıyla çocuklar farkında olmadan (toplumsal) kimlik, toplumsal roller ve toplumsal normlar hakkında fikir sahibi olabilmektedir. Kendilerini kurgu karakterlerle özdeşleştiren çocukların öz-tems il ve benlik algısı filmlerdeki söylem aracılığıyla şekillenebilmektedir. Maruz kaldıkları toplumsal kimlik ve rolleri örnek alarak öz temsillerini inşa edebilmektedir.

Dil ve düşünce birbiriyle ilişkili olduğu kabul edilmektedir. Söylemler, dillerdeki sosyal biliř ve düşünce sistemlerinin düzgün bir şekilde planlanmış izdüşümleri olabilir. Masallar, hikayeler, animasyon filmleri ve kitaplardaki söylemler, günlük toplumsal hayatta sosyalleşme, manipülasyon ve kültür planlama araçları olarak işlev görebilmektedir. Eleştirel söylem çözümlemesinin öncülerinden biri olan Norman Fairclough (1989, 1995), dilin tıpkı tekrarlanan diğer toplumsal eylemlerimiz gibi toplumsal bir pratik olduğunu iddia eder. Fairclough’un yöntemsel çerçevesi, betimleme, yorumlama ve toplumsal çözümleme olmak üzere üç çözümleme düzeyini içeren bir çerçeveye sahiptir. Dili toplumsal bir pratik olarak ele alarak dilin bağlam içinde kullanımına odaklanır. Çerçevesinin ikinci ve üçüncü düzeyleri ile söylemin üretimi ve alınılmasında bağlamın rolünü vurgular. Bu makalede, animasyon filmlerindeki söylemler Fairclough’un çerçevesiyle analiz edilerek, bu söylemlerin çocukların öz temsil inşasını nasıl şekillendirebileceği gösterilecektir. Çocuk animasyon filmleri sektöründe merkez konuma sahip olan *Disney* şirketi geçen yüzyılda sektörde norm belirleyici bir role sahipti. Ancak milenyumdan sonra Dreamworks Şirketi, filmlerindeki postmodernist söylemi nedeniyle güçlü bir rakip olarak ortaya çıkmıştır. Bu da animasyon filmlerinin söylemlerinde 2000 yılından sonra modernizmden postmodernizme geçilen bir kırılma noktası yaşanmasını tetiklemiştir.

*Disney* ile karşılaştırıldığında *Dreamworks* daha fazla kadın karaktere ve daha fazla çok kültürlü öğeye yer vermiştir. Kadın karakterlerin bu yeni tems ili, çağımızın cinsiyetle ilgili güncel tartışmalarına dayanmaktadır. Onlar bir erkek kahramana muhtaç evcimen prensesler gibi değil, kendi iradeleriyle hareket eden güçlü bireylerdir artık. Yeni filmlerin olay örgüsü tasarımı, farklı olmanın kabul edilebilir olduğu, mükemmel olmak zorunda olmadığımız, tek bir normalin olmadığı gibi önermeleri öne çıkarmaktadır. Artık kahramanların yerine gerçek hayatta olduğu gibi eylemleri ve hataları olan sıradan karakterler vardır. Böylece, bu animasyon filmlerinin ana izleyicisi olarak çocuklar postmodernist bir temsil içeren söylemlere maruz kalmakta ve benlik tems illeri bu söylemlerden etkilenmektedir. Buna rağmen *Disney*’in postmodernist girişimleri yüzeysel ve samimiyetsiz görülerek eleştirilmektedir; çünkü çerçeveyi değiştirse ve filmlerine çok kültürlü unsurlar eklese bile *Disney* kültürel yeniden üretimdeki baskın konumunu korumaktadır. Örneğin,

günümüzde karakterler kahverengi, kızıl ya da siyah olsalar bile hala prenses olarak adlandırılabilir. Disney'in klasik döneminde, diğer uluslardan karakterler tehditkâr, hilekâr ve ahlaki açıdan yetersiz olarak tanımlamaktaydı. Günümüzde doğrudan bu şekilde bir tasvir olmasa bile filmler hâlâ batılı karakterlerin üstünlüğünü iddia eden Avrupa merkeziliğin izlerini taşımaktadır. Disney'in diğer kültürlerin Avrupa-merkezci temsili ve kadınların anti-feminist temsilini bırakıp bırakmadığı tartışma konusudur. *Alaaddin* filminin girişinde çıkan uyarı ibaresinde Disney'in kendisi de diğer ulusları saldırgan bir şekilde tasvir ettiğini kabul etmekte ve özür dilemektedir. Disney diğer kültürlerle ilişkin basmakalıp tasvirlerini ve olumsuz temsillerini kabul etmiştir. Rahatsız edici kısımların neden kaldırılmadığını ise *bu zararlı deneyimden birlikte daha kapsayıcı bir gelecek inşa etmek için ders çıkarıyoruz* diyerek açıklamak yoluna gitmektedir. Ancak yetkililer bu kısımları tamamen çıkarmış olsalardı, *Alaaddin* oryantalist söylem üzerine kurulu bir film olduğu için o filmde geriye çok az şey kalabilirdi. Günümüzde söylemlerin farklılaştığı ve kültürel farklılıklara ve insan haklarına daha çok değer veren yeni söylemlere yer verildiği iddia edilmektedir. Çağımızın postmodernist ve çokkültürlü paradigması *Disney*'i böyle davranmaya zorluyor, aksi takdirde protesto edilebilir ya da izleyici bulmakta zorlanabilir. Ancak uzun vadede animasyon filmleri halen uluslararası kültürel planlamaya hizmet etmektedirler.

İzleyici sayısı dünya genelinde yüksek olan animasyon filmleri söylemlerin uluslararası dolaşımına ve uluslararası kültürel planlamaya aracılık etmektedir. Çeviri, bu filmlerin ve dolayısıyla söylemlerinin diğer dillere ve kültürlerle aktarılmasına yardımcı olan bir araçtır. Animasyon filmleri farklı dillere çevrilerek küresel ölçekte çocuklarda ortak, postmodernist bir benlik temsilinin inşa edilmesinde kullanılabilir. Eleştirel söylem çözümlemesi söz konusu filmlerdeki söylemlerin üretim ve tüketim süreçlerini sosyo-kültürel boyutlarıyla incelemek için kuramsal bir çerçeve sunabilmektedir. Bu makale, postmodernist söylemlere yer veren çocuk animasyon filmlerinin çevirisi aracılığıyla çocukların öz-temsillerinin nasıl şekillendiğini eleştirel söylem çözümlemesi ile incelemeyi amaçlamaktadır.

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