Stereotype Characters of Disney World within The Context of Values Education

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ARTICLE INFO	ABSTRACT
	Disney, widely regarded as the dominant force in children's media and one of the world's most powerful entities, has always succeeded in attracting attention with the works it produces. In the context of values education, this study tried to uncover the stereotypes that Disney World's key characters reveal. The 2016 films Zootopia, The Jungle Book, Alice in Wonderland 2/Alice Through the Looking Glass, Finding Dory, The Big Friendly Giant, Pete's Dragon, and Moana provided the data for the document analysis method. The data were submitted to descriptive analysis that emphasized the dominant characteristics of the characters, followed by content analysis that investigated each type of character in depth. According to data collected from 749-minute films and animations, it was established that Disney's principal characters focus on two stereotypes. The first of them was the qualified character, followed by the heavenly character. According to the research findings, even though the qualified characters exhibited exceptional behavior, they were found to have some major flaws. On the other hand, it was revealed that, while possessing superhuman abilities, the divine figures needed humans.

1. Introduction

Children spend time in front of media tools away from parental control and undergo the influence of media without control. They are possibly to be exposed to some psychological and mental breakdowns due to television programs (news, women's programs, and movies), the internet (abusive and insulting videos of internet phenomena), or social media (violence, suicide, etc.). Trying to protect especially the children from the negative effects of the media and teaching them to cope with these effects on their own have become one of the most important responsibilities of teachers and parents. Potter (2010) has pointed out that media literacy has no longer been only considered by media professionals, but also has become important among educators, consumers and those concerned about the risks of their children's exposure to the media. İnal (2010) has emphasized that being media literate depends on the correct reading of media texts and critical analysis of these texts from different perspectives. In other words, media literacy can be acquired by not being a passive spectator but an active participant. Except from the discussions of the type and popularity of media upon humans Jols and Thoman (2008) have pointed out that media literacy has a quality providing to understand this power and impact, focusing on the effect of media on perceptions and behaviors and explaining the world.

Theories on media literacy reveal that Walt Disney has continuously increased its importance in conveying various kinds of visual and auditory messages in the world of children.Walt Disney has been accepted as one of the greatest powers controlling the world's children's stage of media. Whitley (2008) has emphasized that Disney has preserved its dominance for the following 60 years. Walter E. Disney, the company's founder, returned to America and began working as a caricaturist in 1919 after he was sent to France for a year to work

for the Red Cross ambulance services. Later, he animated Mickey Mouse with a friend he met there (Bryman, 1995). Walter Disney, leading the use of sound in animation with the Steamboat Willie cartoon, started to make a name for himself in cartoons for the first time in this way (Capodagli & Jackson, 2007). Today, Disney has distinguished itself as one of the most powerful media companies in the world after incorporating Pixar, Lucasfilm and Marvel. Disney has also proved its power in media as the owner of some other brands such as ABC, Babble, Baby Einstein, Baby Zone, Club Penguin, ESPN, Hollywood Records, Indiana Jones, Muppets, Playdom, Spoonful, Star Wars, Tapulos, and Touchstone (Disney 1, 2019). The most striking of these companies is perhaps Pixar studios, which have been awarded many times for the Oscars and can be considered the most important part of the children's film industry. Booker (2010) has pointed out that this success has made Pixar one of the leading pioneers in the children's film industry of Disney, which is now a very big, powerful, and multidimensional media company.

These voices, which Disney dominated in the media sector, were also influential in reconstructing the concept of culture. The media continued to prepare this procedure after assuming control of value education. In a similar vein, Sanchez (1998) asserted that the media elevated values of popular culture.By making a name for itself in the film industry with an array of films since its foundation, Disney has become one of the principal agents of today's changing culture.In the process of reconstruction of culture, Lickona (1992) mentions that the crime rate among young people in the United States is 7 times higher than in Canada and 40 times higher than in Japan. He also states that fourteen thousand girls become mothers yearly under the age of 14 in the USA. On the other hand, the research on a hundred thousand young people has revealed that half of these young people have committed theft at least once in their lives.

Moreover, as cited by Akbaş (2008), students have committed violence against each other, and, there has been a high increase in the number of people who have placed particular importance on money. Akbaş (2008) emphasizes that this process accelerated the trend towards the traditional notion of education based on patriotism, family, personal responsibility, and trust after 1980. According to Karatay (2011), after the increasing tendency towards traditional values, another process in history began in the 1990s, when Eastern Europe was reshaped. In this process, it was aimed to gather the people of different nationalities around common value judgments in order to prevent their dispersion. After these processes, character training programs have started to gain importance especially through the efforts of some countries such as the USA. According to Akbaş (2008), character training can only be structured through values. The researcher, considering that characteristics of prominent and respected people are always the same, has mentioned that having a good character is directly about an individual's values. Çubukçu (2012) has stated that people who are modest, honest, polite, loyal, patient, respectful, responsible and sincere are considered people with good character by others. According to Ekşi (2003), on the other hand, environmental factors are remarkable in character training, and media tools should be benefited in this sense. The emergence of media as an educational tool in values education brings the concept of qualified media to minds. As one of the biggest shareholders of child and adult media, Disney's portrayal style of stereotypical characters is very important for the context of role-model creation for children. Alimcan and Altunay Şam (2017) have pointed out that media organizations in shaping the social structure in terms of values education. They have also discussed that the popular culture that emerges as a result of the implementations of the media organizations should be regarded in values education. According to Halstead and Taylor (2000), the concept of value education expresses the principles that make up the judgments regarding objects, people, ideas, situations, and actions under the dichotomies of good-bad, desired-undesirable, etc., and applies multiple educational methods such as teaching values through suggestion, explanation of values, analysis of values and moral reasoning (Yazıcı, 2006). In teaching values through suggestion, exemplary moral stories and scenes from history are used. In the method of explaining the values, it is ensured that the students respect their free choices and realize their own values without any impositions from the outside. In the values analysis, it is possible to examine social problems through case studies by asking questions about why. In another method, called moral reasoning or dilemma, the focus is on how the student solves the dilemmas created in a case study rather than solving them (Aktepe & Aktepe, 2009). Overall, the main focus is on the contribution to the values education process through these methods.

The concept of stereotype is a group of formed ideologies and ideas that are effective in people's judgments. It will be apposite to define a stereotype as a system that constitutes the identity of individuals, their rights in

society, and their consciousness of value (İmançer, 2004). Yaktıl Oğuz (2000) emphasizes that the program producers frequently resort to stereotypes as they need to form the character identity and transmit it to the audience as quickly as possible. In reseracher's opinion, stereotypes are easily understandable and unchangeable images. These images are predictable. For example, a male stereotype in the media with adventurous, dominant, and intelligent projection does not surprise the audience. However, there is an issue to be emphasized. Schneider (1992) mentions that stereotypes are not created spontaneously or by a group. To him, the stereotypes emerge from the presentation of the categories in accord with the behaviors in space and time continuity. (Trans. İmançer & İmançer, 2001). Therefore, it would be more accurate to define stereotypes as presenting a general social perception in media texts. However, this nationally framed perception may pose a problem when it is taken in terms of general truths within international dimensions. Moreover, as mentioned before, any message transmitted to the target audience through media constructs a new culture. Çatalcalı Soyer (2009) refers to a world of meaning created by the popularization of Western-origin culture through media texts and spread by media and media tools (cinema, TV, series, newspapers, magazines, books, etc.). According to the researcher, the media recreates the culture using the symbols and signs of culture and some forms of presentation like body language. Many studies on Disney World have been conducted in relation to the dominant roles in children's media. For example, in a study on what kind of values the audience can get from Disney's portrayals of good and bad characters, it was determined that the altruistic motivation is generally reflected by good characters (Hahn, Aley, Frank, Lawrence & Lattimer, 2022). Zurcher and Robinson (2018) who discussed the negative aspects of Disney have pointed out that although there is less room for elderly characters, the antagonists are generally chosen amongst older adults. Garlin and Sandlin (2017), on the other hand, considered Disney's optimism in its romanticism as cruel. Disney has continued to encourage hope strongly about the issues still considered to be fantastic (idealized contemporary brides, job opportunities, social equality, etc.). Huebner (2009), who has carried out another study about the utopian reality, mentioned that Disney offers conditional optimism. According to him, the message Disney offers is directly proportional to the belief that a dream can be realized. For example, Disney releases products representing the world as an uninhabitable place whenever it believes that the discovery of all space is possible. Whitley (2008) has considered the extent and scope of the exposure of Mowgli, the protagonist of The Jungle Book, which is inspired by the work of J. R. Kipling, to a potentially hostile world as striking. The researcher has pointed out this emphasis on survival as possible to be explained with Darwinist theory. In their research carried out on 26 classic films of Disney in terms of gender, race, age, and sexual orientation, Towbin, Haddock, Zimmerman, Lund, and Tanner (2004) have emphasized that sexual, racial, and cultural stereotypes are still maintained. On the other hand, Artz (2004) drew attention to preserving and reinforcing the status quo in every Disney work. According to the researcher, nothing can be resolved until the preferred social order is established, where hierarchy is essential: animal to human, human to beast, and alien. Besides these criticisms, it is necessary to mention the presence of the studies agreeing on the positive developments in Disney. In their research, Leeuw and Laan (2018) stated that Disney could be a role model for children in the short term through its rich moral values and behaviors. On the other hand, Whitley (2008) has stated related to Oscar-winning Lost Nemo that the marine creatures could not live freely in their wild natural environment. Furthermore, Sammond (1999) refers to Disney's objectifying the "generated children" at the center of a controllable future.

The fact that the literature refers to the children produced by the media has further increased the importance of the messages and stereotypes in this field. It is necessary to determine in which direction all kinds of media tools set the child up to gain behavior, just like a clock. Potter (2010) has argued that the researchers studying media literacy have focused only on television, although they have emphasized that other media messages should also be taken into account. Although there are a few studies on animated characters or Disney characters in the literature, it appears that research on stereotypes is underrepresented.Therefore, the focus of media literacy studies on television and the limited number of studies on stereotypes create strong bases for the necessity of this study. Based upon this reality, this study aimed to contribute to the research about Disney and to determine the stereotypes presented through the characters of Disney films and animations, which are known to have an important role in the children's world within the context of values education.

2. Methodology

2.1. Research Design

This study was designed according to the document analysis method as one of the qualitative research methods. Patton (2014) drew attention to the fact that every organization left some document and materials behind in contemporary societies that could subsequently be studied as part of the field research. While discussing this method, Yıldırım and Şimşek (2013) referred to the researcher's advantage of being able to display the same manners at multiple and different intervals. According to Forster (1995) quoted by Yıldırım and Şimşek (2013), document analysis consists of five stages: Accessing documents, validating their originality, understanding them, analyzing them, and utilizing data. In this context, the animations evaluated in the study were discussed in terms of the stereotyped characters they contain.

The documents analyzed in the research included the films and animations produced in Disney studios in 2016. The year 2016 is noteworthy for Disney with its two Oscar nominees (Zootopia, Moana), two works of children's literature on the big screen (The Jungle Book, The BFG), and new movie series (Alice Through the Looking Glass, Finding Dory). However, the films produced in MARVEL and STAR WARS studios (Captain America: Civil War, Doctor Strange, Rogue One) and the film Finest Hours addressing the adults were decided to be excluded due to the intensity of the data and the messages.

Table 1. *Information Related to the Analyzed Films and Animations*

Zootopia (108-minute)	Judy Hopps is a rabbit that has had a dream since childhood to be a police in the Zootropolis, a city where predaceous animals and prey animals live together friendly and in peace. Everyone around him thinks that being police is very hard for such a little rabbit. When Judy grows up, and his dreams become real, he finds himself in an almost impossible missing case. When he successfully accomplishes the case, Hopps realizes that he has actually shed light on all the missing cases in the city and gets everyone's attention. In this process he receives the greatest help from the fox Nick Wilde.
The Jungle Book (105-minute)	The Jungle Book film was first televised in 1942, originally a novel (1894)by J. Rudyard Kipling, the same name. The film's first animation version dates back to 1967 (Disney 2, 2019, Whitley, 2008) tells the story of the protagonist Mowgli's changing life after being assaulted by a tiger named Shere Khan while sitting around a fire set by his father in a cave. Mowgli's father dies after this assault. Mowgli runs away from the cave because he gets afraid of the fire burning his face during the assault. The panther Bagheera watching this event from afar takes Mowgli to his wolf friends and entrust him to them. The mother and father wolves raise Mowgli. Shere Khan hears the news that Mowgli is taken under protection by the wolves, but he never gives up following him. The film tells the friendship between the bear Balu and the panther Bagheera for protecting Mowgli from Shere Khan.
Alice Through the Looking Glass (113-minute)	The Mad Hatter knowing that his family died in a dragon's attack years ago gets to believe that they are still alive when he finds his first hat on the floor which his father once threw away. Alice travels back to the past to see what happened to the Mad Hatter family. Alice meets time and asks for his chronospher to navigate in the time ocean. As time does not allow her to take his power supply, Alice steals the chronospher and travels to the past. Alice understands that she cannot change her fate no matter if she travels back to the past, and her theft causes the whole world get into trouble. And later Alice recovers her mistake and saves the world.
Finding Dory (97-minute)	Dory, who suffers from a short-term memory loss, becomes almost like a family with Marlin and Nemo after helping Marlin find Nemo in the ocean. One day, Dory, who suddenly remembers her parents and where they liveattempts to find them, and she manages to find the right way through her instincts in this adventure. Dory always feels the support of her friends Marlin and Nemo while looking for her parents. Dory reunites her family in the favor of her friends.
The BFG (117-minute)	Sophie, who loses her parents early, lives in an orphanage. As she suffers from insomnia, she spends her time reading books when she cannot sleep at nights. A giant kidnaps and takes her to the Land of the Giants; when she looks down the window to see where the noises come from that, she hears while reading. The giant named BFG Sophie encounters blows dreams to people at night. This film, inspired by Roald Dahl's novel, which was first published in 2008, tells the story betweenGiant Land's 8-meter, bighearted dwarf BFG and his little friend Sophie who overcame the wicked giants and saved BFG and the world together.
Pete's Dragon (102-minute)	Pete loses his parents in an accident while traveling at age five. He runs to the jungle with fear and is saved from wolves by a dragon. After that day, Pete and his dragon Elliot live in the woods for six years, away from people. Although the legend told about the dragon in the town verifies Pete's story, no one pays attention to these legends. However, the number of people who see the dragon gradually increases. As people want to harm Elliot, Pete and several others who gain his trust try to protect the dragon.
Moana (107-minute)	Moana, the daughter of the chief in a tribal-living village, grows up with the legends her grandmother tells. According to a legend, the demigod of the wind and the seas, Maui has stolen the heart of goddess TeFiti. Thus, terrifying darkness spreads over the world. Moana comes to believe that the cause of the famine in the village is due to that heart steal. A catastrophe is about to threaten the village. Some of the extraordinary events she experiences strengthen Moana's belief in this legend. The film narrates the story in which Moana leaves the village, puts TeFiti's heart into its place, and saves the world.

2.2. Data Collection and Analysis

The data of the research, including 749 minutes, were collected after watching each film at least five times according to the intensity of the messages. Descriptive analysis was administered to determine the stereotype characters in the data set. Yıldırım and Şimşek (2013) state that descriptive analysis can be arranged with regards to the themes put forward in accordance with the research questions. According to the results of the descriptive analysis, it was noticed that stereotypical characters in Disney films focused upon two main titles as qualified characters and divine characters. In the content analysis step in which the deep meanings and relationships these stereotypes had were aimed to be revealed, the codes related to the qualified characters and divine characters were combined ,and new information was obtained. Moreover, Patton (2014) has described content analysis as the process of revealing the recurring themes in the material which is examined. Content analysis was administered by comparing the categories obtained from the combination of this information.

2.3. Validity and Reliability

The animation Koko, produced in Disney studios in 2017, and the film Beauty and the Beast, released the same year after 2016 in which the research data set was created, were used to ensure the validity as a prerequisite for research traditions. In the character analyses based on Koko, and Beauty and the Beast, it was observed that there were stereotypical characters in these animations and that the stereotypical characterization of these figures were coherent with the findings of this study (qualified characters: Miguel, Belle; divine characters: Dante, magician / beggar). This indicated that the results of the study show continuity in other cases, as well. On the other hand, great importance has been attached to the logical integrity of the data in their entirety to ensure validity. In the analyzing process, some essential parts of the documents were rewatched to achieve integrity and to overcome any possible deficienciesThe data were coded by a second researcher to confirm reliability, and the reliability coefficient among the researchers was determined to be greater than 80% (Miles & Huberman, 2016). The frequent use of document quotations was one of the measures tried to ensure credibility.

3. Findings and Comments Related to Qualified Characters

The study's findings show that the stereotypes were separated into two main characters: qualified and divine. Stereotypes related to qualified characters are shown below.

Table 2. *The Messages Related to the Stereotypes of Qualified Characters*

Name of the Character (The Movie)	The Stereotype
Judy (Zootopia) Bagheera (The Jungle Book) Mowgli (The Jungle Book) Alice (Alice in Wonderland 2/Alice Through the Looking Glass) Nemo (Finding Dory) Marlin (Finding Dory) Sophie (The BFG) Moana (Moana)	They take responsibility.
Bagheera (The Jungle Book) Mowgli (The Jungle Book) Alice (Alice in Wonderland 2/Alice Through the Looking Glass) Nemo (Finding Dory) Marlin (Finding Dory) Pete (Pete's Dragon) Moana (Moana)	They risk their lives to protect their families and loved ones.
Judy (Zootopia) Mowgli (The Jungle Book) Alice (Alice in Wonderland 2/Alice Through the Looking Glass) Sophie (The BFG) Pete (Pete's Dragon) Moana (Moana)	They finalize the events.

Judy (Zootopia) Mowgli (The Jungle Book) Alice (Alice in Wonderland 2/Alice Through the Looking Glass) Pete (Pete's Dragon) Moana (Moana)	They are very brave.
Judy (Zootopia) Mowgli (The Jungle Book) Bagheera (The Jungle Book) Sophie (The BFG) Moana (Moana)	They are clever.
Judy (Zootopia) Sophie (The BFG) Moana (Moana)	They never give up the truths they are sure.
Judy (Zootopia) Nemo (Finding Dory) Moana (Moana)	They have no prejudices about living beings.
Judy (Zootopia) Alice (Alice in Wonderland 2/Alice Through the Looking Glass)	They do not believe the word 'impossibility'.

The characters in the animations and films released in 2016 by Disney seemed to be shaped around several stereotypes and positive common behavioral patterns. For instance, these characters took responsibility, did not hesitate to risk their own lives to protect their loved ones, never gave up in difficult situations, supported the issues they were sure to the end, had no prejudices about living beings, ignored the impossibility, and were extremely brave and smart. In the animation Zootopia, no one had before believed that she could succeed when Judy got educated and graduated as the first rabbit police from the Zootropolis Police Academy owing to her courage and determination. While assigning the missing cases, Chief Bogo did not want to include Judy in a serious duty, saying, "Our little bunny, Officer Hobbs, parking duty."Being sure of herself about missing cases and wanting to take such a serious responsibility, Judy said: "I do not want to fine, I want to be a real police officer."Despite the exact answer of Chief Bogo, she managed to assume the investigation of a missing otter. While trying to enlighten the missing otter case, Judy became an officer suddenly popular all over the country when she busted a gang sorting out all the missing cases in the city. She successfully enlightened such a serious detective case a little bunny cannot overcome owing to her courage and intelligence. She proved to everyone who did not believe in her that nothing was impossible.Because she started anything believing first in herself above all. As Judy stated, "Everyone can become whatever s/he wants."

Mowgli, the protagonist of the Jungle Book, and his mentor, panther Bagheera never abstained from taking responsibility. The sole responsibility of Bagheera was to protect the "human baby" he found in a cave from all the evil in the jungle. Bagheera, who fulfilled this responsibility at the risk of his own life, fought against the black-hearted tiger Shere Khan, which was much stronger than him, and endangered himself to protect Mowgli. Mowgli mingled with the jungle inhabitants to get into the act to sound the death knell for Shere Khan, the tiger that terrorized and suppressed all the jungle animals, but Bagheera stopped him and said: "You can't fight him like a wolf. You're not a wolf. Fight like a human. Now run, we can stall him,"and he implied Mowgli to use his wisdom for rescuing his friends in the jungle. Mowgli beat Shere Khan making an effective and quick plan and then entrappingit.

It was noticed that Alice, the protagonist of Alice in Wonderland 2/Alice through the Looking Glass, did not remain indifferent -like the other Disney characters- to events that her friend Mad Hatter experienced. The Mad Hatter got to believe that his family, which he thought to die years ago, was still alive. Alice volunteered to find out what happened to the Mad Hatter's family and to save them so the Mad Hatter,who was now confused with all those thoughts in his mind, could reach his old healthy and cheerful days. Mentioning that she would closely deal with this problem, Alice said: "The Mad hatter is my best friend. I will help him if he needs." Without knowing what to encounter, Alice valorously went back in time and traveled between the dimensions which she called "quite dangerous." Alice, who believed that "the only way to achieve the impossible is believing it to be possible", achieved her goal and managed to bring the Mad Hatter and his family together.

In the animation of Finding Dory, Dory, the main character who suffers from a short-term memory loss, remembers his family and decides to find them years later. Dory's two friends, Nemo and Marlin, the two clownfish, did not let Dory alone in this process. Nemo was a logically thinking fish with no prejudices about

living beings. When Nemo approaches two sea-lions to ask how they could find their missing friend, his father stops him and says: "Stop, dear, stop. They are sea lions. They are innately hunters, and they can attack at any moment." And Nemo replied: "They don't seem very dangerous." That was to say; he emphasized that generalizations about these animals might not always be real. Nemo's father did not let him go and speak to sea lions, and he decided to talk to them, screwing up his courage. Marlin, Nemo's father, was a very cautious and conservative fish that considered the negative aspects of events. He, nevertheless, was open to his son's guidance. Crossing the ocean was a hard challenge for this surgeonfish and clownfish trio. Nevertheless, Dory's meeting and happiness with his family became ideal for Marlin and Nemo. The team finally found Dory's family with the help of his instincts.

The film Big Friendly Giant narrates the events to Sophie, a little girl living in an orphanage, and BFG, a very timid giant with a kind heart who kidnapped Sophie. Although Sophie was firstly concerned that BFG could hurt her, she then realized BFG kidnapped her as he worried that people could harm the giants when they learned about their existence. Sophie tried to solve this issue completely because she got annoyed with the black-hearted giants that despised BFG in the Land of the Giants, kidnapped children, and ate them. With the plan she made, she provided the Queen of England had a dream about those events using the superior abilities of BFG. When the Queen woke up and saw Sophie, the same girl in her dream, she got sure that the events in her dream were true. The entire military force of England now backed Sophie to protect her friend BFG and all the children. The black-hearted giants who were afraid of water got imprisoned on an island after the operation. Thus, an environment of trust was established for the whole world.

In Pete's Dragon, a dragon named Elliot Pete in the forest and took him under his protection after Pete had an accident in which he lost his family. There were only a few people who saw this dragon in the town. Therefore, the dragon reality remained a legend among townspeople for a long time. But after a while, the number of people who saw the Dragon and his traces in the forest increased, and then Elliot was captured in a short while. Elliot was kept down for commercial purposes, and Pete, with a great sorrow about Elliot's deprivation of liberty, tried to rescue the dragon with a few reliable friends. To prevent Elliot and the people from hurting each other, Pete showed great courage, climbed to the handrails of the bridge that brought both sides of the cliff together, and put all his efforts into action to sort the problem out.

The animation Moana, produced by Disney in 2016, was the last film reviewed in this study. The protagonist of the film Moana the future chief of her village, was a young girl who knew her responsibilities for her village. She knew that she had to put the goddess TeFiti's stolen heart into its place to prevent the catastrophes her village would face. This was a difficult task for a young girl, but Moana knew she had to fulfill this responsibility for her village and her parents. Although she was not educated about navigating and sailing a boat, she managed to find her way using her courage, wisdom, and the divine help of the wind and the sea. Moana believed that every living being had more knowledge and skill than the apparent. For example, when an elderly person from the village thought about a chicken trying to eat a rock to be silly and said: "What would happen to this chicken? May we just cook him?"Moana replied: "In some cases we need to suppress our strengths. But I am sure that there is more in HeiHei than the apparent." In a short while, she saw that she was right. As the pirates in the ocean crossed Moana's path, HeiHei swallowed the goddess TeFiti's stone heart and -maybe unwittingly- protected it. At the end of the film, Moana put TeFiti's heart in its place and saved the world. Disney portrayed heroes as leaders who were responsible, smart, encouraging, and confident, who stood up for the truth at all costs, respected all living beings, and were willing to risk their own lives for the sake of those around them. However, in these films mentioned above and animations, it was noticed that there were some references to the fact that there could be some weaknesses of qualified characters, as well. For example, even though Alice, the protagonist of the film Alice in Wonderland 2/Alice Through the Looking Glass, was a character who took responsibility, risked her own life for her loved ones, and tried to accomplish any case no matter how difficult it was, and believed that "impossible is actually possible" and could be managed, she thought about stealing something when she could not borrow it, and stole. Some things got worse in the world as Alice stole that stuff. Some delusions about time concept started to appear in the world. When the whole world became like a stone, Alice played her last game, repaired her mistake, and restored the order. In the animation Finding Dory, Marlin, Nemo's father, to dissuade Dory from his idea when Dory remembered his family and decided to find them after a short memory loss instead of trying to help him. Marlin acted selfishly in this event to avoid any possible dangers while he once did his best to find his missing

child. But then he realized his mistake and achieved to recover it. On the other hand, although Sophie, the protagonist of the film the Big Friendly Giant, was responsible, smart, capable of solving problems, and never gives up the facts she is sure, she had some severe weaknesses like the characters in Alice in Wonderland 2/Alice Through the Looking Glass and Finding Dory. When she told BFG about some of her secrets, she mentioned that telling lies and stealing were also some of her secrets.

3.1. Findings and Interpretations Related to the Divine Characters

Table 3 describes the characteristics of the stereotypes of divine characters.

Table 3. *The Messages Related to the Stereotypes of Divine Characters*

The Character (The Film)	The Stereotypes
The Elephants (The Jungle Book) BFG (The BFG) Time (Alice in Wonderland 2/Alice Through the Looking Glass) Maui (Moana) TeFiti (Moana)	They have supernatural powers that lead the natural events.
Time (Alice in Wonderland 2/Alice Through the Looking Glass) BFG (The BFG) Maui (Moana) TeFiti (Moana)	They own some magical objects (chronospher, trumpet, fishing rod, stone heart).
The Elephants (The Jungle Book) Time (Alice in Wonderland 2/Alice Through the Looking Glass) TeFiti (Moana)	They have to be respected.
BFG (The BFG) Maui (Moana) TeFiti (Moana)	They live thousands of years.

While creating the divine characters, Disney introduced those as living things that led the natural events and knew about the secrets of nature, possessed some characteristics of the angels, owned some magical and special objects without which they could not succeed in any divine duties, and lived and got respect for thousands of years.

In the film The Jungle Book, the panther Bagheera bowed respectfully to an elephant herd they encountered one day, said to Mowgli:"Bow please!" and continued: "The elephants created this jungle. They guttered with their ivories, rivers flowed. They blew their hoses, and the leaves fell. So everything is their art… The mountains, the trees, the birds in the woods..." Thus, he pointed out the reasons for his appreciation for the elephants and mentioned that the elephants created everything seen in the jungle.

In the film the Big Friendly Giant, BFG is a kind-hearted giant that collects and blows those dreams to people. He did not want to be seen by people. He heard the secrets of nature, all living beings talking to each other, and all the whispers. While replying to Sophie about his questions, he said: "The giants do not have parents." and "I am probably the same age as the world." BFG could notprovide people with dreams without the trumpet he blew through. Maui, the demigod in the animation Moana, had the power to bring fire in the cold night, made the sun stay longer in the sky, controlled the wind, created islands on the sea, plant trees, and explain natural events such as tides and the formation of grass and soil. Maui, who could use magical powers with his magic fishing rod given by the gods, could have no godlike characteristics without his fishing rod rather than living long.

In the animation Moana, the oldest land to survive after the formation of the oceans was the mainto survive after the formation of the ocean formation was the continent called TeFiti. In the film, TeFiti was introduced with these sayings: "Her heart was like no other. She could form life on her own. TeFiti shared her power with the world." Those who wanted to steal TeFiti's heart thought that "if they had her heart, they could also have the unique creating power." TeFiti, who created the world, was the mother-goddess Mauni and Moana respected. However, TeFiti could not retain the power of creation without her heart.

The character Time in the film of Alice in Wonderland 2/Alice Through the Looking Glass, who conducted the process of death appeared as the greatest master of all time in the world. Time defined himself as "Eternal, endless, immortal." He proved his power by punishing the people who made fun of him. But time failed to conduct the time in the world without his chronospheric device. He could not prevent the end of the world as

Alice stole his device. Similarly, when his lover, the Red Queen, imprisoned time, he could not use his power and escape from the prison.

It was determined that these divine characters that created natural events, possessed the characteristics of some angels, owned some magical objects, lived for thousands of years, and got respect from the others were not presented as characters completely cleared of their weaknesses and bad and incomplete behaviors. For instance, in the film The Jungle Book, the elephants that created everything in the jungle could not save one of the babies of their family when s/he fell into a deep well, and Mowgli saved it. In the film, the Big Friendly Giant, BFG, the character who was at the same age as the world and blew dreams to people, was a partially illiterate giant who had never gone to school and could not use words correctly. He accepted to live with the black-hearted giants for thousands of years as he found no way to defeat the evil he faced. It was noticed in the film that Sophie taught BFG how to use the words correctly and the fact that he was not obliged to live with the black-hearted giants. Similarly, Maui in Moana despised those who were not gods or goddesses, saying: "Listen, all I could think about for a thousand years was to protect my silk hair, get my rod back, and be perfect again. I did not think that a human being could ruin everything in a cave where s/he should not have been. Of course, except from their being wasted." However, Maui got encouraged by little Moana when he thought that he could not beat the lava giant Te-ka. Although time, the divine character of the film Alice in Wonderland 2/Alice through the Looking Glass, introduced himself as invincible and immortal, he finally accepted that his power was actually limited. Even though he implied that he created the basic order of the world, at the end of the film, he pointed to the clock functioning like a heart on his chest and said: "So, my undefeated machine can be defeated." and could not prevent the world from coming to an end. The order of the world was maintained not by the divine character Time but by Alice.

4. Discussion and Conclusion

The protagonists of the films were screened as characters that could be taken as role models by children while watching. These characters had a profile in which they found the least common denominator due to their several common characteristics. In addition to these qualified characters (Judy, Bagheera, Mowgli, Alice, Nemo, Marlin, Sophie, Moana, Pete), it was concluded that also the divine characters (Time, Maui, TeFiti, BFG, the elephants) had some common denominators.

The results of this study prove that the protagonists' strengths come to the fore in qualified characters, and that these stereotypes are used in their portrayals as proper leaders. Wisdom, courage, risking your own life to protect friends and loved ones, taking responsibility, not giving up duty despite low chances, keeping to the straight and narrow, respecting to all living beings, and ignoring the word "impossible" were some of the many stereotypes believed to be a part of the modern human perception. Moreover, these stereotypes were also very important in the context of values training. All of these features appeared in Disney's main characters and probably provided them get appreciated so much. On the other hand, it was seen that the qualified characters, which were thought to be role models, were not idealized by the viewers. It was pointed out that the main characters could have some wicked sides, such as stealing, causing non-recoverable results, short-term egotism, and telling lies beside their good sides. This perception gave messages that everything that looked good should not be taken as a whole.

Some characters in Disney had supernatural powers and led the natural events. They were respectable creatures who used their special magical instruments and lived for thousands of years. It was clearly seen that, although they were not always referred to as gods, some of the outstanding characters in Disney were associated with the God, exactly like the respect shown by people from different religions to an eternal and immortal god leading natural events. It was remarkable that the gods in Disney productions were presented very much like the main characters in terms of having extenuated characteristics. As with the main characters, the gods could make mistakes, fail, or not know everything. Alternatively, a god may be unable to maintain his divine traits without his unique magical instrument. Sometimes the God himself could not retrieve this magical instrument without which he could not show his power and might on their own. There became a mankind bringing the instrument back to the god and helping him. It should be stated that mankind was the stereotypical character having the qualified human profile mentioned above. According to this result, it should be said that the most significant relationship between human-god in Disney-made animations included messages about the sense of "God can stay as God depending on mankind" because they were not the gods

that possessed the sole might and power; but the human-beings. In comparing the qualified and divine characters, the attention was drawn to the fact that the qualified characters were one step ahead of the divine characters and it was pointed out that human beings underlied every achievement and success. In god-man relationship, the fact that god remained figurative could be explained by the philosophical movements in which the metaphysical connotations were rejected or assumed as secondary.

When Disney films were evaluated only with the messages given about the upper classes, it was noticed that Disney films presented a wide range of examples in character training such as wisdom, courage, taking responsibilities, managing duties, and respecting nature. In this sense, the traditional style again became apparent in the upper class, as Oktay (2008) stated. Therefore, this study was directly coherent with the study carried out by Leeuw and Laan (2018) and Whitley (2008) regarding the upper-class evaluations. On the other hand, when focused on deep meaning, it was seen that Disney inferred some characteristics such as theft, telling lies, and egotism through the main characters. Moreover, it is a serious problem that the stereotypes of divine characters are shown as characters who are ignorant and making mistakes. Yet, no such deficiency is attributed to the gods in any universal religion. This leads to another negative criticism in the literature. The fact that stereotypes had many weaknesses besides their positive sides also caused negative criticism in the literature. (Garlin & Sandlin, 2017; Huebner, 2009; Towbin, Haddock, Zimmerman, Lund & Tanner, 2004; Whitley, 2008;; Zurcher & Robinson, 2018).

In constructing a new culture, the content of what children watch may seem more important than how their parents behave, as it is determined by what kind of messages are conveyed in these media. The literature, which draws attention to the increasing prevalence of crime rates (Lickona, 1992), shows that the child can be exposed to positive definitions of crime, even by learning about criminal behavior through mass media (Bağış, 2019). The fact that mass media can connect even negative situations with positive definitions leads to more concerns about the content of messages in various media. Parents, who do not leave their children alone on the streets and in the parks because they will be exposed to any evil, should not leave them alone in front of the media, as well. The messages that the children are exposed to tend to affect the process of character development as a whole (Altunay Şam, 2015; Alimcan & Altunay Şam, 2017; Berkant, Efendioğlu&Sürmeli, 2014).

In the early childhood period, even more generally, until the cognitive abstraction is developed, every child should be supported by both their families and teachers about media messages. Against the media, where character acquisition is based on children's controllability (Sammond, 1999), children should be supported in the process of determining the quality of the messages they are exposed to. Children should participate in media literacy education organized in collaboration with their parents and teachers. In this process, which is called "mediation" in the media literacy, it can be ensured that they understand the media texts through effective/active mediation. Thus, parents should discuss the media texts among themselves or with their children, and include children in the positive or negative criticism processes regarding these texts. Similarly, students can gain habits of criticism, questioning and interpretation through mediation methods that teachers can choose following the classroom environment.

Stereotypes in the media can be discussed through methods, such as value analysis and moral dilemmas that can be used in the values education process in schools. In the value analysis method, the divine characters idealized in the media can be drawn attention by reflecting on their personal traits of lying and stealing, and the children may be asked to give examples of how to behave when faced with a similar situation and think empathetically. Teachers, who undertake both values and media literary education, should underline that an author/artist fictionalizes every text in the media.

In conclusion, it was possible to mention some common expressions Disney tried to emphasize through both the qualified and divine characters. According to Şirin (2007), the character perception, which Disney focusedon the messages that "there can be perfect like human-beings, the supernatural beings cannot always be perfect, and they may also have serious weaknesses", could be repaired without any changes; it may even disappear completely, but did not change. Bryman (1995) emphasized that the creation of a Disney character, hero, or classic entailed the production of the definitive version.

Müller-Hartman (2007) highlighted that contemporary students were not yet developed enough to understand and analyze the ideological sub-sections of popular culture productions. However,they were more

autonomous in the use of media than the students in the past. In this context, it is necessary to provide the necessary training for the target groups of media, to enhance the studies which can minimize the negative effects of media shaping the values education process, to contribute to the development of children's analysis skills, and to bring them up to a level in which they can analyze media texts on their own. For this purpose, the media literacy courses have to be more dependent upon a more serious implementation process in higher education, primary schools, and high schools.

5. References

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