

Anxiety and Fear in Children's Films

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Abstract

Children's movies bear so many significant features that it should be studied from many aspects. In fact, one of the issues very often encountered in researches and analyses done so far, is the element of terror exposed in children's movies. Nevertheless, first how the basic feelings such as fear and anxiety are produced and formed in children's movies should be discussed so that the concept of terror can be fully perceived and evaluated. In this context, the production and formation of terror and anxiety in children's movies cause much more serious, shocking and permanent influences than terror from the aspect of the psychology and education of children. As a matter of fact, the feelings of fear and anxiety are not only the psychical influences caused by the applied violence but also an essential reference nourished and expressed. In this respect, the issue how the feelings of fear and anxiety are produced should be carefully analyzed and evaluated so that the scenes of violence in children's movies can be elaborated upon in depth. For this reason, in this study the concepts of fear and anxiety are defined and again the historical traces of current culture of horror in movies are pursued, first to prepare the platform for discussion. Moreover, the research includes the study of a children's film, Harry Potter, which was chosen as an example in light of the conceptual definitions mentioned here, whereby the techniques of expression used in the production and formation of the feelings of fear and anxiety are revealed and expatiated upon. In the last section of the research, we present suggestions on forming and sharing the conscience of responsibility as well as on the realization of possible measures required for the protection of children against the potential dangers pointed at in the field of movies and media.

Key Words

Fairy Tales, Children's Stories, Fear, Drama, Subliminal.

Today, when the consequences of transition from the culture of written texts to the visual culture are experienced, we should discuss the nature of this transition and the ethical, aesthetic, psychological and socio-cultural consequences of the means and forms of expression for the aforesaid transition influences, both qualitatively and quantitatively, respectively of objects, the perceptive logic, the perception of reality of the individuals and the society as well as the forms of relations in their entirety.

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One of the fields that are influenced by the process of the visualization of reality and the perception of it, which is actually as important as the perception of reality itself, without any doubt the psychology of the individual and the society. As a matter of fact, the process of the visualization of reality not only influences the psychology of the individual and the society but transforms the abilities and forms of perception, memory, thought and imagination as well. On the other hand, the fact that the visual culture becomes dominant almost in every field of life impacts not only the youth's and the adults' but also, the children's psychology, their perception of the reality and their relationships.

Needless to mention, the cinema has been one of the most significant pioneers of the transition from textual culture to visual culture and the accompanying transition in the transformation of reality.

In truth, the issue how movies, which continue to play an effective role along with the other modern means of communication such as the television and the Internet, affect children's psychology, their perception of reality and the process of their education definitely needs to be researched and discussed in light of the ultimate scientific results. One of the essential subjects that will contribute to the discussion of the issue within this frame is the ways the feelings of fear and anxiety exhibited in children's movies are edited and produced. From the aspects of both leading to reactive violence and terror and expressing the psychical impression aimed at the spectators, the research of how the feelings of *fear* and *anxiety* are worked in children's movies will contribute to the evaluation of the impacts of such films on children's psychology and the process of their education.

Method

In the research, as a methodology, rather than the contentual features of the selected film, the specification of the formational structure thereof that designs and expresses fear, in other words the editing techniques, through an analysis thereof, has been preferred, with the subsequent purpose that the emerging results should lead to a structure of narration that will emphasize the formational features of the movie and accordingly will be valid for other different children's movies.

Moving from the exemplary film '*Harry Potter*', the editing techniques of the modern fairy stories that are aimed to express will be appraised in the context of the problems of alienation in the process of children's psychology, the relations of conscience and subliminal with reality and the unreality, the environment, ethical values, interrelations of roles and one's developing his own personality. Besides, it will be discovered what kind of potential films such as *Harry Potter* have a role in the socialization of children in a certain manner and in their training and educational development. Finally, in the chapter of conclusion and evaluation, we will allude to the media conscience that is expected to emerge against all the potential dangers in question.

Definition of Concepts of Fear and Anxiety

The term 'anxiety' is such a remarkable concept because it gives important clues about the ontological meaning of 'human beings'. In fact, it has been accepted by a great number of thinkers like

Hegel (Ottmann, 1998), Heidegger, Kierkegaard and Nietzsche as an essential concept that signifies the quintessence of mankind. In truth, the term 'anxiety' signifies an essential case that is inclusive of the turmoil of everyday life and the anxiety of the existential security that one carries in their self throughout their lives from birth to death but can attain to only through the truth and freedom, for anxiety is apprehensiveness as it is related not only to daily troubles but, rather, to the emergence of the aspects of nihilism and nothingness of existence. In this context, it is understood that anxiety is an essential concept in comparison to fear and that rather than apprehensiveness and a feeling of threat that have been acquired due to something else, like fear, it expresses a characteristic feature that signifies human beings' essence and their being in the world.

In the History of Western Thinking, during the process that started with Aristotle and continued to our day, the definitions of "humankind" have mostly been made in connection to animals, while forming metaphysical thinking principles, rather than the concept of anxiety, features of humans as being intelligent and being able to speak and the ability to make tools have been emphasized. The definition of man that became a cliché in Western metaphysical thinking was summarized and formulated by Notker Labeo (950–1022) in the 11th century, who said that "man is an intelligent animal/ creature that can make and use tools, speak and smile" (Kolve, 1966, p. 127). Again, in the definition of '*animalis rationalis*', which forms the basis of the Western metaphysical thinking, it is assumed that a human being can attain to being a supra-animal creature only through his *nous*.

Nevertheless, Heidegger (2009), who criticized in his works the definition of '*animalis rationalis*', which preserved its validity for 2000 years in Western metaphysical thinking, has become prominent among those thinkers that have emphasized the concept of anxiety as the essential principle of mankind at the ontological level. Heidegger's philosophy of anxiety essentially contradicts the judgment that Love for God will eliminate man's anxieties, which has been generally accepted in Christian Europe.¹ In fact, this conception, which

1 On the other hand, Freud, in his books titled '*Hemmung, Symptom und Angst*' and '*Das Ich und das Es*', as in many subjects, also elaborated upon the concepts of anxiety and fear in the context of libidinal energies suppressed by the superego and unsatisfied emotions. Freud, who categorized anxiety into two groups as real and neurotic, dealt with the issue within the frame of such issues as the

presumes that perfect Love for God, the basis of existence that could be reached ultimately, will free man from anxieties and fears was refuted first by Nietzsche and then by Heidegger (Schrader, Geodert, & Scherbel, 2007, s. 206). Although Nietzsche did not have any theoretical approaches towards the concepts of anxiety or fear, it is understood through careful scrutiny of his works that he had remarkable influence on the formation of Heidegger's philosophy of anxiety and fear. Nietzsche, who worded his views in his works about the nihility and baselessness of the everlasting circulation of existence in relation to the supreme being that is essentially to be reached; about the homelessness of mankind in this nihility and their drawing away from themselves/ becoming aliens to themselves as long as they live, attributes moving away from existence to the killing of god, and explains his anxiety as follows: "Where are we going now? Are we not moving away from all the suns? Are we not staggering backward, sideward, forward, in all directions? Is there anything like upwards or downwards anymore? Are we not wandering about having lost our ways as if we were in everlasting nihility?" (1899, p. 163). Nietzsche, who described man as a rope that is stretched over the unfathomed chasms of life/ existence between the beast and upper-human being (1994, p. 99), alludes to man's homelessness, aimlessness and the disproportion that signifies man's anxiety about existence:

principle of the reality of the conscience, the principle of the pleasure of the subliminal, the instinct and anxiety of death, anxiety of losing the object of pleasure/love, expressing thereby that the internal anxieties the causes of which are unknown are tried to be compensated for reflecting them to causes that could be found outside (2006, pp. 79–120). However, the interesting thing is the interpretation on the historic transformation of modern thinking of Freud, who said that while the source of anxiety, which means the state of awaiting the potential danger, is uncertainty, that of fear is a specific object (2006, p. 25). In his interpretation of the process of modernization, Freud agrees with Nietzsche on the 'killing of god'. Freud, like Nietzsche, thinks that after 'the killing of god', mankind have lost their central location in the universe and therefore have been drawn away by global subliminal melancholy. Besides, according to Freud, one of those significant developments that have led to the total breakdown of the mental health of mankind is that the former perception of reality has been shaken because of the Sciences of Astronomy, Biology and Psychology, as a result of these progressions, it has been alleged that the earth is not the centre of the universe anymore and that man originally comes from the lineage of animals. And, consequently, Freud shows that the psychological researches "have been trying to prove that man is not the master of his own house" as the final stage that completes the disease (1969b). Moreover, Freud contemplates that man has no chance to make up for this state of illness (1969a).

"In the horizon of endlessness — we moved away from the land, we embarked the ship! The bridge is now behind us. What is more, we destroyed the bridge and cut our ties with the land that is now behind us. O the small ship! Beware now! You are surrounded by oceans on both sides. It is true that it does not always roar. That is true. It sometimes spreads all about as if its surface was woven with silk, gold and dreams of goodness. Nevertheless, you will come to realize when the due time arrives that is endless and that there is nothing more frightening than endlessness. Poor birdie! He thought he was free. But now he is hitting the bars of this cage! If you yearn for the land as if there was more freedom there, you are then done away with, for there is no more 'land' anymore!" (1899, p. 162).

Nietzsche, who imagines a world without any land, also says that man is accustomed to living in fear for hundreds of thousands of years, adding that he smiles at sudden developments that do not expose any hazard or bring about any harm thanks to that tension has become familiar. On the other hand, Nietzsche, who draws attention to the point that in tragedies, unlike in the case mentioned heretofore, transition suddenly takes place from the state of long-lasting pleasure to anxiety, alleges that human beings smile more often instead of being traumatized as anxiety is more essential and lasting than delight (1994, p. 169).

Like for Nietzsche, anxiety is one of the most significant essential concepts that signify man's existence in the world of Heidegger. Fear is not a form of anxiety but something that can be essentialized along with anxiety (1979, p. 393). According to Heidegger, anxiety is not a feeling that can be avoided (1993). Accordingly, this reality is to be accepted; and one is to be courageous enough to face anxiety and nothingness, nihility, and death, which are signified by anxiety. Anxiety is finding one's self in solitude and in a state of complete homelessness of one's own (1979, p. 402). In fact, Heidegger often refers such approaches as the killing of god, man's being left alone in the endless varieties of existence and his becoming homeless and landless, which issues are emphasized by Nietzsche in his works. Again, Heidegger, who defines man's coming/ being thrown to the world as solitude and landlessness, defines the earthly adventure/ being thrown onto the world, as Nietzsche does, as ever-rambling in endless nothingness and as futile/cold mercilessness (1993). Although, according to Heidegger, anxiety enables man to know himself and to accept the conditions of existence, in the ultimate sense it

signifies man's going under the sovereignty of nihility. Anxiety is not the tension between God that signifies endless greatness and nihility that signifies endless littleness but alienation and whirlpool that signify loneliness, homelessness, and one's drawing away from himself and his goal, which are experienced amidst nothingness (1979; 1993). As anxiety had been accepted during the period from Aristotle to Descartes and to Hegel, it requires not resembling a thinking man to god while his thinking and in his thinking but one's thinking of his being that has come into existence to die definitely (1993).

Heidegger, who distinguishes the types of anxiety and fear under the topic of 'Structure of Homelessness/ Solitude', in the first place alludes to Aristotle's understanding of fear, inquiring what 'fearing something' means. According to Heidegger, fearing something is being afraid of something specific; and it is the anxiety that is caused by some progression that could disturb the known and accustomed environmental conditions. Here the thing that is scared of signifies not something existing but something negative that is likely to occur. What causes fear is that the negative condition is likely to change the order of the accustomed conditions and it actually originates from the perception of ambiguity as a hazard. Different from having encountered something threatening, the thing that here arouses anxiety is the danger signified by that is approaching. In such fears, obscurity and incomprehensibility are in question. Such fears, are worldly and arouse anxieties peculiar to man's being in the world. Nevertheless, one has to take into consideration the inquietude of the anxiety that is threatened by the approaching danger because the anxiety disturbed in face of the threat quits being anxiety that is regularly directed and rather turns into confusion. On the other hand, that the potential threat turns up unexpectedly; in other words, that 'not yet' turns into 'now' brings the occurrence of *macabre fear*. a hand grenade falling amidst people and then exploding suddenly could be given as an example for this type of fear. In this example, it is comprehended how an ordinary thing may cause fear. The fear that emerges with the realization of a known threat – with the explosion and scattering around of a bomb – at an unpredictable time now stops being frightening and changes into despair and panic. Again, Heidegger thinks that *fearing something* is to be distinguished from *fearing on behalf of someone else*. Heidegger further says that at the core of *fearing on behalf of somebody else* lies worldly togetherness. *Fearing on behalf of somebody else* does not require the other

person to fall into fright. The thing in question here is that even if the other person is not aware of the danger, it is the anxiety that is felt owing to the togetherness of sharing the same world. Finally, Heidegger touches on the anxiety in the context of homelessness/ solitude outside of all these types of fear, characterizing it as complete uncertainty and homelessness contrary to being on earth. The anxiety that could be defined as deep fear whereby being is obsessed about himself does not signify that a reliable and accustomed environment is threatened by a specific or unspecific (worldly) danger but, on the contrary, nothingness that can never be specified or defined. The nothingness here does not signify a specific worldly or unworldly danger but absolute uncertainty that signifies the worldliness of the world and the temporariness of being. The reason why the anxiety that occurs in the context of nothingness signifies a feeling that is more essential than the fear that originates from the hopelessness and directionlessness one falls into in case of danger. As consequence, anxiety does not express anything but expresses being homeless and solitary (1979).

To sum up, Heidegger defines fear as fright, despair and intimidation which occur because of some worldly (terrifying) danger around one's self, whether specific or unspecific but certainly known. On the other hand, the anxiety that expresses an ontological situation peculiar to being's quintessence signifies nothingness and absolute uncertainty.

Although Søren Kierkegaard, who had lived in the 19th century, before Heidegger, had approached the issue from a different aspect, he defined the object of anxiety as "nothingness and something that is nothing" (1992, p. 51, 53). However, the fact that the object of fear is uncertain does not necessarily signify that it is not related to a specific situation. Grøn Arne, in relation to Kierkegaard's concept of fear, says that a frightened person acts according to the situation he is in even if the source of fear is unknown, but later adding that the case of fright remains uncertain (1999, p. 16). The fact that fear occurs without any certain cause and that this uncertainty is called nothingness mean that fear signifying nothingness offers itself as an occasion of attaining to freedom, in which the very context anxiety is exclusively unique to man; in other words, it is lacking in beasts (1992). Fear causes man to encounter the choice to be free or dependent. The uncertainty of the case of fear sources from the possibility of both the options. As a mat-

ter of fact, as stated by Gron, the options are not only different from each other, but they also bring contradiction (1999, p. 25). The essential reasons that arouse anxiety are that man fails to decide to which direction the case will lead to; that it is not a simple choice; and that man, beyond choice, encounters the obligation *to experience freedom and to be free*, commensurate to his abilities and possibilities (1992). On the other hand, Kierkegaard, who uses the concept of fear with the concept of freedom, tries to expound that man is not a so-called man but a being that is supposed to be a human being.

Kierkegaard, who elaborates upon the concept of anxiety in the context of the belief of everlasting sin of the Christian Theology, associates fear with the concept of sin and the sin with concupiscence and corporeality. Kierkegaard, who defines man as an essentially complex and dynamic synthesis founded upon the flesh, the spirit, the temporality and infinity, the unity which is founded by the spirit, contemplates that man will be bothered and shocked if the balance among the elements that make up the mentioned synthesis breaks up. Again, Kierkegaard, who proposes that there happens to be two types of anxiety, says that one of them is Satanic anxiety, which is evil and composed of the evil, while the other is good and originates from the power of goodness. Besides, Kierkegaard, who points at the fears whereby the modern man, who has recently been avoiding goodness and the truth, and whose sanity has been disturbed, has been obsessed in face of the goodness and the power of goodness, also states that, if this very process continues, the said introversion is likely to convert to insipidness and subsequently to anxiety. In fact, what actually suffers from the anxiety is the soul itself. The fact that women are more prone to anxiety and fear than men are is not because they have more spirit but that they are more inclined to concupiscence, being sensory, embarrassment and corporeality, which doubtlessly also signifies that anxiety and fear may rise in the society proportionate to the increase in sensuality, being sensual and corporeality (1992).

Kierkegaard, who thinks that while anxiety enslaves man, it also offers the possibility of freedom and he compares the anxiety of nothingness and man's getting frightened looking into a bottomless chasm to his becoming anxious considering his freedom. Anxiety enslaves the one whom it captures, thus restricting his acts, for one who is seized by anxiety and fear cannot act by his own will. Nev-

ertheless, on the other hand, anxiety also enables one to remove the mask of the mortality and be aware of and, accordingly, attain to freedom, that is to say, to be his own self. With this feature, anxiety could also be attractive apart from the fact that it is also obnoxious (1992).

Kierkegaard, who states that children are drawn away by anxiety and fear more frequently and more easily than the adults, says that this state could be explained as children's getting anxious in the face of uncertainty and nothingness because of their innocence and ignorance (1992).

Kierkegaard, says that although anxiety is an indicator of the spiritual sensitivity and provides man with the freedom of being his own self it also has some significance. He also states that man's spiritual consistency can easily break down and adds that wrong education that consists of the elements of anxiety and fear may bring about evil consequences including attempts for suicide. Again, according to Kierkegaard, during the periods when man closes himself towards the truth and freedom getting imprisoned within himself, the equation of temporality and endlessness also breaks, whereby sudden signs that have been cut off from the wholeness and endlessness and inconstant disconnected temporalities begin to obtain validity both in daily life and in such art exhibitions that thrust corporeality to the forefront, which state strengthens the anxiety of nothingness, breaks spiritual balances and makes one insouciant towards endlessness (1992).

To sum up, according to Heidegger, Kierkegaard and Nietzsche, anxiety, unlike fear, is not essentialized by any external object, and it grows from the inner world of man.

Anxiety and Fear in Children

It seems possible to define anxiety and fear as a state of excitement and nervousness that arise in case of danger or an internal or external threat that may occur, whose source is known or unknown. Anxiety and fear are the essential features that determine man's ontological meaning, and in this context anxiety and fear should be assessed as ontological experiences that influence the types and features of being that accompany man from his birth to his death. It is certain that the experiences of anxiety and fear develop in various periods of man with different densities and forms. Besides, as stated by Cecilia Essau, the experience of anxiety and fear is a complex structure with corporeal, cognitive and behavioral components (2003, p. 14).

The experiences of anxiety and fear in children are studied based on the features of the different age groups. Within this frame, the range from the age 0 to 3 is named babyhood and studied accordingly and the period from 3 to 13 is defined as childhood. The symptoms of anxiety and fear that may be observed within the period from the early months to the age of 2 vary according to the baby's needs for security and privacy. Deprivation of the touch of the familiar people, the fear for separation suffered at the time and in the aftermath of birth, not being in a familiar location or environment, sudden voices and fear of being unprotected, uncertainties as shadows and xenophobia constitute the major anxieties of this period (Schenk-Danzinger, 2008). The symptoms of the anxieties and fears suffered in early ages, from 0 to 3 and from 3 to 6, are not cognitive but corporeal and behavioral. The anxieties and fears experienced at these ages are actually evaluated as the experience of children's knowing their limits and acquiring the ability to form their future rather than being evaluated as a disease (Essau, 2003). Between the ages of 3 and 6, which is accepted as the first period of childhood, it is observed that the fears of darkness, lightning, storms and being deprived of a protector as well as xenophobia are conspicuous. Again, such vile creatures as jinns, fairies, aliens and witches have become familiar with in the films they watched within the same and the following periods of childhood that may cause the formation of paranoid feelings and nightmares. Moreover, children begin to be affected by the signs of fear show these in their acts and the facial expressions of others within this period (Muris, 2007).

Furthermore, in the next period, between the ages of 6 and 13, which is the second period of childhood, the fears of the school, being wounded and getting involved in dangerous social incidents begin to emerge. The world's respectable FSSC (Fear Survey Schedule for Children) researches have revealed that the normal fears and anxieties of children develop in a predictable order. According to the results of the mentioned researches, in direct proportion to the development of the children's perception of reality and cognitive capacity, it is understood that their anxieties and fears become abstract, socialized and more sophisticated (Muris, 2007).

Nevertheless, the fears and anxieties that accompany man from his birth onwards develop in the wrong direction because of the family – environmental relations, education and cultural transformation and may cause various drawbacks. Especially the negative impacts of the electronic media, the television and the cinema could lead to changes

that require care and guidance in the process of the spiritual and moral/social development of children (Raabe, 2007); to the formation of unpredictable phobias, cases of panic, fears, nightmares, and tendency for violence (Caviola, 2000; Kelly, 1999) and suicide (Häfner & Schmidtke, 1991); to the weakening of the conscience of reality (Turam, 1996); to the loss of the innocence of childhood (Postman, 1987), because children quit the circle formed by the secure environmental relations they needed from being in their mother's womb so that they have been able to develop their personality in a healthy manner and fall into the uncontrolled, unrestricted, insecure, uncertain trap of cognitive and sensory interactions that is all open to wrong inducements and abuses, in which they encounter the problem of alienation to themselves (their personality/identity, natural process of development) and social reality (Franke, 2004).

Definition of Children's Movies

Having a quick look at the history of children's movies, it is understood that it is not easy at all to categorize films into types (genres) by their content and structural features, models of narration, subject, and motif as well as the manner of the arrangement (Hickethier, 2001, p. 213). For example, while 'The Wonderful Wizard of Oz', one of the early movies in the history of children's films, which was released in 1939, was named as a musical by the genre, the type of the movie titled 'Bridge to Terabithia', which was released in 2007, was defined as a drama. Again, while the genre of the children's movie with the title of 'Klatretosen/ Catch That Girl', which was released in 2002, was determined as a gangster movie, the genre of the series of films titled 'Harry Potter' has been labeled as adventure, fantasy and mystical.

Doubtlessly, children's movies show a complex structure that is inclusive of more elements than apparent. A thorough definition of children's movies in all aspects necessitates an investigation in all aspects, from the personal preferences of the director and the screenwriter to "pedagogical, psychological, critical, textual, institutional, cultural and imperial perspectives" (Bazalgette & Buckingham, 1995, p. 92). Certainly, in such an investigation the issues of how and by whom the childhood is defined and what kind roles institutions and organizations, social, environmental and cultural conditions have played in the formation of the children's identity are also important (Marotzki, Nohl, & Ortlepp, 2006).

Children's Films and Walt Disney

The first films in the history of the cinema show that children are within the range of attraction from the early years. In fact, the year of the production of the movie titled '*Repas de Bebe*', one of the early films of Louis Lumiere, overlaps with the year of the birth of the cinema, viz. 1895. With that movie, the photographic faces of children and the family life that represent innocence and privacy filmed at short range were first presented to the social perception. Again, the short film of Lumier, '*Babies Quarrel*' which he filmed in 1896 was of the signs showing that children are and continue to be on the centre of attraction of the cinema. In fact, ever since 1895, the date of the birth of the cinema, in the movies most of which have been filmed in the format of documentaries it is observed that children that are eating, falling, playing in a lake, going down the stairs, crying, laughing, catching fish, swimming in the lake, sleeping half-naked, or running without any clothes on begin to be an object of pleasure of the social perception. A great number of films made and released in Europe and in the US in the first ten years of the history of the cinema reveal how the newly invented technological device served for the purpose of the visualization of children (see: Lebau, 2008, p. 23).

In the meantime, the number of children's cartoons increased. Amongst the first cartoons of that period '*Little Nemo*' of the caricaturist Winsor McCay (1911) and the first popular cartoon '*Gertie The Dinosaur*' (1914) are worth mentioning. In this context we also need to mention of films such as '*Koko der Clown*' by Max Fleischer, which he released in 1920's; '*Felix the Cat*' by Put Sullivan; and '*Mutt and Jeff*' by Bud Fisher (Arnett, 2007).

It is seen that the brand Walt Disney, which has undertaken a dominant role in the history of children's movies from 1920s onward, has come on stage. Walt Disney Company, which was named after its founder, Walter Elias Disney, first made short films and became efficient in the field of advertisement. In fact, Walt Disney, which was established in 1923, realized its first great achievement in 1928 with the cartoon '*Micky Mouse*', which made it famous around the world. Then, Walt Disney continued to boost its popularity with the cartoon '*Donald Duck*', which he released in 1934. Afterwards, Walt Disney, who won the Oscar Prize in 1943 with the political film titled '*Der Führer's Face*', in which Hitler was criticized and *Donald Duck* starred, proved that it was a peerless power in the field of cartoons with '*Snow White and the Seven Dwarfs*'

in 1937, and '*Pinocchio*' in 1940. In the meantime, the cartoon titled '*Woody Woodpecker*', which was produced by Universal Studios in the same year and drew great attraction, needs to be highlighted (Thompson & Bordwell, 2003).

When we look at the children's movies that were released after the first ten years, particularly from 1920's onwards, it is seen that the interest of the cinema in children was not solely restricted to their visualization but also the determination of the principles and forms of children's socialization/ moralization was aimed. Children and the youth that have become the largest mass of spectators within the period that has elapsed ever since the birth of the cinema to present day (Smith, 2005, p. 1) are actually the audience of certain ethical perceptions, sexual identity, behavioral patterns, modeled perception of reality, conducted pleasures, and various social roles. Modeling children from the forms and contents of their dreaming, to their behavior, to their sexual identity and perception of reality as well as their inducement to certain pleasures in their very early ages signifies the seizure of their individuality, innocence and creativity (Smith, 2005, p. 92). Those inducements differ in accordance with various narrations which lead to moral chaos in children who are interested in such stories. Again, that narrations generally express their stories based upon the logic of conflicts and contradiction by means of romanticisms subject to cases of threat (melodramatic) and they further increase and variegate the feelings of fear in children (Smith, 2005). Even in fantastic adventure movies, for example as in the Children's movie titled '*The Adventures of Ichabod and Mr. Toad*' produced by Walt Disney (1949), the narration was edited based on the principle of *dramatic catharsis* and children were prepared and oriented to the final encounter with the evil that is destined to take place at the end of the film. That certain appearances, pleasures, deportments of heroic figures shown in the movies, for instance the style of their dancing, the manner of their falling in love or the way they approach to female figures, are presented to children to come to signify the seizure of the moral values of children the critical conscience of whom has not yet developed and who are prone to all kinds of influences (Brode, 2004).

When the effects of films on children are evaluated along with the impacts of the television, the Internet, and video games that again nourish the culture of visual/ corporeality/ picturesque, it becomes more necessary to think twice about the risks chil-

dren are exposed to, for the mentioned instrumental/ artificial environment of mass media, which is based on visual culture, is likely to cause incurable traumas in children's psychological, mental and ethical-social developments, at least weakening the possibility of those children's in the process of development to determine their place and direction in life in a healthy manner as it relativizes the points of relativity (Raabe, 2007).

Besides, the fact that sexuality, sexual roles and relations are emphasized in the majority of children's movies and in mass media also allowing for violence at various levels signifies the confirmation of Freud's judgment that "sexuality and violence constitute the primary sources of man's nature". Examples include children between the ages of 3 and 7 who walk, as in the example of the cartoon '*Tom and Jerry*', like the film's main characters' strong-arming each other by inventing humorous methods; girls adopting the model of princess or destitute girls that are presented by the cartoons; the boys enjoy seeing the killing of aliens and vicious figures in video games and cartoons. They also prefer those genres of music and movies that are rather inclusive of sexuality and violence when they become adults actually prepare the base of the formation of a Freudian personality in children (Arnett, 2007).

It is seen that, apart from dramas, melodramas, thrilling whodunits, adventure movies, psychopathic movies and science-fiction movies that have been nourishing the culture of anxiety and fear to some extent in the history of the cinema, the horror movies also have been developing fast and expanding have variegated in the course of time, in which process the differences from the other genres of narration such as adventure movies, science-fiction movies and erotic movies have become transparent. In truth, as in the literature of horror, also in horror movies, vampires, werewolves, zombies, aliens, monsters, psychopaths, serial murderers, creatures that have mutated or got out of control have ever-increasingly been occupying the cinema screen/ spectators' perception and have been favored, enriching the fantasy of reality (Baumann, 1989).

Children's Movies and Journey to Subliminal

Freud imagines the psychic world as a system that has a spatial and temporal structure which ensures the formation of very convenient editing models for both textual and visual narrations. As a mat-

ter of fact, as one may find novels and plays that are in accordance to the psychoanalytical views of Freud concerning the models of relations between the fields of the conscience and subliminal, movies that are called Black Series can also provide a domain. Many examples may be given, including the surrealist movies, such as the movie '*Un Chien Andalou*' of Bunuel (Williams, 1992). On the other hand, it is known that Freud perused such literal works as '*Oedipus*' while forming his psychoanalytical theories. As one could come across with literal works and movies that adopted Freud's psychoanalytical views, one could also find such examples as the '*Blue Velvet*' (1986) by David Lynch, who approaches Freud's opinions in an ironic manner (Denzin, 1991), or approaches the psychic mechanism Freud imagined in a formal aspect and use it for his own narrations. Those works that approach Freud's psychoanalytic system from the formal aspect usually edit their narrations based upon typical, in other words clichéd, incidents that were experienced in childhood so that they can link it to the principle of causation and benefit from the Freudian spatial pattern of the psychic world in the formal sense.

As it is known, Freud accepts human psychology as a spatial field and divides it into two major sections. Freud defines these sections as the conscience where *Ego* is efficient according to the principle of reality and the subliminal where the *Id* is efficient according to the principle of pleasure. In these two areas determined in the Freudian topography of the psychic space, or rather in between the rooms, are a door and a watchman that is responsible for the security of the area of conscience (the principle of reality), who mostly acts in the name of the Super-ego. The watchman is supposed to protect the area of conscience from the libidinal desires and instincts that are characterized as aggressive and invasive powers found in the subliminal area (Trettin, 1991), for *Id*, in proportion to *Ego*, which acts subjected to the principle of reality, causation and reason (the secondary processes) under the surveillance and pressure of the Super-ego, acts in the area of the subliminal free from time according to the principle of pleasure subject to primitive processes contrary of the reason and logic (Freud 1989), hiding in memories, imaginations, dreams, and hallucinations, thereby carrying out figurative, symbolic and metaphorical operations. According to Freud, while the aggressive and invasive instinctive powers of the subliminal that are subject to a primitive process attempt to sneak into the area of the conscience on every occasion, the watchman

that is standing at the door in between, for instance while in sleep, searches for, spots and expels by force out of the hall the invasive instincts that have sneaked into the area of conscience by way of dreams (1989). Freud, who later temporalizes the spatial relation between the conscience and the subliminal and moves into the area of *Ego* into the subliminal, consubstantiates the role of the psychoanalyst with the watchman at the gate of pass, for the *Ego* that has been squeezed and confounded between the Super-ego and the subliminal powers must be assisted (1969c). That *Ego* is stuck between the Super-ego and the subliminal, it is exposed to the assault of continual primitive processes, usually with sensual and violent contents, that the unpleasant incidents that were experienced especially during the childhood cause the pass-gate in between to remain ajar increasing the tension which make the source of psychic anxieties and fears (1981).

The best example that may be shown of this type in the field of Children's Literature is the fantastic story of Lewis Carroll titled *Alice im Wunderland*, which, although it was written quite a long time before Freud's theories, it deeply affected the surrealist artists. When one reads the whole story, which actually gives the impression that it was written under the effect of drugs, (Brode, 2004, p. 21), and compares it with Freud's psychological mechanism, one sees that the journey advances in the reverse direction; that the hierarchical structure of Freud's psychic space is destroyed; that the gate and passes through it maintain their significance; and even that the gate figure has attained a symbolic power that signifies not only the passage between the two areas, but also, being subjected to a figurative expansion of meaning, the passes between the subjects direct the journey within the subliminal area.

Fictive Model and Contents

In the movie titled the *Philosophy Stone*, the first of the series of Harry Potter, the hero of the movie travels from the medium of home/ environment, where he is found and is familiar with, to other places, into the subliminal that is generally visualized as a fantastic dream world. As in '*The Wonderful Wizard of Oz*' and other examples, the fictive structure as a model does not change: The subject the viewers are expected to associate themselves with lies in that they first leave their accustomed problematic medium; in that they set off for a journey during which they will undergo tests to realize their heroism and defeat the vile antihero they will encounter; and then in that they return

to their earlier environment, usually as a hero, or as in the series of Harry Potter, as one that has won great victories; or, as Vogler and Campbell try to express, when they leave the world where the rules of everyday life are valid; in they seek for an environment where they are likely to meet with supernatural powers; when they encounter the fantastic powers and after they gain a victory against the vicious, they return from their mysterious journey with the powers they possess (Campbell, 2008; Vogler; 2004).

Constellation of Characters and Archetypes

In the film Harry Potter, the characters are functionalized according to a specific scheme inherited from the past cultures of mythological narration of characters realizes like this: In those examples of the fantastic adventures that are similar to the movies Harry Potter, the story is based on the hero, his helpers, his enemies, and certain archetypical elements. These archetypical elements could be named as a mentor, a watchman/ guardian, an envoy, a changing figure, shadow creature, or scoundrel. When Harry Potter and the movie *Philosophy Stone* are examined within this frame, it is first seen that the heroic figure has an archetypical function. The archetypical task and function of Harry Potter, who takes part in the movie as a heroic figure, are that he is a person that is ready to or is likely to sacrifice himself for others. In fact, in the mentioned movie Harry Potter carries out this very task duly, risking his life when the *Philosophy Stone* is seized by Voldemort. Although Harry Potter does not in the first place seem to be a hero that certainly is resolved to risk his life for others and he needs an incentive each time, he soon reaches the conscience of a the role of a hero and becomes ready to self-sacrifice without any hesitation.

As a matter of fact, a character may essentially use more than one archetype. Archetypes are to be perceived, as pointed out by Vogler, as masks the characters may change and use depending on the case. The hero may have various facial expressions/ countenances by using different masks/ archetypes. In reality, this approach overlaps with the definition of the word 'person' borrowed from Latin, which means masking oneself and voicing through a mask. Besides, the other characters and their archetypical functions that take place in the story provide the hero with possibilities that he can use in the name of goodness and badness (2004, p. 82).

Results

Children and the youth need to be protected from the various potential negative effects of children's films, television programs and the games that contain anxiety, fear and violence offered by the electronic media. In this context, first the movie industry and the mass media ought to take responsibility. Although the actors that are from the industry are made conscious in this respect and that the relations of the products with the customers are regulated within the frame of specific rules and sanctions which are efficient, the said measures are inadequate, for the responsibility needs to be shared rather than being burdened on one party. Within this frame, children and the youth are to be directed to read movies and the mass media and made conscious of their responsibility to protect their own spiritual and conscientious health. With a view to ensure the mentioned conscience, the mass media, educators and particularly parents have to share the responsibility and contribute to the solution of the problem, to which end, the mass media and particularly television, which has an efficient power in the formation of the social values, agendas and points of view can:

- contribute to the shaping of the meanings of the concepts of fear, anxiety and violence;
- discuss the social effects of the programs and movies with contents of anxiety, fear and violence that are presented to the viewers, thereby keeping the issue on the agenda;
- act more responsibly in conveying to the society the offences that have been committed by people with mental diseases;
- act more in a more balanced and meticulous manner in news of violence that is transmitted to the society like the protection of the private life and respectability for those victims who were subjected to violence;
- pay attention in their broadcast not only to the news value of the events but also rather to the health of the society;
- give the best examples of the education of journalism in regards to the issue between the programs;
- give educational seminars and courses to those that work in mass media, as well.

With a view of sharing the responsibility, the contributions that can be offered by educators are also very much important, for educators can:

- develop the required curriculum concerning the education of the mass media and ensure the expansion of the use at schools;
- ensure the development of the skills towards the monitoring and analysis of the contents of the media by means of the theoretical and practical studies they will carry out;
- organize scientific seminars for teachers of elementary schools and high schools, thus ensuring them to become more conscious of the problem and be equipped with the required list of books;
- include parents and particularly children in the educational programs for the media.

Needless to mention, there are also responsibilities such as are to be undertaken by parents in the formation of the conscience of media in children and the youth, in which frame parents:

- should be informed on what TV programs and films their children are watching;
- should set rules for and then monitor what programs and movies their children may watch in a comprehensible manner that will leave no loop-hole for any doubts;
- should accompany their children on every possible occasion and contribute to children's understanding and interpreting those TV programs and movies that have been watched through the media of discussion to be formed amongst themselves;
- should inform the related institutions to complain about those programs and movies they do not deem suitable for their children;
- may thank and praise those concerned people and institutions for the programs and films they find appropriate for their children in various ways;
- may protest and boycott certain programs, movies and media products;
- may establish associations and assist one another to realize the formation of the media conscience in the whole society.

Without any doubt, the facts that the level of the social conscience varies from person to person, and that individuals have different media experiences by their characteristic features and educational levels actually weaken the chances of achievement at a high level in the solution of the problem of the ethnic, cultural and political differences that exist in the society. Nevertheless, it is contemplated that

the abovementioned suggestions will contribute to the balancing – at least to a certain extent - of the process of the mediatization of those individual and social perceptions and practices that are experienced today.

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