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**FROM DUST TO THE STARS : THE AMERICAN DREAM OF  
WALT DISNEY**

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## **Bakalářská práce**

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### **Čestné prohlášení**

Prohlašuji, že jsem bakalářskou práci na téma „From Dust to The Stars – The American Dream of Walt Disney” vypracovala samostatně a s použitím uvedené literatury a pramenů.

V Plzni, duben 2019

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Denisa Müllerová

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# 1 INTRODUCTION

My Bachelor's thesis describes the life of Walt Disney who succeeded as an artist and conquered the world of animation.

As a kid I always loved movies, and no movies had such an impact on me as Disney movies did. Whether they were old or new, there was always something about Disney movies that just spoke to me. The music, the characters, the stories, the personality of those characters, the colors and the beauty of the stories because they all helped to shape some of my fondest childhood memories and are responsible for many of my interests, dreams and beliefs today.

However, what I always found most interesting is the history behind these films, how the time they came in influenced their themes and meanings. And because everyone knows Walt Disney but just a small number of people know the background of his story, I decided to use the Internet and monographs to describe the political background in America when this man – Walt Disney – started from zero to being one of the most famous and the richest man in this world.

My Bachelor's thesis is divided in two big chapters – the theoretical section and the practical section.

The theoretical section is based on the background of the work of Walt Disney, his the most famous periods of work and their impact on the American society. We can follow the story of one man who began with no money, no career and finished like an idol. The man behind the mouse, behind a studio, behind well-known theme parks.

The practical section involves a study of movies of Walt Disney. The study is designed to the characteristics and effects used in the film and the message that is given by Walt Disney to the society. This study also studies the real understanding of the particular personality of Walt Disney and his messages for the society. Our goal is to analyse several movies that represent any of the Walt Disney's era. In each film, we analyse the colours, music, historical background or another specific features that make his work so important and interesting.

The Bachelor's thesis describes the life of one man who started from the bottom and influenced throughout the world by his work and his effort to win. For this reason, my Bachelor's thesis is named "*From Dust to The Stars: The American Dream of Walt Disney.*"

## 2 THEORETICAL SECTION

The theoretical part is based on the life of this famous person who conquered the world. We use many sources to describe his life and the beginning of his career. Beginning that influenced the commercial world all over the world and also the American society. Through his life, Walt Disney has met a large number of critics and he had to face to the political situation in America.

The life of Walt Disney, personal and professional, is often divided in different eras, for our study we use three main eras, referred as followed: The Golden Age, The Wartime era and The Silver Age.

The first era is known as the Golden Age of Disney, and began in 1937 with the release of *Snow White and the Seven Dwarfs* and the first masterpieces of Disney. This period is supposed to be one of the most famous ones.

The second era is called the Wartime era, also known as the Package Era, with films including *Saludos Amigos*, *The Three Caballeros*, *Make Mine Music*, *Fun and Fancy Free*, *Melody Time*, and *The Adventures of Icabod and Mr. Toad*. This era is also a connection to society through the movies that worked as the war propaganda.

Finally, third era named The Silver Age of Walt Disney, also known as the Restoration Age, saw the return of many of the trends set forth by the Golden Age of Disney. The films released during this time include *Sleeping Beauty*, *Alice in Wonderland*, *Peter Pan*, *Cinderella*, *Lady and the Tramp*, *One Hundred and One Dalmatians*, *The Sword in the Stone* and many others films that scored all over the world with all the generations.

Through this study we can see the changes in the work of Walt Disney, the impact of new technologies and the evolution of new characters in his films. His work is also influenced by the political situation that forms the background of the work of Walt Disney. The American popular culture is also an important topic of this theoretical part because we can depict and understand many mutual influences between the American culture and the work of Walt Disney.



## 2.1 The life of Walt Disney and the beginning of his career in 1928

*“I believe in being an innovator”* – Walt Disney<sup>1</sup>

Describing the life of Walt Disney in a few words can be a complicated task, as the life of this artist was full of many events. This is the reason why we decided to focus, at the beginning of our study, on the early life of Walt Disney, from his childhood to the creation of his iconic work of art *“Steamboat Willie”* (1928).

Walter Elias Disney was born on December 5, 1901, in the town of Chicago. He is the fourth son of Elias Disney and Flora Call. After they moved from Illinois to Missouri, in the town of Marceline, Walter began to show good capacities in drawing and painting.<sup>2</sup>

The story of Walt Disney’s life is strongly linked to moving as, in 1911, the family had to move from Marceline to Kansas City, where Elias Disney bought a local morning newspaper after the loss of its farm. Walt Disney then began to work at an early age, helping his father distributing newspapers along his other brothers. He later said that this experience was the one which defined his habits and that we think can be the origin of his effortless work inside the Walt Disney Studios company. It is also in Kansas City that the artistic work on his first craft, as he began to study cartooning with a correspondence school, craft he continued to improve during classes at the Kansas City Art Institute and School of Design.<sup>3</sup>

In the year 1917, the family moved back to Chicago, which corresponds to a crucial point in Walt’s career as he entered the McKinley High School. In this institution, Walt took photographs, drew for the High School newspaper and studied cartooning. Behind all the practical experience, the young Walt was hoping to become a cartoonist.<sup>4</sup>

In 1918, as World War I started, Walt decided to lie about his age so he could be accepted in the American army. He then served as an ambulance for the American Red Cross,

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<sup>1</sup> For more, see Appendix 1 / Appendices.

<sup>2</sup> *Astrum People Website. Walt Disney: The Man who believed in dreams* [online]. [cit. 2019-02-04]. Available at: <https://astrumpeople.com/walt-disney-biography/>.

<sup>3</sup> Ibid.

<sup>4</sup> Ibid.

both in France and Germany. We might see below, when we will speak about the wartime era, how this specific event affected the graphic and ideological work of Walt Disney.<sup>5</sup>

Returning to the US in 1919, Walt Disney moved back to Kansas where he used to live from occasional employment. It did not last a long time and Walt Disney did the first step in his career. It is one year later, in 1920 that the first step of his career was made, as he met Ub Iwerks with who he would form Iwerks-Disney Commercial Artists.<sup>6</sup>

The company did not last long, merely a month, but the two associates began to work at the Kansas City Slide Company. This new experience is very important as it is during this period, with this company, that Walt Disney discovered and started to work on animation, a field where he was about to become a legend. And that is how the career of Walt Disney started.<sup>7</sup>

And now, November 18 marked the 90th anniversary of Mickey Mouse's first appearance on screen.<sup>8</sup> After long time since the beginning of his career, we celebrate, in 2018, ninety years of the existence of his work.<sup>9</sup>

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<sup>5</sup> *Astrum People Website. Walt Disney: The Man who believed in dreams* [online]. [cit. 2019-02-04].

Available at: <https://astrumpeople.com/walt-disney-biography/>.

<sup>6</sup>Ibid.

<sup>7</sup>Ibid.

<sup>8</sup> For more, see Appendix 2 /Appendices.

## 2.2 Steamboat Willie and the beginning of Disney production

*Steamboat Willie* is a black-and-white Mickey Mouse short animation released on November 18, 1928. This cartoon is the original point of what we have come to know as The Golden Age of Animation. It is notable not for being the first Mickey Mouse cartoon, nor for being the first animated film with sound, but notable as the first cartoon with a completely post-produced soundtrack of music, dialogue, and sound effects. Namely, it was the first cartoon to get it done the right way, which brought an end to what we call The Silent Age of Animation.<sup>10</sup>

Walt Disney, who would become the most famous producer in animated film history, had very humble beginnings. With the start of his novice company in Hollywood in 1923, he began by making two uninspiring animated series, the “*Alice Comedies*,” and “*Oswald the Lucky Rabbit*.” But it was with his third try, featuring an enduring character, *Mickey Mouse*, that Walt became famous. That series started with the release of “*Steamboat Willie*” at the Colony Theater in New York on November 18, 1928.<sup>11</sup>

This creation was thought to be the oldest one by Walt Disney, however, in November 2018, a lost Disney film featuring the ‘origin’ of *Mickey Mouse* was found in Japan.

A long-lost animation created by Walt Disney and featuring a character that led to the creation of *Mickey Mouse* was confirmed in Japan decades after it was bought by a high school student. The animated film, whose original title was “*Neck 'n' Neck*,” was released in 1928, starring *Oswald the Lucky Rabbit*.<sup>12</sup> This report has caused a great crackdown.<sup>13</sup>

Anime history researcher Yasushi Watanabe, 84, who lives in Neyagawa, Osaka Prefecture, bought the film at a toy wholesalers’ area in Osaka city when he was in high school. For a long time he did not know what it really was. The worth of the cartoon was of a 500-yen price tag and a Japanese title, “Mickey Manga Spide” (Mickey cartoon speedy). At that time he did not know what he has really bought and what it will mean in the future. That

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<sup>10</sup> *TV Tropes: Western animation / Steamboat Willie* [online]. [cit. 2019-02-04]. Available at: <https://tvtropes.org/pmwiki/pmwiki.php/WesternAnimation/SteamboatWillie>.

<sup>11</sup> *Ibid.*

<sup>12</sup> For more, see Appendix 3 / Appendices.

<sup>13</sup> ITO, ERINA. *Lost Disney film featuring* [online]. [cit. 2019-02-06]. Available at: [http://www.asahi.com/ajw/articles/AJ201811140057.html?fbclid=IwAR07mGVnnP\\_C98ygIthburvC74gM2jPYTg0J4LsVfVKroLPbKr3k4EvyWsE](http://www.asahi.com/ajw/articles/AJ201811140057.html?fbclid=IwAR07mGVnnP_C98ygIthburvC74gM2jPYTg0J4LsVfVKroLPbKr3k4EvyWsE).

is sure that for decades, Watanabe did not realize the historical value of the film in his possession. A long time he had something that change history, nowadays.<sup>14</sup>

Watanabe recently read “*Oswald the Lucky Rabbit: The Search for the Lost Disney Cartoons*,” a U.S. book published last year. It was written by David Bossert, 58, who for many years was involved in producing animation movies at the U.S. Disney Studios. He was searching for the lost creatures in the Disney’s animation. This book helped to Watanabe to know about the fact that studio of Walt Disney is searching for these creations.<sup>15</sup>

We can consider this book as a way to find the heritage of Walt Disney that is not known yet. Watanabe believed that the two-minute “*Mickey Manga Spide*” film might be one of the missing short films. After that he contacted the directors of Walt Disney Archives, Becky Cline.<sup>16</sup>

Becky Cline, director of Walt Disney Archives, could not believe that a copy of the lost film exists. Watanabe’s animated film is currently the property of the Kobe Planet Film Archive, a movie library. “*We’re absolutely delighted to learn that a copy of the lost film exists,*”<sup>17</sup> (Becky Cline).

Walt Disney created *Oswald* in 1927. But a different company gained the rights to the character in 1928, and Disney was despondent over the loss. This fact means that the creature of *Oswald* is older than the creature of *Mickey Mouse*. This fact changes history of Walt Disney as well.<sup>18</sup>

“*It is not the first time one of the rare Oswald cartoons suddenly pops up. Four years ago, Norway’s National Library discovered the first Christmas film made by Disney, a cartoon titled “Empty Socks” featuring Oswald. In 2015, another short film featuring Oswald was discovered in the British Film institute Archive.*”<sup>19</sup>

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<sup>14</sup> *Lost Disney film showing Mickey Mouse’s predecessor found in Japan* [online]. [cit. 2019-02-06]. Available at: <https://www.dw.com/en/lost-disney-film-showing-mickey-mouses-predecessor-found-in-japan/a-46302571>

<sup>15</sup>Ibid.

<sup>16</sup>Ibid.

<sup>17</sup>Ibid.

<sup>18</sup>Ibid.

<sup>19</sup>Ibid.

Finally, it means that the hypothesis that the creation from 1928 was the first creation of *Mickey Mouse*, was refuted in 2018.

## 2.3 The Golden Age of Walt Disney (1937-1942)

The goal of this part of the study is to analyse the influence of the first Walt Disney's film on the animation industry and the American society. As a very inventive and creative form, the animated cartoons of Walt Disney created a new kind of media and it surely had an impact on the American spectator. The goal of this part is also to understand what Walt Disney wanted to do with the artistic media he created and produced, what were the purposes of the cartoons which became notable films. We can analyse the themes of the films as much as their background and the technical innovations that they gave birth to.

### 2.3.1 What is the Golden Age?

The first period of Walt Disney studios called the Golden Age began in 1937 and spanned five films before being abruptly cut short by World War II. We consider this era as the most famous and the most successful era of Walt Disney, era that helped to Walt Disney begin his career.<sup>20</sup> This period can be seen as the foundation of Walt Disney animation and the starting point of the collective imagination surrounding Walt Disney and his various creations.

This period was at the beginning a huge risk and no one knew about the future of Walt Disney, if he can succeed or not. Jonathan North suggests in his article: *"This era started with the Snow White and the Seven Dwarfs, which was one of the first full-length animated features, and the first film of its kind to be produced in the United States. This venture was a huge risk for Walt Disney, with many in Hollywood calling the film, "Walt's Folly," but*

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<sup>20</sup> Astrum People Website. *Walt Disney: The Man who believed in dreams* [online]. [cit. 2019-02-04]. Available at: <https://astrumpeople.com/walt-disney-biography/>.

*Disney's risk paid off immensely and paved the way for him to make more films for years to come.*<sup>21</sup>

The Golden Age, which is meant to be the most famous period of work of Walt Disney, continued with the others fairy-tales like *Pinocchio*, *Fantasia*, *Dumbo*, and *Bambi*, all of which are incredible works of art, a great work of Walt Disney. All of them remarked also as success with the public. Of these last four films, the most successful, initially, was *Dumbo*, a well-known film of that time, but through re-releases, the others have proven themselves many times over. Many of movies of Walt Disney are about to be modernized with real actors and are about to appear in the cinema.<sup>22</sup>

### **2.3.2 Dark themes for golden films**

The Golden Age is sometimes referred to as the Tar and Sugar era, due to the melding of two very different sensibilities. The nickname of this era is a reference to the fact that all the films contain very cute, lovable characters with famous songs, and maybe some romance, but underneath the adorable storytelling, there is a shocking amount of darkness and fear. These hypotheses are shown by the fact that many children were scarred for life for example by the death of Bambi's mother or the intensity of the donkey transformation sequence in *Pinocchio*.<sup>23</sup>

Many of children were terrified by *Snow White's*<sup>24</sup> flight through the forest or by Chernabog and his hordes of demons in the well-known *Fantasia*. While there is much darkness in later Disney films, no other era had this much of it consistently. For this reason, we can analyse this period of the Golden Age as a period of darkness.<sup>25</sup>

This page claims: *“As evidenced by the continued success of animation in modern times, the Golden Age of Animation solidified its place in history as culturally relevant to what was happening in America from the late 1920s through the late 1960s. People began to view*

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<sup>21</sup>NORTH, Jonathan. *Disney canon countdown Disney's golden age: rotoscopers.com* [online]. [cit. 2019-02-06]. Available at: <https://www.rotoscopers.com/2016/05/13/disney-canon-countdown-disneys-golden-age/>

<sup>22</sup>Ibid.

<sup>23</sup> Ibid.

<sup>24</sup> For more, see Appendix 4 / Appendices.

<sup>25</sup> Ibid.

*animation as a mature and respected form of entertainment, as well as something that could be influential and persuasive*".<sup>26</sup> According to this article, we can see the changes in the life of animation caused by Walt Disney who gave a new view to this phenomenon.

While the Golden Age<sup>27</sup> is generally known to have lasted from the year 1937 to 1942, there is sometimes some disagreement about this known timeline. The time reference is always a discussed topic. Some people try to include every film completed within Walt's life, although others want to include all those films, except for those made during the Wartime Era of Walt's production. We can agree that just about everything Walt touched was pure magic, but also there is a distinct difference in style during the three eras in his lifetime, which is why we chose to separate them the way we did. Every period of his work has a lot of characteristics that show also the growth of his talent. Every period has something different that we cannot see in any others.<sup>28</sup>

### **2.3.3 Technical innovations**

*"With Walt Disney's birthday in the 5<sup>th</sup> of December 2018, now is a great time to look back on his achievements in animation. Walt Disney Animation Studios is known around the world for its iconic characters, especially Mickey Mouse, and is a great source of inspiration for aspiring animator."*<sup>29</sup>

In this period, the Golden Age, we can also see how Walt Disney animation revolutionized the animation industry. We can also consider this revolution in industry as a great progress in the work of Walt Disney.

The very first Disney animated feature film, *Snow White and the Seven Dwarfs*, drastically changed the animation industry. Indeed, it was the most successful film of 1939, earning more than \$8 million. Before that, no other film in the animation industry knew this

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<sup>26</sup> *Brief history on the golden age of animation* [online]. [cit. 2019-02-06]. Available at: <https://www.theodysseyonline.com/brief-history-on-the-golden-age-of-animation>.

<sup>27</sup> For more, see Appendix 5 / Appendices.

<sup>28</sup> Ibid.

<sup>29</sup> *How Walt Disney animation revolutionized animation industry: Sandfordbrown.edu* [online].

[cit. 2019-02-06]. Available at: <http://www.sanfordbrown.edu/Student-Life/blog/December-2014/How-Walt-Disney-Animation-Revolutionized-the-Animation-Industry>.

much of an economical success and public approval. Disney was given one full-size and seven miniature Academy Awards for the film. All of his work brought something new.<sup>30</sup>

The movie of *Snow White* began a period that was later referred to as "The Golden Age of Animation" for his studio. Another one of Disney's first films, *Fantasia*, is known for another technological revolution in the animation industry, as it was the first major film to have stereophonic sound. For this movie is important a collaboration of Walt Disney and *HP company* that produced a technology for this movie and helped to the effects that we can mark in *Fantasia*. For that reason the *Fantasia* conquered the life of the animation. Disney's many innovations included such features as using storyboards, cameras and optical printers or for example synchronizing sound with animated images.<sup>31</sup>

Above all, Disney challenged himself and his employees to innovate, improving storytelling through technology, colour, character development and music. The way that is characteristic for the work of this famous innovator.

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<sup>30</sup> *How Walt Disney animation revolutionized animation industry: Sandfordbrown.edu* [online]. [cit. 2019-02-06]. Available at: <http://www.sanfordbrown.edu/Student-Life/blog/December-2014/How-Walt-Disney-Animation-Revolutionized-the-Animation-Industry>.

<sup>31</sup> Ibid.



## 2.4 The Wartime era of Walt Disney (1937-1942)

The goal of this part of study is to show how Walt Disney was bond to World War II in a creative way. We would also like to show how the experience of Walt Disney during World War II had an influence on this creative period. We would like to analyse the creation way, the point of view adopted by the creator and the way it was used in society. Also, we would like to study the impact of the short movies on the public and how it influenced American society during the wartime era.

Finally, we would like to focus on the creative process and on the economic side, as World War II modified the way of making cartoons at that time, and impacted Walt Disney on the creation and on the diffusion aspect of his work.

### 2.4.1 Walt Disney and World War

After The Golden Age, as we have already mentioned in the previous chapter, Walt Disney Studios faced lower budgets and fewer animators due to World War II. The world suffered by the World War II and with this war, the Disney studio lost much money. This leads the Studios to the Wartime Era <sup>32</sup> which was also known as the Package Era. Instead of full length films, this era featured six films that were comprised of multiple short films. The work of Walt Disney is not so precise like the films before. These six films are often considered some of the most obscure films in the Disney archive and as such were not widely popular when they were released. Many of movies had a new mission – they were used as the war propaganda.<sup>33</sup>

*“On December 7, 1941, Japan bombed Pearl Harbor, drawing the United States into World War II. The very next day U.S. Army troops requisitioned half of Walt Disney’s Burbank, California, studio for their use. But space was not all that Disney would provide the*

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<sup>32</sup> For more, see Appendix 6 / Appendices

<sup>33</sup> *Mickey Mouse morale: Disney on the World War II home front* | National Museum of American History. Home | National Museum of American History [online]. Available at: <https://americanhistory.si.edu/es/node/47297>.

*troops. Artists, animators, and Walt Disney himself pitched in, enlisting Mickey Mouse, Donald Duck, and other beloved Disney characters in the war effort.*<sup>34</sup>

#### **2.4.2 Walt Disney and the war propaganda**

Walt Disney was the most productive during the war as a morale booster for the troops. Company artists created pictures of Disney characters for unit patches, eventually providing insignia to almost 1,300 units in the U.S. armed forces. Requests were so profuse that the studio had to set up an entire five-person unit devoted to insignia.<sup>35</sup>

We understand the Wartime era as the period between the year 1942 and 1945, during World War II, Walt Disney Productions was supposed to play a big role in the production of propaganda films for the U.S. government. The U.S. army used the movies of this artist as the way of propaganda because this way is stronger than slogans that were everywhere. People watched movies to entertain and thank to Walt Disney, they could see the influence of war and influence of this propaganda. The diffusion of Disney's productions benefited the U.S. government in producing pro-American war propaganda in an effort to increase support for the war and to support the people in these difficult times.<sup>36</sup>

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<sup>34</sup> Ibid.

<sup>35</sup> *American History* [online]. [cit. 2019-02-06]. Available at: <http://americanhistory.si.edu/blog/ww2-disney>.

<sup>36</sup> *Walt Disney's World War II propaganda production - Wikipedia*. [online]. Available at: [https://en.wikipedia.org/wiki/Walt\\_Disney%27s\\_World\\_War\\_II\\_propaganda\\_production](https://en.wikipedia.org/wiki/Walt_Disney%27s_World_War_II_propaganda_production).

## 2.5 The Silver Age of Walt Disney (1960-1959)

Films such as *Pinocchio* and *Snow White* marked Disney's Golden Age and started his career. However, some studies argue that the animation that came in the decades after was just as good as the previous one. We speak about the Silver Age and another period that brings a success into work of Walt Disney.

When we leave unknown era of Disney filmmaking, the Wartime Era, we enter into one of the most well-known eras. Movies in this era are specific in another way than the previous one. The Silver Age remark many of them.<sup>37</sup> This era is also known as the Restoration Age, or non-package films as part of one era (the second half of the Golden Age), the Silver Age contains several Disney's most beloved and popular films.<sup>38</sup>

This era began in 1950 with the release of *Cinderella*, an adorable story by the audience, Disney's first full-length feature since *Bambi*. With a budget of 3 million dollars, and Walt Disney Studios already over \$4 million in debt, the future of the studio was literally riding on this movie. Luckily it was a huge success for Walt Disney, and the profits taken in allowed them to continue producing full-length features for other years to come.<sup>39</sup>

This is the film that saved the debt of Disney studio and saved his existence. Except for *Cinderella*, all of the subsequent films that were released (even the ones after Walt's time) may not have happened. Walt used all his limited resources to make this movie, it means also maintain a very tight budget. In fact, the film was shot in live action and then rotoscoped (traced) into the animation. The artwork is incredible, with its watercolour like appearance and soft colours.<sup>40</sup>

Not every feature was quite as successful as *Cinderella*, it is sure, but also none of them were supposed to be commercial failures. As for example *Alice in Wonderland* was initially a critical failure, but the studio bounced back soon after, and another movie *Lady and the Tramp* ended up becoming the studio's highest grossing film since *Snow White*. On the

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<sup>37</sup> For more, see Appendix 7 / Appendices .

<sup>38</sup> NORTH, Jonathan. *Disney Countdown the silver age* [online]. [cit. 2019-02-06]. Available at: <https://www.rotoscopers.com/2016/06/23/disney-canon-countdown-the-silver-age/>.

<sup>39</sup> Ibid.

<sup>40</sup> THEFILMAVenger. *Top 5 Disney silver age animated feature films* [online]. [cit. 2019-02-06]. Available at: <https://filmavenger.wordpress.com/2016/04/24/top-5-disney-silver-age-animated-feature-films/>.

contrary, not every film was a massive success, but also none of the films in this era were financial bombs. Unlike most of the films during the Golden Age, every film in the Silver Age at least turned a profit that was used in the future of Walt Disney studio.<sup>41</sup>

The Silver Age lasted until the time of Walt's death and what is more, is generally agreed to have ended in 1967 with the release of *The Jungle Book*, the last film that Disney himself supervised the production of. While some people wish to include *The Aristocats* in this era, supposed to be the last film that was approved by Walt Disney, it does not really fit in with the quality of any other Silver Age films.<sup>42</sup>

Walt began with *Snow White* and *Pinocchio*. They were following by movies such as *Alice in Wonderland*, *Cinderella*, *Sleeping Beauty*, *Peter Pan* and *The Sword in the Stone*, all of them were all new versions of classic fairy tales, while *Lady and the Tramp* and *101 Dalmatians* were modern stories with animals, and a famous movie *The Jungle Book* managed to bridge the gap between the two, pulling both kinds of stories, into one movie.<sup>43</sup>

All movies in this era mostly used colours, more than we could see in the previous periods. Later films use easier way of the animation. But for the most part, the films in this era are considered by many to be some of Disney's most beautiful, this era is not as famous as The Golden Age, although the movies in this era are good as well.<sup>44</sup>

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<sup>41</sup> NORTH, Jonathan. *Disney Countdown the silver age* [online]. [cit. 2019-02-06]. Available at:

<https://www.rotoscopers.com/2016/06/23/disney-canon-countdown-the-silver-age/>.

<sup>42</sup> Ibid.

<sup>43</sup> Ibid.

<sup>44</sup> Ibid.

## 2.6 Walt Disney's Art and Politics

The heritage of Walt Disney is a really discussed topic and it will stay discussed in the future as well. Walt Disney was, without a doubt, the most influential American of the twentieth century. Beginning in the late 1920s, his immense and multifaceted entertainment enterprise—short cartoons, animations, films, comic books and records, nature documentaries, television shows, colossal theme parks and so on.<sup>45</sup>

As Steven Watts supposed in his article is that the death of its founder in 1966, Disney creations and Disney consumer merchandise had flooded much of the globe. It is a historical period with a big success for commerce all over the world. From the western to the eastern part of the world, tens of millions of people who had never heard of Franklin D. Roosevelt or the author William Faulkner or even the famous politician Martin Luther King, Jr., could identify Mickey Mouse or Donald Duck in an instant. Everyone knows these characters without knowing details about them.<sup>46</sup>

Also, over this leisure empire we see a gentleman with the warm chuckle, the small mustache, and the large imagination. That is a picture that many people imagine when they hear this famous name.<sup>47</sup>

Speaking about policy in America, we can speak about three barriers to making sense of this massive presence in modern American culture.

First, Disney's enormous popularity has contributed to his dismissal in critical circles. It is something that could be sure already after the beginning of his career. Commercial success, many students of American culture have assumed, stands in inverse proportion to cultural significance. Walt Disney stays one of the Americans who contributed to the world commercial success.<sup>48</sup>

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<sup>45</sup>JSTOR: Access Check. JSTOR [online]. Copyright ©2000 [cit. 14.02.2019]. Available at: [https://www.jstor.org/stable/2081916?origin=JSTOR-pdf&seq=1#page\\_scan\\_tab\\_contents](https://www.jstor.org/stable/2081916?origin=JSTOR-pdf&seq=1#page_scan_tab_contents).

<sup>46</sup> Ibid.

<sup>47</sup> Ibid.

<sup>48</sup> Ibid.

Second, as wifly moving flood of Disney productions has engulfed attempts at analysis. The output of the Disney Studio has been so extensive, in so many venues, over so many decades that it resists interpretive synthesis.<sup>49</sup>

Third, violently contrasting reactions to the Disney legacy have polarized the opinion in the academy and outside it. As each attitude has its positive and negative feedback, also the work of Walt Disney had to face to it. Disney disciples venerate Saint Walt as the purveyor of innocent imagination and uplifting fantasy; Disney denouncers bitterly decry Huckster Walt as a cynical manipulator of cultural and commercial formulas.<sup>50</sup>

Such strife has created an emotional and ideological minefield for those who wish to approach Disney seeking neither revelation nor damnation, but understanding.<sup>51</sup>

### **2.6.1 Did Walt Disney change history or not?**

Walt Disney wanted to start a company that fulfilled children's dreams and to create a visual for children to believe that dreams do come true if you only believe. Each of his movie has this mission to let us believe. Almost everyone knows the most famous quote "*If you can dream it, you can do it!*" (Walt Disney). This quote represents the convictions of Walt Disney who believed in the force and success. Through his life, he had to prove a big talent.

Not only did he give a chance for children to believe, but for adults to find laughter and comfort during war times. He found a way to relax during the war, the positive things at the time of the war. He found a hope for everyone who was searching for.

Unfortunately after Walt Disney death, his company never reached the goal Walt Disney had planned for them. Instead of the studios trying to design "magical" dreams and original laughter and an opportunity to believe; the company started to focus more on appealing to a greater audience and profits became their goals. Everything turned to the question of money.<sup>52</sup>

Yet, even if the magic of Disney is nowadays remembered thanks to his creations more than the person himself (let is remember that we recently celebrated the 90 years

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<sup>49</sup> Ibid.

<sup>50</sup>JSTOR: Access Check. JSTOR [online]. Copyright ©2000 [cit. 14.02.2019]. Available at: [https://www.jstor.org/stable/2081916?origin=JSTOR-pdf&seq=1#page\\_scan\\_tab\\_contents](https://www.jstor.org/stable/2081916?origin=JSTOR-pdf&seq=1#page_scan_tab_contents).

<sup>51</sup> Ibid.

<sup>52</sup> Ibid.

birthday of Mickey Mouse, a immortal figure), the spirit of Walt Disney remains in the modern films. As in all other forms of art as painting, it is not unusual to see the work survive to its creator in order to spread through generations, but very often the artist persists in the mind of the public.<sup>53</sup>

This fact can be applied to Walt Disney who, consciously or unconsciously, continues to have an influence on the American society, gathering millions of viewers around a magical world during the few hours of a film, or for a few days of a family trip in Walt Disney World.

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<sup>53</sup> Ibid.

### 3 PRACTICAL SECTION

#### 3.1 Popular culture in America

We can speak about the culture as the difference between the pop culture and the high culture. The pop culture is the culture of the people and it is accessible to the masses. High culture, on the other hand, is not meant for mass consumption nor is it readily available to everyone. It belongs to the social elite. Visual arts, opera, theatre, intellectual pursuits — these are associated with the upper socioeconomic strata and require a more high brow approach, training or reflection to be appreciated.<sup>54</sup>

It means that many people search more for the popular culture because it is accessible everyday and everywhere around us. One of the best known ways to access it is the Internet. Elements from this high culture rarely cross over into pop culture. Therefore, high culture is considered to be sophisticated while popular culture is often looked down upon as being superficial.<sup>55</sup>

The popular culture in the United States, as in every popular cultures, involves trends, arts and shared discourse that is available through common media and is accessible to a wide number of people, regardless of any privilege offered by education, social status or other specifics. Popular culture includes, but is not limited to, movies and television programming, popular music and other entertainment, as well as references like cultural memes, trends or iconic symbolism.<sup>56</sup>

As we have already mentioned, one of the most famous ways to see the popular culture is the movies. Movies are used as the connection to American culture. The situations well known from famous movies: Harry Potter fighting Voldemort. Or Batman and the Joker facing-off in a Gotham City police interrogation room and not just this. Luke Skywalker

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<sup>54</sup> The Definition of Popular Culture in Sociology. ThoughtCo.com is the World's Largest Education Resource [online]. Available at: <https://www.thoughtco.com/popular-culture-definition-3026453>.

<sup>55</sup> Ibid.

<sup>56</sup> What Is Popular American Culture? | Reference.com. Reference.com - What's Your Question [online]. Copyright © 2019 IAC Publishing, LLC [cit. 14.03.2019]. Available at: <https://www.reference.com/world-view/popular-american-culture-a551a060e014bd61>.



finding out the truth about his father. Marvel's famous *Avengers* assembling to defend New York City and the others super heroes.<sup>57</sup>

These are just some movie moments and characters that are connected with audiences over the world. Each of these films is a part of the American culture. Each of them brings something specific or famous. The way how to talk to the audience. Movies represent one of the largest American exports, and arguably the major export of well-known American pop culture. Building a connection in a word it is what movies are all about. Not just movies of Walt Disney but movies at all. We can connect with the story, the themes but also with the characters. Sometimes the movie tries to connect us with the background.<sup>58</sup>

This way of connection found also Walt Disney through his movies. In our practical section, we analyze any of them to find the connection to the popular culture.

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<sup>57</sup> *Movies: A Connection To American Culture*. Study in the US | US College and US Universities [online]. Available at: <https://www.internationalstudentguidetotheusa.com/articles/movies-connection-american-culture.htm>.

<sup>58</sup> Ibid.

## 3.2 Film analysis

The practical part of this thesis is based on the analysis of his films and work. Walt Disney studio is one of the most magical companies in the world. The word magic and Disney is almost synonymous. Walt Disney world, the creator of this entertainment empire and their characters have given so much happiness in the last few decades that people have forgotten that they are also a profit making organization.

For that reason I decided to study his work in detail, colors of his work and strengths and weaknesses.

We can focus on the characters because there are a lot of things which help Disney become such a huge conglomerate in the financial world but the people who helped Disney reach this height were the characters. *Mickey Mouse*, *Donald Duck*, *Sleeping Beauty*, *Goofy*, and many others are the assets of Walt Disney. He could not have survived without these characters and hence they form the most important strength pillar in his work.

The practical section works also with a message of his film to the society. For this study, we will work with the one film from each era of Walt Disney that is meant in the theoretical part. As the object of this study is not the life of Walt Disney but the life of people that lived in his era, the background of his story and the background of his films is the main part of this bachelor thesis, more of this practical section.

For the Golden Age, the film that is analyzed is *Fantasia*. The Wartime era is represented by *Donald Duck* and finally the Silver Age presents the story of *Alice in Wonderland*.

Every choice of this film is supported by many reasons. About these reasons, we will speak in other chapters.

The methodology we used to do our film analysis is based on successive steps that we applied for every film. First, it was important to us to watch the movies without knowing any specific and precise background of their making. We wanted to have a fresh look at the movies in order to form our own ideas and feelings about what we were seeing.

Then, we made a list of what would be interesting to study and analyze in each movie, as much in style than in content. Our goal was to understand what was meant in the movies, how it was meant and how it was represented on screen.

The next step of the process was to confront our personal feelings and impressions to what is said about the movies in many aspects. Therefore, we decided to look for books, specialized and academic articles that were about the films we chose in order to support our

first analysis of the films. For this, we followed the same pattern as for the analysis, as we tried to find sources that dealt with style and content of the films.

For all the films, a deep analysis was made to understand the importance of the film on Walt Disney filmmaking without losing sight of the social aspect of our study. Indeed, we explain in the following how the films we chose affected Disney, the American society, but also how the contemporary American society influenced the way to make films for Walt Disney and his company through the various eras of the studio.

This is why our analysis is very often divided in the style and content way, as we supposed that the many influences we were expecting to find in the films would be present as much in the way the films look than in their subjects. For this reason, we decided to focus mainly on the ideas between the films, deep into the scripts, and in the technical features of the films. Colors, animation, filming technical are to us a way to convey meaning.

Thus, we considered it necessary to allow a specific importance to these features in our study, which we hope to be as precise and complete as possible. Indeed, we acknowledge that it would be presumptuous to say that we managed to say everything about the films we are presenting, and they sure could benefit from a much longer analysis. Nevertheless, we are hoping to shed light on what made Disney's films so unique and essential to the cartoon industry and to the American society.

### 3.3 Educating the masses, the story of Fantasia

*Fantasia* (1940), perhaps Disney's most self-consciously artistic project, offered a longer, fuller version of this aesthetic agenda. It walked an aesthetic connection between modernism and sentimental realism.<sup>59</sup>

Before the year 1937, cartoons were considered as something fun and silly. We could not see any context of something more than just fun for small children. They were short, slapstick animations meant for children or as light-hearted pleasures for adults, features of the characters. Cartoons were not at this time something to take seriously as an art form capable of telling dramatic narrative stories. Cartoons were not considered to be something that can help in education. Films that existed at that time were not educational. Walt Disney was searching for the way how to educate the masses.<sup>60</sup>

Evidently, it all changed with the release of *Snow White and the Seven Dwarfs* (1937). Walt Disney used this animated film to help animation step up from its technical and narrative limitations, impressing upon audiences that animated feature-length films were not only possible, but viable as a true means of storytelling. As we have already seen before in this period of Walt Disney's creative work, this period is also full of darkness. But there is the darkness that also shows moral education.<sup>61</sup>

With the success of *Snow White and the Seven Dwarfs*, followed by *Pinocchio* in the early 1940, Walt Disney had yet another courageous and radical idea that could help to progress his work, an avant-garde animated film that would showcase the medium in the realm of fine art.<sup>62</sup>

Unlike cartoons from this era which used music to amplify drawings, this film's drawings would serve to amplify the music of some of the world's greatest composers. The cartoon, of course, is the animated masterpiece known as *Fantasia* (1940). *Fantasia* is a

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<sup>59</sup> SAPORITO, Jeff. *Why was Fantasia and artistic gamble for Walt Disney* [online]. [cit. 2019-02-06]. Available at: <http://screenprism.com/insights/article/why-was-fantasia-an-artistic-gamble-for-walt-disney>.

<sup>60</sup> Ibid.

<sup>61</sup> Ibid.

<sup>62</sup> Ibid.

movie which gave a new creative and narrative direction to Walt Disney's work. That was a new masterpiece that brings something original to the life of animation.<sup>63</sup>

*Fantasia* was originally conceived of as a "new form of entertainment" which would be re-released each year with updated music and sequences. However, this idea died with the film's box office failure.<sup>64</sup>

Though it did not succeed in 1940 as a vehicle for introducing classical music to a wider audience of people, *Fantasia* has since connected itself with many of the film's notable pieces of music. Hearing the soundtrack in every other context often conjures images of Mickey and the million walking broomsticks, or hippos dancing ballet. By the 1950s, *Fantasia* was promoted by educators for its popularization of classical music. It was considered as a "head film," along with *Alice in Wonderland* (1951), one of Disney's other original-release failures.<sup>65</sup>

The success of *Fantasia* is remarkable. "The American Film Institute now ranks *Fantasia* among the greatest 100 films in cinema, and the US National Film Registry added the movie to its archive of "culturally, historically, or aesthetically significant" works to preserve for future generations."<sup>66</sup>

### 3.3.1 Symbolism

Many of kids are obsessed with Walt Disney's animations. Now in my study I focused more for the background of one of his famous stories. Recently, for this part of study I have chosen Disney's *Fantasia: Sorcerer's Apprentice* (1940). As many of his film, *Fantasia* reveals symbolic representations of the United States in the 1940s. We can find the hidden messages that we were not conscious of when we just watch this film without knowing the history of America. We can find a connection between his stories, history, popular culture and maybe a provocative way to describe these facts.

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<sup>63</sup> SAPORITO, Jeff. *Why was Fantasia and artistic gamble for Walt Disney* [online]. [cit. 2019-02-06].

Available at: <http://screenprism.com/insights/article/why-was-fantasia-an-artistic-gamble-for-walt-disney>.

<sup>64</sup> Ibid.

<sup>65</sup> Ibid.

<sup>66</sup> Ibid.

In “*The Sorcerer’s Apprentice*”<sup>67</sup> segment of *Fantasia*, there are abstract symbols like water, brooms and what is more Mickey’s outfit seems to represent<sup>68</sup> one familiar landscape because it could represent women’s roles in 1940s in the United States. One thing that is easy recognized is that Mickey wears a red gown and a blue hat with stars which seem to signify the American flag which is visible at the first sight.<sup>69</sup>

Another aspect of the colors is described as the contrast (black and white).<sup>70</sup> It means fighting between the real and the ego, shadow acts as a grey area, where a mixture of black and white is shown, and as always in the story like this, good and evil are intertwined. *Fantasia* seems to portray the good and the evil. There is not something between good and evil.<sup>71</sup>

### 3.3.2 Music

One of the most important facts about *Fantasia* is a characteristic music. For that reason *Fantasia* was something new, original and special. For a first time, we can see the connection between the music and movie like this. We mean the classic music. Music that is not this common in movies for children. Although the symbolism plays a special role in this movie, we will study also music that is well-known, classical music that helps to *Fantasia* educate the audience about classical music.

The representation of music in films is an old impulse. During the 1930s, besides cartoons with classical music soundtracks we can find the way of the combination of the music and the animation. However, the most famous attempt to provide visual images for classical music was Walt Disney's *Fantasia*.<sup>72</sup>

The interesting is that also well-known Leopold Stokowski's 1940 recordings with the Philadelphia Orchestra for the movie *Fantasia* were landmarks on several counts. Apart from

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<sup>67</sup> For more, see Appendix 9 / Appendices.

<sup>68</sup> For more, see Appendix 8 / Appendices.

<sup>69</sup> For more, see Appendix 8 / Appendices.

<sup>70</sup> For more, see Appendix 8 / Appendices.

<sup>71</sup> SAPORITO, Jeff. *Why was Fantasia and artistic gamble for Walt Disney* [online]. [cit. 2019-02-06].

Available at: <http://screenprism.com/insights/article/why-was-fantasia-an-artistic-gamble-for-walt-disney>.

<sup>72</sup> Music And Animation Combine In Disney's 'Fantasia'. [online]. Available at:

<https://www.npr.org/2010/12/23/131883312/music-and-animation-combine-in-disney-s-fantasia?t=1552751653443>.

attempting to bring classical music to the masses in the theater, the soundtrack album in 1950s was one of the earliest stereo recordings.<sup>73</sup>

The performances on the movie of Walt Disney *Fantasia* retain their luster in the modern era, with sound clean enough that they do not need to be considered "historical" recordings. The soundtracks are also infinitely better to the mid-'80s attempt to re-score *Fantasia* with a modern orchestra and modern sound - not only did the latter fall considerably short of what people expected, but the interpretations were flaccid and dull by comparison with the originals.<sup>74</sup>

Music designed for dancing was obviously intended to be seen and works especially well in *Fantasia*, such as the passages from Tchaikovsky's "Nutcracker Suite." It is amusing to hear Deems Taylor, in 1940, say that while the suite is famous, the ballet has been almost entirely forgotten by the audience.<sup>75</sup>

Not just Beethoven, Tchaikovsky, Dukas, but also for example Stravinsky, intended some of their music to be visualized, either in the imagination or in an actual theater.<sup>76</sup> As one of the famous classical music critic, Lloyd Schwartz, says: "*I love Disney's project, and for kids, it's a delightful introduction to classical music. But both Fantasia films reveal how difficult it is to arrive at convincing images. Visual artists have to be deeply sensitive to music not to oversimplify, or betray, what's so deeply in the music.*" (Lloyd Schwartz, 2010)<sup>77</sup>

For this part, the Golden Age, we analyzed the movie *Fantasia*. Not just because it is the masterpiece of Walt Disney, however, for the number of symbolism that we could find. What is more important than just watching this movie, it is to find the message that is hidden, something that tries to show something or educate the people. For that reason, we can consider *Fantasia* as the movie with the interesting background and the hidden message that supports the level of the work of Walt Disney.

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<sup>73</sup> Walt Disney's *Fantasia* [Original Soundtrack] - Philadelphia Orchestra, Leopold Stokowski | Songs, Reviews, Credits | AllMusic. AllMusic | Record Reviews, Streaming Songs, Genres & Bands [online]. Copyright ©2019 AllMusic, member of the RhythmOne group [cit. 13.03.2019]. Available at: <https://www.allmusic.com/album/walt-disneys-fantasia-original-soundtrack-mw0000189949>.

<sup>74</sup> Ibid.

<sup>75</sup> Music And Animation Combine In Disney's 'Fantasia'. [online]. Available at: <https://www.npr.org/2010/12/23/131883312/music-and-animation-combine-in-disney-s-fantasia?t=1552751653443>.

<sup>76</sup> Ibid.

<sup>77</sup> Ibid.

## 3.4 Alice in Wonderland

### 3.4.1 A complicated genesis

The history of the making of 1951 Walt Disney's *Alice in Wonderland* has a tumultuous origin. Indeed, Walt Disney first planned to make a live action movie. In order to create his vision of the well known literary work, Walt Disney acquired the rights to the illustrations of John Tenniel, the original illustrator of Lewis Carroll's novel in 1931.<sup>78</sup>

Walt Disney praised the original novel, which we can underline by his own words: "*No story in English literature has intrigued me more than Lewis Carroll's Alice in Wonderland. It fascinated me the first time I read it as a schoolboy, and as soon as I possibly could, after I started making animated cartoons, I acquired the film rights to it.*"<sup>79</sup>

In 1933, screen-tests were made for Walt Disney's film with Mary Pickford in the main role of Alice. Unfortunately, another film studio, Paramount, presented it is a version of Lewis Carroll's *Alice in Wonderland* the same year, resulting in the shutdown of Walt Disney's project. In the end, Walt Disney will never see the realization of his vision, as the live action films will only be produced by Walt Disney Studios successively in 2010 and 2016.<sup>80</sup>

After the type of movie, the issue of the story added some difficulties to the project. Indeed, Walt Disney, after the failure of a live-action film, decided to create a cartoon project, and hired Al Perkins to write a script. Unfortunately, Walt Disney was soon disappointed by the tonality of Perkin's script, which he judged to dark.<sup>81</sup>

The project was then stopped due to the events of World War II that we already spoke about, and after this period of time Walt Disney hired a well-known British writer to create a new script, Aldous Huxley. One more time, Walt Disney began to show his lack of satisfaction towards the work of Huxley, and decided to ask for a re-written version of his script.

This fact is important to us to observe as it might be the reason why the tonality of the Walt Disney version differs from the original novel. Walt Disney wanted something that was not too dark or too literal. He wanted to add what we could call "Disney's touch" on the adaptation. To us, it became easier to understand the variation of tonality in the movie (about

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<sup>78</sup>Disney's 1951 "Alice in Wonderland" cartoon movie - Alice-in-Wonderland.net.Alice in Wonderland.net[online]. Copyright © Alice [cit. 16.02.2019]. Available at : <http://www.alice-in-wonderland.net/resources/background/disneys-cartoon-movie/>.

<sup>79</sup> Ibid.

<sup>80</sup> Ibid.

<sup>81</sup> Ibid.



what it is said and how to say it). The vision of Walt Disney is more musical, lighter than the original version of Al Perkins, and lighter than the original material. Walt Disney incorporated the Disney tonality: melodic, full of songs and music, not so far from what we already knew in productions like *Fantasia*. Ultimately, all the changes in the visuals and in the script created many faces film in which scenes sometimes change completely in tonality and in aesthetic. This is this multiplicity that makes people either hate the film or love it. The story behind the creation of the film is what makes it sometimes confusing, but the least of it is that it's the film that do not allows people to feel indifferent to it.<sup>82</sup>

### 3.4.2 Real actors and model sheets

One of the main features involved in the technical characteristics of Walt Disney's *Alice in Wonderland* is the use of real actors. Indeed, and even if the process of rotoscoping had already been used for *Snow White and the Seven Dwarfs*, *Alice in Wonderland* used it even more. For the making of the film, many actors had been hired by the studio in order to embody the fictional characters. We can especially notice, in the main roles, Kathryn Beaumont as Alice, Ed Wynn as the Mad Hatter and Verna Felton as the Queen of hearts.<sup>83</sup>

The shootings<sup>84</sup> made with the real actors were then used as patterns for the illustrators of the film. It helped the people working on the animation to recreate a human performance on screen, which explains the main features of the film: it seems sometimes more realistic than other Disney cartoons, be it former or contemporary films.

The fact that Walt Disney decided one more time to use real actors for the process of rotoscoping is a way to maintain *Alice in Wonderland* in the Disney tradition as much as a remainder of the will to make a live-action movie. It also has a concrete significance on the viewer as the scenes involving those three characters are reputed for a realistic, human approach.<sup>85</sup>

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<sup>82</sup>Disney's 1951 "Alice in Wonderland" cartoon movie - Alice-in-Wonderland.net.Alice in Wonderland.net[online]. Copyright © Alice [cit. 16.02.2019]. Available at : <http://www.alice-in-wonderland.net/resources/background/disneys-cartoon-movie/>.

<sup>83</sup> Ibid.

<sup>84</sup> For more, see Appendix 10 / Appendices.

<sup>85</sup> *Alice in Wonderland* [film]. C. Geronimi, W. Jackson, H. Luske. United States, 1951.

It does not mean that the illustrations are made in a photorealistic manner, but more that the expressions of the characters are closer to the human expressions than in other movies where characters could be, in comparison to *Alice in Wonderland*, quite monolithic.<sup>86</sup>

As we previously mentioned, Walt Disney acquired the rights to the illustration of John Tollen in 1931. Therefore the studio already had the pattern to work on, but as we have already seen, Walt Disney was not satisfied by difficulty encountered to animate the sketches of Tollen. Therefore, he asked for a new vision and worked with the illustrator Mary Blair to create the world of Wonderland.<sup>87</sup>

This addition to the production cast is important in the way Mary Blair will adapt the literary material in many model sheets, especially for the animals present in the film as the famous Cheshire cat<sup>88</sup>, sheets that will be used to give life to the film.

### 3.4.3 Colors and dynamism

The specificity of Walt Disney's *Alice in Wonderland*, as many other films from the Silver Age of Walt Disney, is that the film was created with more sources than the previous movies. Indeed, the post war time did not let much money to the project and we can feel it in the movie. But it is not something that makes these movies worse than the previous ones.

However, the film is not a lack of qualities, and we then agreed to the point of view of the article written on the website *Den of Geek* which says the following words: "*You might argue that Alice doesn't have the polish and finesse of the early movies, as the rendering of the characters is less impressive. However, that ignores a number of crucial elements that Disney put in place to make the movie more lavish in other, less expensive to implement ways.*"<sup>89</sup>

In other words, we acknowledge that the movie might not be the most accomplished of its generation and of all the Disney films, but there is some features in it that caught our attention as a viewer, things that deserved to be observed.

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<sup>86</sup> Looking back at Disney's Alice in Wonderland: refining the animator's craft | Den of Geek. [online]. Copyright © Copyright [cit. 18.02.2019]. Available at: <https://www.denofgeek.com/movies/17094/looking-back-at-disney%E2%80%99s-alice-in-wonderland-refining-the-animator%E2%80%99s-craft>.

<sup>87</sup> Ibid.

<sup>88</sup> For more, see Appendix 11 / Appendices.

<sup>89</sup> Looking back at Disney's Alice in Wonderland: refining the animator's craft | Den of Geek. [online]. Copyright © Copyright [cit. 18.02.2019]. Available at: <https://www.denofgeek.com/movies/17094/looking-back-at-disney%E2%80%99s-alice-in-wonderland-refining-the-animator%E2%80%99s-craft>.

Firstly, in Walt Disney's *Alice in Wonderland*, the colors are used to create a form a dynamic. Composed of more than 350 000 drawings and paintings, it required the work of more than 750 artists on a basis of three years (from 1949 to 1951).<sup>90</sup>

Then again, we agree with the previous article which says that "*The modernist look of Wonderland, created by background artist Mary Blair, was dramatically enhanced by exceptional use of color, which is much more striking than the previously muted pastel shades that audiences had experienced with Dumbo and Bambi.*"<sup>91</sup>

A good example of the use of colors is the scene of the meeting between the character of Alice and the character of the caterpillar.<sup>92</sup> In this scene, many shades of colors are used when the caterpillar is forming letters from the smoke, creating colorful words and figures that add to the incongruity of the meeting.<sup>93</sup>

It also gives a strong enigmatic side to the caterpillar. If we analyze this last feature to the strong red color representing the Queen of heart, the main antagonist of the film (both for the face and for the clothes), we can say that colors are used to show the personality and nature of the characters. In this way, we can see the use of colors not only as a technical achievement, but also as a way to convey meaning and emotions to the viewer.<sup>94</sup>

Moreover, it is not just the fact that the human figures are quite well animated that caught our eye, it is also the fact that there is on screen many of them at the same time. As Mari Ness said in an article from the website *Tor.com* "*The backgrounds are still simple, but unlike in Cinderella and many the anthology features, most of the scenes contain several animated characters, not just one.*"<sup>95</sup> This feature gave one more time a sensation of living frame, which might be hard to find in previous films. There is in Walt Disney's *Alice in Wonderland* a form of agitation in all the accumulation of characters, speeches and movements.<sup>96</sup>

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<sup>90</sup> Looking back at Disney's *Alice in Wonderland*: refining the animator's craft | Den of Geek. [online]. Copyright © Copyright [cit. 18.02.2019]. Available at: <https://www.denofgeek.com/movies/17094/looking-back-at-disney%E2%80%99s-alice-in-wonderland-refining-the-animator%E2%80%99s-craft>.

<sup>91</sup> Ibid.

<sup>92</sup> For more, see Appendix 12 / Appendices.

<sup>93</sup> Looking back at Disney's *Alice in Wonderland*: refining the animator's craft | Den of Geek. [online]. Copyright © Copyright [cit. 18.02.2019]. Available at: <https://www.denofgeek.com/movies/17094/looking-back-at-disney%E2%80%99s-alice-in-wonderland-refining-the-animator%E2%80%99s-craft>.

<sup>94</sup> Ibid.

<sup>95</sup> An Intriguing Failure: Disney's *Alice in Wonderland* | Tor.com. Tor.com | Science fiction. Fantasy. The universe. And related subjects. [online]. Copyright © 2019 Macmillan [cit. 18.02.2019]. Available at: <https://www.tor.com/2015/06/11/an-intriguing-failure-disney-alice-in-wonderland/>.

<sup>96</sup> Ibid.

All is done to create a living whole (which again might be a reminder to the project of live-action film), emphasized by the use of rotoscoping process. The film is more a living entity than its ancestors from the previous eras. We can give the examples of the flamingo croquet match in the Queen's castle or the unbirthday scene<sup>97</sup> which shows on screen multiple characters at the same time, all doing different actions. This feature creates a realistic sensation, and sometimes helps to adapt the cacophony and disorganization of the original novel.<sup>98</sup>

We must then add that this living sensation is amplified by the music of the film. Performed by a 50 member orchestra, the score of Walt Disney's *Alice in Wonderland* is sometimes dreamlike, baffling, joyful, troubling, as much as the film itself. The score of the film takes an active part in the film dynamism and it is not just the only reason to attract the audience.

Frenetic, hypnotic, the music of *Alice in Wonderland* is very often in line with what we can see on screen, as it said in the book written by James Bohn and untitled *Music in Disney's Animated Features: Snow White and the Seven Dwarfs to The Jungle Book* : “Perhaps the most unusual feature of the soundtrack to *Alice in Wonderland* is that music which reflects some of the film's surreal aspects. Most notable among these is the scene where the protagonists fall down the rabbit hole.”<sup>99</sup>

The rhythm of the film is well followed and well served by the rhythm of the music as it is also noticed in the article of Mari Ness: “*Alice in Wonderland* is notable as the Disney film that features the most songs, although many of them last for only a few measures.”<sup>100</sup>

The film alternates in a good way between the use of symphonic music and the poetic verses of the characters. This feature might let us think that the film could be as good to listen as to watch, which creates a complete experience for the viewer and listener.<sup>101</sup>

In many ways, Walt Disney's *Alice in Wonderland* represents a turning point in the definition of “Disney movies”. By the use of same technical features with less sources than before, with its tumultuous beginning, but also with his innovations in coloring and dynamics,

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<sup>97</sup> For more, see Appendix 13 / Appendices.

<sup>98</sup> Looking back at Disney's *Alice in Wonderland*: refining the animator's craft | Den of Geek. [online]. Copyright © Copyright [cit. 18.02.2019]. Available at: <https://www.denofgeek.com/movies/17094/looking-back-at-disney%E2%80%99s-alice-in-wonderland-refining-the-animator%E2%80%99s-craft>.

<sup>99</sup> For more, see Appendix 13 / Appendices.

<sup>100</sup> BOHN, JAMES. *Music in Disney's Animated Features: Snow White and the Seven Dwarfs to The Jungle Book*. University Press of Mississippi, 2017.

<sup>101</sup> Ibid.

Walt Disney's version of the novel is the starting point of a new way of making films in the studio.

With its unique atmosphere, its harmony or sometimes disharmony between the music and the image, with strong colors and realistic patterns, the film leaves a mark on the viewer. Either you like it or not, Walt Disney's *Alice in Wonderland* is a journey in itself, full of remarkable features that make it apart from the other creations of Walt Disney. The film's incongruity, both for the eye and the ear, it what perhaps gave it its personality and strength.<sup>102</sup>

Finally, this film is also important as it embodies the leitmotiv of Walt Disney. Despite all the complications of the project, the many versions, scripts and visions behind the final film were successful. Despite the economical context of the studio, Walt Disney found a way to achieve his goals, and Walt Disney's *Alice in Wonderland* might be one the greatest example to illustrate Walt's famous catchphrase: "*If you can dream it, you can make it.*"(Walt Disney)

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<sup>102</sup> Looking back at Disney's Alice in Wonderland: refining the animator's craft | Den of Geek. [online]. Copyright © Copyright [cit. 18.02.2019]. Available at: <https://www.denofgeek.com/movies/17094/looking-back-at-disney%E2%80%99s-alice-in-wonderland-refining-the-animator%E2%80%99s-craft>.

## 3.5 Donald Duck

During World War II, *Donald Duck* and *Mickey Mouse* by Walt Disney were not just about entertainment. Just the background of war gives us more important topic than just fun. Film studios used animated characters to spread propaganda and also educate Americans about their enemies. However, it is not the only argument, people needed any source of support. And the animators themselves were asked to design insignia for military units and equipment. As we already mentioned in the theoretical part, Walt Disney used his work as propaganda at the time of World War. For that reason, we analyze *Donald Duck* as one of the main protagonist of Wartime Era of Walt Disney.<sup>103</sup>

The war is always the period of time when people are searching for a hope, the way of entertaining to forget everything that happened. This period of time is also so dangerous for everyone, for that reason, we try to find something more than just provocation in the work of Walt Disney. He tried to symbolize the war in his work. To provoke the people and to show what is really important in our lives and what is more about telling our opinion. His work is considered to be the way to recognize what is wrong and what is right in the meaning of war.

Before analyzing the cartoons of Donald Duck, we can shortly introduce who was Donald Duck. Mainly, it is an animated character created by Walt Disney. His personality involves a hot-headed duck that is often the victim of exceptionally bad luck. He faces the problem in daily life. He is normally depicted wearing a sailor shirt, a bow tie and a cap. He is always described without trousers at all. Donald is a close friend to Mickey Mouse.<sup>104</sup>

### 3.5.1 Der Fuehrer's Face

Disney produced over 400,000 feet of educational war films during his Wartime Era. We will start with a movie that is surely supposed to be one of the propaganda movies. Walt Disney made many of short movies about Donald Duck and each movie has its own story that is based on the topic of the war.

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<sup>103</sup> Donald Duck | Disney Mickey. Mickey Mouse & Friends | Disney [online]. Copyright © Disney, All Rights Reserved, [cit. 03.04.2019]. Available at: <https://mickey.disney.com/donald>.

<sup>104</sup> Ibid.

*Der Fuehrer's Face*<sup>105</sup> is the film that was originally titled *Donald Duck in Nutzi Land*. It is an animated propaganda short film produced by Walt Disney Productions in 1943. This well-known cartoon, which features the main character Donald Duck in a nightmare setting working at a factory in Nazi Germany, was made in an effort to sell war bonds and is used an example of famous American propaganda during World War II.<sup>106</sup>

For that reason, we consider *Donald Duck* as the protagonist of Walt Disney's work in Wartime Era. The film was directed by Jack Kinney. The music in this cartoon was created by Oliver Wallace. What is more, Wallace's original song "*Der Fuehrer's Face*", in a version by Spike Jones, was released before the appearance of this famous movie.<sup>107</sup>

The cartoon took aim at the ridiculous nature of Nazi ideology. This cartoon that is also known to be one of the most popular Walt Disney's war cartoons also emphasized the importance of American patriotism that is typical for this period of time. Walt Disney and his studio followed *Der Fuehrer's Face* with *Education for Death*, which dealt with Nazi ideology in a far different way than we can see in the previous one. This intense cartoon is taking more serious tone. Not just this known funny content to entertain people.<sup>108</sup>

That was important for many reasons. The war influenced all the world and people tried to find the way to entertain or to understand what is happening. They were searching to hope. Walt Disney tries to show the brutality of the Nazi state. Disney continued to deal with these Nazi methods in other movies.<sup>109</sup>

This was a cartoon film made in the service of the U.S. government. The movie won the Oscar for best animated short film in 1943. It was far from the only propaganda piece that Walt Disney and his studio released.<sup>110</sup>

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<sup>105</sup> For more, see Appendix 14 / Appendices.

<sup>106</sup> 10 Disney Propaganda Cartoons From World War II - Listverse. Top 10 Lists - Listverse [online]. Available at: <http://listverse.com/2017/02/05/10-disney-propaganda-cartoons-from-world-war-ii>.

<sup>107</sup> Ibid.

<sup>108</sup> Ibid.

<sup>109</sup> Thompson, Hailey, "Walt Disney's War on the Perception of Propaganda" (2017). History Class Publications. 51. Available at:

<https://scholarlycommons.obu.edu/cgi/viewcontent.cgi?article=1051&context=history>.

<sup>110</sup> Ibid.

### 3.5.2 Donald Gets Drafted

This short cartoon begins with Donald walking past U.S. Army propaganda signs encouraging men to join the army, what is more, we can hear a song called “*The Army’s Not the Army Anymore,*” where is described an illustrated life as a soldier as one of being courted by beautiful ladies, breakfast in bed every day, and guaranteed respect from the community.<sup>111</sup>

In this cartoon, the story is clear, Donald rushes into the drafting office and signs up to be part of the US Air Force. He tries to explain his qualifications to the recruitment officer and all of his experiences only to be brushed off, because they will not accept just anyone. Donald has to undergo an embarrassing physical exam by multiple doctors<sup>112</sup>, who find issues with both the physical and psychological results, but they passed him anyway.<sup>113</sup>

Donald is disappointed that he cannot fly in the Air Force because he was really interested in it. He has to be obedient, even in extremely situations like standing on fire ants. The end of this story is disappointing for Donald because at the end of the movie, Donald is forced to peel potatoes for the kitchen and he never sees any action in the war effort. He felt like someone who did not achieve the war situations.<sup>114</sup>

This cartoon was created in the year 1942, when the drafting age was lowered to 18 years old. From the message of this cartoon, we can guess that Walt Disney was opposed to the draft. What is more, this cartoon is interpreted by many people as anti-Army propaganda. But the message is clear, we consider Donald as young naive men who could be fooled into joining the army without knowing what they are in for. The message of this cartoon shows the background of the army that is not sure for the people who accepted to join. A reality of army is always different.<sup>115</sup>

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<sup>111</sup> Thompson, Hailey, "Walt Disney's War on the Perception of Propaganda"(2017). History Class Publications. 51. Available at: <https://scholarlycommons.obu.edu/cgi/viewcontent.cgi?article=1051&context=history>.

<sup>112</sup> For more, see Apendix 15 / Appendices

<sup>113</sup> Thompson, Hailey, "Walt Disney's War on the Perception of Propaganda"(2017). History Class Publications. 51. Available at: <https://scholarlycommons.obu.edu/cgi/viewcontent.cgi?article=1051&context=history>.

<sup>114</sup> 10 Disney Propaganda Cartoons From World War II - Listverse. Top 10 Lists - Listverse [online]. Available at: <http://listverse.com/2017/02/05/10-disney-propaganda-cartoons-from-world-war-ii/>.

<sup>115</sup> Ibid.



### 3.5.3 Stop That Tank!

This cartoon symbolizes Adolf Hitler, the main personality of German soldiers. When we speak about the World War II, it is sure that we speak about Adolf Hitler. An overly flamboyant Adolf Hitler leads his German soldiers in tiny tanks, trying to attack a village while people are sleeping. However, Canadian soldiers are ready for the attack, they understand that is it the best moment to attack, and they easily fend off the Germans. For them it is not an unexpected situation. During this battle, Hitler is killed and falls to the gates of hell.<sup>116</sup>

This cartoon was, not surprisingly, a commercial for war bonds and would have been shown during previews in movie theaters. The whole point of this cartoon was to convince the audience that if they showed their financial support, and if they had the proper weapons that they needed to defeat the German tanks, so it was highly possible to win the war for the side of Allied Forces. He tried to support the audience. For that reason, this cartoon was really important in the history of Wartime Era movies, not just for the war but also for Walt Disney who achieved in the world of animation as well.<sup>117</sup>

### 3.5.4 Commando Duck

Another movie that we analyze is *The Commando Duck*,<sup>118</sup> the movie that is also based on the topic of the World War II. After German soldiers, we speak now about Japanese soldiers. Also Donald Duck in the main role and also war propaganda topic as in the previous chapter. This movie shows the role of Japan in the war.

In short concerning the story of this movie, in this cartoon from 1944, Donald Duck is about to parachute into enemy territory in Japan. However, he is afraid of jumping and he is trembling and refusing to do it. As he is making his way to the military base, Japanese snipers spot Donald, but they are so kind with him. At the end of this story, they finally start shooting at him, but their bullets are so tiny, Donald mistakes them for mosquito bites.<sup>119</sup>

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<sup>116</sup> 10 Disney Propaganda Cartoons From World War II - Listverse. Top 10 Lists - Listverse [online]. Available at: <http://listverse.com/2017/02/05/10-disney-propaganda-cartoons-from-world-war-ii/>.

<sup>117</sup> Ibid.

<sup>118</sup> For more, see Appendix 16 / Appendices.

<sup>119</sup> 10 Disney Propaganda Cartoons From World War II - Listverse. Top 10 Lists - Listverse [online]. Available at: <http://listverse.com/2017/02/05/10-disney-propaganda-cartoons-from-world-war-ii/>.

Donald's rubber lifeboat begins filling up with the water. So, in ridiculous cartoon fashion, it keeps growing and growing into a large blob. Donald begins to save his life. When he finally stabs it, he released that the water had down to a canyon below, where the Japanese were keeping their airplanes. At the end of the cartoon, Donald writes a letter which says that the enemy is "*washed out.*" He is no longer afraid and sort of shrugs, as if to say: "*that was easy.*" As that he had not any problem to fix this situation. Obviously, this is a poke at the Japanese, saying that they were not a big threat to the United States, with overall culture of peace and politeness.<sup>120</sup>

To conclude, World War II changed the possibilities for animation. Before wartime, animated film was seen as a form of childish entertainment. The U.S. Army, in 1941, began working with Walt Disney at his studio, stationing Military personnel there for the duration of the war. The Army and Disney animation set about making various types of films for several different audiences.<sup>121</sup>

Most films meant for the public included some type of propaganda, as we could see in our practical analyze of movies, while films for the troops included training and education. In the work of Walt Disney, we can find a many reasons to think about the period of the World War. Donald Duck is not the only type of movie where we can find many of features and interesting facts that are no known to the public without thinking about the deep sense.<sup>122</sup>

However, the government also used animation studios like Walt Disney to encourage people in that time to pay their taxes. For example in *the New Spirit*, *Donald Duck* listens attentively to the radio as it tells him about the importance of paying his income taxes. This way was the main means of information to have what the government wanted to have. It works better than tell it to the public directly as usual.<sup>123</sup>

In movies that we have analyzed, we can see the importance of war propaganda during the period of time when the time was difficult. Also the way of description that is used by Walt Disney in these movies could be considered as the provocative way.

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<sup>120</sup> Ibid.

<sup>121</sup> Ibid.

<sup>122</sup> Ibid.

<sup>123</sup> World War II and American Animation. Available at:  
[https://en.wikipedia.org/wiki/World\\_War\\_II\\_and\\_American\\_animation](https://en.wikipedia.org/wiki/World_War_II_and_American_animation).

To summarize, our practical part shows how much Walt Disney movies and the American society of his time had mutual influences. In one hand the events of the time (technical, historic, social) all had an influence to the way Walt Disney made and produced films. In the other hand the films of Walt Disney had a greater and deeper influence on the American society with time. Indeed, and thanks to the films and short films we analyzed in our practical part, it is easy to say that the evolution of Walt Disney's filmmaking is connected to the evolution of the society.

First of all, the films follow the technical evolution of film industry, either in the way to produce and make films or in the way to finance it. Walt Disney had to find through times a way to create, compose, realize and promote films in innovate and cheaper ways. Next to this economic context, the films of Walt Disney changed in their ways to be created in a strictly technical meaning. Walt Disney always added something more to master his creations. In music, in filming, in animating, in coloring or even composing, Walt Disney always innovated, looking for the best ways to reach for his specific vision of a story, image or sound.

Then, we observe that the evolution of society and especially historical events are mirrored in Walt Disney films. The examples given with the short films introducing Donald Duck as a private are the best insights of the way history was always represented in Walt works. The productions of Disney were well fed by the events of his life and events of the society around him. Each one influenced his creative instinct and each one can be observed in his different creations. With his films, Walt Disney had the opportunity to express his political ideas and thoughts, he was able to use his cartoonish world and imagination to take a stance in the evolution of his life and the world surrounding him.

Finally, we can say that the core of Walt Disney's vision always persisted through different eras. Indeed the will of Walt Disney to teach by entertaining is always present, from the musical education of *Fantasia* to the literary teaching in *Alice in Wonderland*. Each work conveys a meaning, and the different meaning in the mastermind behind *Mickey Mouse* is always close to a lesson.

There is always something to retain, something to learn in the films we observed. Either in the way the films looked or the way they told us a story, either in the music or in the character speeches, the essence of Walt Disney finds a way to come to us. This very essence forged the mind of thousands of children at the time, and now remains in the collective psyche of an entire country.

## 4 CONCLUSION

My Bachelor's thesis describes the life of Walt Disney who succeeded as an artist and conquered the world of animation. However, his way to achieve this goal faced to many problems and was influenced by war and another historical background.

The theoretical part comments the life of Walt Disney. We studied beginnings of his career, problems that influenced his work and also the main eras of his work. For our work we have chosen three main periods of time, The Golden Age that remarked the boom in the professional life of Walt Disney. The Wartime Era which is one of the most difficult period of his life because his work was influenced by the World War that changed the history. And the last one is The Silver Age where we can realize any other steps in his work than showed the power of his animation all over the world.

The practical part comments his work, for any of the periods mentioned in the theoretical part, we have chosen one movie and we tried to analyze the colors, music or another aspects that comment this work.

According to our study, we can see that the movies of Walt Disney have the background that is behind the scenes, the background that comments the historical events, tries to criticize the society, shows the importance of understanding and at the same moment finds to way to entertain or educate the people and children. This study explains these movies in another way than just the way of watching the movie.

The life of Walt Disney is not possible to summarize in one bachelor thesis. For that reason we focused on the three periods of time that were for me, personally, the most important. All of them are the periods when Walt Disney was alive. Other periods confirm that this personality is immortal and his work as well.

Another motivation for my work is a creation found in November 2018, I mean lost Disney film featuring the 'origin' of *Mickey Mouse* that was found in Japan. This fact was beneficial for my work because nobody before me could write this mysterious event in their bachelor thesis. This lost creation was one of the things that surprised me and gave me the new view to the work of Walt Disney and on the fact that we do not know what the history could hide.

For my Bachelor's thesis I used the internet sources, literature and movies and another sources that helped me to analyze his work and comment the life of Walt Disney.

## 5 RÉSUMÉ

### *De l'ombre à la lumière : le rêve américain de Walt Disney*

Le présent travail de licence a pour but d'étudier les influences culturelles et historiques mutuelles qu'ont pu avoir Walt Disney, l'homme derrière les très célèbres studios d'animation, et la société américaine. Parti de rien et autodidacte, Walt Disney a bâti un véritable empire dans la plus grande tradition des « réussites à l'américaine », témoin d'une époque où tout était à la fois possible et réalisable. Son parcours se révèle pertinent tant sur le plan artistique que sociologique car il reflète à lui seul le parcours modèle de l'américain du XX<sup>e</sup> siècle.

Dans un premier lieu, cette étude relate les différentes époques de la vie de Walt Disney et les différentes ères de créations artistiques propres à ce génie : l'âge d'or, l'ère de la Seconde Guerre mondiale et l'âge d'argent. Chaque période historique témoigne d'une adaptation historique, économique et sociale dont nous tentons de retranscrire les grandes lignes à travers notre travail. A la fois étude biographique et retranscription historique, nous avons tenté de décrire et résumer les événements importants de la vie de Walt Disney et de son œuvre à travers le temps, de la première apparition de Mickey Mouse dans *Steamboat Willie* aux nouvelles techniques employées dans le très onirique *Peter Pan*.

Dans un second lieu, l'étude se concentre sur certains des films jugés comme fondamentaux dans l'histoire et la création artistique de Walt Disney et de ses studios d'animations. Chaque ère préalablement analysée est représentée par une ou plusieurs œuvres (films, courts-métrages) dont nous tentons d'étudier tant la forme que le fond. Les techniques utilisées par Walt Disney et ses équipes dans chacun des films, qu'il s'agisse de l'animation, des couleurs, des musiques et de la narration sont autant de marqueurs d'une époque artistique que nous pouvons lire comme une évolution dans le travail de Disney.

Pour mener à bien notre étude, et illustrer l'importance de la place de Walt Disney dans la société américaine sur le plan artistique et culturel (notamment de la culture populaire), nous avons eu recours à des sources tirées des études universitaires et d'articles spécialisés sur l'homme derrière la célébrité la plus connue qu'est Mickey Mouse. A travers le temps, au-delà des difficultés économiques ou techniques, nous espérons avoir retranscrit l'esprit de Walt Disney dont nous retiendrons les mots suivants : « Si tu peux le rêver, tu peux le faire ».

## 6 ABSTRACT

My Bachelor's thesis titled *From Dust to the Stars – an American Dream of Walt Disney* focuses on the work of Walt Disney that reflects the social issues of American society during the time of his living. The goal of this thesis is to study periods of time of Walt Disney's life and work, periods that describe the link between American society and Walt Disney's movies.

I studied if Walt Disney reacted towards social issues in a provocative way or just used his movies as a way of describing American society.

The thesis is divided into two sections: theoretical and practical. The theoretical part is based on the life of this famous person who conquered the world. I studied three main parties of his life – The Golden Age, The Wartime Era and The Silver Age.

The practical part is based on the reflection of his work on the American society through history, but also through contemporary popular American culture. Each period, mentioned in my theoretical part, is represented by one film that is analyzed.

The goal of this work is to find the connection between the movies of Walt Disney and the American history. I wanted to show the background of his work and reflection in the society. Each movie has the specific features that I have found and analyzed.

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## 8 APPENDICES

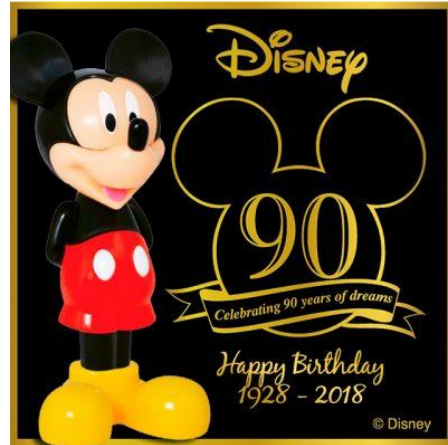
### 8.1 Theoretical part in pictures

Appendix 1



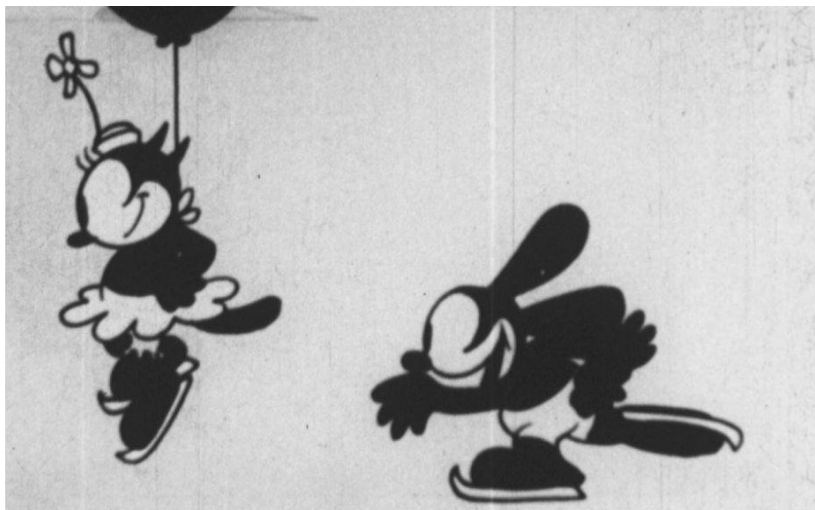
Available at:  
<https://www.biography.com/news/mickey-mouse-history>.

Appendix 2



Available at: [http://blog.colormotion.com/images/thumbs/0119666\\_walt-disney.jpeg](http://blog.colormotion.com/images/thumbs/0119666_walt-disney.jpeg).

Appendix 3



Available at: <https://www.hollywoodreporter.com/news/lost-pre-mickey-mouse-cartoon-found-japan-1161536>.

## Appendix 4



Available at: <http://earnthis.net/wp-content/uploads/2010/07/vlcsnap-2010-07-06-16h20m26s49.png>.

## Appendix 5



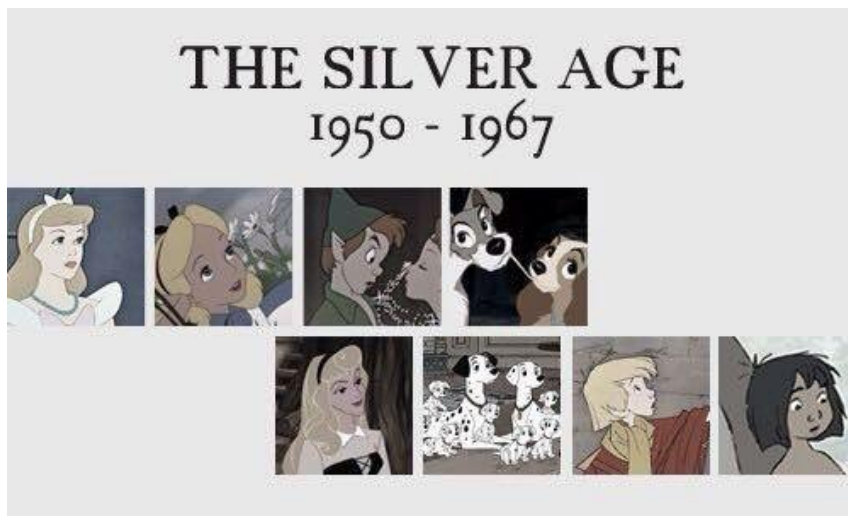
Available at: <https://i.pinimg.com/564x/69/2d/37/692d37a0f1a48189ea1735690a17da33.jpg>.

## Appendix 6



Available at: <http://tmkbpodcast.blogspot.com/2018/04/disney-animation-wartime-era.html>.

Appendix 7



Available at:

<https://i.pinimg.com/originals/bd/7b/3b/bd7b3bea0bb4da9aa6c55b6e82cae81d.jpg>.

## 8.2 Film analysis in pictures

### 8.2.1 Fantasia

#### Appendix 8



Available at: <https://satellitegallery.files.wordpress.com/2012/10/mickey1.jpg>.

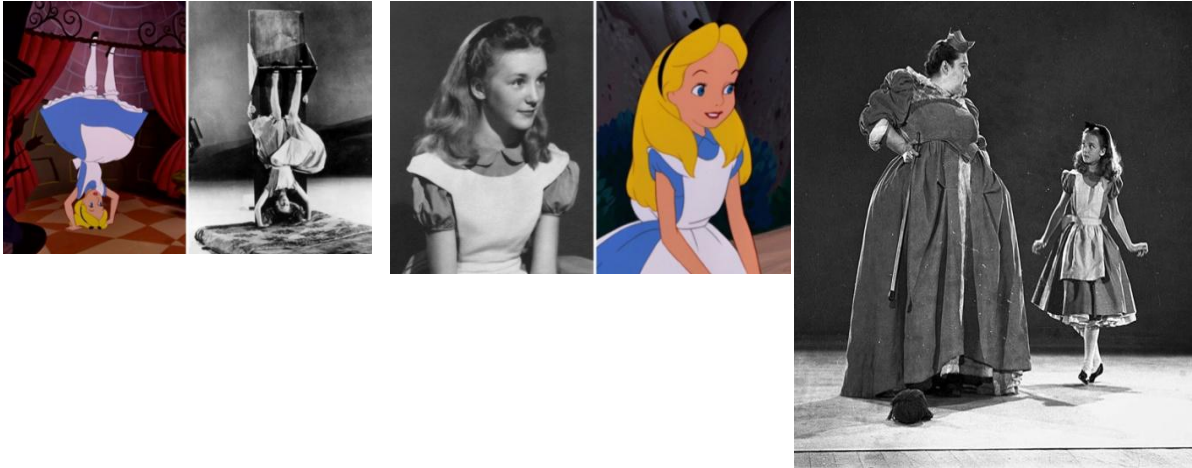
#### Appendix 9



Available at: <http://image.tmbd.org/t/p/original/w7Mje3tKOhTu3EtIW6A9OXHR9A5.jpg>.

## 8.2.2 Alice in Wonderland

### Appendix 10



Available at: <http://www.caps.media/195/1-alice-in-wonderland/full/alice-in-wonderland-disneyscreencaps.com-87.jpg>.

### Appendix 11



Available at:  
<https://cz.pinterest.com/pin/575827502337238071/?lp=true>.



Available at: <http://www.alice-in-wonderland.net/resources/background/disneys-cartoon-movie/>.

Appendix 12



Available at: <http://www.cornel1801.com/disney/Alice-Wonderland-Caterpillar-Song/videosong.html>.

Appendix 13



Available at: <http://www.disneystoryoriginspodcast.com/wp-content/uploads/2015/04/Alice-disneyscreencaps.com-5794.jpg>.

### 8.2.3 Donald Duck

#### Appendix 14



Available at: <http://4.bp.blogspot.com/-p9AHZjbL0qg/U-jEoxxuEBI/AAAAAAAAAKIE/np9SnnflZ8U/s1600/Der-Fuehrer&#39;s-Face.jpg>.

#### Appendix 15



Available at:  
[http://2.bp.blogspot.com/\\_bxVZ7GvshNg/TG7RESmk0DI/AAAAAAAAADdg/N5FJGqEVIJY/s1600/Donald+Gets+Drafted+2.jpg](http://2.bp.blogspot.com/_bxVZ7GvshNg/TG7RESmk0DI/AAAAAAAAADdg/N5FJGqEVIJY/s1600/Donald+Gets+Drafted+2.jpg).



Appendix 16



Available at: <https://i.ytimg.com/vi/obBj04G7GEQ/hqdefault.jpg>.