Impoliteness in Selected Cartoon Movies.

Israa Amer Mahmood [1]

Abstract

Background: Cartoons are a significant form of entertainment that captivates audiences of all ages. They combine visuals, animation, and sound to tell engaging stories and convey important messages. Cartoons address social issues, promote diversity, and teach values such as kindness and perseverance. They stimulate creativity and encourage individuals to embrace their uniqueness. In summary, cartoons go beyond entertainment, serving as a source of joy, conveying messages, fostering creativity, and creating intergenerational connections. Their impact extends across cultures and generations, making them an integral part of our cultural landscape. Objective: The aim of this study is to examine the use of impoliteness in selected cartoon movies. Methodologies: To understand how both genders, men, and women use impoliteness methods to re/produce and sustain their power relations, the model's findings will be further analysed using language and gender theories. This research looked at how the male lead in the films Captain America and Brave attacked the faces of his interlocutors, how they reacted to his being rude, and how he exploited being rude to gain control. Results and discussion: The results indicate that heroes speak rudely to threaten, demonstrate their dominance, provoke, want to amuse, and convey disappointment or terror, whereas carton heroines speak rudely to communicate their challenge, wrath, disapproval, and claim authority. Brotherson showed that Men utilize rude verbal behaviours to seek domination, strife, and rivalry in power relationships. Yet, women utilize it to fight their lower status by displaying strength, challenge, and displeasure. Finally, the research shows that carton heroines are more courteous than men. They exercise caution while using rude speech gestures since they were raised to adhere to conventional feminine norms. Conclusion: The results of the study show that both genders use rudeness as a speech act of communication to express attitudes, sentiments, and emotions. Compared to male protagonists, female protagonists speak less crudely. As a result, we might conclude that women are more careful than men to avoid using disrespectful language.

Keywords: Animations, Movies, Heroes' Characters, Captain America.

Introduction

Cartoons hold significant importance in various aspects of society. They are a form of entertainment that has captivated audiences of all ages for decades. Cartoons provide a unique platform for storytelling and artistic expression, combining visuals, animation, and sound to create engaging narratives. They have the power to entertain, educate, and inspire people across generations.

Furthermore, cartoons often convey important messages and moral lessons. They can address social issues, promote diversity, and teach values such as kindness, friendship, and perseverance. Many cartoons use storytelling techniques to address complex themes in a relatable and accessible manner, making them valuable tools for teaching and learning.

Additionally, cartoons often feature characters with unique traits and abilities, encouraging children and adults alike to embrace their individuality and creativity.

---

[1] University of Baghdad / College of Education for Women / Department of English. Email: israa.amer@coeduw.uobaghdad.edu.iq

In short, cartoons are more than just a form of entertainment. They serve as a source of joy, convey important messages, stimulate creativity, and foster intergenerational connections. Their influence extends beyond age boundaries, making them an integral part of our cultural landscape. Whether it's the classic cartoons of the past or the contemporary animated shows of today, cartoons continue to hold a special place in the hearts of people worldwide.

Cartoon movies featuring superheroes and modern princes have gained tremendous popularity in recent years. These films offer captivating narratives that blend fantasy, adventure, and heroism. Superheroes, with their extraordinary powers and abilities, captivate audiences and often symbolize hope and justice. They embody values such as courage, selflessness, and determination, making them relatable and inspirational figures for viewers of all ages [1]. These characters not only entertain but also serve as positive role models, promoting qualities like bravery, teamwork, and resilience.

Similarly, modern princes depicted in cartoon movies represent a departure from traditional gender roles and expectations. They embody characteristics beyond physical strength and assertiveness, emphasizing emotional intelligence, empathy, and inclusivity. These princes challenge societal norms and stereotypes, breaking away from the conventional image of the damsel in distress rescued by a heroic prince. Instead, they engage in collaborative partnerships, promoting equality and respect in relationships. By presenting princes in this way, these movies contribute to a more progressive and inclusive portrayal of masculinity [2].

Gender plays a significant role in shaping societal interactions and communication patterns. In the realm of cartoons, the portrayal of gender-related impoliteness strategies has garnered attention due to its potential influence on children's perceptions and socialization. This introduction, expanded with three additional references, explores the topic of impoliteness strategies with regards to gender in cartoons, examining how these strategies are depicted and their potential impact on gender dynamics. Drawing upon the work of Professor Jonathan Culpeper, an eminent scholar in the field of pragmatics and impoliteness [3], as well as other relevant sources, this introduction provides an overview of the subject matter.

Impoliteness, as a linguistic phenomenon, involves using language to cause offense or challenge social norms [3]. Culpeper's research on impoliteness has shed light on various aspects of this phenomenon, including its dynamic and prosodic aspects, as well as its conventionalized formulae [3]. By investigating impoliteness from a pragmatic perspective, Culpeper has contributed to our understanding of how language is employed to convey rudeness, aggression, and power dynamics in social interactions.

In addition to Culpeper's work, other scholars have also examined the topic of impoliteness in relation to gender and media representation. For example, Mary Talbot and Liz Thiel analyzed impoliteness strategies in political cartoons, highlighting how gendered insults and derogatory language were used to undermine female political figures [4]. Their research underscores the significance of studying impoliteness in cartoons as it pertains to gender dynamics and power imbalances in society.

Moreover, the concept of gendered impoliteness aligns with the broader field of feminist media studies. Scholars like Karen Ross have investigated the portrayal of gender in media and how it perpetuates gender stereotypes and inequalities, and Ross's work emphasizes the need to critically analyze media representations, including cartoons, to identify instances of gendered impoliteness that reinforce or challenge societal norms.

Furthermore, the study of impoliteness strategies with regards to gender in cartoons is essential for understanding their potential influence on children's perceptions and socialization. Cartoons, as a

Popular medium for children shapes their understanding of social interactions and norms. The representation of impoliteness in cartoons can either reinforce or challenge gender stereotypes, impacting children's attitudes and behaviors. It is, therefore, important to investigate how impoliteness is portrayed in cartoons and how it relates to gender dynamics.

To sum up, exploring impoliteness strategies with regards to gender in cartoons provides valuable insights into the gender-related power dynamics and societal expectations.

2. Literature Review

2.1. Impoliteness in the Communication of Cartoon Movies

Children watch cartoons more than any other type of entertainment. Children under the age of five like to watch short, straightforward videos, but as they become older and enter school, they become more interested in extended, relevant film series. According to Peduk (2012) [5]. Children's minds are incredibly capable of retaining anything, even the experiences gained through watching television. The assertion of the help of cognitive ability, which a child can memorize any type of image" was made by Sharmin [6] in her study.

Children consider watching cartoons as the most entertaining way, as their great interest in watching cartoons makes them more willing to participate, regardless of their identity, beliefs, or thoughts. The genetic development of brain growth makes children more imaginative and expanding events, as some immoral, psychological, or violent scenes appear that greatly affect mental, intellectual, and behavioral development, as well as the language of communication between them and their families. The American Academy of Pediatrics (AAP) confirmed by (Thompson & Wordsworth, 2003) that the genetic change of children changes with each year, making them more difficult to deal with in terms of their behavior, which allows cartoon films to be one of the main reasons. The psychologist at the American Academy of Children explained that violent or immoral films may affect the psychological behavior of children, allowing changes in brain development to appear, which shows the presence of some behaviors in their communication with each other, as well as their behavior with their families. [7,8]

In addition, psychiatrists have noticed that primary factors may cause embarrassment to the development of the brain, which is why cartoon films may be a major cause of obstructing their lives in research, play, and their interaction with their families, which impedes them in the scientific, physical, social and health aspects, as well as practicing their physical activity, reading, and communicating greatly. With their friends, although some cartoons may show aggressive and violent depictions of the characters. [9,10]

2.2. Animation Cinema: An Entertainment Topic

Animated films are one of the programs that children watch regularly, which allows the emergence of many television programs specialized in animated films (Okonkwo, 2012). [11] Children imitate cartoon characters, whether their attributes are negative or positive. They also proved (Bibi and Zebra, 2012) [12] that watching animated films may expose them to dangers, as children lose the distinction between fantasy and reality, especially when they reach adolescence. After the joint studies of both researchers, the importance of cinema in the development of children's talents and their awareness has emerged from another aspect. Okonkwo [13] emphasized that animated cinema may accelerate children's awareness, such as National Geographic Discovery Two and other channels that develop children's talents, which makes animation cinema the most attractive and attractive to children from different countries of the world, which increases sales and cinemas as a profitable entertainment and commercial means for the economy in various countries of the world. However, investors in cinemas have allowed the development of theaters and bookings, which makes animation the best-selling of the rest of the films, to make it material for converting some animated films into video games. Although some films, scenes, or cinemas prevent the appearance of some scenes that are not permitted and desirable for children and adolescents with their families, there are other cinemas that allow some scenes that affect the behavior of the child and afflict some desire to imitate the character (Okonkwo, 2012). [13]

2.3. Language Difference Between Male and Female Characters

The genre of animation has attracted academic attention due to its growing popularity and success as an entertainment and aesthetic genre. Hapkiewicz (1979) [14] pointed out that animation productions are very popular among children aged between 18 months and two years. Therefore, they could influence Animation films, and television cartoons can deliver certain messages to children, whether explicitly or implicitly. Such messages can be useful and educational (Baranova, 2014; Padilla-Walker, Coyne, Fraser, & Stockdale, 2013). [15,16]

Studies in Thompson and Zerbinos [17] showed that the difference in the presentation of characters in both sexes shows a significant difference in the vision of the content, as Towbin [18] confirmed that strength, success, motivation, courage, and the role of heroism appear in the characters of men, while the female characters are found in the images of the princess or the maid, which allows the thinking of children and adolescents to portray men and women wrongly.

Due to its increasing acceptance and success as a form of entertainment and aesthetics, animation has drawn scholarly interest. Hapkiewicz (1979) and noted that youngsters between the ages of 18 months and two years like watching animation creations quite a lot. They might, therefore, have an impact. Children can get some signals from animated movies and television cartoons, whether they are stated overtly or not. According to Baranova (2014) and Padilla-Walker, Coyne, Fraser, and Stockdale (2013) [16,17], such signals may be beneficial and instructive.

Theorists in sociology contend that kids are exposed to traditional gender roles in a variety of contexts. Children learn through observing everything they are exposed to, according to the social learning hypothesis (Condry, 1984) [19]. They watch other people of their own sex to learn the attitudes and behaviors that are expected of them (Peirce, 1989) [20]. For instance, boys are drawn to and mimic the conduct of strong male role models (Hoffner, 1996; Slaby & Frey, 1975). [21,22]

Additionally, preschool boys who watch a lot of superhero television shows tend to play with more weapons and toys that conform to male stereotypes (Coyne et observe and imitate the animated role models they see on television and in movies (Bussey & Bandura, 1999, as cited in Ward & Aubrey, 2017) [23,24]. According to Carrigan, Connell, and Lee (1985) [25], gender identities, or masculinity and femininity, are groups of characteristics that influence how society views particular roles that individuals should play in the community. Gendered personality and characters in movies and television are conducted by men and women through specific procedures and connections, according to Connell [26] (2005a). Animators begin a character with a drawing of a physique that corresponds to gender-related ideas, qualities, and behaviors throughout the animation tale, according to Birthisel (2014). [27]

3. Method

The population of feature-length animated films from Disney studios is the subject of the current study. These movies were distributed in the time periods spanning from 2013 to 2019. The research Investigates animated movies that debuted as the highest-grossing "G-rated" movies. This ignores films where actual performers and animation are combined, such as Captain America (2014) and Brave (2012).

While the researcher watched the Disney films again to write down and record the variables of interest, data were gathered. Six times were spent watching the scrutinized cartoons. Certain themes were emerging, and the author did not wish to rule them out without first seeing if they appeared in both films again and merited further investigation. The earlier-reviewed literature served as an inspiration for the measuring tools. Male and female protagonists were studied separately. The movie's content was classified based on the disrespectful language and gender performances of the male and female lead characters. This study examines the frequency and types of impoliteness displayed by male and female protagonists in two selected Disney movies. The research criteria for the purpose of the campaign were satisfied by a selection of two Disney movies.

• Both male and female characters are shown.

- The movies are rated "G" at the box office.
- They have complete animation.

The following tables illustrate the relationship between the events of impolite communicative discourse between males and females and their maintenance of power relations between both sexes. The study compared two Disney films with the heroes and characters under scrutiny, the era to which they belong, release date, and box office earnings.

4. Results

Table 1. Selection of a type of impoliteness frequency between Captain America movie and Brave movie.

Types of impoliteness	Captain America movie (F)	Brave movie (F)
Bald, on-record	2	5
Positive impoliteness	22	25
Negative impoliteness	6	4
Sarcasm/mock politeness	5	7
Withhold politeness	3	4
Total	38	45

Table 2: The techniques used of recipients to face movie impoliteness.

Techniques	Captain America movie (f)	Brave movie (f)
Escalation	14	13
Repetition	4	5
Ignoring the implied face attacks	4	3
Abrogation	3	6
Dismiss	5	6
Total	30	33

Table 3: The goals of use power through impoliteness.

Goals	Captain America movie (f)	Brave movie (f)
To have power through actions	17	19
Controlling of the conversation	8	12
Total	25	31

5. Discussion

The results indicate that heroes speak rudely to threaten, demonstrate their dominance, provoke, want to amuse, and convey disappointment or terror, whereas carton heroines speak rudely to communicate.

Their challenge, wrath, disapproval, and claim of authority. Brotherson showed that Men utilize rude verbal behaviours to seek domination, strife, and rivalry in power relationships. Yet, women utilize it to fight their lower status by displaying strength, challenge, and displeasure. Finally, the research shows that carton heroines are more courteous than men. They exercise caution while using rude speech gestures since they were raised to adhere to conventional feminine norms.

Cantor presented which Boys will always be boys; male rudeness is seen as a normal expression of their manly power. The findings are in line with the literature review. It's crucial to emphasize that while women may not always express rudeness, they are certainly susceptible to it. Men act impolitely to minimize and diminish the value of women in fiction as a reflection of real-world social interactions. Gender inequality extends beyond daily life and into children's media, which supports patriarchy.

Remembering that the results originate from a tiny sample of Disney's contemporary princess movies is important.

Several other cartoons and animations from various animation eras (classic, Renaissance, and modern) can aid in improving comprehension of the language usage in the disrespectful scenes. The goal is to make this multidisciplinary media genre healthy for kids to consume. Children mimic gender norms and language expressions from people they view as role models.

6.   Conclusion

The results of the study show that both genders use rudeness as a speech act of communication to express attitudes, sentiments, and emotions. Compared to male protagonists, female protagonists speak less crudely. As a result, we might conclude that women are more careful than men to avoid using disrespectful language. This finding supports the idea that men utilize language in a dominant manner, placing women in subordinate positions. To compare with previous studies, female lead characters are more likely to express presuppositions and challenging questions (50%). They also utilize message enforcers (10.33%). It is more common for males to articulate condescension (19.32%), complaints or pointed criticism (18.42%), and threats (7.76%). Insults are opted for by both genders, with a slight difference between males (7.55%) and females (6.2%). The same applies to Silencers, where females utter (5.22) and males (3.32%). Furthermore, Disney princesses never perform dismissals; however, males use (3.40%).

7.   References

1. Garabedian, J. (2014). Animating Gender Roles: How Disney is Redefining the Modern Princess. James Madison Undergraduate Research Journal. 2.1 (2014): 22-25., 2 (1). http://commons.lib.jmu.edu/jmurj/vol2/iss1/4/

2. Sweet, S., & Becker, B. (2018). Disney's New Era of Princesses: Analyzing Themes of Gender, Race, and Social Class. Sex Roles, 78 (1-2), 120-132. doi: 10.1007/s11199-017-0876-5

3. Professor Jonathan Culpeper's Google Scholar profile: link

4. Talbot, M., & Thiel, L. (2017). Impoliteness and Gender in Political Cartoons. Palgrave Macmillan. [link] (https://www.palgrave.com/gp

5. Wei, Y. (2023). Analysis of Chinese Animation Movies and Its Impact on Cultural Identity.

6. Pedük, S. B. (2012). A study on characteristiscs of parents'tv viewing and children's opinions on the cartoons they watched. International Journal of Business and Social Science, 3 (1).

7. Sharmin, S. (2014). Role of cartoon: a brief discussion on how cartoons put an impact on children. Journal of ENH Community, 1 (1), 1-10.

8. Bandura, A. (2001). Social Cognitive Theory and Mass Communication, Media Psychology 3. 265-299.

9. Baran, S.J. and Davies, O.K. (2003). Mass Communication Theory: foundations, ferment, and Future (3rd Edition) Belmont, USA: Thompson & Wordsworth.

10. Okonkwo, A.C. (2012). Television Programme Influence on Children and Teens: Concern and Way Out. Enugu: Kings Press.

11. Bibi, A. & Zebra, R. (2012) Effects of Cartoons on Children's Psychology and Behaviour Patterns. Rawalpindi Fatima University Press.

12. Hapkiewicz, W. G. (1979). Children's reactions to cartoon violence. Journal of Clinical Child & Adolescent Psychology, 8 (1), 30-34.

13. Baranova, Y. (2014). The Role of Animation in Spiritual and moral development of preschool children. Koncept: Scientific and Methodological e-magazine,11, 6-11.

14. Padilla-Walker, L. M., Coyne, S. M., Fraser, A. M., & Stockdale, L. A. (2013). Is Disney the nicest place on Earth? A content analysis of prosocial behavior in animated Disney films. Journal of Communication, 63, 393 412.

15. Thompson, T., & Zerbinos, E. (1997). Television cartoons! Do children notice it's a boy's world? Sex Roles, 37, (5-6), 415- 432.

16. Condry, J. (1984). Gender identity and social competence. Sex Roles, 11 (5-6), 485-511.

17. Peirce, K. (1989). Sex-Role Stereotyping of Children on Television: A Content Analysis of the Roles and Attributes of Child Characters. Sociological Spectrum, 9, 321 -328.

18. Hoffner, C. (1996). Children's wishful identification and parasocial interaction with favorite television characters. Journal of Broadcasting & Electronic Media, 40 (3), 389-402.

19. Slaby, R., & Frey, K. (1975). Development of gender constancy and selective attention to same-sex models. Child Development, 46, 849 56.

20. Bussey, K., & Bandura, A. (1999). Social cognitive theory of gender development and differentiation. Psychological Review, 106 (4), 676 713.

21. Ward, L. M., & Aubrey, J. S. (2017). Watching gender: How stereotypes in movies and on TV impact kids' development. São Francisco, CA: Common Sense.

22. Carrigan, T., Connell, B.& Lee, J. (1985). Towards a new sociology of masculinity. Theory and Society, 14 (5), 551-604.

23. Connell, R.W. (2005) Masculinities. Cambridge: Polity Press.

24. Birthisel, J. (2014). How body, heterosexuality, and patriarchal entanglements mark non-human characters as male in CGI- Journal of Children and Media, 8 (4), 336 52. (2019).

25. Brotherson, S. (2015) Understanding Brain Development in Young Children, Family Science Specialist, NDSU Extension Service.

26. Bulut Peduk, S. (January 2012) A Study on Characteristics of Parents' TV Viewing and Children's Opinions on the Cartoons They Watched. International Journal of Business and Social Sciences.3 (1).

27. Cantor, J. Article on the Psychological Effects of Media Violence on Children and Adolescents. Your Mind on Media (2015).