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Intersections of Modernity: Nationalism, The History of Animation Movies, and World War II propaganda in the United States of America

Kristján Birnir Ívansson

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Kristján Birnir Ívansson

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Instructor: Dr. Giorgio Baruchello

Statements

I hereby declare that I am the only author of this project and that is the result of own research

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Kristján Birnir Ívansson

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Giorgio Baruchello

Abstract

Today, animations are generally considered to be a rather innocuous form of entertainment for children. However, this has not always been the case. For example, during World War II, animations were also produced as instruments for political propaganda as well as educational material for adult audiences. In this thesis, the history of the production of animations in the United States of America will be reviewed, especially as the years of World War II are concerned. The issue of nationalism and, in particular, American nationalism as it transpires through animation movies will also be discussed. Additionally, some attention will be paid to the origin of well-known cartoon characters and the most significant technical changes in the field of animation through the years. These three areas of inquiry—i.e. the history of American animations, their nationalist component, and their most important characters and technical innovations—will be dealt with via an overview of the life and activities of the most important movie studios in the United States of America. These studios were not only the very heart of the animation business throughout the 20th century, but they were also amongst the biggest ideological supporters of the United States government and army during World War II. They produced many animations for war propaganda as well as instructional films for the Army and the Navy. Such animations featured often well-known cartoon characters such as Bugs Bunny, Superman, Donald Duck and Daffy Duck, all of whom fought against the Axis power. Out of the many animation produced during World War II, twelve were selected and analyzed in this thesis in connection with topic of American nationalism.

Útdráttur

Í dag eru teiknimyndir gjarnan tengdar börnum. Teiknimyndir eru flokkaðar sem barnaefni. Hinsvegar, þegar sagan er skoðuð, þá kemur í ljós að teiknimyndir hafa ekki alltaf þjónað þeim tilgangi að vera skemmtiefni fyrir börn. Í seinni heimsstyrjöldinni voru teiknimyndir gjarnan notaðar skipulega í áróðursskyni sem og í fræðslu fyrir fullorðna. Í ritgerðinni verður sjónum beint að framleiðslu teiknimynda í Bandaríkjunum og þá sérstaklega að þeim teiknimyndum sem framleiddar voru á stríðsárunum og voru notaðar sem áróðurstæki. Fjallað er um þjóðernishyggju og þá sérstaklega hvað hefur einkennt þjóðernishyggju Bandaríkjamanna í gegnum tíðina og teiknimyndirnar skoðaðar í gegnum gleraugu þjóðernishyggjunnar. Einnig er farið yfir sögu bandarískra teiknimynda, uppruni helstu teiknimyndapersóna skoðaður og hvernig tækni í framleiðslu teiknimynda hefur fleygt fram í gegnum árin. Þrjár hliðar verða teknar til skoðunar, — Saga Amerískra teiknimynda, þjóðerni tenging þeirra, á samt mikilvægustu persónunum og tækni nýjungum — Farið verður yfir lífshlaup helstu Amerísku kvikmyndaveranna. Þessi ver voru ekki einungis hjartað í framleiðslu teiknimynda á 20. Öldinni, heldur einnig meðal helstu stuðningsmanna Bandarískra stjórnvalda hugmyndafræðilega séð í seinni heimstyrjöldinni. Þau framleiddur margar áróðurs og kennslumyndir fyrir Bandaríska herinn og sjóherinn. Þessar teiknimyndir notuðu oft þekktar teiknimyndapersónur eins og Kalla Kanínu, Daffy Duck, Superman og Andrés Önd, sem allir börðust á móti öxulveldunum. Af öllum þeim teiknimyndum sem framleiddar voru á stríðsárunum þá hafa verið valdar 12 teiknimyndir til frekari skoðunar í tengslum við Ameríska þjóðernishyggju.

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Introduction

Theatres and movies have played a significant cultural role in the United States of America and in fact, around the world as well since the early 20th century. Initially, it was just an experiment by Thomas Edison who, in the late 19th century, tried to capture a motion on film and recreating the same motion on a screen. This experiment by Edison slowly evolved into a high quality motion picture industry. Throughout the history, the motion picture industry has produced both films to entertain people and to inform the public as well.

This thesis is a historical overview of American animated theatrical short subjects, with the aim to give a basic overview of the history of American Animation from the beginning of the 20th century to the present day. The emphasis in this thesis is on major studios during the golden age of the animations in America, but also to point at some key technological innovations. Today, Animations are generally considered as an entertainment for children, as cartoons created very flexible images. However, during the golden age and especially during the World War II, animation was used to send a message to the public. Animation was a one way for the government to influence the public opinion on some causes or position. Many of these cartoons were shaped by nationalism and propaganda. Evidently, animation has thus been used as a serious media to send an important message to the public.

The general view of the animation is that, animation is thought to be a second rate film production technology, as it uses flexible and often unreal images to deliver their message. Due to that fact, that animation is considered for children only medium. However, the history has shown us that in the World War II, animation was used in other purpose than to entertain children. It must also, kept in mind, that it takes greater effort to create an animated film than a life action film (Beck, 2005). Only hundreds of animated feature films have been produced since 1930's while there has been over thousands of live-action films (Beck, 2005).

1. Nationalism – objective subject or metaphysical subject?

In many of the animations that was created during the World War II was influenced by nationalism to bring the nation together to persist through a difficult time. Because of the influence of the nationalism on the cartoons during the World War II, it is essential to define what nationalism is and its fundamental ideological components. In this chapter, nationalism will be reviewed from a general standpoint of view and from the American point of view as well.

1.1 The general definition of nationalism

Nationalism is an identification of a group with a political entity defined on national terms, i.e. the nation. In wake of this, it is often argued that ethnic groups have a right to statehood and citizenship in some states is limited to the one ethnic group that is regarded as the rightful inhabitant of that particular state. In other states, “multi-nationalism” is the norm, where the minorities have the rights to express and exercise their identity (Smith, 1993).

Nationalism offers several definitions of what constitutes a nation, which leads to several different variants of ideology based on nationalism. It can be a belief, that citizenship in a state should be limited to one ethnic, cultural or identity group, or that “multinationality” or “multiculturalism” in a single state should necessarily embrace the right to express and exercise national identity by minorities alongside with the ethnic majority group (Kymlicka, W. 1995). Nationalism also implies the primary importance of the state, which is deemed to be naturally superior to all other states, thus attributing paramount importance to the protection of the homeland too (usually an autonomous state), (Smith, 1993). In some cases, negative views of other races and/or cultures are implied too, in order to underline the superiority of one’s own race and/or culture (Blank and Schmidt, 2003).

Nationalism is often portrayed as a collective identity *qua* imagined community, which is not naturally expressed in race, religion or language alone but rather constructed socially as a shared form of consciousness that the every individuals belongs to the given nation. Nationalism is typically reactionary and may call for a return to some defining national past, or even the expulsion of foreigners, which is the other side of the coin, by any calls for the establishment of an independent state as the homeland for ethnic minorities (Anderson, 1991). Because all of this, nationalism emphasis on a collective identity must be autonomous, united and related to a single national culture. Also, some nationalists stress

individualism as an important part of their own national identity (Smith, 2002). Symbols are often used as an expression of and catalysts for a national identity, such as a national flag or national anthem, which often have religious roots rather than political root. These symbols are used to create powerful emotions among individuals and unite them under one common cause (Hobsbawm, 2000).

The identification of nationalism is disputed among historians and theorists, where the both groups have build their arguments on either modernism or ethnicism. According to the researcher who supports the position of modernism, it is the modernity that fostered the idea of a nation and nationality (Guðmundur Hálfðánarson, 2001). The alternative stance claims that the natural sympathy of the individual and their collective origin, unit them long before modernity with its own legends and political struggles (Smith, 1995). Although there is an obvious difference between the two sides on how the nationalism is originated. Both sides build their theories on the same fundamental core that is the individual do not exactly have a free choice of citizenship. Both parties agree that individual must have something in common to be connected mutually to form a nation. A common cause is therefore, usually the most important for nationalism to prosper.

1. 2 American nationalism

When a nation demands loyalty from its citizens, the freedom of the individual can be sacrificed for the benefit of the state. Evolution of a state is normally associated with a negative deliberation concerning the outsiders, and the temptation to advance the state at the expense of other states. When nationalism evolved in the 19th century, it was not always on a positive terms, as nationalism has frequently come forth in the life-destructive forms of racism, imperialism and totalitarianism. When these negative side effects of nationalism are considered, it must be acknowledged that, nationalism was one of the fundamental causes of both World War I and World War II (Kaplan, 2002).

None of the general attributes of nationalism above fits in the context of the America, as America is a relatively new nation. The years of formation were around 1607-1733, i.e. with the original 13 colonies, which declared independence from the United Kingdom in 1776 (Dull, 2003). In other words, kinship from a common ancestry is lacking in this context. Evidently, some American settlers came from England meanwhile others were of Scottish or

German ancestry. A big proportion was though immigrants from other European countries, African slaves or native Indians (Kaplan, 2002). Religion commonly serves as a second major force for the national unification. Also, the 13 colonies had no formal legal borders and thus specific territorial claims evoking strong national emotions among its residents were lacking too. America was more an idea than a precise geographical entity. The invention of the America was an invention of the printed press of the Western Europe, as the press followed the words and deeds of its founders. This is a major deviance from the mythological roots of countries like Japan or Italy (Kaplan, 2002).

The general expression of nationalism did not accompany the establishment of the America (Kaplan, 2002). The emotions during the American Revolution were attached to an idea of a state rather than to a nation with a specific historic memory or a common church. Unifying the American people remained unresolved until after the war of 1812, when a tentative agreement was reached. By that time, the nationalist sentiment focused on the special condition of liberty, recognized by the constitution of the state, protected by a new and superior government that had no counterparts elsewhere (Kaplan, 2002).

The American national identity evolved throughout the 19th and 20th century, as an effort to find a symbol that displayed the common sign of a loyalty. It was a lengthy process indeed. During the Civil War, for example, there was more than a one design of the national flag, and the final version of "*The Star-Spangled Banner*" was not released as such until 1931. The insecurity of the identification of nationalism is apparent in the meanings of the terms of "Americanism" and "un-Americanism". These two terms were the major catalyst of the McCarthyism in the late 1940's and 1950's. When thousands of Americans were accused of un-American activities and being a communist sympathizers (Kaplan, 2002).

The relationship between the government and the state plays a role as well when it comes to American nationalism, as the term "federal" suggest, a fair share of power, but the constitution makes sure that government plays a huge central role in the decision making. These contradictions were evident during the Civil War, where the southern sectionalism conflicted with the view of the federal government that wanted to abolish slavery. The conflict ended with the victory of the north, where the seat of government was located, and it also invested new, quasi-mystical powers into the federal government and the constitution (Kaplan, 2002).

America is often portrayed as the “new world”, with the special blessing of delivering the liberty onto less-favoured peoples around the world. America was for much of its history, a rich, vast and empty land, and it was the ultimate destination of settlers from imperialist Europe. Thus in the America were cherished and glorified freedom of an opinion, religious toleration, democratic, self-government and boundless economic opportunities, which were denied to the “old world” The unique characteristic of the American civilization transformed the nation from a small, vulnerable republic to a global superpower at the end of the World War II (Kaplan, 2002).

Most of the elements that combine the American self-image during the colonial period and the American Revolution still survive today, despite of prevailing influences of social Darwinism and Anglo-Saxon racism during the late 19th century. Despite of the trauma of the great depression in the 1930, the burdens of world governance in the 1950s, and increasing doubts over social injustice and corruption at home. The elements that defined the America self image of a nation still survive (Kaplan, 2002). Yet, with all these doubts, the American way of life remains part of the American nationalism, which sets the American people apart from other peoples (Kaplan, 2002). The way the nation portray itself to itself is the most important for keeping identities alive and kicking. Media communication and governmental propaganda are often ways in which such an aim is attained.

1.3 American Propaganda in World War II

Communication can be aimed to influencing the attitude of the community toward a cause or a position. This kind of interaction is known as propaganda. In the World War II, propaganda was used to influence opinion of the American public too support the warfare and their commitment to ensure victory. The war propaganda was spread by using a wide range of media, which was used to installed hatred for the enemies and to support the American government and its allies. The ways that the public could show their support was through, production of war equipment or buy war bonds.

When the World War II broke out, the American public regarded propaganda widely as an instrument of totalitarian dictatorship (Rhodes, 1976). Besides, Americans still remembered how propaganda was used during the First World War, to spread misinformation about the enemy (O’Neal, 1998). However, the government was reluctant to engage in such

campaigns again, but eventually, gave into the pressure from the media, businesses and advertisers, who persuaded the government to do otherwise (Honey, 1984). Still, the efforts to establish propaganda was perhaps slow in the beginning, but it grew into a more unified and more effective institution and instrument when America entered the World War II (O'Neal, 1998). The first sign of a much more effective system for propaganda was in 1942 when the Office of War Information was established by the President Franklin D. Roosevelt. This agency joined other governmental agencies, including the Defence and State Department, to disseminate war information and propaganda (Winkler, 1978). The agency for war information had a various ways to interact with the American public; including through the printed press, radio stations and movie studios (Savage, 1999).

The movie studios were most sympathetic with the allied cause, and began to write plots of many of their movies which feature Nazis in the role of the villains, instead of the usual gangsters and mobsters. The movie studios also received a draft message that requested them to produce films that included messages from the government, in the form of newsreels and documentaries. There was not much interest in such types of films before World War II because they could barely compete with entertainment. Eventually, the film industry did not only produce films to send a message to the population, but moreover, the studios produced instructional films for the army and the navy (Rhodes, 1976).

These messages were loaded with symbols, which manifest nationalism and propaganda. Which is not uncommon in the film industry, example of these symbols can found in many American animated and live action-films produced since early 20th century. Emphasis of the most American films at the time was produced either from the technological or a moral ground. Regard to the animated cartoons, morality was the most notable in animated cartoons that features black stereotypes or cartoons that have other moral issues such as those produced during the World War II. Such as displaying army life or discriminating against Nazism. These films also have favourable references to the American democracy.

2. History of American animated cartoons

In this chapter, the history of the American animated cartoons will be reviewed, from the silent era of 1900s-1920s to the beginning of the 20th century. The main emphasis of this chapter will though be on animation produced during the World War II, but the war years are generally considered to be part of the golden age of the America animation, 1920s to 1950s. During this period, theatrical animation flourished under a strong leadership of Walt Disney. The arrival of the television animation in the early 1950s lead to a decreased quality of the theatrical animation, which put an end on a regular production of theatrical short subject in the late 1970s. However, after the 1970s, most material produced for theatre is a feature films, with though a few exceptions. Since then, everything produced for theatres with some exception comes in a form of animated feature film. All the focus in this thesis is on theatrical animation and therefore TV animation will not be discussed further.

2.1 *The silent era: 1900 -1928*

The idea of visual animations existed in America in the 20th century, but these were merely images to put on glass slides, lit by a lamp and projected onto a screen or a wall in order to create an illusion of motion. The famous entrepreneur, Thomas A. Edison created the motion picture camera in 1891. Shortly after 1891, other filmmakers tested the limit of this new technology. Most films produced at the beginning of the 20th century were mostly trick films (Lund, 1999).

James Stuart Blackton became one of the key figures of the animation in America, when he started to experiment with trick films. He began at the beginning of the 20th century and his experiments with the new technology would last for a decade, until he passed away. Among his works is the film, *Humorous Phases of Funny Faces* (1906), which showed the illusion of movement of two faces in chalk drawings. This film has been considered as one of the first animated films ever produced. It achieved the illusion of movement, albeit being rather simple in today's standards (Lund, 1999).

In 1911, cartoonist Winsor McCay released an animated cartoon entitled, *Little Nemo*, based on one of his comics' strips. This cartoon was different in nature compared to Blackton's work. McCay's film had more fluid movements and was derived from thousands of drawings. He continued to produce animated films, but the production was slow and time

consuming. Therefore, he produces only a handful of animated short films before he retired in 1920's (Lund, 1999).

The animation sector started to grow significantly in the 1913, when the first two professional animation studios were established: Bray Production and Barré Studio. They were directed respectively by John Randolph Bray and Raoul Barré (Lund, 1999).

As regards to the latter, Barré formed a partnership with Charles Bower in 1916 and the studio was renamed Barré-Bowers Studio. The studio produced series of cartoons about a pair of clumsy fellows called, *Mutt and Jeff* (1916-1922), which was based on Bud Fisher's comic strip of a same name. Bud took over the business in 1917 and renamed the studio Bud Fisher films, due to conflicts between Bud Fisher and Barré. Eventually, Barré retired in 1919. Bud Fisher would remain in business until 1922, when the studio became bankrupt (Crafton, 1993).

As regards to the former studio, the first cartoon series that was produced by Bray Production was *Colonel Heeza Liar* (1913-1924), which was based on the character, Baron Munchhausen. Bray produced a several others animated series until the studio stopped producing animated films in 1928 (Crafton, 1993). Bray saw the beginning of the career of Walter Lantz, Max Fleischer and Paul Terry, who later became a major players in the American animation sector during its golden age, i.e. between the 1930's and 1950's (Maltin, 1987).

When Bray and Barré founded their companies, animation production was very time consuming and therefore, most of the experiments in the animation technology was aimed to find a new ways to increase the efficiency of the animation production. Two inventions proved to be the most important in this respect: a peg system for registering drawings, invented by Barré, which kept the paper in place; whilst the other innovation was the invention of using clear sheets of celluloid ("cels"), which eliminated the problem of redrawing every background and made it easier to lay several movements on top of one another. These technological innovations became the norm in production at the end of 1932 (Lund, 1999).

The newspaper tycoon, William Randolph Hearst was very keen in bringing the comic strip he was distributing in his newspapers to the silver screen. Therefore, he established a company named *International Film Service* to produce animated cartoons in 1915. Hearst's studio operated only for three years, mainly because the cartoons produced by his studio

were generally considered boring and generally not popular even studios best known cartoon series *Krazy Kat* (1917), which was based on a comic strip of a same name by George Herriman (Crafton, 1993). Even if Hearst had to close down his studio, he did not give up on animation. He signed an agreement with John Bray, stating that the later took over the production of new cartoons with characters, distributed in Hearst's newspapers. One of the outcomes of this contract between Hearst and Bray was the second *Krazy Kat* series produced by Bray himself, which lasted only for two years, from 1920 to 1921 (Maltin 1987).

In 1916, an Australian born animator, Pat Sullivan opened his own studio in America, and in a three-year span, he produced a few successful cartoons, including *The Tail of Thomas Kat* (1917). The cat in this film was the disputed ancestor of the famous Felix the Cat that made his official debut in *Feline Follies* (1919), directed by US citizen Otto Messer (Maltin, 1987). Felix the Cat became one of the most popular and recognized character during the 1920's and the downfall of the original theatrical series was due to the 1930 refusal of producer Pat Sullivan to convert the movie from a silent cartoons to a sound cartoon. At that time, sound cartoons had already begun to surpass the silent cartoons since they arrived in the late 1920's (Maltin, 1987). Still, Felix the Cat was remade for the TV in the 1950's and 1990's by two completely different studios, unrelated to Sullivan's original studio.

2.2 The golden age of the cartoons: pre- World War II, 1928-1939.

2.2.1 Walt Disney Studio.

Walt Disney and his staff had a great impact on the animation sector and probably changed the sector as we know it today. Walt did not invent the animation itself; however he is the man that defined the animation better than anyone else before him. Walt Disney's marketing departments usually sell the story, "*It all started with a Mouse*", indicating that the breakthrough was the release of the Mickey Mouse cartoon, *Steamboat Willie* (1928), which was the first sound cartoon to become popular. The phrase is correct, in a sense: the release of *Steamboat Willie* cartoon marked the beginning of the Walt Disney Studio as we know it today (Maltin, 1987).

However, before Mickey Mouse, Walt Disney had already been producing cartoons for years, indeed since 1921. Walt Disney had originally started out in Kansas City, where

Walt Disney produced the modernized Fairy Tale series, *Laugh-O-Grams* (1922). Because Walt was not a good businessman back then as he became later in his life, he became bankrupt in a less than a year. The main reason for the bankruptcy was that the distributors did not fulfil his part of the contract with Walt Disney. Because of this negative experience, Walt himself, decided to establish the studio again, but in this time in the movie industry's capital, Hollywood (Maltin, 1987).

When Walt Disney prepared his move to Hollywood, he had began to produce pilot cartoons in a new cartoon series called, *Alice Comedies*, a live-action/animation hybrid. This was not a reproduction of the classic *Alice in Wonderland* by Louis Carroll, but rather a modernized version, in which a live-action Alice was pitted in animated settings. After additional research and a few attempts, Walt Disney finally signed a contract with the Margret Winkler, an independent distributor. Walt produced the Alice cartoons until 1927. As the series was close to its end, Walt Disney had become tired of the live-action portion in the producing process, and that is why he wanted his staff to concentrate entirely on the animation, and Walt's main mission was to improve the production of animation (Maltin, 1987).

Walt Disney meet Charles Mintz his distributor (who replaced Ms Winkler after they got married), who approved Disney's idea of producing a new cartoon character after securing a distribution deal with Universal, where the demand for a new cartoon character had arisen. The first cartoon in the new series, *Poor Papa*, was rejected by the distributors for the reason that the main character, a rabbit named Oswald the Lucky Rabbit, was considered to be too old. Because of this, Walt Disney produced another cartoon, *Trolley Troubles* (1927), with a younger and fresher Oswald, full of humour, which was approved and released. Disney ended up producing nearly, 24 additional cartoons featuring Oswald; all of them were released between 1927 and 1928 and top on that Poor Papa was given finally release in 1928 (Maltin, 1987).

In February 1928, Walt Disney was interested in extending his contract with Universal, so he went to New York City for discussions with his distributor Charles Mintz. In that meeting, Charles Mintz informed Walt that himself had hired the entire Walt's staff and planned to produce the Oswald cartoons by himself, which he was allowed to do because he owned the copyright and was unhappy with the cost of production under Walt's management. (Maltin, 1987).

As a result of these unfortunate events, Walt Disney, along with Ub Iwerks—the only animator that stayed with Walt—created Mickey Mouse, which later became the studio's everlasting symbol. The first two cartoons featuring Mickey Mouse were produced as a silent cartoon. The third episode in the series, *Steamboat Willie* (1928), was produced with a sound, which ended Mickey's silent career. The cartoon became popular, almost overnight, not because it was rich in a visual gags or particularly funny (Mickey's personality is rather bland, although funnier than in later appearances), but for the skilled animation techniques and the proper use of the sound system (Maltin, 1987). Because of Mickey's bland personal, the mouse was surrounded by funnier characters, such as Goofy, who debuted in *Mickey's Revue* (1932). Goofy would then remain in a support role until his solo debut in *Goofy and Wilbur*, released in 1939 (Maltin, 1987).

Apart from Goofy, a few others characters made their debut on the *Silly Symphonies* series. The first to be mentioned would be Pluto, who made his solo debut in *Just Dog* (1932), after being featured in a few Mickey Mouse shorts since 1930—the first one as Mickey's pet in *The Picnic* (1930). Pluto would star in his own series, unrelated to the *Silly Symphonies* when *Pluto's Quin-puplets* was released in 1937. (Maltin, 1987). The second to be mention would be *The Three Little Pigs* that originally appeared in a cartoon of the same name released in 1933. The pigs related to the great depression audience, because of the hit song “*Who's Afraid of the Big Bad Wolf?*”, which was a direct reference to the great depression and the dark time that lied ahead (Maltin, 1987). The third would be Donald Duck, who made his debut in the *Silly Symphonies* cartoon *The Wise Little Hen* (1934). Donald Duck was almost an instant hit and was very popular among viewers. Because of the popularity of Donald Duck, it was decided to let Donald Duck appear in a supporting cast in several Mickey Mouse cartoons. In addition, Donald Duck did appear in a three more movies that did not feature Mickey (Maltin, 1987).

The most interesting of those three was probably the *Modern Inventions* (1937). In that movie, Donald's personality is well developed and his antics and grotesque frustration are shown clearly when things do not go his way. Donald's first official solo cartoon was *Donald's Ostrich* (1937) where the Donald Duck is showed more of the same frustration when something did not go his way. In fact, the same can actually be said about every other Donald Duck cartoon released since then. Eventually, Donald Duck would surpass Mickey

Mouse in terms of popularity and became the studio's top star in the 1940's and 1950's (Maltin, 1987).

As Walt Disney's techniques became more main stream, Walt Disney realized that if the studio was going to stay in business, it had to make sure that the next cartoon would be better than the last one. One of the hit that was created by the Disney's new techniques was the *Silly Symphonies* were born. The innovative idea was to produce cartoons with music and experimenting with the animation as an art form. The first cartoon of the series, *The Skeleton Dance* (1929), was a step in this direction (Maltin, 1987), but from a technical view, *Flowers and Trees* (1932) marked a breakthrough, since it was released in 3-strip Technicolor. After that breakthrough, Walt Disney decided to produce the, *Silly Symphonies* in colour. Yet, Mickey Mouse was kept being produced in black and white. Walt Disney felt that colour would not suit Mickey's personality, and that decision remained until 1935, when he first appeared in the colour cartoon *The Band Concert* (Maltin, 1987). The multiplane camera was first used in *The Old Mill* (1937), which proved to be a most important piece of equipment to express realism in Disney's cartoons and feature film (Maltin, 1987).

The culmination of all these technical development, along with hiring and training of talented staff, was the production of *Snow White and the Seven Dwarfs*. The earliest concept development of the film had begun in 1934. While the film was in production, Disney's rivals referred it as "Disney's Folly". *Snow White* was released in 1937 by RKO Radio Pictures, RKO being Disney's fourth distributor after he terminates a contract with Mintz and after that worked with Columbia (1930-1932) and then United Artist Pictures (1932-1937) (Maltin, 1987). In the end it seems that Walt Disney's gamble had paid off, as *Snow White* became a major commercial success and it is generally considered one of the greatest animated feature films ever made (Beck, 2005).

2.2.2. Max Fleischer Studio

Max Fleischer can probably be considered Walt Disney's greatest rival during the 1930's, although his approach was very different, yet at least as sophisticated. Fleischer focused on surrealism, dark humour, adult psychological elements and sexuality. Max Fleischer, along with his brother Dave, was more interested in technological innovations than the art itself. Their most important technological innovation was the rotoscope process of animating

movement by tracing them over frames of live action. They developed this process while they were employee of the pioneer John R. Bray in the mid 1910's (Maltin, 1987).

Max and Dave Fleischer created their first character at Bray's production in 1919, a clown character that later became known as Koko (1923), pitted in a live-action world. The fundamental base for the production these life-action/animated shorts was the rotoscope process along with clever editing and juxtaposition of frames that could further enhance their combination. Max and Dave Fleischer left Bray two years later and established their own studio, Inkwell Films, renamed in 1929 as Fleischer Studio. They continued to produce Koko in his own series until 1929 (called *Out of the Inkwell/Inkwell Imps*). When Koko retired, silent cartoons had fallen out of favour with theatre guests when sound films had surpassed their silent counterpart. Koko would eventually be brought back but only supporting role in later sound cartoons. By that time, the Fleischer brothers had established their own distribution company, Red Seal Pictures in 1925, but the burden of running two companies became excessive, which led Max Fleischer to eventually drop out of the distribution business in 1929 and sign a distribution deal with Paramount instead (Maltin, 1987).

Bimbo the Dog made his debut in the fourth *Talkartoon* cartoon, *Hot Dog*, released in 1929. Bimbo would encounter a lot of strange and surreal places, and *Swing You Sinners*, released only a year after characters debut, which was probably the highlight of the surreal cartoons produced by the studio. In that same year, Bimbo would encounter a female character in *Dizzy Dishes*. This female character, which eventually became known as Betty Boop in 1931, is the studio's best known original product and is regarded as one of the first and most famous sex symbols in the cartoon world. Her popularity exceeds the *Talkartoon* series and it was eventually replaced with a cartoon series that featured her own name. The first official Betty Boop cartoon was *Stopping the Show*, released in 1932 (Maltin, 1987). Bimbo continued to appear in the Betty Boop cartoons until it was eliminated altogether in 1933, when a new Production Code censorship laws was enforced. Betty Boop was also toned down as a sex symbol. Despite of Betty's popularity, she only featured in one colour cartoon, *Poor Cinderella* (1934), a spoof of the classic fairy tale. This cartoon was the first episode in the *Colour Classics* series, a cartoon series that was produced in a similar ways as the Disney's *Silly Symphonies*. They absolutely failed in that experiment, for the vast majority of these cartoons were a deviation from Fleischer's well-established and popular style (Maltin, 1987).

Popeye the Sailor (1933) proclaims the character's screen debut with footage of newspaper headline. This headline was spun on the fact that Max and Dave Fleischer had reached an agreement with King Feature Syndicate to bring *Popeye* to the silver screen. Popeye had originally appeared in the "*Thimble Theatre*" comic strips series in 1929, drawn by Elzie C. Segar (Maltin, 1987). Popeye was the anti-hero of the time, who just tried to get along and woo his gal Olive Oyl. Popeye did not want to fight and prove himself, but none the less he finds himself almost constantly involved in fights over Olive Oyl with Bluto, a fellow sailor and a competitor. During Fleischer's time, the *Popeye* cartoons were fresh and offered a wide range of non-formulaic storylines. Most notable was the *Popeye* cartoons produced by Fleischer with three two-reel colour cartoons, not only because they are an original remake of the *1001 Arabian Nights* tales, but also because they were the high point in Fleischer's technical achievements and notably for the stereo-optical "3-D" process (Maltin, 1987).

The rotoscope process continued to developed at the studio during the 1920's and 1930's and achieved their highest level of complexity with the production of the long and expensive animated feature film *Gulliver's Travels*, released in 1939. The rotoscope in animation of Gulliver put a lot of realism into the film and Gulliver himself as a character (Maltin, 1987).

2.2.3 Terrytoons and Van Beuren Studio

Paul Terry had started his career as an animator at Bray production in 1916, and created his first animated character, *Farmer Al Falfa*. Like Max Fleischer, he did so while he was a John R. Bray's employee. When Terry resigned at the Bray's studio, he kept the rights of his character and used him frequently during the 1920s, especially in the *Aesop's Film Fables* series. By then, he had established a partnership with the producer Amadee J. Van Beuren. In 1927, Van Beuren realized the potential of the sound films and urged Terry to add sound to the films. Terry was reluctant to do so. The relationship between Van Beuren and Terry became worse after the release of their first sounded film, *Dinner Time* in 1928. Gradually, they could not work together and their relationship ended quietly. Van Beuren continued to produce *Aesop's Film Fables* under the supervision of John Fosster until 1933. Van Beuren, desperate for a new cartoon series, produced *Rainbow Parade* and *Tom and Jerry* (not related

to the famous cat-and-mouse duo) made some success, but Van Beuren's eventual closed down his operation because RKO Radio Pictures terminate the contract and decided to sign a distribution deal with Disney instead (Maltin, 1987).

After the relationship with Van Buren ended, Paul Terry founded Terrytoons Studio and continued to produce the *Farmer Al Falfa* cartoons until 1939 when it was cancelled. Paul Terry signed a distribution deal with 20th Century Fox in 1936, therefore abandoning Educational Pictures. From a technological and artistic standpoint of view, his studio made a little or no improvement in the 1930's and did not either improved in 1940's and 1950's, probably because of lack of care and talent (Maltin, 1987), even though it remained in business for a long time.

2.2.4 Charles Mintz Studio.

Animation pioneer William "Bill" Nolan, wanted to launch an independent cartoon series of his own. Eventually, he bought the rights of George Herriman's *Krazy Kat* comic strip. Nolan established a name for himself in the animation industry for inventing the panorama background and developing the "rubber-hose" style of animation. While he was employed by Pat Sullivan, Nolan brought these techniques into the *Krazy Kat* cartoons (Crafton, 1993). Later, Nolan formed a professional relationship with Margaret Winkler, one of the most prominent figures in the distribution of animated shorts at the time. She had distributed cartoons also for Nolan's former employee, Pat Sullivan. However, it soon became clear that Winkler's husband, Charles B. Mintz, was slowly taking over the decision-making process and the creative section of the company as well. This led to circumstances that Nolan could not tolerate, and eventually resigned and left *Krazy Kat* series behind him. Mintz hired Harrison and Gould to replace Nolan (Maltin, 1987).

In 1928, Charles Mintz outmanoeuvred Walt Disney by "stealing" the rights of then Disney's famous creation, Oswald the Lucky Rabbit, as mentioned earlier. Mintz continued to produce the Oswald cartoons until the 1929, when Universal decided to pull the plug on Mintz and took Oswald away from Mintz in a similar manner (Maltin, 1987). Because of these events, Mintz told his employees to concentrate on the *Krazy Kat* cartoons, and he signed a distribution deal with Columbia. In fact, the first cartoon released through Columbia was also the studio's first sound cartoon *Ratskin* (1929) which featured Krazy Kat. The main competitor turned out be, Walt Disney and thus *Krazy Kat* went from being a replica of Felix

the Cat to being a replica of Mickey Mouse. Mintz negotiated with Columbia to start a production of a second cartoon series, featuring a little boy named Scrappy. The difference between Scrappy and other Mickey Mouse replica at the time was that, Scrappy was richer in personality endowed with childish antics and round design. He became the highlight of Mintz's career. His studio's first colour cartoon to be produced was *Holiday Land*, released in 1934, and was part of Mintz's new colour cartoon series *Colour Rhapsodies*. Mintz thus had three series at his disposal during the mid- and late 1930s. Production costs ran over budget in 1939 and Charles Mintz became indebt with Columbia which eventually took over Mintz's operation (Maltin, 1987).

2.2.5 Ub Iwerks Studio.

The small Ub Iwerks studio got into the business after Ub Iwerks had left Disney and formed a partnership with a producer named Pat Powers, to set up his own studio. Iwerks' best known character is probably Flip the Frog, but he also produced two other series with Pat Powers, *Willie Wooper* and *ComiColor*. Their partnership ended in 1936. Between 1936 and 1940, Iwerks rejoined Disney and relied on commission works first from Leon Schlesinger and then Charles Mintz. He produced two Porky Pig cartoons for Leon Schlesinger. For Mintz he produced entries in the *Colour Rhapsodies* series, Iwerks cartoons were more alike Disney's *Silly Symphonies* cartoons than anything that was produced by Mintz's studio (Maltin, 1987).

2.2.6 Walter Lantz Studio.

After Universal had taken the Oswald cartoons away from Charles Mintz, they hired Walter Lantz to continue with the Oswald cartoons. Universal managed the Lantz's studio until 1935. Walter Lantz had originally begun in animation as an animator at Bray Productions during the 1920's and one of characters he created was Dinky Doodle. These cartoons had similarities with Max Fleischer's clown Koko i.e. animated character in live-action film (Maltin, 1987). After Lantz had took over the series he would end up producing the Oswald cartoons for the entire 1930's decade, along with other less successful cartoon series such as *Pooch the Pup*, and several other minor cartoon series and one-shots (Maltin, 1987).

2.2.7 Warner Brothers.

Hugh Harman and Rudy Ising sold the idea to Leon Schlesinger to produce a cartoon series featuring a Little Black Boy named Bosko. Leon Schlesinger began produce the animation Bosko and the first cartoon to be released was *Sinkin' in the Bathtub* in 1930. This cartoon was the first cartoon in the *Looney Tunes* cartoon series. All sequential entries in the series that were directed by Harman and Ising featured Bosko. Schlesinger liked the idea of producing shorts featuring music and distributing them through Warner Brothers, as he had already got a deal with them. The *Looney Tunes* cartoons thus experienced their second series, the *Merry Melodies*. The first cartoon in the second series was *Lady Play Your Mandolin*, released in 1931. It was important for Leon Schlesinger to establish his own studio, and getting the second series going was very important as well. Above all, Warner Brothers' approval was probably the best sign as he could get (Maltin, 1987).

Leon Schlesinger was desperate to get his company going, thus he lured in several animators from other studios. The first thing that came out of this stir was a boy character named Buddy, created by Tom Palmer, another ex-Disney employee. Buddy was basically a Bosko in "Whiteface" and only lasted two years in production. Although Leon Schlesinger's decision to hire Palmer permanently failed, he was responsible for bringing together one of the most talented men in the animation business – Tex Avery, Frank Tashlin, Bob Clampett, Fritz Freleng, and Chuck Jones. The first sign of success was when the first Porky Pig cartoon featured *I Haven't Got a Hat* (1935) (Maltin, 1987). By that time he had ordered his staff to produce the *Merry Melodies cartoon series* in colour, but the *Looney Tunes* cartoon series was actually produced in a black and white until 1943. Porky's first appearance was a success, as the stuttering Pig became popular among viewers. More was to follow as Daffy Duck debuted only two years later, in *Porky's Duck Hunt*. In this cartoon, Daffy tried his very best to ruin Porky's day. Most interestingly, this cartoon was remade as *Daffy Duck and Egghead* a year later with another hunter in Porky's role. This new hunter character would eventually develop over the years into Elmer Fudd, one of Bugs Bunny's major rivalries during the 1940's and early 1950's. Speaking about Bugs Bunny, his first official appearance was in a cartoon entitled *A Wild Hare* (1940) but prototypes of Bugs Bunny had appeared in at least four cartoons in the late 1930's (Maltin, 1987).

2.2.8 Metro-Goldwyn-Mayer

Hugh Harman and Rudolf Ising signed a contract with Metro-Goldwyn-Mayer (MGM) in 1934 to produce Bosko cartoons, shortly after they had left Leon Schlesinger's studio. They agreed to produce the Bosko (redesigned as more realistic back boy) cartoons, as part of a colour cartoon series called *Happy Harmonies*. When the *Happy Harmonies* series ran significantly over-budget in 1937, MGM fired Harman and Ising and establish its own in-house studio which was directed by Fred Quimby. The first series, *The Captain and the Kids*, adapted from Rudolph Dirks' Katzenjammer Kids characters, was a failure. MGM turned to Milt Gross and he managed only to produce two cartoons with his character *Count Screwloose*. In the end, MGM rehired Hugh Harman and Rudolf Ising and both as the new creative heads of the studio. After they were rehired, Ising supervised the first Barney Bear cartoon *The Bear Who Couldn't Sleep*, which was released in 1938. The most interesting cartoon released before the beginning of the decade, Hugh Harman's anti-war cartoon *Peace on Earth*, was released in 1939, immediately after the outbreak of the World War II in Europe (Maltin, 1987).

2.3 The Golden age of cartoons during World War II, 1940-1945

2.3.1 Walt Disney Studio

Walt Disney had produced four additional features after he made *Snow White* in 1937; they were *Pinocchio* (1940), *Fantasia* (1940), *Dumbo* (1941) and *Bambi* (1942). Because of the outbreak of the World War II, European box-office profits begun to diminished which made the day-to-day operation of the studio very difficult. Due to that fact, Disney decided to stop the production of animated feature films temporarily (Maltin, 1987).

An important factor in ensuring America's victory over the Axis Powers in the World War II was the overwhelming and unwavering support of the home front. Disney was one of the main contributors to the home front support and the films that he and his studio created ensured that support. To highlight the importance of Walt Disney's studio, it should mention that during the World War II, the US Army took over a branch of the Walt Disney studio. But the Walt Disney Studio was the only studio that the army took over, during the World War II (Briner, 2009). After the attack on Pearl Harbour, Disney was commissioned by the U.S

government to create propaganda and instructional films. Walt Disney and his studio received requests from several branches of the government (Briner, 2009).

Meanwhile, morale-boosting Disney-designed insignia soon appeared on flight jackets, trucks, planes and other military equipments, both for the American and Allied forces. During the war, over 90 percent of Disney's staff spent their time on producing training and propaganda films. In all, the Disney Studios produced some 400,000 feet of film, representing 68 hours in total runtime (Briner, 2009).

Among the examples of films produced for the US government are Navy instructional films that were used to educate sailors on navigation tactics. Disney created 90,000 feet of film in just three months. Other examples would be Army propaganda film series *Why we Fight?* It was co-produced with Colonel Frank Capra, the head of United States Army Signal Corp. Disney's only contribution to this film series was animated battle maps and diagrams and considered by many to be the most brilliant animated maps to appear in a film series (Briner, 2009).

In the space of a few months, Disney had gone from produce highly artistic features to propaganda and instructional films for the government. Not every film that Disney produced for the government was dry or dull. Disney produced several war-themed propaganda cartoons featuring Donald Duck, Goofy and Pluto which include a good scripts and convincing visual appeal, the highlight being *Der Fuehrer's Face* (1943) which featured Donald Duck. In fact, *Der Fuehrer's face* became the only Donald Duck cartoon to win an academy award. Among Walt's one-shot propaganda films are the highly emotional *Education for Death: the Making of the Nazi* and *Reason and Emotion*, both released in 1943 (Maltin, 2004). Disney also produced cartoons with direct purposes, such as selling War Bonds for the US Treasury and the National Film Board of Canada; others focused on the home front and produced for U.S. Department of Agriculture and Conservation Division of the War Production Board (Maltin, 2004). Disney also produced the live-action/animated feature film *Victory through Air Power*, which is based by the Alexander P. De Seversky book. Alexander P. de Seversky appeared in the film, an unusual departure from earlier Disney features, as the movie was meant to inform rather than entertain. Film focused on Airbase and how airpower could win the war (Maltin, 2004).

2.3.2 Fleischer to Famous Studio

By early December 1941, the brothers Max and Dave Fleischer released, only two days before the attack on Pearl Harbour, their second animated feature film *Mister Bug Goes to Town*. The film flopped at the box-office which led to that Max and Dave Fleischer were dismissed by Paramount Pictures, which renamed their studio, which got the name, Famous Studio (Maltin, 1987). With World War II looming, Popeye was the first enlisted into the U.S. Navy in the short *The Mighty Navy* (1941) and was featured in several other war-themed cartoons during the war such as *You're a Sap, Mr. Jap* (1942), which was heavy on Japanese stereotypes. Popeye also switched to colour in 1943. Superman was the second comic book/strip character to be licensed by the studio for theatrical production. Superman had first appeared in *Action Comics* year earlier. The Superman cartoon *Japoteurs* which was released in 1942 was an example of war-themed cartoons and focused on Japanese stereotypes, where Superman battles the axis of evil. Because the Superman cartoons were very expensive, they were replaced by the third licensed cartoon character Little Lulu, based on a comic strip of same name created by a female comic artist Marge. A new cartoon series was introduced in 1943; the *Noveltoons* an on-shot series that didn't feature any star characters (Maltin, 1987). Few of these earliest one-shot cartoons was a war-themed, like *Yankee Doodle Donkey* (1944) (Shull & Wilt, 2004).

2.3.3 Screen Gems.

After Mintz retirement, the name "Screen Gems" became more widely used than during Mintz's time, although it had been in use to some extent since mid-1930. The characters that had made the studio of Mintz famous had fallen out of favour by the end of the decade and were replaced with one-shot cartoons at the end of 1940. There were some improvements in 1941, when Frank Tashlin joined the Screen Gems after a spell at Warner Bros and Disney. Tashlin's second cartoon at Screen Gems introduced the characters of Fox and Crow in the *Fox and the Grapes* (1941). The characters, the fox and the crow became the studio's main stars and the remainder of its existence, but were not featured in any war-related cartoons (Maltin, 1987). None the less, some of the studio's one-shot cartoons were war-themed, such as *Red Riding Hood Rides Again* (1941) and *Wolf Chases Pigs* (1942). Both of the cartoons were a retelling of a classic fairy tale. Unfortunately, they were also one of Tashlin's last

efforts for the studio. Dave Fleischer joined the studio after he had been fired by Paramount and took over Taslin's position. Among propaganda shorts released during his period were *Song of Victory* (1942) and *He Can't Make It Stickin'* (1943). The former was a satirical commentary on the war and the latter was an anti-Hitler picture. The vast majority of shorts produced after Dave Fleischer had left, i.e. from 1943 until the studio closed in 1946, were mediocre at best. Even if studio had closed Columbia continued to distribute Screen Gems cartoons to theatres until 1949 (Maltin, 1987).

2.3.4 *United Productions of America.*

The establishment of UPA can be traced to two events in 1941, the labour strike at Walt Disney's studio and America's involvement World War II. The United Productions of America was formally founded in 1943 as an Industrial Film and Poster Service and later known as United Productions of America (UPA), it is originally founded to make wartime propaganda and educational films. UPA's approach to animation was departure from the realism found in most of the 1930's cartoons such as those produced by Disney. They were instead of a highly graphical nature and limited in animation, and went from upstart to medium standard in less than a decade (Abraham, e.d). During the war, UPA produced several educational films and contributed its own entries in series such as *Flight Safety*, which featured Grandpa Pettibone, and *Few Quick Facts*, which featured Private Snafu (Beck, 2011; Stanchfield, 2010)

2.3.5 *Warner Brothers.*

Warner Brothers had surpass Disney in the animation sector in short subjects by 1940 and would be dominated the animation sector for a next two decades. Like every other studio at the outbreak of World War II, Warner Brothers produced its fair share of war-themed cartoons. As predictable, Bugs Bunny appeared in several war-themed cartoons, the highlight being *Herr Meets Hare* (1945), where Bugs Bunny encounters Herman Göring. The same can be said about Daffy Duck, his appearance in war-themed cartoons, where the highlight for him being *Daffy - the Commando* (1943), Daffy finds himself behind Enemies line. Warner Brothers also produced several war-themed one-shot cartoons such as *The Ducktators* (1942) full of Nazi stereotypes and feature Hitler Duck, *Tokio Jokio* (1943) a news reel from Japan,

and *Russian Rhapsody* (1943). Hitler encounters the gremlins from Kremlin All these cartoons covered a wide range of themes, from being anti-Hitler to satirizing the events of the war (Shull & Wilt, 2004).

In 1943, Frank Capra, then chairman of the U.S. Army Air Force First Motion Picture Unit, created a cartoon character named Private Snafu. Walt Disney was the first one to produce the Snafu cartoons, since the studio was already producing several other films for the government. Disney demanded ownership of the character, but the production costs were too high for Frank Capra', hence he looked for other studios to produce the cartoons instead. The contract for the *Snafu* films was finally reach with the Warner Brothers. Their style of humour suited the character perfectly and Goofball Soldier became an excellent way to teach soldiers about how they should not behave in service. All the *Snafu* cartoons were part of the bi-weekly *Army-Navy Screen Magazine* newsreel. Warner Brothers were not the only studio to produce Snafu cartoons, although they produced the majority of them (Stanchfield, 2011). Warner Brothers also contributed to the *Hook* series, which was similar in nature to *Snafu*, and *Flight Safety*, featuring Grandpaw Pettibone (Beck, 2011).

2.3.6 Metro-Goldwyn-Mayer.

MGM did not have much luck in the animation business in the 1930's, but in the end of the decade, everything changed, as Tom and Jerry made their debut in *Puss gets the Boot* (1940). They were known as Jasper (Tom) and Jinx (Jerry) in this first cartoon, but they got their permanent names a year later in their second movie, *The Midnight Snack*. Tom and Jerry became instantly popular at the time of the release of the original (then planned one-shot) cartoon. The men behind their creation, William Hanna and Joseph Barbera, were moved from other projects to produce more cat and mouse pieces, and they eventually only directed a few of non-Tom-and-Jerry cartoons after the release of *Puss gets the Boot*. One of them would be *War Dog*, a World War II-themed cartoon released in 1943, the same year that the only Tom and Jerry war-themed cartoon, *Yankee Doodle Mouse*, was released (Maltin, 1987).

Tex Avery left Warner Brothers in 1941, because of a conflict with his supervisor Leon Schlesinger over the ending of the Bugs Bunny cartoon *The Heckling Hare*. Leon Schlesinger thought Avery had gone too far with the ending gag and ordered Tex Avery to cut most of it off. Avery was unhappy with Warner Brothers and joined MGM the year after

he had left Warner Brothers. His name is probably best recognized today for his spell at the MGM. Avery's first cartoon produced at MGM was the heavily war-themed cartoon *Blitz Wolf* (1941). Avery's best known character creation at MGM is probably Droopy, who first appeared in 1943 in a cartoon entitled *Dumb-Hounded*. Droopy originally did not have any name and would go by the nickname "Happy Hound" until after the war, when the name Droopy became official (Maltin, 1987). These cartoons did not rely on the world conflict directly, although they had topical references to it. Avery also created a series of risqué cartoons, beginning with 1943 *Red Hot Riding Hood*, featuring a sexy female star who never had a set name but the female character became popular with military audience abroad and caused a stir back home (Maltin, 1987).

Like every other studio, MGM contributed directly towards the warfare, including producing a number of entries in the *Few Quick Facts* series featuring Private Snafu. MGM also produced at least one Snafu cartoon that was actually never released, along with several other educational films for the Army and the Navy (Stanchfield, 2011).

Harman and Ising left MGM at the end of 1942 to open their own cartoon studio, making their own contribution towards the *Private Snafu* series. Also, they produced the *Commandments for Health* series featuring Private McGillicuddy, made for the US Navy (Stanchfield, 2011; U.S National Library of Medicine, 2011).

2.3.7 Walter Lantz Studio.

Walter Lantz studio was on a crossroads in the late 1930's, because the studio's main star Oswald the Lucky Rabbit was quickly falling out of favour among the public. The need for a fresh character was evident, so Walter Lantz told his staff to start experimenting with new characters. The fruit of that labour was the creation of the Panda character which appeared in the movie *Life Begins for Andy Panda* (1939). Interestingly, Andy Panda was the only cartoon character in the Golden age that grew older with each additional episode in his cartoon series. Although Andy Panda did well enough in theatres to save Walter Lantz from financial difficulties, it became clear that Andy was not the star character that Walter Lantz was looking for (Maltin, 1987).

Andy Panda was then paired with a crazy woodpecker in *Knock Knock* (1940). The woodpecker stole the show and became the studio's biggest star: he eventually became known as Woody Woodpecker. However, the board of Universal did not like the character at

the first glance, but when the movie went to theatres; it received a positive feedback from the public which changed the boards mind. In the end, Universal asked Walter Lantz to produce more cartoons featuring Woody as the main character. Despite the fact that Woody exceeds Andy Panda in terms of popularity, the latter did not disappear altogether and became very patriotic during the war: he for example appeared in a few war-themed shorts such as *Canine Commandos* (1943), where Andy Panda's aim was to coach an army of dogs. In relation to the war effort, Woody appeared only in one war themed cartoon *Ace in the Hole* (1942) (Maltin, 1987). Walter Lantz also produced other war-themed cartoons and at least two of them directly for the Army and the Navy (Shull & Wilt, 2004).

2.3.8 Terrytoons

Terrytoons' output during the 1930's had not been spectacular and the 1940's offered more of the same formula and prefabricated cartoons. It was mainly for the fact that the studio had a low budget. The studio created Gandy Goose and Sourpuss in 1938 which appeared in a several cartoons. Their best known war-themed cartoon was *The Magic Pencil*, released in 1940. In the following years, Gandy Goose and Sourpuss were featured in several war-themed cartoons that set the pair in the army, including the anti-Hitler cartoon *The Last Round Up* (1943). The studio's best known creation is however Super Mouse, a super hero mouse that spoofed the blue-and-red-clad man of steel. The first cartoon featuring the character was *The Mouse Of Tomorrow*, released in 1942, which had some topical references to the war. Only one year later, the character's name was switched to Mighty Mouse, because one of the animators of the cartoons had left and started to produce a comic book based on the same idea (Maltin, 1987; Shull, and Wilt, 2004).

2.3.9 The rest of the story.

Paul Fennell was responsible to get UB Iwerks old studio after the latter had returned to Disney. The studio had mostly produced commercials since 1936, and continued to produce commercials in the 1940's and even in the 1950's. Regular cartoons were also produced from time to time. Paul Fennell was responsible for keeping the contract with Columbia between 1937 and 1940. Before the termination of the contract, Paul Fennell produced at least three war-themed cartoons (Maltin, 1987; Shull and Wilt, 2004).

The US Army film unit, generally known as First Motion Picture Unit (FMPU), was formed in 1942 as an Air Force Base Unit of the U.S Army to sustain morale, deliver propaganda and produce training films. FMPU both had live-action and animation units. The animation unit produced hundreds of animated training films and cartoons on a continuous schedule. Probably the best known is the Trigger Joe cartoon *Position Firing*. Animators were drafted from Disney, Warner brothers, MGM, Fleischer, and from other places to serve at FMPU (ITVS, 2003; Denning, 1996).

2.4 The golden age cartoons, post World War II and end of Golden age cartoons

2.4.1 Walt Disney Studio.

At end of the World War II, Walt Disney was interested in getting back into making animated features but the market in Europe had not recovered. Because of this fact, Walt Disney had to wait until 1950, when *Cinderella* was released. Walt Disney would only produce seven more animated features, including *Lady and the Tramp* (1955) and *Sleeping Beauty* (1959). He died in 1966 (Maltin, 1987). But after his death, his studio has produced approximately, 30 animated features up to the present day, including *Beauty and the Beast* (1993), *Aladdin* (1992), *The Lion King* (1994) and *The Princess and the Frog* (2009).

At end of the war, Disney continued to produce animated shorts regularly until the mid 1950s, and the most popular amongst them were the ones featuring Donald Duck, where the duck would continue to be frustrated either by his nephews or by various annoying animals. Goofy was generally used to explain things in a humourous manner in the “*How to..*” sub-series of the 1940’s and became the everyday man in the 1950’s, including the father’s role. Mickey Mouse’s popularity had diminished since the 1930’s, but he appeared in a few shorts after the war, but generally as a second fiddle to Pluto (Maltin, 1987). Since the 1960’s, Mickey, Donald, and Goofy have only featured in handfuls of animated theatrical short subjects.

By the mid 1950’s Disney had entered into the TV business and hosted his own TV series, but Disney was not interested in producing cartoon series for the TV since himself felt that the new television technology was too limited to justify such ventures (Maltin, 1987). Thus it would not be until the late 1980’s that the Disney studio would finally produce cartoons for television and a few of these have featured Mickey, Donald and Goofy.

2.4.2 Famous/Paramount cartoon studio.

Paramount Pictures had taken over Max Fleischer's studio during the war and the only cartoon series continued from Max Fleischer's era were the *Popeye* cartoons, which were produced until 1957. Although the studio still carried much of the staff from the previous regime, i.e. the Famous Studio era, the style changed and became highly formulaic, violent, with lower production quality and largely oriented towards younger audiences. This goes both for the *Popeye* cartoons and the new *Noveltoons* cartoons, which saw the introduction of Herman and Katnip, Baby Huey, and Casper, the Friendly Ghost. All of them were given their own series. In a cost-saving action, the licensing contract to produce the *Little Lulu* cartoons was terminated, but the studio continued to work with the little girl idea and thus created a replica named Little Audrey (Maltin, 1987). Paramount would assume even greater control over the studio by 1956, reorganizing and renaming it "Paramount Cartoons Studio". Popeye ended his theatrical run and in 1960, the first Popeye TV cartoon was produced. It looked nothing like the cartoons produced a decade earlier. In 1959, Paramount came to terms with Harvey Comics about selling the rights of their established characters and cartoons to the comic publisher, and part of this deal included the production of *Casper TV* cartoons. Three years later Paramount had no star characters left, and after several failed attempts to launch new characters, the studio closed its business for good in 1967 (Maltin, 1987).

2.4.3 Warner Brothers.

Leon Schlesinger sold his part of the cartoon studio to Warner Brothers in 1944 and retired. He was not the only one to leave Warner Brothers, because Taslin and Bob Camplett left in 1946 and their units were merged under Bob McKimson. The second half of the 1940's saw the first appearance of several famous Warner Brothers characters, such as *Yosemite Sam* (1945), *Pepé Le Pew* (1945), *Sylvester the Cat* (1945), *Tweety Bird* (1947), *Foghorn Leghorn* (1946), *Wile E. Coyote and the Road Runner* (1949) and *Speedy Gonzales* (1953). Despite the mass number of new characters, Bugs Bunny and Daffy Duck were still the most popular characters of Warner Brothers. Bugs Bunny and Daffy Duck appeared in many cartoons, on their own and together as well (Maltin, 1987).

From the beginning of the 1950's to the end of that decade, a steady decline in production quality continued. It was either that the studio could not keep up with its own previous high standard, or departure of some of the men that had produced cartoons in the 1940's and 1950's. It did not help either that the studio was running on a lower budget. The quality dropped and the production was just slightly above TV animation in the 1960's. The studio ran out of business in 1964, after completing animation on live-action/animated film *The Incredible Mr. Limpet* (Maltin, 1987).

David H. DePatie, then executive of the studio, formed a partnership with a director Friz Freleng and together they produced studio cartoons for the Warner Brothers. They did not only produce cartoon for the Warner Brothers, but they also created their own cartoon characters. The Pink Panther is probably, their best known creation. They would remain in partnership until 1980, when they sold their company to Marvel comics (Maltin, 1987).

Warner Brothers terminated the contract with DePatie and Freleng in 1967, when they fell behind of the schedule, because of an excessive workload and reopened their own cartoon studio. Rather than resuming production of already established characters, they introduced new characters, but none of those new characters was successful. As a result, the studio closed down again in 1969, only a decade later in 1980. At first it only produced compilation features and TV specials. In the late 1980's they began producing TV cartoons, few of them based on the old theatrical cartoons. New theatrical shorts have been semi-regularly produced since then. Two features based on the old theatrical shorts were produced: *Space Jam* in 1996 and *Looney Tunes Back in Action* in 2003 (Beck, 2005).

After the war, UPA made a distribution deal with Columbia and took over the Old Screen Gems duty of supplying cartoons to Columbia. UPA is probably best known for producing *Mr. Magoo* for theatres and for television as well (Abraham, e.d). UPA also made several other theatrical and TV cartoons. UPA produced *1001 Arabian Nights*, the first non-Disney animated feature film since *Mr Bugs goes to Town* in 1941 (Beck, 2005). It was followed by *Gay Purr-ee* in 1962. Among UPA's Non-Mr. Magoo theatrical shorts and TV products were the *Gerald McBoing-Boing* cartoons and the TV cartoons featuring Dick Tracy (Maltin, 1987; Abraham, e.d).

2.4.4 Metro-Goldwyn-Mayer.

At end of the World War II, William Hanna and Joseph Barbera continued to produce Tom and Jerry's cartoons until the studio closed down in 1957. By that time the cat and the mouse had become less violent and even friends (Maltin, 1987). After the war, Tex Avery directed some very interesting cartoons until his departure in 1953. The reason for why MGM closed down their cartoon studio was that they feared that the 3-D films would put an end to the animated cartoon. But they changed their mind and reopened again in 1954. Fred Quimby resigned and Hanna and Barbera became the studio's new directors, which gave them more artistic freedom. This led to a reproduction of the Rudy Ising's *Peach on Earth* from 1939, which was updated and set into a context with 1950's threats such as the atomic bomb, as well as *Good Will to Men* (Maltin, 1987).

When MGM closed down for the second time and now permanently, Hanna and Barbera opened their own studio in the original MGM animation studio, which concentrated mainly on producing TV cartoons (Maltin, 1987). MGM changed their way regarding producing theatrical cartoons in 1961 and reach a contract with Gene Deitch at Rembrandt Films in Prague to produce more Tom and Jerry cartoons. The final product was a disaster and the board of the MGM was unhappy with the result and terminated the contract with Deitch and sign a contract with Chuck Jones instead, who had established the Sib Tower 12 studio in 1962. Shortly after the agreement, MGM took over the studio and renamed it MGM Animation/Visual Arts. Jones would produce Tom and Jerry cartoons for MGM until 1968, but the final project Chuck Jones made for MGM was the animated/live-action feature film *The Phantom Tollbooth*, released in 1970 (Maltin, 1987). Since then MGM closed and reopened their studio again, in 1993, the studio have produced a handful of TV cartoons and animated feature films.

2.4.5 Walter Lantz Studio.

Woody Woodpecker remained as Walter Lantz's most valuable asset at the end of the World War II, until the studio's final closure in 1972. Woody's wild days were numbered however, after several redesigns of the character. In 1947, negotiation for a new contract between Lantz and the Universal ended, Lantz decided to make a deal with United Artists Pictures instead. Only a year after the deal was signed with UAP, they ran into financial problems, which

forced Lantz to close his studio temporarily in 1949, which also meant retirement for Andy Panda. Lantz figured what was for the best and settle his disagreement with Universal from earlier contract talks which lead to that a new agreement was reached (Maltin, 1987).. However, Walter Lantz only produced Woody Woodpecker cartoons till 1953, when a new character was introduced, a little penguin named Chilly Willy, who appeared first in a cartoon of the same name. Like in every other studio, the budget for the production became tighter and in the 1960's, theatrical cartoons were just slightly better in quality than TV cartoons. Despite this fact, Walter Lantz was the last of the major golden age studio to stop regular production of theatrical short subjects in 1972 (Maltin, 1987). Lantz sold the film library in 1985, and the Universal obtained trademarks rights in 1994, when Walter Lantz passed away. Universal opened its own studio in the mid 1990's and have once produced TV cartoon series based on Walter Lantz's characters in 1999.

2.4.6 Terrytoons.

In 1946 Paul Terry and his studio were enjoying moderate success with the Gandy Goose and Mighty Mouse cartoons, which they added the characters of Heckle and Jeckle, who first appeared in a short film, entitled *The Talking Magpies* (1946). Heckle and Jeckle would share the spotlight with each other over a one series till 1955, when Paul Terry sold his studio to CBS. CBS created new characters instead of the old ones. However, in 1958 they brought the old characters back which were a successful move for the studio. The studio also entered into the TV animation field and most notable work in that area was *Deputy Dawg*, which appeared in 1960's. The animation style of the studio changed when Paul sold his company and became more UPA-like i.e. limited animation, which would remain at studio until it closed its operation in 1968 (Maltin, 1987). Since then, all productions based on the Terrytoons cartoon library is in one or another way handled by CBS, as Mighty Mouse and Heckle and Jeckle have entered into TV animation.

2.4.7 Rest of the story.

Arrival of the Television in 1950's had a drastic technological change in theatres, because the owners of theatres feared the competition from the new technology, i.e. the television. Most of the theatres experimented with both Widescreen picture which became the norm in

projecting movies on screen ever since. Theatres also experimented with 3D projecting but it failed to catch on and have only started to reappear in recent years.

Television animation today has gone long way since 1950's. These cartoons are not as fluid in animation in other words limited animation that is does not redraw entire frames but variably reuses common parts between frames. This technology is used to cut corners in production in order to save time and production cost. Evident of this was more apparent in the early years of the Television animation than today, because of this, TV cartoons have often been labelled as "illustrated radio" (Maltin, 1987). Among notable animated TV series that are not related to any theatrical animation form the golden age would be, The Simpsons (1989), first Teenage Mutant Ninja Turtles series (1987) and the second series (2003).

In the late 1980s, theatrical features slowly started to get more competition, when new animators at the new studios started to challenge the Disney's monopoly. Today, the competition has probably never been as fierce in the theatrical feature animation (Beck, 2005). In recent years, computer animation process used for generating animated images by using computer graphics, has increased in popularity both in theatres and on the Television because of its traditional hand drawn animation has become bit of a novelty of the past and Disney had for a long time been leader of a hand drawn animation, but Pixar has an advantage when it comes to computer animated films as the Pixar recently film Toy Story 3 (2010) indicates.

3. Reviewing selected shorts and feature from the War effort

As it has been reviewed in chapter above, cartoons studios in the United States produced many war themed cartoon during the World War II. In this chapter, a selected animated propaganda cartoons produced during the World War II will be reviewed. In addition, the message of these cartoons will be analyzed as well.

3.1 The symbols and manifestation of nationalism and propaganda

What is an American animated cartoon? Most people would say that American animated cartoon, are a cartoon where the directors and animators are American citizens. The cartoons need to be filmed in the United States and the production costs financed by American citizens as well. No one can disagree with the notion that American films must be in English, mainly due to the fact that English is the only official language of the United States of America.

However, such an answer is superficial, especially if we consider the definitions of the “nationalism” and a “nation”. It has already been mentioned earlier (chapter 1) that “America” itself is an idea based on peculiar historical circumstances and the secular worship of a political constitution, rather than the blood, borders or creed that typically define much older nations, such as Italy or Japan. The proper understanding of the conditions for nationhood is thus very important for the discussion of the national character that film may possess.

According to Ernest Gellner, nationalism can be defined in two ways: first, individuals share a common culture, i.e. semiotic systems rooted in ideology as well as a common demeanours and relationships. Secondly, for two individuals with the same nationality, both of them must acknowledge that their nationality is one and the same (Gellner, 1983). The British historian and the author Eric Hobsbawm have also defined what nationalism is and agree with Gellner to some extent. However, Hobsbawm stressed that the very human nature may not be forgotten. Thus nationalism is a contrivance that contributes to both the inception and development of political and sociological concepts. According to Hobsbawm, it is the ideology of nationalism that forms the nation, thus nations can never form the ideology of nationalism on their own merit. Individuals find themselves immersed in and being themselves symbols of conceptual elements that bring them together as a nation, which is, what makes these symbols work, even if it implies making the population blind to

certain historical truths and bringing only forward those themes that the nation needs, at certain points in history in order to persist in time (Hobsbawm, 1993). American propaganda films, that was made during the World War II are no exception of this historical blindness/persistence, and the use of the image of Abraham Lincoln in the second major war effort of the 20th century is an example of how past experiences can be used symbolically in current crises to heighten the citizens' sense of membership (Schwartz, 1996).

The most important factors in making live-action movies believable are themes and storytelling rather than technology. Animation is no exception when it comes to storytelling and themes. In a live-action movie, it is the chief responsibility of the director and the actors to make the story and let every character have an impact on the audience. Something similar can be said about animators, who can be viewed as actors with pencils rather than actors on stage. Analogously, the pacing and timing can either be slow or fast, but they are deliberate and crucial to establishing the mood of the theme in every film, whether it is a live-action or animated cartoon. It is important for making the characters' emotions perceivable and believable, where timing and pacing are carefully planned by the animators, but a single frame can make a huge difference in terms of audience reactions. Because of this fact, it is often more important how the characters express themselves, rather than what they say.

Themes in films are important backgrounds for the characters and their conducts. Themes can be divided in two main types: open (inner) themes and closed (external) themes. Every society has a different culture, but the emotions, like love, hate, pride, libido, can be found everywhere: hence all of these would fall into the first group, i.e. as an open theme. The special features of every culture can also be considered as themes, but since these feature differ from country to country, they are considered closed or external (Hjort, 2000). These external themes are generally affected by the era they were produced. Animated cartoons from the 1940's are no exception to this fact. Most common factors playing a major role in a closed or external theme are politics, perspectives on the international community, cultural and daily references from one's own country (Peer, 1984).

The screenplay is one of the most important ingredients for a production of a live-action movie. Producing animated films is no different from the live action movies in terms of the importance of the script. Scripts for a film are actually a literature that reads generally just like a book. The script is generally based on an older literature; themes of the original literature are transferred to the script. How pure or tainted the transformation is, depends

mostly on two factors: the time, which can vary from a few years to centuries, between the original literature and the film; it also depends on the screenwriter himself/herself, how the original work should be represented in the movie.

Most important for the audience is how they perceived the film that they were watching. The connection between the audience and the themes can be best explained with the term “*meaning maximizing*.” (Peer, 1984) This phrase connects the audience with the central subject of the script, because it is this subject that is the major contributor to causing the reactions and emotions of the observer. Films with themes that fail to captivate the audience will most likely fade into obscurity (Peer, 1984). According to this perspective, it is easy to understand why certain features and short films fade into obscurity, especially if the subject matter is too closely related to the time they were produced in, such as the World War II propaganda movies. On the contrary, movies with non-time-specific subjects seem to be unforgettable and likely be remembered through the years.

3.2 Reviewing selected Walt Disney shorts

In the last chapter, important factors of production of a film was reviewed but in this chapter few of a theatrical animated shorts produced by Walt Disney during the World War II will be reviewed. As according to Hobsbawn (1993), symbols are used to create powerful emotions among the individuals and unite them under a common cause, in a sense, Walt Disney Studio managed to do so when they produced animated cartoons directly for the war effort, and they were filled national symbols such as democracy and liberty.

In order to understand the use of these symbols in Disney films, in this chapter will review. Six of these animated cartoons feature Donald Duck in the army. Three War bond selling cartoons, featuring Donald, will also be reviewed and the famous propaganda cartoon *Der Fuehrer's Face* will also be reviewed the only Donald Duck cartoon to receive Academy Award. Additionally, one shorts cartoon *Education for Death: The Making of Nazi* (1943) and Reason and Emotions will be reviewed as well.

Donald Gets Drafted (1942) the first of six Army cartoons. This cartoon introduce us to Donald Duck when he is reporting his draft card to the Army and express his desire to be part of the air corps. Donald Duck is fallowed through several medical tests which he passed.

He is then reported to duty and his assignment was to deal with pesky ants (Disney and King, 1942)

The Vanishing Private (1942), Donald Duck is revisited when he is on duty as a camouflage painter; Donald paints the canon in a lot of strange colour and is ordered to paint it again. He finds an invisible paint which he used to paint the cannon with and himself as well. In the end, the invisible Donald Duck drives his sergeant crazy (Disney and King, 1942).

Sky Trooper (1942), Donald Duck is daydreaming about flying while he is peeling potatoes. He finally got a permission to fly once, soon as he finished peeling the potatoes. Donald Duck then went to an equilibrium tests to make sure that he is fit to fly. But soon as Donald is on the plane, he realized that he is fright of heights which is unfortunate because he is supposed to skydive to the battle on the ground (Disney and King, 1942).

Fall Out Fall In (1943); Private Donald Duck marched with the army. In the beginning, he is very enthusiastic but the interest diminished as the army march on through rain, wind and snow. When the army stops, Donald try to set up his tent, just like other good soldiers. Donald had some problem setting his tent up and in the end it collapsed. Donald Duck did not give up and even though he could not set up his tent, he still tried to get some sleep. Because of noises from his fellow soldiers, Donald is forced to bury his head. In the end, Donald finally gets his sleep, but only for a few minutes right before the dawn (Disney and King, 1943).

The Old Army Game (1943), Donald Duck gets caught after sneaking back into the camp after a night out, which he is not allowed to do. Rest of the cartoon, Donald try to get away from his punishment for breaking the Army rules (Disney and King, 1942).

Commando Duck (1944), Donald is uniformed and ready for action; Donald received his order and jumps out of a plane to fight the Japanese airbase. Donald must get to the airbase but on his way to the enemies' camp, he had some trouble with his boat, as it get stuck and get filled with water. He turns the boat into his ultimate secret weapon and literary wash out the Japanese airbase. This cartoon is an anti-Japanese but central focus is not on the Japanese rather on Donald's actions (Disney and King, 1942).

In all of these six Donald Duck cartoons were not made as hardcore propaganda cartoons (except *Commando Duck*). The purpose of the movies was rather to send

a favourable idea of how the army life is, and what soldier's supposed to do and not supposed to do, while in service.

Donald also appeared in three war bond selling cartoons, *Donald's Decision* (1942), *The New Spirit* (1943) and *The Spirit of '43* (1943). In these three cartoons, Donald has to wrestle with his conscience regarding a decision of whether he should buy a war bond or not. When he finally made the right decision and bought a war bond. In the end of each of these shorts, a message appeared on the screen to explain the viewer, the importance of buying the War bonds in order to prevent further government spending and therefore help to protect the liberty and democracy (Disney and King, 1942; Disney and King, 1943; Disney and Jackson, 1943).

Donald also appeared in a highly profile propaganda short entitled *Der Fuehrer's Face* (1943), the only Donald Duck cartoon to receive academy Award. The cartoon begins when a music band that contains Axis leaders Göring on piccolo, Goebbels on trombone, Mussolini playing on a bass drum and an unnamed man on a snare drum marches through a small German town, where everything, even the clouds and trees, are shaped as swastikas, singing the virtues of the Nazi doctrine. The music band dropped by at Donald's house order him to work. While Donald is preparing himself for the work, he received a copy of the *Mein Kampf* to read (Disney and Kinney, 1943).

Arriving to the factory (at bayonet-point), Donald starts his 48-hour daily shift, where he screwing caps onto artillery shells in an assembly line. Between the artillery shells, portraits of the Fuehrer appeared on the assembly line, which meant that Donald Duck must perform the Hitler salute every time a portrait appears, while he is screwing the caps onto the shells. At the same time, Donald Duck is irritated with a propaganda which sends the message of the superiority of the Aryan race and the glory of working for the Fuehrer. Donald gets a "paid vacation" by making swastika with his body in front of a backdrop of the Alps. Donald is then ordered to work overtime. Donald Duck could not handle the pressure and had a nervous breakdown. Shortly after the nervous breakdown, Donald Duck wakes up in his own bed in the good old United States of America. The cartoon ends with Donald realizing that the whole thing was just a dream and hugged the miniature of the statue of Liberty (Disney and Kinney, 1943).

This cartoon is an anti-Hitler and anti-Nazi propaganda cartoon as the plot description implies in a several of references. For an example, the opening song makes a mockery out of the third reich and makes living there very undesirable in comparison to United States with an underlying message. The 48 hour shift at the assembly line underline the how undesirable the life in third reich is, and the hugging of miniature statue of liberty shows a national symbol that liberty is the only way of life, which of course is an nationalist symbol of what United States of America stands for.

Reason and Emotions (1943). This World War II propaganda short shows the conflict in mind between Reason (Sensible) and Emotion (Primitive and out of control). The viewers is shown the consequences when emotion takes over. It is seen how it is possible to use fear, sympathy, and pride and hate to turn against the reason. Cartoon first shows how lack of balance can treat people when approaching the opposite sex. The main purpose of this short's not how or what should be done while having affairs with women, rather it was produced to show Americans that they must kept reasons and emotions in balance otherwise Hitler has already won the war, and how Hitler controls German solders since their emotions are totally out of control and has destroyed all common sense. In the end of the short, reasons and emotions agrees to terms as reason must think, plan and discriminate, while emotions must be strong emotions that love his country freedom and life, they are then shown inside of airpower flying a war plain ready to defeat the enemy (Disney and Roberts, 1943).

This cartoon clearly implies that people have to stick together, keep their composure, to be able to work together in for a common cause, i.e. defeat the enemy. As it stated earlier, a common cause is one of the factor for nationalism to prosper, and plays on the strong emotion that freedom is important to every free man.

Education for Death: The Making of the Nazi (1943). The cartoon began, when German couple received approval from a Nazi supreme judge that their new born son is a pure Aryan. The couple is given the Mein Kampf as a guide book to help them to raise their child. Their little son, Hans grows up and learns about the Sleeping Beauty, a heavy Valkyrie which represents Germany, which is rescued from an evil witch of Democracy (Disney And Geronimi, 1943).

Hans becomes obsessed with Hitler as his hero and the Hitler's youth as well. Next time Hans appeared, he became sick and needed a care but the authorities however, send him a message that he must be cured and remain strong otherwise he will be euthanized. Hans

recovers and returns to the class room, but he liked the rest of his classmates, who are all dressed in a Hitler uniform by the way. The class is giving a portrait of Hitler, Hermann Göring and Joseph Goebbels and are taught how to salute Hitler. Hans watch his teacher draw a cartoon on the blackboard of a rabbit being eaten by a fox, prompting Hans to feel sorry for the rabbit and express this feeling. The teacher order Hans to sit in the corner of the classroom, wearing a dunce cap and think of his behaviour. As Hans sits in the corner as a punishment, he hears the rest of the classmates "correctly" interpret the cartoon as "weakness has no place in a soldier" and "the strong shall rule the weak". This brings Hans to conclusion that he was wrong; the weak must be destroyed, at all cost (Disney And Geronimi, 1943).

Hans then takes part in replacing the Bible with the Mein Kampf and the crucifix with a Nazi sword, and burn a Catholic Church. Hans then spends the next several years "Marching and saluting Hitler!" until he reaches his teens (wearing a uniform similar to that of the Sturmabteilung), still "marching and saluting" when he becomes an adult or a "Good Nazi" (now in Wehrmacht uniform) embroiled in hatred towards anyone else who opposes Hitler or the Nazi party, "seeing nothing but what the party wants him to see, saying nothing but what the party wants him to say, and do no more than the party ask him to do." The cartoon ends with Hans's death like many other brainwashed soldiers of Hitler's youth (Disney And Geronimi, 1943).

This cartoon is probably the darkest Disney animated short ever made, because of the subject matter which is filled with anti-Hitler, anti-Hitler Youth and anti-Nazi message, as the plot description above imply, and the use of the animation makes everything come together in a dramatic way, were cruel fate of little Hans is known from the beginning to the end as he is brainwashed to become an property of Nazi party, which clearly plays on the emotions of the audience that sympathies with Hans but at the same time are filled with horror of Nazism and how far Nazism is from freedom and democracy and how difficult life in Germany under the Hitler's regime was.

Conclusion

Smith (1993) stated that nationalism is an identification of a group with a political entity, defined on notional terms, i.e. nation. Additionally, nationalism is often a portrait as a collective identity, qua imagined community, which is not naturally expressed in a race, religion or language, but is rather constructed socially as a shared form of consciousness that every individual belongs to a nation.

One of the elements of nationalism, according to Kaplan (2002), is the sense of the people, of a kinship derived from a common ancestry. However, if this bond among the people is lacking, a common religion serves as a unifying force. Moreover, people which are united in race or religion, also have a well defined territory, with which they are identified, either in the present or in the past. Like Kaplan (2002) stressed, none of these attributes above are related to American history.

In fact, the establishment of the United States was maybe more an idea than a precise geographical entity, like Kaplan (2002) suggests. Like Edmundo O'Gorman points out, the America was a great deviance from countries like Italy and Japan, where the prehistory tells of strength on Aeneas brought to Rome from Troy and special considerations conferred on Japan by virtue of divine descent. However, it is hard to find these kinds of attributes in America. A nation, whose beginning followed the invention of the printing press in Western Europe by little more than generation, Additionally, United States can be traced directly to the needs of other peoples at particular time. Believe in the capacity of men to build a new life was the main forces of the immigration to America (Kaplan, 2002). It has been stated that the emotion of the American Revolution was more related to the state rather than the nation. But after 1812, the focus of nationalist sentiment was on the special condition of liberty, recognized by the government (Kaplan, 2002).

According to Hobsbawn, symbols serves as an expression of and catalyst for a national identity. Symbols are then used to create powerful emotion among individuals and unite them under one common cause. In the case of United States, democracy and liberty could serve as a symbol of national identity.

Today, animations are generally considered for children only. But, in the World War II, animations served another purposes. The United States army and Navy, used the power of the animation both for propaganda and to create instructional films during the World War II. The movie studios showed their support to the army and navy by producing many animation

propaganda films. Some of the films depicted humour or even sarcastic while other were more serious. These animations did feature well known cartoon characters, such as Bugs Bunny, Superman, Donald Duck and Daffy Duck, which fought against the Axis power.

Those animations were produced with different purposes in mind. Some of the animation showed the superiority of America, compared to Germany and Japan. Other animations were produced to encourage the public of America to buy war bonds. Due to the number of produced animations during the war, only twelve animations were selected to be analyzed. All of the selected animations were produced by Walt Disney. Among the animations that were reviewed was, *Reason and Emotions* (1943), *Education for Death: The making of Nazi* (1943), *Der Fuehrer Face* (1943), *Fall out Fall in* (1943), *Donald's decision*, *Donald gets drafted* (1942), *The Vanishing Private* (1942), *Sky Trooper* (1942), *The Old Army Game* (1943) and *the Spirit of '43* (1943).

Hobsbawn (1993) stressed that symbols are used to create powerful emotions among the individuals and unite them under a common cause. In a sense, movie studios managed to do so when they created the animations during the war. The animations were filled with national symbols such as democracy and liberty.

The six shorts, *Donald gets drafted*, *The Vanishing Private*, *Sky Trooper*, *Fall out-Fall in*, *The Old Army Game* and *Commando Duck* were all an example of movies that showed what a soldier is supposed to do and what he is not allowed to do in service. But in three movies, *Donald's Decision*, *The new Spirit* and *The Spirit of '43*, audience are encourage to buy a war bond in order to protect the national symbols, democracy and Liberty.

The academy award winner movie, *Der Fuehrer Face* (1943) had also a reference to the national symbols. The movie was supposed to show, how good it is to live in the United States. First in *Fuehrer Face*, it is shown how difficult life is in Germany. 48 hours shift at the assembly line, for an example. However, when Donald Duck wakes up in his bed in America and realized that the whole thing was just a dream, his top priority was to hug a miniature of the statue of liberty (which is of course a reference to the national symbol).

Reason and Emotions clearly implies that people have to stick together, keep their composure, to be able to work together in for a common cause, i.e. defeat the enemy. As it stated earlier, a common cause is one of the factor for nationalism to prosper, and plays on the strong emotion that freedom is important to every free man.

Education for Death: The Making of Nazi the darkest Disney animated short ever made, because of the subject matter which is filled with anti-Hitler, anti-Hitler Youth and anti-Nazi message, as the plot description above imply, and the use of the animation makes everything come together in a dramatic way, were cruel fate of little Hans is known from the beginning to the end as he is brainwashed to become an property of Nazi party, which clearly plays on the emotions of the audience that sympathies with Hans but at the same time are filled with horror of Nazism and are shown how far Nazism is from freedom and democracy and how difficult life is in Germany under the Hitler's regime was.

There are though couple of things relation with propaganda and animation that need closer look. It could be interested to compare and contrast war themed animation from different producers, i.e, how different use of the symbols. It also would be interested to research what reasons lied behind when the Army and Navy decided to choose animation film in their propaganda.

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