

The Construction of Racism in Cartoon Films: A Critical Discourse Analysis

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Abstract

Animation is an industry that is expanding more quickly than ever. Every child's favorite activity is watching cartoons. Therefore, it is essential to be cautious of the kinds of cartoon films children and teenagers tend. Because children and teenagers are the target audience for these films. This study aims at exposing a hidden enactment, namely racism, in a well-known cartoon film, *Lion King*, which has been selected accurately by the researchers because it shapes a set of ideas about black people and constructs prejudiced beliefs in their minds. This study is to answer the inquiry 'Is the ideology of racism imposed in *Lion King*? And how?' The significance of the present paper lies in highlighting the educational function of cartoon films so parents and caregivers become more aware. In addition, this study is crucial for researchers in the critical discourse analysis approach in the sense of how van Dijk's (2000) model can be applied to children's literature. The ideology of racism is investigated in the language of the film's characters. The researchers have concluded that the ideology of racism is promoted in *Lion King* using various linguistic tools and strategies.

Keywords: Critical discourse analysis, cognition, construction, ideology, *Lion King*, micro and macro levels, racism

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Introduction

In this paper, the researchers investigate racism as an ideology implanted in the language of cartoon film, namely, *Lion King*. According to popular beliefs, Walt Disney creates family-friendly entertainment products that foster imagination and provide children and teenagers with access to various fairy-tale heroes and heroines in a world that seems like a dream, where good always triumphs and the villain is always caught and punished. Disney and culture affect how young people view the world around them and impact how they develop. According to Abbas & Khalil (2018), critical discourse analysis tends to concentrate on groups, organizations, and institutions and is more interested in power, dominance, and social inequality issues. Therefore, the researchers conclude that CDA is the appropriate approach to this study. The researchers attempt to illuminate the benefits of using Van Dijk's multidisciplinary model (2000) and the best techniques to spot any covert ideologies of dominance and power used and imposed by influential people. This study is essential for researchers in the critical discourse analysis approach in the sense that it provides an application of Van Dijk's model (2000) and for parents and caregivers in the sense that it is a recommendation to be more aware of what kids and teens tend. Even though there are numerous theories for evaluating this relationship, Critical Discourse Analysis (CDA) theories try to go further by attempting to reproduce by resisting power. The aims of this paper are to explain how cartoons affect kids' cognition, shape or create perceptions in their minds, and how language functioned in these cartoons to construct particular ideologies. The current study is to expose the problem that cartoon films contain an implementation of ideologies as in *Lion King*. Racism is an ideology that should not be revealed in such an entertainment form since kids and teens are the target audience. The main aim of the present study is to uncover the ideology of racism imposed in *Lion King*. The significance lies in increasing the parental and caregivers' awareness of the educational function of cartoon films. The objective of this study is to provide an answer to the inquiry, "Is the ideology of racism imposed in *The Lion King*?" And how?

The animator's success in conveying the social beliefs (cognition) is represented by the ideology of racism, maintaining a negative portrayal of black people by describing them as undisciplined, uncultured, and ignorant. Nasser, (2021) indicates that "Language is usually used by people for the purposes of communication and transmission of cultural ideas"(p.11). As Al-Saadie and Ali (2022) stated, language is perceived as serving the interests of the dominant classes, like other social institutions and behaviors. Muhammad,(2020) finds out that "Language is a vehicle for social values and ideologies that a man intends or attempts to express"(p.26). Thus, CDA as an approach is vital to find out how language functioned to construct a particular picture in the audience's minds using many linguistic strategies. In conclusion, the offered discursive strategies, which represent the micro level, expose the ideology of racism at the macro level. However, not all of the listed strategies are utilized. The most frequently used actor and presupposition, in addition to topicalization, rhetorical questions, topics, contrasts, illustrations, disclaimers, lexicalization, levels of detail and description, evidentially, irony, and modality, are the only linguistic strategies used. Hedges, formal sentence structure, or sentence syntax are out of the scope of the study.

Literature Review

Cartoon Films

Disney is a beautiful world that has become one of the prominent storytellers worldwide. Disney films combine entertainment with teachings on the importance of love, family, friendship, and the struggle of good versus evil, loss, and death. Talking about these important topics helps a

child's cognitive and behavioral development. Cartoons have been the subject of numerous studies. In a study conducted by Lillard and Peterson (2011), it was discovered that 4-year-old children's executive function was negatively impacted after only 9 minutes of watching a fast-paced television program. Utami and Harianto (2021) found that the structure of the film's text contains a discourse of advice to children to share objects they have and love. Owing to the indisputable fact that technology has advanced, Disney and its products are dominant. As a result, it dramatically affects how kids perceive the world. The language that characters employ largely constructs and shape these perceptions. According to Atabey (2021), children's personal, moral, social, and emotional growth happens during the "magic years" of life, which are incredibly crucial. Parents, educational institutions, and the media all play vital roles during this time.

Racism

Many scholars and researchers have studied ideology in-depth and in various ways, since some individuals feel it is difficult to define accurately because it refers to many distinct notions. According to Van Dijk (2008), the dominating classes or groups often conceal their ideologies and interests by making them seem "general" or "natural" so that others can accept them as a set of ideas, values, and objectives. According to Fairclough (1992), the primary purpose of ideology is to construct or produce texts that continuously and cumulatively "impose assumptions" on other people, usually without their knowledge. Nevertheless, ideologies can be constructive as well as destructive as supported by Abid, & mohammad, .(2022) "Ideologies are sociocognitive foundation of social groups, ideologies are gradually acquired and sometimes changed through life or a life period" (p.31). In addition to the potential to utilize ideologies as weapons to demonstrate resistance in situations of dominance and racism, they can serve as instruments for legitimizing power abuse (as in racist discourses). It is interesting that in both of these situations, ideologies serve as compass points that orient the goals, political beliefs, and social behaviors of the social groups or communities that share them (Akbar & Abbas, 2019).

Ideologies can be thought of as the mental counterpart of power. Therefore, ideologies connect the cognitive representation of behaviors and discourse production concerning individual and group social contexts. According to Van Dijk (2008), ideology is a high-level cognitive framework that shapes the production, modification, and use of various forms of social cognition, including knowledge, opinions, attitudes, and social representation, including social prejudices. Ideology is also described by him as "a sort of social cognition, shared by individuals, class, or other social structure" (p.34)

In this paper, racism is tackled as an ideology. Lafta, & Mustafa, (2022) conclude that "Racism has been defined differently, but all definitions share the idea that it is the negative feeling against others due to a perceived difference in religion, race, ethnicity, and the like" (p.3). It is defined by Mariam Webster (2023) as an inherent superiority of a particular race, a belief that race is a fundamental determinant of human traits and capacities. It can be marked by color, ethnicity, language, culture, and religion. According to Miles (1982), racism is a complex system of social inequality where some groups (in this case, the white population) are more potent than other groups in society and even throughout the entire world. Van Dijk (2000) defines racism as "a system of ethnic/racial inequality, maintained through discriminatory social practices, including discourse, at the local (micro) level, as well as by institutions, organizations, and overall groups" (p.41).

Critical Discourse Analysis: An Overview

A groundbreaking technique known as CDA is made possible by the critical paradigm. The presence of the context connected to the linguistic element was not entirely adequate for the discourse analysis process. Wodak and Meyer (2001) declared that after a brief meeting in Amsterdam in January 1991, CDA started to develop into a network of academics. Ruth Wodak, Teun van Dijk, Norman Fairclough, Gunther Kress, and Theo van Leeuwen met by chance with the help of the University of Amsterdam. Throughout the two days, they got the excellent opportunity to debate the theories and methods of discourse analysis, particularly CDA. The gathering allowed everyone to confront one another with the highly diverse and distinctive approaches that still characterize the various approaches today. Differences between theories and discourse analysis approaches were also revealed during this group formation. CDA is a theory and methodology that examines how people and organizations utilize language (Richardson, 2007). According to Bloor and Bloor (2007), CDA shares interests and, on occasion, methodologies with fields that focus on human cognition and behavior, such as cognitive and social psychology, as well as those that study social structures and groups, such as anthropology, sociology, ethnomethodology, and ethnography. The approaches of CDA heavily draw from the philosophy of language and communication, notably the study of speech acts and conversational maxims, in addition to literary theory. Thus, CDA is a multidisciplinary field. It employs a variety of methodologies in addition to linguistic ones. The objectives of linguistics are different from the objectives of CDA. Generally speaking, linguists are interested in language for its own sake and are concerned with how conversation or language "functions."

On the other hand, critical discourse analysts are concerned with language, and discourse is employed to forward social objectives and its role in social maintenance and change. The main goals of critical discourse analysis are, therefore, briefly and tentatively suggested by Bloor and Bloor (2007) as listed below:

1. To examine discourse patterns that either reflect or create social issues;
2. To explore how ideologies can become embedded in language and find ways to break the ice
3. To spread knowledge about how to apply these goals to specific cases of injustice, prejudice, and power abuse.

External factors and social issues like power, inequality, ideology, etc., are addressed by CDA. As stated by Fairclough (2001), despite not beginning with texts and interactions, CDA analyzes both of them. Instead, social problems, challenges, and/or issues that people experience in their social life are where it starts, along with a study of different cultures. Discourse analysis examines explicitly how spoken or written language is used in a social environment. Al Khotaba, (2023) declares "CDA supports analysing how users say things, their effects on the audience;and how it influences sociology,or the way society affects communication"(p.29).

Van Dijk's (2000) Discourse, Cognition, and Society: Socio-cognitive Approach

This study is multidisciplinary. Van Dijk (2000) states that ideology and discourse are concepts that cannot be fully understood by one field alone; rather, they require analysis across the humanities and social science areas. The vast array of potential disciplines will be condensed into

three primary categories: discourse, cognition, and society. Thus, the study of discourse encompasses language use, text, verbal contact, and communication. The mental characteristics of ideologies, such as their position as socially shared representations, their nature as ideas or beliefs, and their relationships with opinions and information, are grouped under the heading "Cognition".

The broad term "society" will refer to the social, political, cultural, and historical aspects of ideologies as well as their group-based nature and, in particular, their function in the upholding or challenging of dominance. These conceptual distinctions are purely analytical and valuable. Naturally, they cross over. For instance, conversations and ideas that are socially shared among group members are a part of society. Van Dijk (2000) offers the following suggestions for methods to reveal covert or hidden ideologies:

1. **Meaning:** In theory, ideology may appear everywhere in a conversation. Yet, discourse meaning is where ideological "substance" is most clearly communicated. Therefore, paying close attention to the semantics of ideological discourse is crucial. Due to the complexity of meaning, the following are some of its most essential components:
 - Topics: The meaning of discourse includes the content of its sentences and words. Discourse also includes broader definitions that are more "global," such as "topics" or "themes" that capture the essence or key points of a discussion and explain its overall focus. Emphasizing or de-emphasizing information is the ideological function of topics.
 - Level of description or Degree of detail: When a topic is chosen, language users have further options for realizing their mental models or what they know about an event, such as providing many or few specifics, describing it abstractly, on a broad level, or in detail.
 - Implications and presuppositions: Our mental representations of events serve as the foundation for how discourse is produced.
2. **Contrast:** Over shared interests, ideologies frequently arise in social conflict, dominance, or disagreement between two or more groups. As the pronoun pair "Us and Them" indicates, multiple forms of polarization can be used to realize such opposition both cognitively and discursively. The main tactic of ideological discourse is to highlight "Our good and their bad," which is "polarization" is done linguistically through contrast.
3. **Examples and Illustration:** Examples and illustrations of "Our" good deeds and "Their" lousy behavior, frequently in the form of anecdotes, serve as an excellent cognitive and discursive strategy. Stories can therefore act as premises in an argument.
4. **Disclaimer:** The semantic move of the disclaimer is very typical of any kind of discriminatory discourse like negation in the following:
 - I have nothing against X, but...
5. **Actors:** The analysis of actors is very significant since the ideological discourse is about "Us and Them." Actors have various roles, namely agents, patients, or beneficiaries of an action.
6. **Modality:** Modalities might be used to modify propositions such as 'It is necessary that,' 'it is possible that', or 'it is known that.'
7. **Evidentially:** Speakers are countable for what they say or express. They are often expected to provide some 'proof' for their beliefs and words. There are evaluation criteria for each genre, context, and culture.
8. **Hedging and ambiguity:** As diplomatic language demonstrates, the management of ambiguity and clarity is a strong ideological tool. When the speakers do not have a clear answer to a question or do not want to seem uninformed, they may hem or be evasive.

9. **Topoi:** These are similar to the preceding definitions of topics, but they have undergone standardization. As a result, making them are frequently employed as "ready-made" in debate. Such topoi are common in ideological speech in general and racial discourse in particular.
10. **Formal structures:** Discourse structures can be used to highlight or underline meanings. It has been claimed previously that the most overt discourse level for the expression of ideology is content or purpose. This does not imply that semantic analysis should be the sole focus of ideological study. The different formal forms of text and speaking, such as the structure of a clause or sentence, the format of an argument, the arrangement of news stories, the size of a headline, etc., can also be influenced by the underlying beliefs.
11. **Sentence Syntax:** Several sentence patterns, including word order, active and passive sentences, and nominalizations, are contextually flexible and can be used to ideologically "mark" discourse sentences. Words can be "upgraded" by being placed later in a clause or sentence or wholly omitted. This process is known as "topicalization".

As a result, when utilizing different sentence structures, the sequence of the words may indicate whether a word's meaning is more or less emphasized, and this emphasis or lack of it has ideological implications.

Previous Studies

Many studies regarding the key elements of this study, which are racism, children's cognition, and critical discourse analysis, are presented. Research by Abdul Wahab and Ahmed (2014), titled *Animation and Socialization Process: Gender Role Portrayal on Cartoon*, aims at examining how males and females are portrayed in animated cartoons that are broadcast on Cartoon Network, a kid-friendly television network is well-liked around the world. *Cartoons as Educational Tools and The Presentation of Cultural Differences Via Cartoons* presented by Ozer (2014), was conducted to investigate how cultural values are presented and assessed. *The effect of cartoons on Children* is presented by Wijethilaka (2020). The purpose of this study is to show how much cartoons have an impact on kids. Turkman proposed *Investigating The Responses of Children to Animated Films that They View* in 2021 to assess the degree of correctness of children's responses to the content of the animated films they watch. Utami and Harianto (2021) in their study titled *Da'wa Critical Discourse Analysis in the Omar and Hana Cartoon Film on "Alalala Raju" Episode* found that the structure of the film's text contains a discourse of advice to children to share objects they have and love. Naji and Abbas (2022) conducted a study entitled *Self-society Conflict in Angie Thimas' The Hate U Give: A Critical Discourse Analysis*. This study demonstrated that contemporary racial challenges, such as prejudice and anti-black attitudes, are authentic and cannot be ignored. *Imported Cartoon Films: Replacing African Social-Cultural Values* by Cytowè (2022) investigated how animation films affect Nigerian children regarding of association, cultural value, and affiliation.

None of the previous studies has tackled how to analyze a script of cartoon films using Van Dijk's model (2000) to discover the ideology of racism in *Lion King*. Thus, the current paper is to find out the discursive strategies used in *Lion King* to create negative and positive representations and how these strategies are used to implant racism as an ideology.

Method

The current study is qualitative since the collected data, a cartoon film of *Lion King*, is analyzed to end up with descriptive rather than statistical outcomes. The researchers have used the qualitative method to provide a description, meaning, and interpretation of the language used as long as the qualitative research emphasizes the process, interpretation, and meaning.

Data Collection and Selection

A study should be supported with data to call it practical. Not each piece can be considered appropriate for the study: data might be incomplete, inaccurate, or unreliable. So, the researchers have selected the data accurately to be applicable to achieve the aims of the study. The data is from a video on YouTube titled *Lion King*. The researchers have watched it and analyzed its script, which is available online, so they do not need to transcribe. The researchers have chosen nine extracts from the script because these extracts imply and reflect the ideology of racism. Africa was the setting for the 1994 release of the film. The links to the film and its script are provided in the reference list.

To create a conflicting perception of both Africa and America, it is essential to highlight the racial and ethnic divides that existed in the United States in the early 1990s. The African landscape, including the plains, desert, jungle, and elephant graveyard, is animated throughout the film with vivid colors, dramatic sunsets, and storms. The hyenas are black and stand for African people who are unqualified for high positions like being kings. Scar, the main character, is darker than the other lions and has a black mane. This reflects the ideology of racism, which is seen not only in the appearance and the landscape but in their language.

Model Adopted

The researchers use Van Dijk's Socio-cognitive Model (2000), which encompasses three components: cognition, society, and discourse. This model is adopted due to its connection to the aims of the study which are: how cartoons affect kid's cognition, uncover the ideology of racism, and how language functioned in these cartoons to construct a particular ideology, namely racism. This section offers a cross-disciplinary introduction to the concept of "ideology," incorporating sociology, discourse analysis, and cognition. The social cognitions that the group's members share serve as the basis for the cognitive definition of ideology. The social component discusses the kind of institutions, relationships between institutions, and people that contribute to creating and transmitting ideologies. The "discourse" component describes how ideas shape the language used daily, how ideological discourse is interpreted, and how discourse contributes to the spread of ideologies in society.

Research Procedures

The researchers follow the procedures as stated below to achieve the aims of the study:

- Introducing a theoretical account of what is meant by the main aspects of the study, such as racism, ideology, and cartoon film.
- Presenting a model which is Van Dijk's socio-cognitive (2000)
- Collecting the data which is a cartoon film of *The Lion King*
- Analyzing the data on two levels, macro and micro.
- Discussing the findings of the study, and
- Concluding and providing some recommendation.

Analysis

The data are analyzed on two levels: The macro level, where meanings are emphasized or de-emphasized using various discursive strategies like modality, evidentially, and contrast under the umbrella term microanalysis. Ahmed and Abbas (2020) support the notion of how discourses and the way linguistic strategies are incorporated into a discourse function in presenting the world. She considers discourses as social spaces consisting of cognition, social representation, and interaction. The expressions are going to be analyzed to find out how racism as an ideology is presented.

Extract One

Scar: "Life's not fair, is it? You see I...well, I... shall never be a King". (Exhales lightly) 1:23:25

Contextualization

Scar, Mufasa's brother, is at his cave holding the squeaking and struggling mouse in his paw. He talks to it while playing with it.

Saying "not fair," Scar reflects his feelings and thoughts about himself as being discriminated against and will never be a king. Semantically speaking, "not fair" is called lexicalization and at the same time, it is an implied meaning of racism. It is polarization as if he were contrasting himself to another one who shall be a king. The use of "Shall never" predicts Scar's future since one of the uses of shall is prediction, according to Cambridge Dictionary (2023). He is portrayed as someone who is certain of his position and he should never think of being in a higher status. The question is what makes him underestimate himself and think in such a way? This is modality.

The cognition of the surrounding environment or society leads him as an individual to think inside the common limitations that are already determined. The mental characteristics of ideologies, such as their position as socially shared representations, their nature as ideas or beliefs, and their relationships with opinions and information will be grouped under the heading "Cognition." (Van Dijk, 2003). Saying "Life is not fair", Scar reflects the way black people see life. It means that black people believe they are inferior to white people as if the animator naturalizes this belief. This negative stereotype would contribute to children's perception or cognition. As an experienter, Scar would never experience being a king as if the animator intends to communicate the idea that, in contrast to white people, black people are rarely shown to have a highly recognizable vocation or professional position. According to Carter's (2008) article, black people have commonly been represented in stereotypical vocational roles with negative personality traits as low achievers always portrayed, as servants blue collars, housekeepers, postal workers, cooks, entertainers, or musicians. Thus, cartoons are capable of creating or forming cognitions in the minds of the viewers by producing such discourse.

Extract Two

- Zazu: "Didn't your mother ever tell you not to play with your food?" 1:23:09

Contextualization

In the same setting and atmosphere of the previous extract, Scar is playing with a squeaking and struggling mouse in his cave, Zazu interrupts him asking him whether his mother ever taught him not to play with his food.

This is a rhetorical question to emphasize and stress that Scar, who represents black people, is uncultured, the one who does not even know how to eat politely. Describing 'others' negatively. This is topical because eating politely is something familiar and standardized. To emphasize such a thing might be considered as not significant but actually, it has a great influence on the way the viewers (children) think and feel (cognition) towards Blacks because children will hate Scar for not being portrayed as tidy and disciplined. Black people are always described as stupid, comical, immoral, disrespectful, violent, greedy, ignorant and untidy, as Taylor and Francis (2008) state. Scar's role in this extract is that of a receiver, the one who receives negative features of being untidy at eating.

Extract Three

-Mufasa: That "hairball" is my son... and your future King (*Lowering his head and meeting Scar eye to eye to Scar*): 1:22

Contextualization

In Scar's cave, they are still in the same setting.

Mufasa, in this utterance, asserts for his brother Scar that he is the king now and his son is the future king as if he is saying, "My ancestors and I are the owners of this Kingdom and you have no chance to rule it". It is foreshadowing that Scar shall never be a king and a presupposition that Simba will be the future king. To start a sentence with the phrase "That hairball" is topicalization to emphasize the presupposition that Simba is the future king even if Scar does not like it. As Mufasa tells his brother, Scar "This what you called a hairball will be the king whether you like or not". Thus, it is a reflection that 'white people have the high occupations'.

Extract Four

- MUFASA: Simba, now that you have grown some, it is important for you to receive some lessons. Everything the light touches is our kingdom. 1:19:20

-Young Simba: Wow!

-Mufasa: A King's time as ruler rises and falls like the sun. One day, Simba, the sun will set on my time here and will rise with you as the new King. 1:19:13

-Young Simba: And this will all be mine? 1:19:02

Contextualization

Pride lands, early morning, Mufasa and his son, Simba.

Having this interaction, Mufasa speaks about his kingdom. Using the pronouns (mine, our, my) is an indicator of self-representation in a perfect and positive way. This is polarization. It is established clearly when he says "our kingdom," which means there is another place that is not theirs. While whatever the light touches is the (bright) part is "our", everything, that is not touched by the light, the shadowy place 'Dark' is 'theirs'. Bright and dark is a clear contrast between White and Black people. One of the discursive strategies is actors, which means what roles are played by agents, patients, or beneficiaries. Saying "mine" by Simba is a beneficiary. "Our" and "My" are produced by Mufasa are beneficiaries. "My", "our", and "mine" are roles of actors to emphasize and stress that Mufasa and his son are the owners of the kingdom. Since they represent the white people so it implies a presupposition that "The kingdom is our".

Extract Five

- Young Simba: Everything the light touches?! What about that shadowy place? 1:18:54
 -Mufasa: That's beyond our borders. You must never go there, Simba. 1:18:53
 -Young Simba: But I thought a king can do whatever he wants. 1:18:49

Contextualization

The same setting of the previous scene is repeated here.

In this extract, Mufasa and his young son Simba are discussing an essential thing which is the limitations or borders of their kingdom. Whatever beyond the borders is the hyenas,' and it is described as being "Shadowy". The modal verb "must" used by Mufasa (Modality) is a great indicator that they know their limits, but later on it is proved that is only a kind of disclaimer which is a concession. Ironically the next events will prove that Simba does not commit himself to these limitations by going along with Lana beyond these limitations. The role of Mufasa is a director recommending and warning his son to go to the shadowy place. The pronoun "there" is the goal and the shadowy place is a location.

Extract Six

- Mufasa: (Chuckles.) Simba... Everything you see exists together, in a delicate balance. As King, you need to understand that balance, and respect all the creatures... from the crawling ant to the leaping antelope. 1:18:37
 -Young Simba: But, Dad, don't we eat the antelope? 1:18:27
 -Mufasa Yes, Simba, but let me explain. When we die, our bodies become the grass. And the antelope eat the grass. And so we are all connected in the great Circle of Life. 1:18:18

Contextualization

The same setting as the previous extract is portrayed here.

Mufasa is giving some of his knowledge and experience about ruling the kingdom. He directs his son to respect all the creatures from the smallest to the biggest one but ironically his son asks him "Do not we eat the antelope?"

In this interaction, the father is trying to show positive points relating to his way of ruling the kingdom, again it is polarization. By saying "Respect all the creatures from the crawling ant to the leaping antelope", Mufasa wants to show that he understands and accepts the circle of life which is a hierarchical system that the strongest is at the peak of the hierarchy and feeds on the lower levels. The same way the white people enslave the Black people. Thus, the hierarchy represents the common classification system. This extract is a Portrayal of the image of white people as rulers and kings. The image of white people as great leaders and they are at the top. The circle of life is a discursive strategy that is evident; Mufasa tries to prove to his son his point of view about the way he rules the kingdom. In this extract, Simba's role is a beneficiary.

Extract Seven

- Scar: And he's absolutely right. It's far too dangerous. Only the bravest lions go there. 1:16:1
 -Young Simba: Well, I'm brave! What's out ... 1:15:59
 -Scar: All the more reason for me to be protective... An elephant graveyard is no place for a young prince... (Faking surprise) Oops!! 1:15:43

Contextualization

Scar and young Simba are interacting; Scar is indirectly convincing Simba to go to the graveyard.

Scar is illustrated as manipulative for convincing and raising enthusiasm in Simba to visit the elephant graveyard, which takes the role of "goal" there. Using this semantic role "goal" shows that Scar aims to make young Simba go there to a dangerous place. Saying "Oops!" is to pretend that something was revealed unintentionally. This is a semantic indicator. Using the superlative adjective "Bravest" is to encourage Simba indirectly to go to the graveyard. This is polarization to present others negatively. The semantic role of "he" in "he is absolutely right" is an experience. In the next scene, others are illustrated as stupid, liars and cowards lexically as in the following extract:

Extract Eight

-Scar: No, fool... we're going to kill him. And Simba too (Letting go of Banzai).

-Shenzi: Great idea! Who needs a King?

-Shenzi and Banzai: (Sing-song voices, dancing around Ed.) No King! No King! La-lala-la-laa-laa!

-Scar: Idiots! There will be a King! 59:32

-Scar: I will be King! Stick with me (triumphant, toothy grin), and you'll never go hungry again! 59:22

Contextualization

This conversation is between Scar and the hyenas at the graveyard.

This interaction takes place in the graveyard, Scar calls Shenzi, Banzai, and Ed fools and idiots, implying the presupposition "Lexical" that Black people are ignorant and not smart, they do not understand what is going on easily. "And you will never go hungry again", Scar promises the hyenas never to be hungry again. This represents the hunger of Black people over the world. This extract reflects how Black people are illustrated in this film as being in constant hunger and ignorance. "Him" and "Simba" take the role of affected while "we" take the role of agent.

Extract Nine

Scar: (Slowly and evilly) Long live the King! (Scar throws his brother backward and Mufasa falls amid the wildebeest. 52:46

Contextualization

Scar pushes his brother from the high mountains; he is trying to climb it and asked for help. Instead of helping his brother, Scar pushes him.

Whatever Scar and the hyenas are illustrated is a description of Black people. In this extract, Scar is illustrated as a killer and an evil that kills his brother to have the kingdom after him. Saying "Long live the king", reflects Scar's eagerness to get the kingdom after his brother. How harsh he was to say this expression while killing his brother. As if he was celebrating his brother's death. This is called illustration; here, Mufasa and Scar represent the old myth or story of Cain and Abel. Scar and the hyenas are portrayed as criminals by trying to kill Simba and killing Mufasa, the way Black people were represented as criminals in the past by Hoffman's crime analysis as cited in Reed, (2020). Thus, the ideology of racism is like a conventional cognition framed by the previous generations, passed down, transformed, and applied to other social cognitions in various ways.

Discussion

Depending on the main principle of "positive self-presentation and negative others presentation" from Van Dijk's model and using the linguistic tools, the researchers find out that the ideology of racism is implanted in the language practiced by the characters of *Lion King*. Black people are represented by Scar and the hyenas, and whatever they do or say is considered an action by the Black people. All the studies mentioned in the literature review differ from the present study in that they have different findings, methodologies or themes, such as gender roles, cultural values, affiliation, and association. On the other hand, Wijetheilaka's (2020) study is similar to the current study investigating how cartoons impact kids. Several linguistic techniques, such as modality in extracts five and one, evidentially in extracts six, topoi in extract two, and contrast in extract eight are used to create a certain mental image in the audience's mind which is that Black people are inferior. Linguistic strategies are used in *Lion King* to impose the ideology of racism on the viewers and to create a prejudiced cognition in the child's mind. Lexicalization, modality and the semantic role of Scar as an experiencer are used to emphasize the notion that Black people are always low achievers. In extract two, rhetorical question, topoi and Scar, who represents Black people, is a receiver of negative features such as being greedy, untidy and ignorant. In extract three, presupposition and topicalization are used to stress that Simba, who represents the white people, is the future king. It is a Portrayal that white people are always in high positions. The contrast between white people and blacks and the semantic roles of Simba and Mufasa as beneficiaries are used in extract four to stress that Black people are always inferior to white ones. Modality, disclaimer, and the semantic roles "goal and local" are used to indicate a great polarization. In extract 6, evidentiality and the semantic role "beneficiary" are used to portray the image of white people as rulers and they always occupy high positions. To reflect that black people negatively as manipulative, semantic roles are used, such as goal and experiencer in extract seven. Lexicalization and the semantic roles of affected and agent are used to imply that black people are ignorant and not smart in extract 8. Illustrating black people as killers and criminals is a negative portrayal of the blacks in extract 9. Thus, unlike white people, Blacks are negatively portrayed. The researchers have found that in *Lion King*, many semantic roles (Actors) are used such as 'agent', which is used three times for Mufasa and Simba who represent the white people, this role is used the most; beneficiary is used twice for Simba and Mufasa. The experience is used to represent white people's experience such as being the leaders and the kings while black people as the ones, who experience hunger. An affected is another semantic role used for both black and white people but differently. The effect is either positive or negative. The black people are portrayed as affected negatively while the white people are positive as in extract eight when Scar said "We are going to kill him and Simba too". "Him and Simba" are affected and it is preceded by a negative word which is "Kill". The actor "receiver" is given to Black people, portraying them as receivers of negative features like being untidy and manipulative. Whatever has been found as a linguistic tool to emphasize racism is at the micro level while racism ideology is at the macro level. Black people's inferiority, criminality and whatever the Blacks illustrated are seen as struggles of masses out of racism or a system of classes.

Conclusion

In the current paper, the researchers have detected that cartoon films are not merely entertainment tools but these films have functioned differently. How the ideology of racism is implanted in *Lion King* using Van Dijk's model (2000) is the aim of this study. Hence, watching

animated films cannot be regarded as an innocent and a simple act of consumption as long as they reflect minorities in an inferior vision. Cartoon films are shown as strategies to convey the ideologies people believe in. Those who write and produce cartoon films are responsible for whatever a film includes. Cartoon films that contain stereotypes towards minorities should be placed under critical gaze because kids and teens are the audiences of such films. All that has been analyzed is evidence that racism is exercised through cartoon films. So, parents and caregivers should be more aware of what their kids or teens watch, the channels for kids should have a responsibility to filter the films they broadcast or show. The language used by *The Lion King* characters contains racist ideas, according to this study Scar and the hyenas represent Black people, and anything they do or say is seen as an action by Black people. They are characterized as ignorant, cowardly, manipulative, and without the necessary qualifications to control the kingdom. The way they appear is quite essential, as outlined by the blackness of their bodies, Rafiki's accent, and Scar's mane, which is also black like the rest of his body. Using a variety of linguistic strategies, the researchers get the conclusion that racism as an ideology is imposed in *The Lion King*. The success of the animators in conveying social cognition is embodied by characterizing Black people as manipulative, illiterate, and undisciplined. The negative image of Black people maintained is a reflection of racism.

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