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**THE BARDIC FUNCTIONS OF ANIMATED
TELEVISION CARTOONS**

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CHAPTER 1

Introduction

Animated television programmes create a variety of fantastic worlds which involve us by using a sufficient amount of elements of everyday life. This ability to construct credible realities ensures that cartoons can fulfill television's functions as a "bardic mediator", (Fiske & Hartley, 1978, p85). Traditionally the fairytale acted as a bard to children, suggesting through stories the nature of reality and the child's self. Cartoons have replaced fairytales with carefully constructed messages which

"communicate the members of that culture a confirming, reinforcing version of themselves".
(Fiske & Hartley, 1978, p86)

involving the audience in that society's dominant value systems.

The animated cartoon's simplicity of narrative and form can portray situations which perform the above functions clearly and easily. Solutions can be arrived at quickly because of the programmes' lack of complexity. Cartoons make up a large section of children's programming time and are therefore one of the chief bardic mediators to young audiences.

Certain genres and series carry out specific bardic functions more predominantly than others. Family cartoons, animal character cartoons, and superhero series include some of the most popular television cartoons, such as "The Flintstones" (Hanna

Barbera 1962), "Tom and Jerry" (MGM, Hanna-Barbera 1940), and "Batman" (Warner Bros. 1992).

The superhero genre uses the mythology of individuality to involve the culture's individual representatives in society, while examining the ideologies/mythologies of the culture by testing them in "good versus evil" situations.

The animal character cartoons examine the idea of individuality also, while moving in two directions. One category, the individual animal or animal duo style, encourages and exalts a certain amount of freedom, while clearly marking the limitations of this freedom. The other group is the animal family or group format, where the concern is to emphasise individuality within a group.

The family cartoon concentrates on the myth of the family as the cornerstone of society, encouraging the viewer to take part in the society's established value-systems, and examining the individual's adequacy in everyday life.

CHAPTER 2

Fairytales originally served to fuel children's imaginations, and to develop their ability to solve problems. The fairytale took children's concerns and transferred them to a narrative, where suggestions could be made about their nature and solution questions such as

"What is the world really like?

How am I to live my life in it?"

(Bruno Bettelheim, 1975, p46)

a function not unlike that of the traditional bard who

"rendered the central concerns of his day into verse"

(Fiske & Hartley, 1978, p86)

Television is described by Fiske and Hartley as a bardic mediator for today's society, in this way, cartoons can be said to fulfill this function once answered by fairytales.

The purpose of the bardic mediator is to allow the culture to communicate with all the individuals within itself. What is communicated to each member of the culture is a reassuring, comforting version of themselves. The emphasis is placed on the centrality of the bardic mediator, which can reach out to everyone in the audience and by its central position involve them in the established mythologies of the society.

Animated cartoons, involving stereotypical characters and formulaic narratives, carry out the bardic functions in the "as if" mode. Their low modality is easier for children to decipher and cope with than the high modality of, for example, news programmes. {1}

The style of animation used on television is a simplistic and basic one. "Limited" animation uses only twelve frames of film per second, as apposed to twenty-four frames per second in classical animation. The drawings used are clear and simple, usually in bright colours. "Limited animiation" is sometimes condemned because of its quick and cheap production, and lack of detail. However, its popularity with viewers of all ages is undoubted, and the simplicity of form makes it easy to read. The economic nature of its production allows frequent availability of the programmes.

Because of this simplicity, characters can be used to portray emotions or attitudes clearly. This ensures a clear-cut situation which is easily solved within each episode.

For purposes of analysis, I have narrowed down three genres within the cartoon world. In each chapter I will deal with a specific genre and its major bardic functions, taken from Fiske & Hartley's "Reading Television" (1978, p89).

In order to introduce this analysis, I have made the following points which summarise how each genre fulfills particular functions:

- (1) *"To articulate the main lines of the established cultural consensus about the nature of reality (and therefore the reality of nature.)"*

In order to communicate to the audience a reassuring version of themselves and their culture, the reality reconstructed on-screen must be convincing and positive.

Using elements of real life, a credible world is produced in each programme. Cartoons like other forms of television, use this device to portray a convincing and logical reality. This positive logic is reassuring and compatible with the culture's ideologies.

The repetitive nature of the reality produced on television is a major factor, as is the simplicity of the repetition in animated cartoons, which lack the complexity of visuals and narrative which live-action television programmes usually possess. The relationship of cartoons with television endorses the validity of the reality seen, especially in cases where the cartoon is derived from a particular television series or genre.

- (2) *"To implicate the individual members of the culture into its dominant value-systems, by exchanging a status-enhancing message for the endorsement of that message's underlying ideology (as articulated in its mythology)."*

The Family Cartoon:

The myth of the family unit as a symbol for unity, continuity, tradition and stability is a vital one which involves viewers in a powerful institution of society, and therefore in society's value-systems. The elements associated with the family myth are vital to the continuation of society as it is. The family unit is familiar to every member of society, and so to accept it is to accept its associative elements also.

The family units' comfort and safety is the reward for remaining within the boundaries of society. Its loss means alienation and isolation. "The Flintstones" and "The Simpsons" (Klasky/Csupo 1990) continuously apply this theme, using plots which follow a particular character's effort to become "different" using a non-traditional method, inevitably failing and returning to the family. Usually these plot-formats involve the established class system and describe the reward of remaining within this structure. The fantastic potential of the cartoon can portray these situations in an exaggerated way in order to describe the message clearly.

"The Flintstones" and "The Simpsons" involve these ideologies constantly. However, "The Simpsons", while accepting the

established value-systems of their society, frequently expose and examine them, posing questions about our society.

- (3) *"To celebrate, explain, interpret and justify the doings of the culture's individual representatives in the world out-there; using the mythology of individuality to claw back such individuals from any mere eccentricity to a position of socio-centrality."*

The Animal Character Cartoon:

There are two categories in this genre, 1) the individual animal character or animal duo; 2) the animal group/family unit.

Characters such as "Bugs Bunny" (Warner Bros. 1938) and "Garfield" (Film Roman 1988) are members of the first category. These are anthromorphised characters who possess unique, star-like qualities. Their adventures revolve around their independent and definite motives and natures. In order to claw back these characters from total individuality they are placed in familiar environments, with the majority of the action taking place within these set boundaries. This placement serves to comfort the viewer with the familiarity of the setting, while symbolising the limitations which must be observed by the individual.

The animal group cartoons are far more fantastic than the usually domestic individual characters. "The Care Bears" (DIC Enterprises 1985) and "The Smurfs" (Hanna-Barbera 1981) are unusually coloured and clothed animals, who's habitats are far less individual than the above mentioned category, because each member is only a section of the group as a whole. Separate animals have individual functions, yet no character is a fully-rounded personality. The members are only potent when united

with the rest of the family group. The emphasis is primarily on the importance of remaining part of society, allowing for only one aspect of individuality.

The Superhero Cartoon:

Superheroes are unique, unusual characters who possess extraordinary powers. These powers ensure the character's individuality, as does their personal theme, for example, "Batman"'s bat costume and night-time existence. This unique nature is balanced by an alter ego, a mortal identity who lives a "normal" life. The superhero is permitted individuality without total isolation.

However, frequently the superhero is condemned by his society because of his unfamiliar nature, highlighting the importance of the alter ego's everyday existence, and the necessity of remaining within society's boundaries.

The Family Cartoon:

Here the myth of the traditional family comes into play again. Established roles are part of this myth, identifying for the viewer a place in the family which he/she can claim. In cartoons, the viewer can identify with any member, therefore guaranteeing a role in the family. This role is individual yet involved in the family unit, definite and also belonging.

A comforting message is communicated to the viewer about his/her individuality within the family, and within society.

- (4) *"To assure the culture at large of its practical adequacy in the world by affirming and confirming its ideologies/mythologies in active engagement with the practical and potentially unpredictable world."*

The Family cartoon:

"The Flintstones" and "The Simpsons" are basically domestic comedies. The plots are carefully formulated to test the established ideologies/mythologies of the society, while basing them on familiar domestic situations. This serves to make them convincing and comforting.

The problems are designed to be solved within a certain time-frame. The instant success of the established system ensures its truth and validity, or questions its place in today's society.

The Superhero Cartoon:

The problems encountered by the superhero character are basically the same as the situations faced by the cartoon families. The same methods of solution must be employed in order to return the society to its status quo.

The exaggerated problem and method of solution serves to both simplify the situation and endorse the righteousness of the solution. With such clearly negative and positive characters the situation can be viewed clearly and easily.

The presence of the alter ego involves the fantastic battle with everyday life, linking the method of solution to real-life situations symbolically.

The Animal Character Cartoon:

The individual animal character uses his instinct and cleverness to solve a problem. The role of good and evil are usually not clearly defined - it is primarily the character's personality which is viewed as the means to success.

The animal group series is similiar in content to the superhero cartoon. The same righteous codes of battle are involved, with good winning out over evil in the end. The difference is that the superhero character is unique and alone in his actions, while the animal characters act as a group. Because of this, the superhero is at greater risk of isolation than the animal group.

- (5) *"To expose, conversely, any practical inadequacies in the culture's sense of itself which might result from changed conditions in the world out-there, or from pressure within the culture for a reorientation in favour of a new ideological stance."*

The Superhero Cartoon:

"The Teenage Mutant Ninja Turtles" (Murakami Wolf-Swenson 1987) are heroes whose powers came from nuclear waste. The waste transformed them into anthromorphised life-sized characters who use martial arts to protect society. The nuclear waste is a substance, which is regarded as dangerous by society, and by association, nuclear power and products are treated with suspicion also. To see any positive result (however fantastic) from this waste could lessen the antipathy felt towards it.

The subject of the turtles mutation is treated gently, with emphasis put on their alienation from society. However, there is a continuous emphasis on their desire to be accepted, and their "human" characteristics.

The Family Cartoon:

"The Simpsons" regularly deal with topical issues, perhaps not directing the emphasis in any particular way, but certainly examining some of society's problems and changes.

Women's issues are dealt with in the relationship between the mother and daughter, with a former feminist who is now a

housewife mothering a bright eight-year-old. The question is posed that Lisa may go on as she has begun, or follow her mother.

"The Simpsons" explore issues and use them to both entertain and question the viewer.

- (6) *"To convince the audience that their status and identity as individuals is guaranteed by the culture as a whole."*

The Family Cartoon:

Characters are portrayed who are designed to reassure the viewer of their adequacy and their right to be themselves.

The members of each family are individual yet involved. Their personalities are familiar enough to convince the viewer of their nature, and their adequacy as individuals is emphasised.

The the same time, the exaggerated characteristics of each personality allow the viewer to remove themselves from the weaknesses and faults portrayed.

The Animal Character Cartoon:

Individual animal characters are based on human personalities. These characters are usually very strong-willed and determined; they are also definite about what they want. Because of this they are a positive reflection of the viewer, and highlight the individual's right to live life as he/she desires, while remaining a member of society.

This type of character is usually the sole member of his breed to appear in a particular cartoon, while interacting successfully with other animal characters.

- (7) *"To transmit by these a sense of cultural membership (security and involvement)."*

All of these cartoons are involved in communicating to the viewer a sense of belonging in their specific society.

The family cartoons use the strength of the established family myth to convince the viewer of his/her designated place in society.

The animal group cartoons use the same family unit structure to reassure the viewer of his/her membership of society and adequacy in performing as part of that group.

Familiar setting in the individual animal character series comfort the viewer with the sense of safety and similarity to his/her setting.

The superhero's alter ego can be easily identified with. The hero's protection of society helps to portray a sense of security and safety.

While each cartoon genre may specifically cater for particular functions, all animated television series are involved in every bardic function in some small way.

End Note: {1} "Modality is the apparent distance between the text and the real" (Fiske, 1987, p76)

CHAPTER 3

Family Cartoons

"Yabadabadoo!" was the joyous battle cry of Fred Flintstone, star of the 1960s hit cartoon series "The Flintstones" (Hanna-Barbera 1962). Its format is closely allied to the situation comedies of the era, using the family structure to appeal to adults and children. The catchphrase of the father figure Homer in "The Simpsons" (Klasky/Csupo 1990), the 1990s family cartoon, is an embarrassed and despairing "D'oh", marking how the same genre can be manipulated to perform different functions in different decades.

The Flintstones are a cheerful, lively family who live in Bedrock, in the Stone Age. Most of the plots concern the slapstick exploits of Fred Flintstone, and his friend, Barney Rubble. Fred is married to Wilma and Barney to Betty. The emphasis is on the stability and happiness of the home, and the hilarity of everyday living. The Simpsons are also a traditional family unit, headed by Homer and Marge, with Bart, Lisa and Maggie completing the picture. "The Simpsons" also uses day to day life as a source of comedy; however the humour here is more ironic than the straightforward laughs of "The Flintstones". "The Simpsons", while basing the plots on the underlying ideologies of the culture, as "The Flintstones" do, expose and examine these myths regularly, at times challenging the audience to address them.

These family cartoons fulfill the bardic functions of Fiske and Hartley in various ways. The myth of the family as cornerstone of society is used in both series to deal with issues of individuality, traditional gender roles and class. In order to communicate to the audience the mythology of individuality within a clearly defined society, the family cartoons use the individuals role in the family unit as a symbol. The traditional male/female roles in the family are examined by "The Simpsons", while the male characters are used to endorse the strength of the established class system. The validity of the ideologies which are involved in the cartoons is examined by the cartoons depiction of history and tradition. Issues can be dealt with easily by these series because of their lack of fantasy, and their close relation to reality.

The myth of the family as society's foundation serves to involve the individual in society and reassure them of their place there. The family unit is divided into distinctive roles, which allows space for individuality, while rooting the family members in a well-established structure. This definite placement in a group reassures the viewer of his/her right as an individual to hold a place in society. This right in turn is an endorsement of the viewer's adequacy. The stable nature of the home can be regarded as a reward for remaining within its boundaries, and therefore within society's limits. The involvement in the family is an involvement, as an individual, in the culture as a whole.

The individual family members who appear in these series are a comforting and encouraging reflection of the audience. Their two-dimensional, simplistic natures provide easily understood

characters, all of whom the viewer can identify with. The characters are stereotypical, using elements of human nature to provide a personality which appeals to the viewer. They are accepted because of their familiarity, and their repetitive existence, in which they always return to the status quo.

They can deal with human faults and weaknesses, which the audience can identify with, while being free to dismiss these characteristics because of the comic way they are portrayed. The unrealistic appearance of the family members lends an ambiguity to the situation, which removes the threat of unpleasantness, while allowing us to identify with them.



Fig. 1

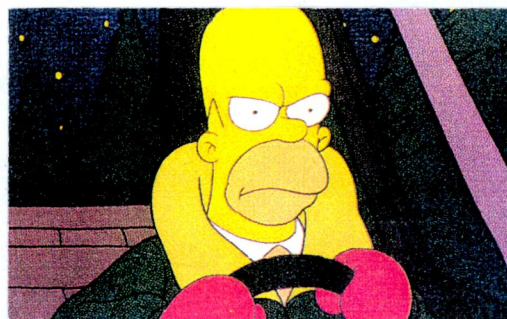


Fig. 2

In an episode of "The Flintstones", called "The Split Personality", Fred Flintstone is bumped on the head by accident. He transforms from a lazy, crude, bumbling character to a well-spoken, kind and mannerly husband to Wilma Flintstone. Within a

week, Wilma is bored with "Frederick", and wants her crude, rude husband back, because he is more fun. She arranges another head injury, to return Fred to his old self. Wilma prefers her more "traditional" man, who doesn't help with the housework, but lets her look after him. Her love for this less-than-perfect character reassures the viewers of their right to be themselves.

This episode discourages change, which was a large part of 1960s society. The ideology of the family, which includes the traditional male/female roles in the home, and in society, are dealt with in depth in "The Simpsons". The change in these roles which has been discussed, rejected and encouraged since the 1960s is examined by the characters designs, and plots.

Homer, who's description fits that of Fred Flintstone, is likable and loud-mouthed. He is, like Fred, a working-class father, with a wife who works in the home, and three children. Homer, however, is not cushioned by a society which is traditional and comfortable with established mythologies. Instead, he is forced to live with a knowledge of his weaknesses, a constant reminder of his failures (his troublesome son, Bart, and his low income job), and an unsettled society. His plight is an indication of the change in society, which renders its underlying ideologies slightly off balance.

The female characters in both series reflect society's myths about women's roles, and examines their progression from the 1960s to the 1990s. Wilma Flintstone and Marge Simpson are housewives, keeping the family home in order, and remaining

loyal to their husbands. The tradition of the mother's central role in the home is perpetuated by their lifestyles. Wilma and Marge are both coiffured and pretty, and cook, clean and shop for their families. This assessment is rather grim when one considers that Marge is a 1990s woman.

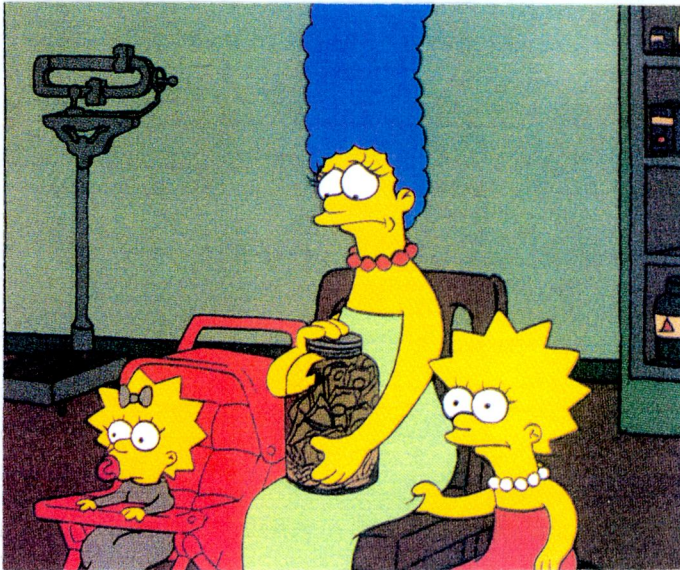


Fig. 3

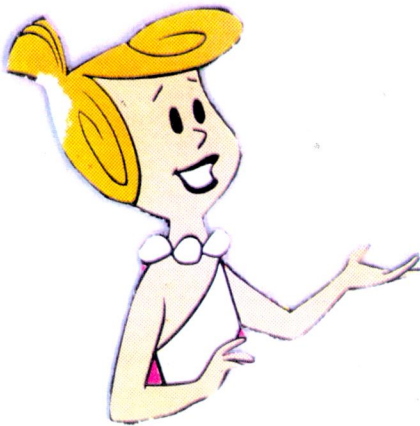


Fig. 4

However, on a closer examination it is revealed that Marge has a past which includes a feminist period in high school, and an affair with a bowling instructor. Her housewife's role is not one which she accepts blindly, it is something she has acquired because of circumstance. Marge is unable to break away from tradition, yet she has the knowledge that change is possible. The other female in the Simpson family personifies this alternative. Lisa

100

100



Simpson is a character derived from the evolution of feminism. She is an articulate, caring, intelligent, environmentally-friendly saxophone playing eight-year-old. Lisa is a feminine character, who knows her own mind. Having won a "Little Miss Springfield" contest, Lisa revokes her crown when forced to advertise a brand of cigarettes. The characters are not intended as role models, they merely offer choices. The comedy of their personalities relieves the seriousness of the issues, while Lisa's youth implies the precariousness of her future.

The established class system is one which has not changed in thirty years. The only difference in its treatment in "The Flintstones" and "The Simpsons" is the seriousness with which the latter series deals with the issue. In "The Flintstones" Fred usually wants more money in order to laze around, or be in charge. In "The Simpsons", the unfairness of poverty and the system is viewed more accurately, if somewhat humourously. The Simpsons are without Christmas presents one year when Homer loses his bonus, while another time he is awarded \$2000 because his job at the nuclear power plant renders him sterile. The threat of unemployment looms also, unlike the relative security of the 1960s (or the Stone Age.)

Television uses the everyday struggle of people who are subordinate to others to involve the audience in the established class system.

"This is television's starting point: its "mass mode" is merely a recognition of the basically similiar "rough conditions of existence" that obtain among widely disparate groups."

(Fiske & Hartley, 1978, p103)

The family theme of these cartoons ensures they can perform this function. The usual mode is to portray the father figure a situation in which he can "get rich quick". This scheme usually backfires and he ends up slightly worse than before he began. The family's stability is his reward for returning to the status quo. The effort to improve one's lot is familiar to most viewers.

Fred Flintstone strives for a better life by scheming with his best friend Barney. He usually attempts to patent Barney's strange inventions, but there is always a serious but comic fault in the apparatus. Frequently, Fred ends the episode in bandages, with Wilma gently scolding him, while taking care of him. Homer's schemes are more desperate and sometimes illegal. He has gambled his wages; tried hair restorer to get a promotion; used a crooked solicitor to sue his boss for injuring Bart, who is unharmed; and sold the furniture for cable television. {1} Homer's sterility and constant verbal abuse from his job and his boss respectively highlight the injustice of the class system, and not just its inconvenience.

The ideologies which both cartoons deal with are dependent on history for their establishment and confirmation. Tradition lends credibility to myths and values, and the weight of time secures their place as truth. The clearly defined historical contexts of "The

Flintstones" and "The Simpsons" confirm or examine the validity of their value systems.

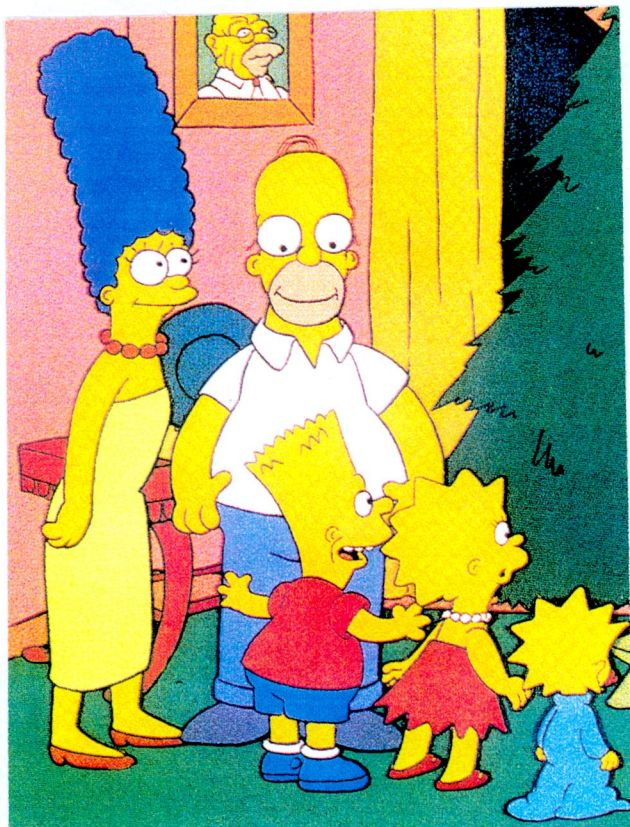
"The Flintstones" ancient and modern association lends them great credibility. Paradoxically, although they live in the Stone Age, the Flintstones are credited with the weight of knowledge between then and now. This is endorsed by the modern gadgets which they possess. Their supposed wisdom is perhaps connected with their proximity to both nature and technology. Their basis in such an ancient civilization (although imaginary), gives power to the ideologies they endorse.

The Simpsons' chronology is briefer than that of the Flintstones, spanning three generations. Our only glimpses of history are Marge and Homers past, in the early 1970s, where she is a liberated bra-burner, and he a motorcycling drop-out. Their subsequent "shot-gun" marriage and three children, one of whom is very troublesome (Bart), suggest society's failure to establish new ideologies when society's foundation were examined, if not shaken in the 1960s. The existing ones were simply continued on, with some unusual results. There is some suggestion in the series, that the established system will be the Simpson children's future, yet this knowledge is gloomy, and unlike the enthusiasm that the carrying on of a family tradition would have once received. Bart has commented on the matter of employment.

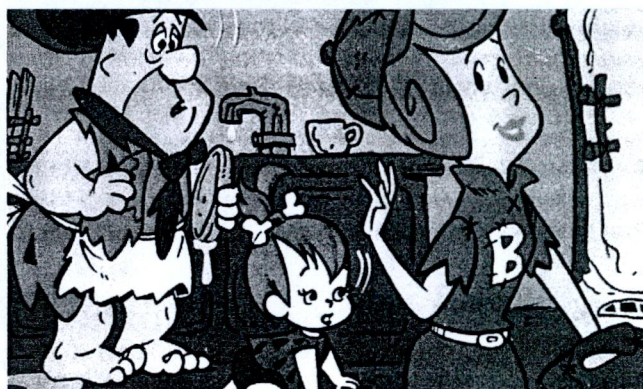
"Kids should stay in school 'till they kick you off the education gravy train screaming - otherwise you'll have to go to work."

Bart and Lisa portray the different options which society's instability has left us.

The myth of the family structure can be used effectively in many areas, for many reasons. It encompasses many of society's basic value-systems about individuality, gender, tradition, class and the future. The established gender roles are clearly still in play, yet because of society's changing nature there are options. This is obvious when the older roles ("The Flintstones") are observed, and seem too basic. The characters in the family units, despite their age or strange qualities are familiar and reassuring to the audience, while posing questions about our own natures. Questions are also asked about the nature of society's class systems, and its future in the unstable world. The modern version of the genre may alienate some viewers because of its black and sometimes slightly uncomfortable nature, yet in today's society the cheerful, uninvolved style is not acceptable.



Fig, 5



Fig, 6

End Notes:

{1} Episodes from "The Simpsons" (1991. 1992). (Individual episodes are not titled when screened on television.)

CHAPTER 4

Animal Character Cartoons

Animal characters have always been popular stars of animated cartoons. Some of the most famous cartoon characters of all time have come from the animal kingdom, such as "Mickey Mouse" (Walt Disney 1928), "Tom and Jerry" (MGM) and "Bugs Bunny" (Warner Bros. 1938). Over a third of all animated television series feature animals. {1} These anthropomorphised creatures star in comedy, action and fantasy shows. The fascination of these characters lies in their possession of human mannerisms and characteristics. These qualities help to transmit to the audience a familiar and comforting version of themselves. Familiar and comforting aspects are combined with unique natures to endorse the notion of individuality, while the limitations of their settings and personalities symbolise society's limitations on individual's actions. The situations played out in these cartoons pit the culture's ideologies/mythologies against various problems in order to reassure the viewer of their adequacy.

The use of animal characters stems from the important roles which animals played in traditional fairy tales, and the range of possibilities which the wide variety of breeds offer. Animals played enemies, friends and helpers in fairytales. Children accept talking, magical animals easily because their thinking is animistic, that is, they believe that the inanimate world is one with the animate world. Animal cartoons are similar to children's play, in which children create imaginary roles for themselves and their toys in order to emulate the world which goes on around them.

The wide variety of animal types makes it possible for animal cartoons to portray a range of personalities. The use of fantasy to explore the nature of reality is what cartoons are all about.

There are two separate animal cartoon categories, one which involves individual animal characters, or animal duos; the other featuring animal groups. Both styles of cartoon deal with the myth of individuality in different ways. The individual animal characters are quite independent and free, while the members of the animal groups are more restrained by the group format. The pacy plots of the former and the "good versus evil" situations of the latter cartoons reassure the audience of how their culture's mythologies work.

The first category including "Bugs Bunny", "Tom and Jerry", "The Pink Panther" (De Patie-Frelang 1964) and "Garfield" (Film Roman 1988), features unique characters who are often domestic animals, dwelling in houses, cages and rabbit burrows and wainscoting. The familiar placement of the action appeals to children and adults as another dimension to real life. The strong personalities of the characters determine the plot to a certain extent and allows a certain amount of freedom and self-awareness, especially in modern versions of the genre, for example "Garfield".

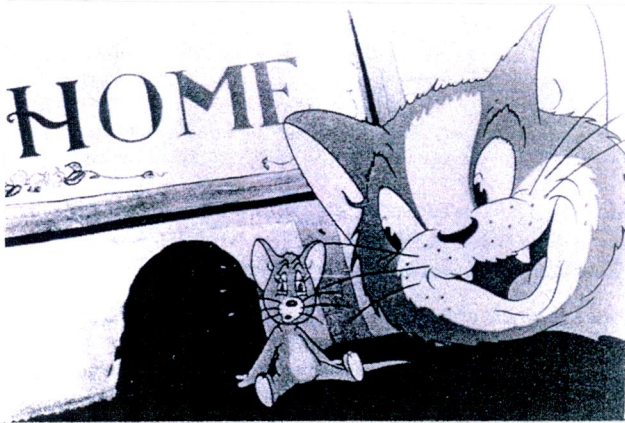
The second category is the animal group/family series, which involves a group of animals for creatures who act as a family-style unit. "The Care Bears" (DIC Enterprises 1985), "The Smurfs" (Hanna-Barbera 1981) and "My Little Pony" (Sunbow, Marvel 1986) feature characters who do not act as independent

individuals, rather as separate parts of a larger unit which is the animal group/family. The emphasis is placed on a united power, not in any particular way on the individual. Each member possesses a specific talent or characteristic, which is emphasised more than any other, and is potent when used in conjunction with other group members. The stress is placed on acting within society as a unit of the whole.

The individual animal characters are confident and determined, which reassures the audience and allows the character to act confidently as an individual. The positive self-image which they possess is a comforting example to the viewer. This leads to the endorsement of the characters' individuality. The characters are usually the only members of a particular breed to feature in a cartoon. Therefore they have a range of characteristics which are specifically theirs. Tom, Jerry, Bugs Bunny and so on, operate alone, independent of others, and confident of their individual success.

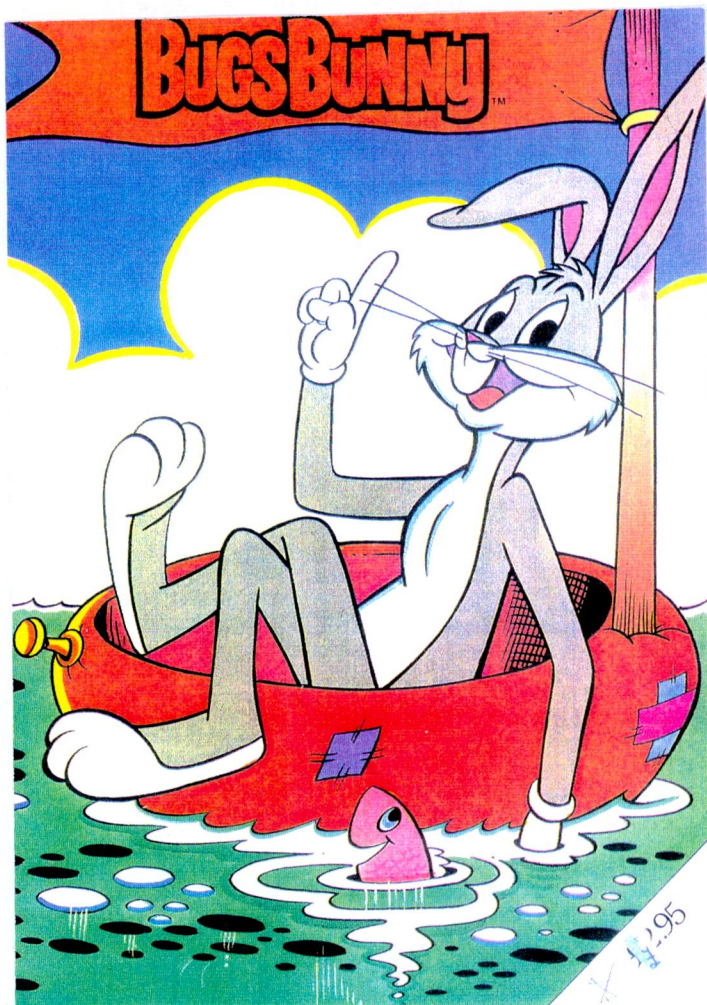
The belief in one's personal ability is a reassuring message of the power of individuality. "Tom and Jerry" are a cat and mouse team who constantly battle to rid themselves of each other. Both characters are confident and determined, Tom in a blind, eager way; Jerry calmer and more cunning. In one cartoon, "Salt Water Tabby", Tom dons a garish long-sleeved swimming costume and attempts to attract a sunbathing, glamorous female feline on the beach. Despite her obvious rejection of his amorous advances, he perseveres. Only when Jerry tries to sabotage his picnic does Tom abandon the lady cat, not because he doubts his attractiveness.

Tom's bumbling failure is a reminder of human weakness, which is balanced by the comedy of the situation.

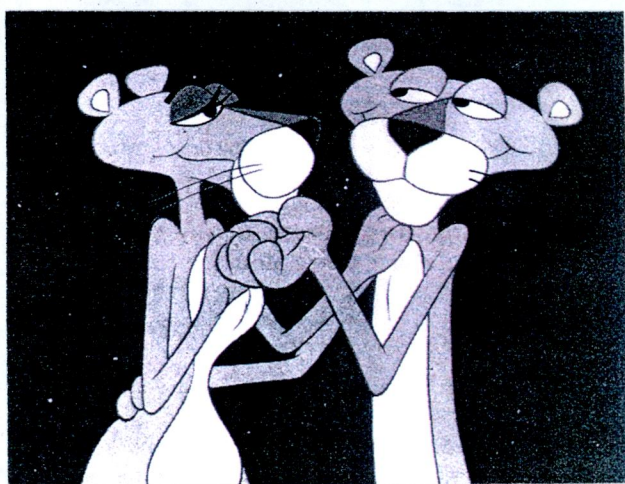


Fig, 7

Jerry is more like "The Pink Panther" and "Bugs Bunny" than Tom. The characters are coolly confident, cunning, clever and relaxed, never appearing weak or directionless. The "Pink Panther" glides through situations, taking what he wants. Bugs Bunny's strong Brooklyn accent is distinctive and hilarious. his cool comment "What's up doc?" exudes confidence. The Pink Panther's colour and unusual appearance mark his individuality. Jerry is very innovative and usually wins despite his small stature. These characters are positive examples of individuality, while their human traits, such as the Pink Panther's sad countenance and human gait, keep them familiar.

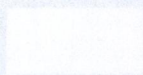
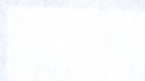
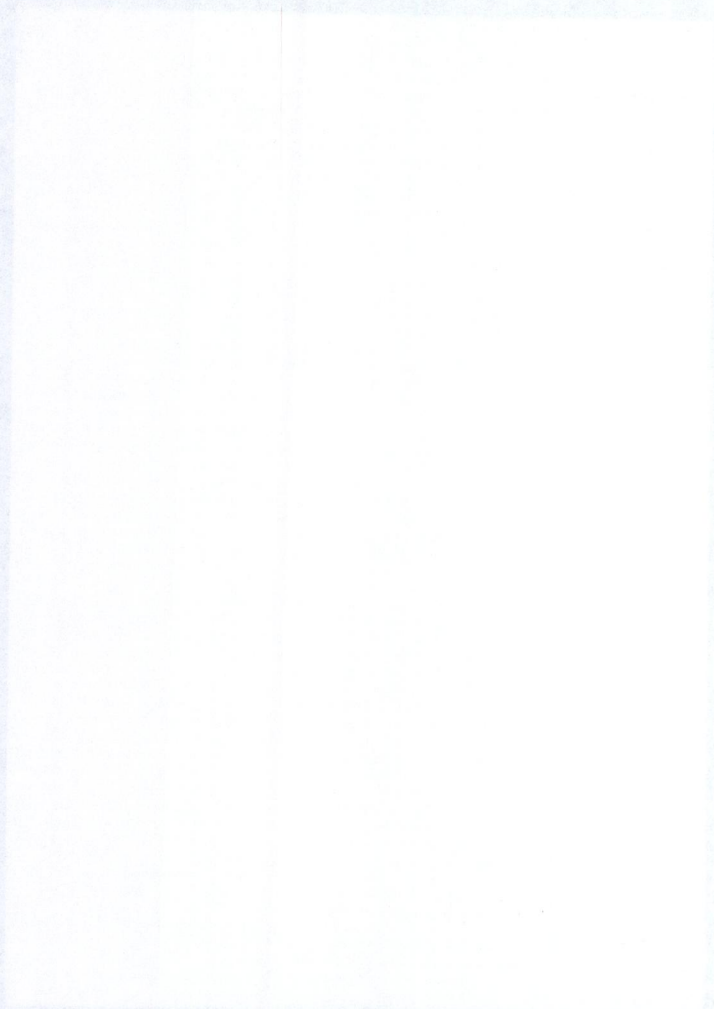


Fig, 8



Fig, 9

The lack of responsibilities of these cartoon characters is very appealing. There are no consequences to their actions which last beyond each scene. None of the stars have jobs, children or mortgages. They can act in whatever way they consider necessary



and suffer no ill-effects. This enviable lifestyle is perpetuated in the non-serial nature of this cartoon style. Even the scenes can be quite unconnected. "Tom and Jerry's" battles leave a trail of destruction in their house, yet the contents are restored by the next scene. The characters are allowed to follow their desired actions without curbing their methods.

The freedom appeals to adults because of its association to reality, the settings are sometimes domestic, and the action takes place under the noses of adults. This magical quality appeals to adults and children alike.

The freedom allowed to the individual is limited, in order to fulfill the bardic function of using the myth of individuality to include society's different members. The limits are placed by the settings in which the action occur. The individuality endorsed by the characters is clawed back to a central position within society by the environments in which they act. Tom and Jerry are confined to a house and garden. Bugs Bunny lives in a burrow on Elmer Fudd's farm. {2} These boundaries prevent the individual's actions removing him too completely from society, and confines his freedom of movement and choice of action. The limitations of individuality are clearly symbolised, and are made inviting by the brightly-lit, colourful sets.

The settings for the other animal cartoon category are also brightly-lit and cheerful. In this case, however, the sets are more fantastic, in which unusual creatures live in a home-like situation. Their homes are non-traditional, as are their appearances. "The

Care Bears" are pastel coloured animals, "The Smurfs" are miniature blue creatures. "The Care Bears" live in a lilac and pink forest called "Care-a-Lot", "The Smurfs" in an enchanted forest. The fantastic element is allowed here because the limitations of the individual necessary in the first animal genre are not needed here, as the characters' personalities are limited enough.

The characters are highly simplistic and easily comprehended. Their personalities reflect the viewer's, providing a comforting version of themselves. However, the characteristics are not all portrayed in one personality, like humans. Instead, they are divided out between the various group members. "The Care Bears" include Grumpy, Cheer, Hugs and Tenderheart. These elements of each character are the ones highlighted and used in situations. "The Smurfs" are Papa Smurf, Smurfette, Grouchy, and Brainy, and so on. There is far less freedom of choice in this genre - the individuality of each character can only go as far as to differentiate them from the others, but not so much as to separate them from the group. The emphasis is placed on the use of one's talents or qualities within a given society.

Most of these animal group cartoons have been developed by top manufacturers to market toys. The market is segmented by age and gender. This alienates family members from each others' viewing. This division into categories, paralleled by the separate animal breeds portrayed in the cartoons can be seen as a segmentation of society into gender and race. The involvement of toy manufacturers in the production of these cartoons also points

to the fact that the society which viewers are encouraged to be part of is primarily a consumer one.

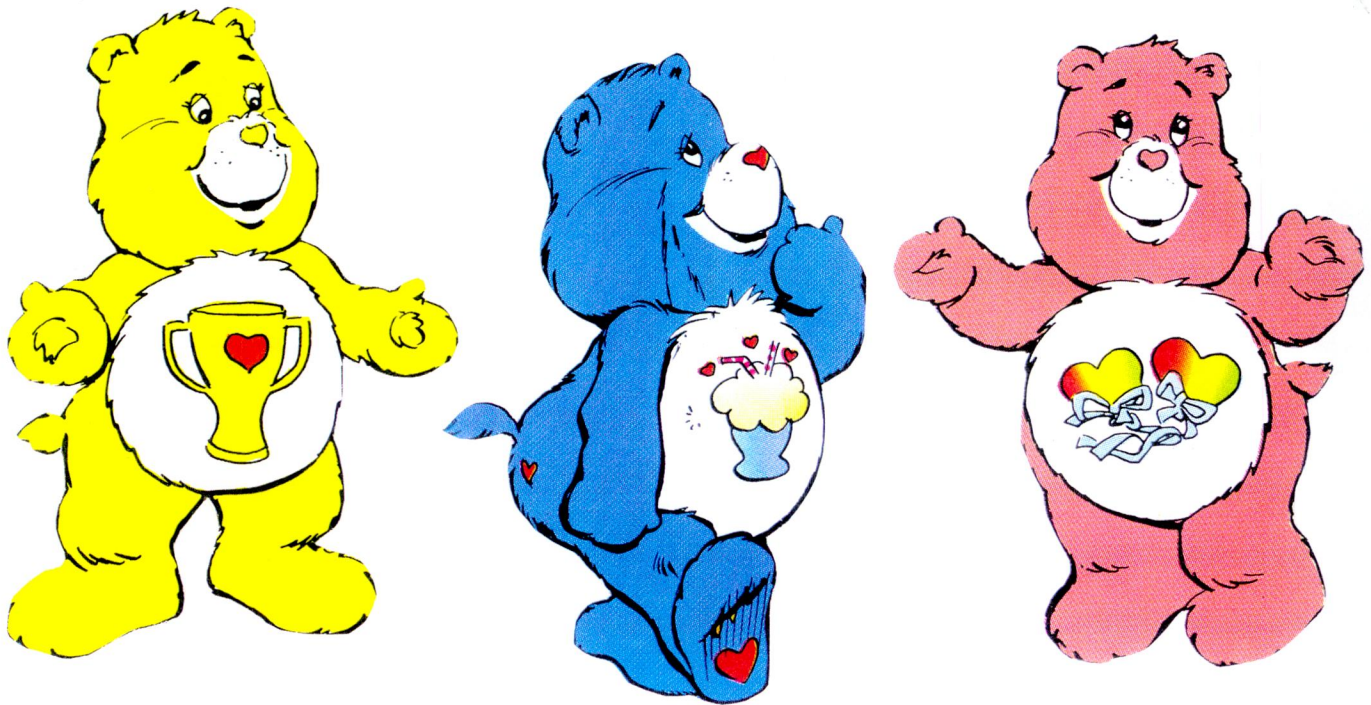


Fig. 10

The plots of both animal cartoon categories vary in style, yet each explore the role of the individual in a given situation, and how the culture's ideologies work, in the same situation. The first genre deals with the individual character's actions, and the qualities needed for success. The second category concentrates on the "good versus evil" plot, and how the group as a team can win.

The individual animal cartoons portray situations which are simplistic and repetitive in their narrative. It is the battle which is

given more importance than the outcome. The constant testing of the individual and his enjoyment of the challenge are the most vital factors. Tom and Jerry battle ceaselessly for control of the house. We discover that the hilarious fight scenes are more important than the outcome when Tom is replaced by another cat, and Jerry helps to rid Tom of this rival. The fights about territory and food are incidental in their content, and always the cartoon returns to its status quo.

This enthusiasm for confrontation is a main ingredient in other cartoons of this genre. Chuck Jones said of his creation, Bugs Bunny,

"Bugs stood with one leg straight and the other leg akimbo. Because he's not afraid, he engages in the matter....

Once the battle is joined you can't get him loose even with a pair of crowbars. Because it's a joy."

(Lenburg, 1983, p52.) {3}

The confidence of the characters comes from the knowledge that qualities of cunning and speed will ensure their success. In this way, the established methods of winning are reaffirmed in each cartoon.

In the animal group cartoons, the plots are slightly more complex in form, but as straightforward in solution. The narrative is predictable in its problem-solution theme, yet more defined than the slapstick style of the previous category. There is usually a conflict between the forces of good (animal group) and evil. The forces are clearly differentiated. The solution lies in the use of

ideologically sound qualities like bravery, optimism, intelligence and most importantly, co-operation.

"The forces of Evil are always anti-democratic in their social organisation."

(Angus and Jhally, 1989, p314)

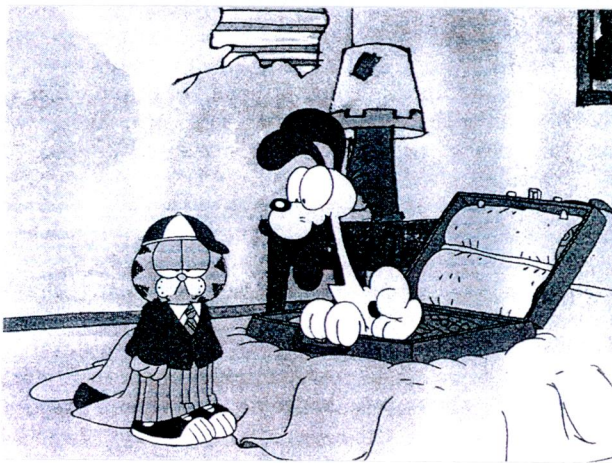
The animal groups always succeed when they work together, and usually get into trouble when individuals stray.

"The Smurfs" battle constantly against Gargamel, the evil wizard. Gargamel wants to use the Smurfs for ingredients in his spells. He desires power, and wants to destroy the peaceful Smurf village. The Smurfs defeat him regularly because they act unselfishly for the good of the whole village, unlike Gargamel. The fact that he needs the Smurfs for this spells shows the power of their qualities.

In the Smurf village resides one unusual character, called Smurfette. She is the only female in the cartoon. In most animal character cartoons the stars are male, although not obviously. The only reminder of their gender is when they encounter a member of the opposite sex. The use of male characters in the individual animal cartoons is non-specific and succeeds in pleasing most audience members. However, the animal group cartoons are more gender specific - "The Smurfs", made in the early 1980s, appeals to most children; however "The Care Bears" and "My Little Pony" are very effeminate. "The Teenage Mutant Ninja Turtles" are four superhero teenagers, appealing more to boys than girls. The

format of these animal group cartoons is so definite and targeted that it alienates separate groups from each other, and discourages individuality in each group.

The success of these animal group cartoon series is paralleled in the late 1980s and early 1990s by a new individual animal cartoon, "Garfield". {4} Garfield is a domestic ginger cat, whose ironic self-parody and humorous comments on society are similar to those of "The Simpsons". Garfield's running commentary on everyday events is appealing and hilarious. The treatment of Garfield's gender is non-specific and therefore does not alienate viewers. Garfield's self-awareness and humour provides the audience with a positive reflection of themselves which ridicules human weakness and so makes them acceptable.



Fig, 11

It is the way in which different animal cartoons fulfill the the bardic functions mentioned which makes them successful and lasting, and open to all age groups, or transient and limited to one specific group. The individual animal cartoons assure the audience of their right to independence, while pulling them into a socio-central position by the subtle defining of limitations. This freedom is not highlighted in the animal cartoons, limiting them too much from the very start. The first category have been produced for many decades, while the animal groups have only reached great popularity in the 1980s. Their treatment of the culture's ideologies is similar in effect, proving them adequate. However, the concentration in the individual animal category is on the characters enthusiasm and methods of success, while the animal group emphasises co-operation and a clear plot narrative. The success of the first genre is evident today in "Garfield"'s presence. It remains to be seen if this free, ironic humour will remain successful, or be overcome by the marketing ploys of the animal group producers.

End Notes:

{1} Average taken from cartoon series listed in Lenburg's "Encyclopedia of Animated Cartoons", (1991).

{2} "Elmur Fudd" is a character designed by Chuck Jones, first appearing with "Daffy Duck" (Warner Bros.) for Warner Bros. and MGM.

{3} Chuck Jones was an animator for Warner Bros. and MGM, starting in Warner Bros. in 1933.

{4} Garfield has won the Emmy Award for "Outstanding Animated Programme" (Night-time) in 1983, '84, '85, '86, '87, '88, '89 and 1990.

CHAPTER 5

Superhero Cartoons

From the gods and goddesses of ancient civilizations to the comic book heroes of the twentieth century, superheroes have appeared as the personification of excellence and fair play. "The Encyclopedia of Superheroes" defines the superhero character as follows:

"true superheroes have at least one superpower, whether physical or attributable to a weapon or conveyance; they work magnanimously for the common good; their values are neither vindictive nor selfish; they retain anonymity by assuming a mortal identity or alter ego; and they wear a distinctive costume."

(Lavin, 1985, p1)

The superhero is an extraordinary character who is righteous and protective. His vigilante role gives him a freedom to fight evil without the constraints of state law, while adhering to the moral laws of society. The fantastic quality of the superhero removes him from everyday life, portraying his character and actions as alien. The alter ego of the hero allows a sense of association with the audience, giving them an element of the character to identify with.

The superhero uses the myth of individuality to allow him to act in any way necessary to defeat evil. The unusual nature of the hero is balanced by the presence of an alter ego, who is bound by society's limitations. The paradox created by the presence of an

alter ego, with everyday problems and human weaknesses and a character who's strength and excellence is superhuman, provides the audience with a positive reflection of themselves. The superhero engages in fantastic battles which test society's ideologies in an exaggerated fashion, but nevertheless proves their adequacy. The superhero's role as a vigilante allows him work outside the law to defeat society's enemies. His isolated nature makes it necessary for him to be seen as a righteous character with whom we cannot identify. His presence relaxes the audience by its protective nature and its activity, which relieves the audience of any need for action.

"Superman", "Batman" and "Spiderman" have all been stars of comics, films, books and cartoons. {1} It is through the animated cartoon that most children are now introduced to the superhero. The original stars have been joined by various styles of character, from "The Indredible Hulk" (Marvel 1984), to "He-Man and Masters of the Universe" (Filmation 1985) to "The Teenage Mutant Ninja Turtles" (Murakami-Wolf-Swenson 1987). {2}

Two of the most popular catroons at the moment are "The Teenage Mutant Ninja Turtles" and a new series of "Batman" (Warner Bros.) These series both deal with the alien qualities of the superhero, and their isolation from society. Using basic "good versus evil" situations the characters use moral law to defeat the enemy. "The Teenage Mutant Ninja Turtles" are in the mode of the animal group cartoons using the isolated team to win. "Batman" is placed in a faintly surreal 1940s setting, which roots the cartoon in traditional values. These heroes are potent in their protection of

society, but far removed from everyday life by their unusual natures.

The myth of individuality is used to emphasise a person's right to independence while keeping them within society's boundaries. In superhero cartoons which feature characters who have alter egos, the alter ego, a "normal" person is used to keep the extraordinary individuality of the superhero at a separate point from the audience, while the alter ego exists in everyday life. This dual nature allows individuality while curbing it at the same time. In cartoons which do not feature alter egos, the characters unique qualities are joined by certain elements which reflect the viewer's human nature, allowing identification with the character.

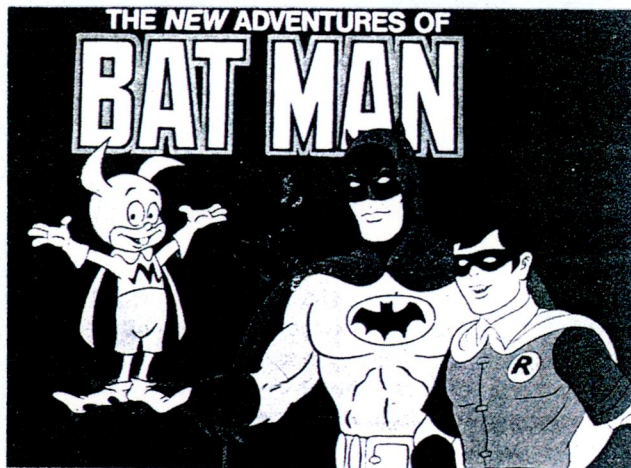
Superman's alter ego is a reporter, Clarke Kent, who works for "The Daily Planet" newspaper. Superman is powerful, intelligent and comes from an alien planet, Krypton. Clarke Kent deliberately appears as a clumsy wimp, in order to hide his true identity. He unsuccessfully pursues his fellow worker, Lois Lane, while at the same time Superman is charming and confident, and manages to attract Ms. Lane. This dual role helps to reassure the viewer recognition of their own human nature, and weaknesses, while Superman reassures them of their freedom and potential. The Superman character is forced to sacrifice some of his everyday life in order to pursue justice. He is constantly interrupted by society's demands.



Fig, 12

However, the newer superhero characters are more isolated than Superman. Batman's alter ego is a millionaire playboy, Bruce Wayne. In the early years of Batman, the character was a gangster-like hero, changing to a campy, colourful, comic hero in the 1960s. The earlier Batman cartoons were of this style. The 1990s series has returned to the original sinister style, yet the darkness is now more animal-like and creeping than the gangster styles. The two natures of Batman are now isolated from society in ways. Batman is violent and sinister, Bruce Wayne's lifestyle of wealth and power is actually seen quite rarely, while the threateningly righteous Batman is often portrayed. Even so, Batman is more in the shadows than ever. The result is that the Batman/Bruce Wayne character is kept very near the edge of society's boundaries, separating this vigilante and rich

philanthropist from the audience, while allowing him just enough familiar characteristics to remain within society.



Fig, 13

"The Teenage Mutant Ninja Turtles" encourage individuality only within a team structure, while their nature as mutated creatures removes their vigilante roles away from society. The turtles each have a separate skill, which is a specific martial art. They defeat evil by working as a team. Their unusual natures and abnormal breed is kept within the culture's limits, by their youthful and fun-loving personalities, while they, like Batman, are so far removed from society as to be almost alien.

Individuality and isolation are emphasised in another way by these animated cartoons - many of the characters are orphans, without immediate family. Batman/Bruce Wayne witnessed the



murder of his parents during a robbery when he was a boy. Spiderman/Peter Parker lost his family in a car accident. {3} Superman/Clarke Kent was sent to Earth from the dying planet Krypton by his parents. The Teenage Mutant Ninja Turtles are brothers, and therefore not alone; however, their mutation has left them alienated from their race.

Their status as orphans has allowed superhero characters to work as vigilantes, and risk their lives for society's sake without worrying about their families. Several characters have become protectors of society because of the crimes which left them orphaned. Peter Parker became "Spiderman" when his guardian, an elderly uncle, was shot by a burglar. Their battle against evil can be seen to symbolise a reaction against the destruction of the family, the cornerstone of society, and therefore of society's values.

Superheros deal with the culture's underlying ideologies in a fantastic fashion, proving them potent by testing them in straightforward "good versus evil" battles, portrayed in magical and extraordinary ways. The characters are basically similar to the lone detective of the 1940s film genre, and the "Western" hero. Their power lies in their individuality and unique methods of problem solving which are ideologically correct. They simply arrive, solve the dilemma, and leave. They involve no-one else in the battle, and demand nothing in return for their services. The vigilante is viewed as necessary but alien. Despite his individuality, the character shares the values of the community, seeking justice and truth, and rejecting greed for money or power.

His methods are those which every citizen knows to be effective, but forbidden by state law.

Batman/Bruce Wayn's lifestyle is such that he can service society in a legal and subversive way. After inheriting millions from this father, he decided to use his money to help Gotham City, and persue his vocation as "The Caped Crusader", at the same time. He, like many other characters who have taken on vigilante roles, studied at one time with the police department, later deciding to fight evil outside the law. He says,

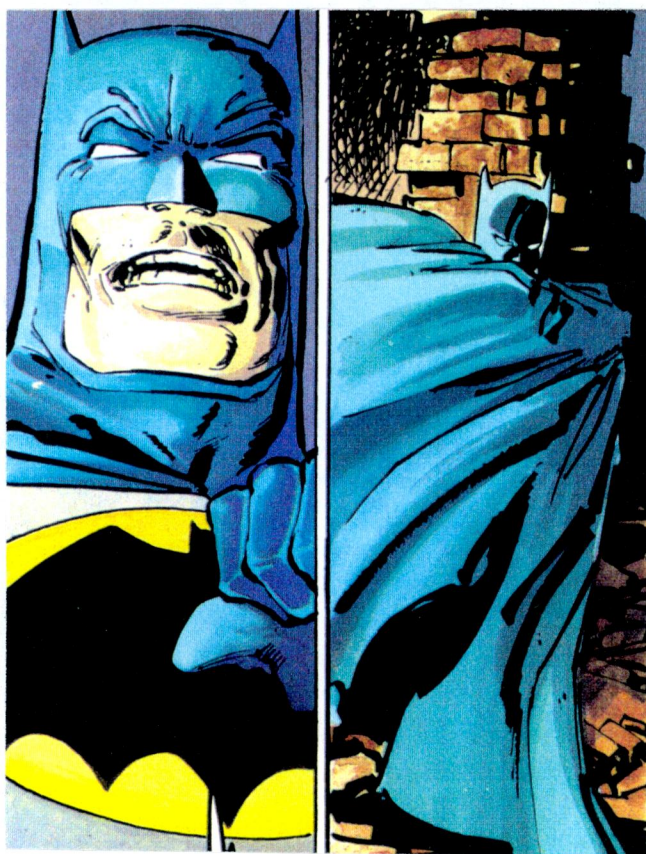
"Criminals are a superstitious cowardly lot, so my disguise must be able to strike terror into their hearts. I must be a creature of the night, black, terrible...a...a...a bat!"

(Rovin, 1985, p.44)

Bruce Wayne's publically correct character allows Batman to be dark and menacing without any doubt of his motives. This threatening righteousness emphasises the strength and power of good, while providing a character who by his fantastic nature removes responsibility from the audience.

Batman fights the criminals of Gotham City, who threaten the citizens and want to seize power illegally. Batman uses his powers of acrobatics, and his unusual gagets to defeat them. However, these enemies of society also possess powerful weapons of their own. Batman's gagets are used to provide excitement, and remove the battle from reality, but it is really his quick-thinking, training and proper motives which enable him to succeed. In "Pretty

Poison", the District Attorney, Bruce Wayne's friend, is poisoned by the deadly kiss of his girlfriend, an evil botany expert. Her lipstick is derived from a plant extract which is lethal to humans. Despite her large collection of man-eating and deadly flora, Batman defeats her by rapid thinking and strength. While he dangles over a pit full giant cacti, he shows her his hostage, a rare rose. She turns over the antidote to him in return for her plant. Batman's intelligence, allied with his righteous motives, allow him to succeed.



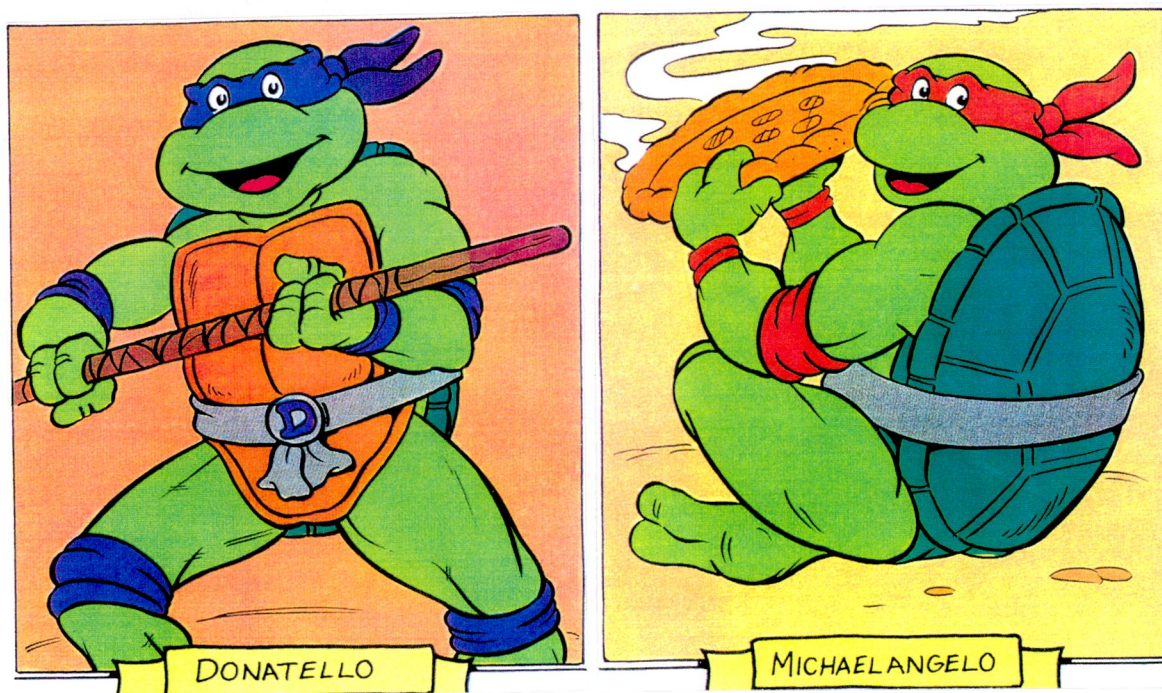
Fig, 14

The new "Batman" series is rooted in tradition, compounding the validity of its ideologies. The setting is quite old-fashioned, appearing to be 1940s or 1950s America. The cars and clothes are definitely dated, while the Batcave is very modern, possessing a large computer. The era is unclear, and faintly surreal; it is definitely not 1990s Gotham City. This traditional setting not only compounds the series value systems, it also lays the power in the hands of male characters, who are large and broad-shouldered, with strikingly square jaw-lines. This return to all-male superheros series is a late 1980s phenomenon, in the 1970s and 1980s there appeared "Fire-Star" (Marvel), "Spiderwoman" (De Patie-Freleng) and "Wonder Woman" (Hanna-Barbera). In the late 1980s and early 1990s there has been a return to the tradition of the male character as hero.

"The Teenage Mutant Ninja Turtles" are young male turtles who have grown to human size because of a nuclear waste spillage. Their personalities are familiar, and they have been trained by their master, Splinter, in four different martial arts. Their youth gives them a freedom which is entertaining and enviable. However, they are reptiles who live in a sewer and are shunned by society, making them alien enough to be separate from society, while their human natures allow the audience to identify with them.

The plot format is basic "good versus evil", Michelangelo, Raphael, Leonardo and Donatello battle with the evil Shredder, who wishes to seize power and use the city for his own selfish requirements. His greed usually blinds him, while the turtles

unselfish behaviour keeps them thinking clearly, and so they defeat Shredder. Both the heroes and protagonists have adequate weapons and training, yet it is the turtles who triumph, because they have truth and good on their side.



Fig, 15

The turtles constantly strive to become part of society, and act as a unit rather than four individuals. They succeed only when they are cooperating with each other, and they obey the wise directions of Splinter, who is older and more traditional than they are. The turtles, like Batman, endorse individuality in a slight way, but less than the older cartoons like Superman.

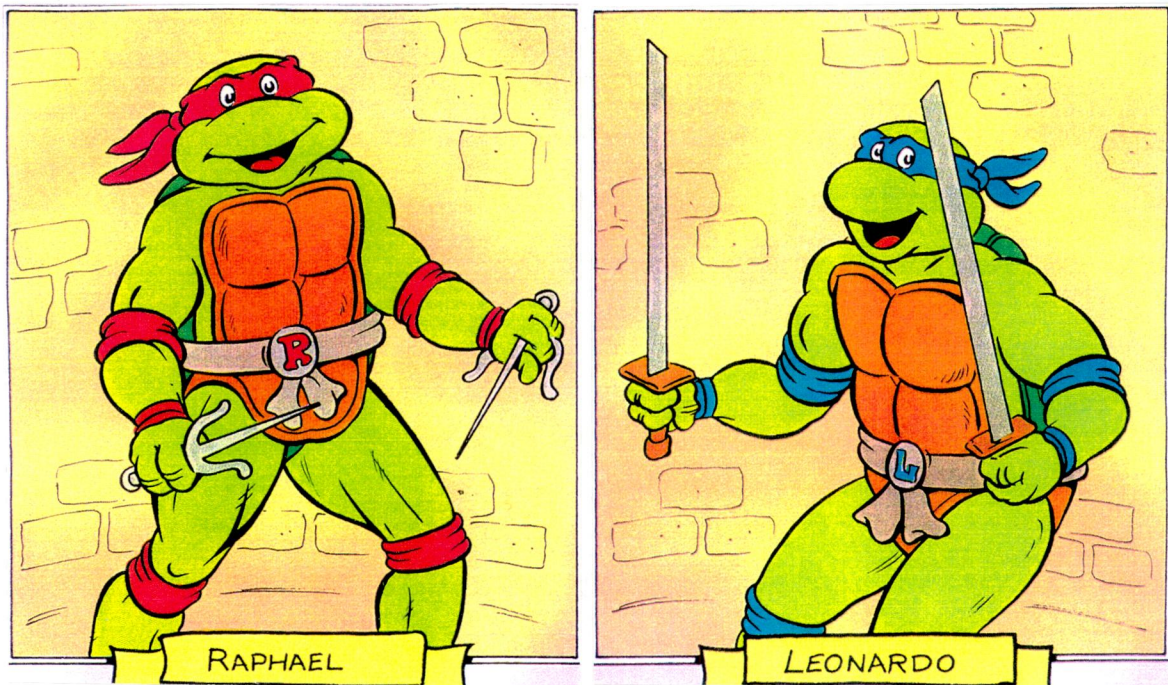


Fig. 16

"The Teenage Mutant Ninja Turtles", cartoon subtly advises a change in society's attitudes. In this case it is towards nuclear power. These life-size turtles complete with shells and human personalities, help to fight crime and protect society. Their powers and mutated natures are commented upon regularly, making them familiar to young audiences. Their knowledge of nuclear waste or products is probably confined to the fact that nuclear waste created their television heroes.

The turtles constantly strive to become part of society, failing to do so but never giving up. Their vigilante role is separated from

their everyday life. In the fight scenes, the turtles are violent and alien, while in their sewer home they live as "normal" teenagers, eating pizza and watching television. In an episode entitled "Invasion of the Punk Frogs", the turtles team up with a group of mutated frogs. When they refuse the turtles offer of a pizza dinner, Michelangelo exclaims

"They don't like pizza? Some mutants are just plain weird...."

placing the turtles closer to normality by their distance from other mutants. In this way, the turtles and their mutated nature is acceptable and identified with, while their role as society's protectors outside the law is not.

There is a definite emphasis in the newer superhero cartoon on the isolation of the vigilante character, and the importance of remaining within society for the viewer. The superhero may be necessary in order for the viewer to feel relaxed about the security and strength of the culture's ideologies, but the viewer is distanced from him, and encouraged to be a part of society rather than an isolated individual. Individuality is encouraged in some ways, but the older cartoons, such as "Superman" are more concerned with individuality than the newer series. "Batman" and "The Teenage Mutant Ninja Turtles" both deal with the myth of individuality, but discourage it eventually. "Batman's" strange nature, and Bruce Wayne's unattainable lifestyle make individuality seem very remote and isolated, while "The Teenage Mutant Ninja Turtles"

group power encourages cooperation and the importance of "fitting-in".

End Notes:

{1} "Superman" first appeared in DC comics (1938); then in "The Superman/Aquaman Hour" (Filmation, 1967); then "Superman" (Rub-Spears Enterprises and DC Comics, 1988).

"Batman" first appeared in DC Comics, (1939); then in "The Batman/Superman Hour" (Filmation, 1967); then in "Batman/Tarzan Adventure Hour" (Filmation, 1977); then in "Batman" (Warner Bros., 1992)

"Spiderman" first appeared in Marvel Comics, 1969; then in "Spiderman" (Grantray-Lawrance, 1969); then in "Spiderman and his Amazing Friends" (Marvel, 1981).

{2} On children's television programmes in Ireland and Britain the "Teenage Mutant Ninja Turtles" are called "The Teenage Mutant Hero Turtles".

CHAPTER 6

Conclusion

Jeff Lenburg has described the world of animated cartoons as a place which adults and children can return to again and again (Lenburg, 1991, p1). The variety of styles and characters continues to grow, catering for all age groups. Each of these cartoons, because they are produced to appeal to a mass audience, perform all of the bardic functions which portray a positive, reinforcing version of themselves to the viewers, and assure them of the validity of their society's underlying ideologies/mythologies.

It is the manner in which each cartoon genre deals with these functions which differentiates them and will determine their success and audience in the future. The cartoon series must perform the bardic functions in order to be popular and successful, but it is the emphasis which they place on certain functions which is interesting, and progressing with each decade.

The family style cartoon began with a concentration on the adequacy of the cultures ideologies, and a constant reassurance of their validity. The positive aspects of family life are emphasised, along with the encouragement of the viewer as an adequate individual. In the modern version of the genre, "The Simpsons", the individual is still encouraged, but there is also a knowledge of the self which was ignored previously, while the traditional roles of family members are examined. In the same way, the society's myths and ideologies are scrutinised and questioned. While the cartoon does not reject society's ideologies in any great way, there

is a definite irony about the comedy. It seems that this style of cartoon will succeed in the future because of its appeal to a large range of viewers. Perhaps the black comedy will become so caustic that only an adult audience will be targeted, but this is unlikely as yet, because of the popularity of characters like "Bart" with children.

The two facets of animal cartoons deal with the myth of individuality as a method of keeping the audience within a socio-central position. The styles vary when one examines to what extent each category emphasises individuality, or concentrate on remaining within society. The individual animal character or animal duo deals with the unique nature and individuality of the character, while clearly defining the limitations of that individuality. The animal group cartoon is concerned with allowing only enough individuality to differentiate various group members, while placing the emphasis clearly on the importance of remaining within the group of society, and cooperating with other group members. The cultures ideologies are tested and proven in a direct way by the animal group cartoons, while the individual animal characters deal more with the methods of solution of problems. The animal group is a style which has become more popular in recent years, while the other category has been successful since the 1930s. The animal group style is part of a marketing strategy to sell toys, and in this way is highly commercially successful. It also encourages race and gender separation while appealing to a mass audience of younger viewers. The newer individual animal character cartoons are also successful, and remain popular with younger and older audiences.

Superhero cartoons deal with the vigilante as an individual who protects society yet is not a part of it. The use of the alter ego provides an element to the character with whom the viewer can identify. The superhero proves the adequacy of society's value systems by constantly engaging in battles against evil forces, and winning. In the newer superhero cartoon series, the characters are isolated more from society. They serve to comfort the viewer with the protective element of the hero, while discouraging such extreme individuality. "Batman" and "The Teenage Mutant Ninja Turtles" retain enough familiar human characters for the viewer to identify with; "Batman"'s alter ego Bruce Wayne is a rich citizen who is human, but separated from society by his wealth; "The Teenage Mutant Ninja Turtles" are mutated creatures who live like ordinary teenagers - but in a sewer. The emphasis is placed on the importance of remaining individual, but more so on the importance of remaining within society's framework.

The progression and variety of these cartoons styles is fascinating, and important in their influence on children, and also older audiences. They continue to make up a large portion of children's viewing, while targeting adults and teenagers in the more complex styles. The bardic functions which they fulfill are a necessary part of television, and cartoons manage to deal with these functions in a varied and interesting manner.

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The following is a list of the bardic functions from Fiske & Hartley's "Reading Television" (1978. p89):

- (1) *"To articulate the main lines of the established cultural consensus about the nature of reality (and therefore the reality of nature.)"*
- (2) *"To implicate the individual members of the culture into its dominant value-systems, by exchanging a status-enhancing message for the endorsement of that message's underlying ideology (as articulated in its mythology)."*
- (3) *"To celebrate, explain, interpret and justify the doings of the culture's individual representatives in the world out-there; using the mythology of individuality to claw back such individuals from any mere eccentricity to position of socio-centrality."*
- (4) *"To assure the culture at large of its practical adequacy in the world by affirming and confirming its ideologies/mythologies in active engagement with the practical and potentially unpredictable world."*
- (5) *"To expose, conversely, any practical inadequacies in the culture's sense of itself which might result from changed conditions in the world out-there, or from pressure within the culture for a reorientation in favour of a new ideological stance."*
- (6) *"To convince the audience that their status and identity as individuals is guaranteed by the culture as a whole."*
- (7) *"To transmit by these a sense of cultural membership (security and involvement)."*

Summary of which bardic functions each cartoon in the selected genres

Genre	Specifics	Chronology of Cartoons (year first produced & subsequent new series)	Bardic Functions Performed
Family Cartoons	"The Flintstones" (Hanna-Barbera)	1962	No. 1,2,3,4,6,7.
	"The Simpsons" (Classy/Csupo)	1990	No. 1,2,3,4,5,6,7.
Animal Character Cartoons	"Bugs Bunny" (Warner Bros.)	1938	No. 1,3,6,7.
	"Tom & Jerry" (MGM)	1940	No. 1,3,6,7.
	"The Pink Panther" (De Patie-Freleng)	1964	No. 1,3,6,7.
	"The Smurfs" (Hanna-Barbera)	1981	No. 1,3,4,6,7.
	"The Care Bears" (DIC Enterprises)	1985	No. 1,3,4,6,7.
	"My Little Pony" (Sunbow Marvel)	1986	No. 1,3,4,6,7.
	"Garfield"	1988	No. 1,3,5,6,7.
Superhero Cartoons	"Batman" (DC Comics)	1939	No. 1,3,4,7.
	(Filmation)	1967	
	(Warner Bros.)	1992	
	"Superman" (DC Comics)	1939	No. 1,3,4,6,7.
	(Filmation)	1967	
	(Ruby-Spears Enterprises)	1988	
	"Spiderman" (Marvel Comics)	1962	
	(Grantray- Lawerance)	1969	No. 1,3,4,6,7.
	"The Incredible Hulk" (Marvel)	1984	No. 1,3,4,6,7.
	"The Teenage Mutant Ninja Turtles" (Murakami-Wolf- Swenson)	1987	No. 1,3,4,5,6,7.
	"Batman" (DC Comics)	1939	No. 1,3,4,7.
	(Filmation)	1967	
	(Warner Bros.)	1992	

