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Magdalena Kogler

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1) Introduction

Perspectives on how societies function and the depictions of these perspectives are representing an essential part of popular culture, especially popular culture related to film. When viewing a movie or dealing with popular film in any other way, one has to bear in mind that the pictures of society given in such movies do not mirror reality, but are results of stereotypical representations circulating in popular media. It is of special interest that films where real human beings do not even occupy vital roles also reproduce such stereotypes. In animated film, animals frequently act, behave and even look like human beings. Depicting animals with human features of interaction and appearance falls into the category of anthropomorphism. The phenomenon of anthropomorphism has concerned human beings for a long time. Its very beginning goes back to ancient times and the form of fables. Nowadays cartoons and animated films can be seen as the equivalent of the Roman fable. By ascribing human characteristics to animals, these films convey messages in relation to certain stereotypes of societies and cultural practices. Animated film plays a special role in so far as it reaches an unbelievably broad audience due to the amount of people watching such films, but also due to the variety of age groups of potential viewers.

Looking at animated film from these points of view, the question arises whether animated film reproduces stereotypes in an exaggerated way. After all, the appearance and behaviour of characters in animated film can be designed creatively, as the creation process of such characters is not subject to the appearance or character of an actress or actor. Furthermore, one could argue that due to the fact that stereotypes are in this case acted out by animals, they are possibly accepted more easily and are not as critically reflected as clichés in movies which are acted out by actresses or actors. This thesis argues that especially the depictions of femininities show controversial images as to the role of women in society not only concerning different characters but also on different narrative levels.

In order to get an impression of stereotypes represented in animated film, the movie *Ice Age*, consisting of four parts, will be the basis of analysis for this thesis. To be able to analyse this movie series according to various features, first of all, a short introduction to the history of anthropomorphism, followed by elaborations on anthropomorphism in animated film will be given to provide an overview of this subject. As a next step, the concept of stereotyping, as well as the reproduction of stereotypes, will be studied. In the main part of this thesis, features of anthropomorphism and stereotypes as part of anthropomorphism will be analysed. This analysis will start by describing physical appearance and basic human behaviour as carried

out by the main characters of *Ice Age*. The analysis continues by looking at stereotypes in relation to masculinity, femininity, outsiders and human relationships. At the very end of the thesis, the development of humour in the movie *Ice Age*, which is to a large extent based on the reproduction of stereotypes, will be examined.

2) Anthropomorphism in relation to animals

Ascribing human character traits to animals is a tradition in society that dates back to Greek mythology and Aesop, whose fables have impressed and maybe also educated people for thousands of years (Daston and Mitman 1). Like in Aesop's fables, animals were frequently used in earlier times to morally advise human beings, but also nowadays and in the last few decades one can see animals as examples of how to live or how not to live in popular literature and fiction (Daston and Mitman 1). The text *Animal Farm* by George Orwell is such an example, as it makes use of animals to criticise regimes or behaviours and attitudes of a society at a certain time (Daston and Mitman 1). A rather dated and very famous example of this way of criticising societies and the people who live and act in them is the animal epic "Reineke Fuchs" by the German classic author Johann Wolfgang von Goethe, which was written in the 18th century (Pfeffer 35). Depicting animals as human beings is frequently closely related to prototypical values that are being shown with these pictures, especially in fables (Daston and Mitman 9). This feature makes fables simpler and easier to follow, but at the same time makes these stories more exciting, as they would be boring and not worth-while reading if human beings were at the centre of attention in such a simple story (Daston and Mitman 9).

The first part of the word anthropomorphism is important when it comes to the pictures that humans have about animals. "Anthropos" means human and stands for a very human characteristic of always seeing our own life and habits depicted in other things or animals we think about (Daston and Mitman 6). "Morphos", the second part of the term anthropomorphism, has to do with appearances of things or animals in different shapes and looks and thus is closely related to animals when human characteristics are ascribed to them (Daston and Mitman 6). According to Kennedy (1), anthropomorphism, being the belief that animals can think like human beings, has always been part of human conceptions of animals. Although views and attitudes have changed over time, Kennedy (4) argues that "anthropomorphic thinking about animal behaviour is built into us. We could not abandon it, even if we wished to. Besides, we do not wish to. It is dinned into us culturally from earliest

childhood.” Also Daston and Mitman (2) argue that the term anthropomorphism characterises not only the depiction of animals with human character traits, but can be described as the thought that animals really share human character traits. Looking at anthropomorphism from this point of view is very often combined with a devaluation of people who think in these ways for the reason that it seems naïve and not compatible with modern sciences. When the term anthropomorphism was first used, it was not used in relation to animals, but rather to describe gods and goddesses like human beings. Although this religious component is no longer applicable in today’s secularised world, a before explained negative attitude towards anthropomorphism is still accepted. (Daston and Mitman 2)

One reason for the existence of anthropomorphism could be egoism and self-focus of human beings. This means that whenever human beings watch or see something they automatically see their own life projected (Daston and Mitman 4). This relates anthropomorphism closely to “anthropocentrism: humans project their own thoughts and feelings onto other animal species because they egotistically believe themselves to be the center of the universe” (Daston and Mitman 4). Although this explanation gives a fairly negative picture of anthropomorphism, a depiction of animals in the media has become increasingly popular (Daston and Mitman 5). This goes so far that one could argue images of depictions of animals are easier understood by human beings than images of real men or women (Daston and Mitman 5).

A passion for depicting animals in the media has not decreased over time, but it has changed and been adopted to new means of presenting stories, like it is the case in movies (Daston and Mitman 9). To use animals in a before mentioned way and trying to tell people how they shall live and act is not outdated, but seems more popular than ever (Pfeffer 35). Especially in literature for children this feature has become increasingly popular (Pfeffer 35). Stories for children very often promote special, distinct characteristics for various animals, which have by now become so popular that in the meantime these animals and adjectives have become a pair of connotation (Pfeffer 35). If one thinks of the ‘clever fox’ or the ‘wise owl’, the adjectives in these examples could well be left out and one would probably be able to add the respective characteristics within seconds (Pfeffer 35). These characteristics do not only seem to be fixed in children’s minds but, also grown-ups tend to think in such categories in relation to animals (Pfeffer 35). How strongly this affects our daily lives and habits can be seen with the example of advertisement. Advertising uses animals for the same reasons animals were used in literature decades ago, namely to give us symbols that stand for certain animals and are then connected with the respective products that are being advertised (Pfeffer 35). In other

words, a fluffy bear who shows us toilet paper in an ad or a clever fox who promotes investment banking immediately make us relate the characteristics of these animals to the promoted good (Pfeffer 35). Although this seems crucially different to the feature of animals as symbols in the before mentioned pieces of literature in earlier times, this type of anthropomorphism in advertising still influences how people live and act as they want to make people buy certain products.

Daston and Mitman (6) argue that “striking images of animals are in great demand by global advertisers because – in contrast to equally striking images of humans – age, race, class, and culture do not interfere with identification and the desire to acquire.” One could think that this is the case, but one could also argue that animals do well reflect these characteristics, as they are ascribed exactly these values. Under the guidance of being only animals, these norms and values are possibly watched and internalised even more uncritically by members of society, as it would be the case if they were acted out by actual human beings. A feature that assists human beings in the possibility to see themselves in animals with human characters is the fact that juvenile appearances are frequently used (Daston and Mitman 11). These features, like Bambi’s big eyes or the adolescence of the Duck Tales, are deliberately used by film producers to evoke empathy in the audience (Daston and Mitman 11). This would probably not be possible in the same way if animals were depicted more natural or without before mentioned human juvenile features (Daston and Mitman 11). Thus, the claim that animals do not reflect social categories in depiction in popular media, as argued by Daston and Mitman (6), can be doubted.

3) Anthropomorphism in animated film

In animated film, anthropomorphism is used in various ways. Be it animals with characteristics of human beings or things that can speak or become a proper character in a movie, nearly anyone can likely think of various examples spontaneously. When it comes to things, only a few famous examples shall be mentioned to get an impression of this feature of animated film. The famous speaking hat in the movie “Harry Potter” or the cars in the movie “Cars” would be such examples. However, one is surely able to name many more examples of anthropomorphised animals than things in animated film. In her book about anthropomorphisation in animated film, Malina Pfeffer analyses a number of animated films and comes up with various features that are of interest when dealing with these two areas. Since the focus of this thesis is very similar to Pfeffer’s research question and her book seems

to be unique in its specific focus on animated film, the main points of her findings will be summarised in the following. After all, these findings serve as a basis for the subsequent analysis of the movie series *Ice Age*.

A reason as to why animated film features anthropomorphised animals more frequently than anthropomorphised things could be that they lend themselves well for identification on the side of the viewer (Pfeffer 18). Since animals are living creatures, it seems easier for us to identify with them. The projection of one's own feelings and attitudes onto others, which human beings frequently do, assists this process of identification. Familiarity with animals in terms of being alive helps people to empathize with characters in a movie, even if they are not other human beings, but animals (Pfeffer 18). A little imagination is still required from the audience, which makes it an important and interesting feature of analysis (Pfeffer 21). Especially in relation to reproduced stereotypes this feature appears to be of interest as animated film gives a seemingly real, but at the same time unreal picture of the world. This makes possible attitudes and thoughts of viewers even more worthwhile to analyse. After all, we always see things in relation to our surroundings and culture. The way we have been raised and the values we have adopted tremendously influence our perception (Pfeffer 35). This is also true for the perception of and relation to animals.

How the audience perceives anthropomorphism in animated film strongly depends on the depiction of human and animal worlds and how these two spheres are related to each other in a movie (Pfeffer 194). Another factor that influences the perception of anthropomorphism in animated film lies in the shown characters themselves, their behaviour and looks as well as their language (Pfeffer 194). Feeling empathy for characters and being able to identify with them also influences the perception (Pfeffer 194). Feelings and actions of characters are crucial for the audience to be able to follow the plot (Pfeffer 200). Also important is the surrounding in which the movie takes place. Normally, the first thing an audience notices is the type of surrounding in which the story is situated, whether it is a natural or human or other surrounding (Pfeffer 194). The depiction of the animal characters is also crucial to the perception of anthropomorphism. To talk about anthropomorphism, viewers need to be able to recognise animals as such (Pfeffer 198). Normally, animals can not only be identified as animals, but also as a certain kind of animal, which makes anthropomorphism even more obvious (Pfeffer 198). Feelings seem to be a crucial part in anthropomorphic depictions of animals, but actually exist in human beings as well as in animals (Pfeffer 202). The expressions of these feelings, however, are heavily anthropomorphised and are also crucial in

order for the audience to be able to identify with the characters of a film (Pfeffer 202). All the before mentioned factors play a role in the audience's reaction to a movie, but can of course not be looked at on their own, but only in relation to each other (Pfeffer 194). On top of that, one also has to consider a possible actual relationship between human beings and animals in real life, for example, a person owning a pet as opposed to a person who has an aversion to animals. Viewers who have a strong relation to animals, may not perceive anthropomorphism as strong as others. In other words, the personal relation between human and animal in real life can also influence the degree of anthropomorphism the viewer notices (Pfeffer 203).

One might think that the primary reason for animals being the main characters in animated film is not to give people an idea of how to live. One could easily get the impression that these animals do not mirror society but are just chosen to be there for the reason that they are cute and entertaining. However, also in animated film, which is surely not a genre that is exclusively aimed at children, stereotypical values and attitudes, for example in relation to class, race and gender can be found. Thus, stereotypes might be presented in a way that prevents the audience from noticing how strong they are reproduced. An analysis of various possible anthropomorphised features in animated film might help to make oneself aware of contradictory aspects that one might have taken for granted. First of all, the choice of animal has to be discussed. The role of an animal in society tremendously influences the effect of a movie. This is why producers chose animals that were appreciated by society, such as cats, dogs and lions, to be the protagonists of their films (Pfeffer 88). Over time, this attitude has changed and producers started focusing on animals that are not popular amongst human beings, for example mice or rats (Pfeffer 88). With their films they also managed to give these animals, at least when they appear in a movie, the status of cute and positively connotated characters (Pfeffer 88). A famous example is the animated film "Ratatouille" in which the main character, which is a rat, becomes a beloved pet and excellent chef at the same time (c.f. Brandes and Anderson). In this movie, the viewers cannot but show sympathy for this tiny little rat, even if they hate rats in real life (Pfeffer 88). The features that make the audience perceive the animals in films in this way are explained in the following section and are then analysed in the second part of this thesis with a focus on the animated movie *Ice Age*.

The first factor of anthropomorphism in animated film that shall be discussed is appearance. Appearance, that is, the look of an animal, gives viewers the opportunity to find something familiar (Pfeffer 88). Human-like features attract our attention and thus are more central in animated film on the side of the viewer than animals that look like animals do look like in

nature or creatures that do not look like being alive (Pfeffer 33). For example, the look and number of limbs, the look and shape of the face, sensory organs and a human form of the body help us to identify with certain characters. Big eyes make characters look cuter and apply the schema of childlike characteristics, as do a high forehead and short limbs. To identify an animal as woman, a slim waist, long curved lashes and a stereotypical feminine haircut are frequently used among other stereotypical features. When it comes to masculine characters, for example, a V-shaped body with broad shoulders and slim hips would count as anthropomorphism. Also the choice of colour and the proportions of the animals, if they are exaggerated or naturalistic, are a valuable feature of analysis. As an example for choice of colour, earth tones in colouring make animals appear more naturalistic, whereas shiny, bright colours make them appear rather anthropomorphized. An example for choice of proportions would be the size of eyes. If eyes are exaggerated and big, animal shows human characteristics. Small eyes seem rather realistic and make animals appear natural. (Pfeffer 88) Interesting enough, the five-finger hand seems something so particularly human, that most animals in animated film are depicted with four fingers, thumb plus three fingers. Although animals are shown with various human characteristics, such as upright walking, the five finger hand seems so utterly human that it is not ascribed to animals (Pfeffer 105). Another feature of anthropomorphism in the appearance of animals would be the wearing of clothing, for example trousers, shirts, shoes or hats. These types of clothing can be used to hide fur possibly occurring in places that do not fit our picture of masculine or feminine hair growth. Here again specifically feminine or masculine stereotypes as in having hair or not having hair on legs and chest can be reproduced (Pfeffer 103). The type of clothing as a means of defining feminine and masculine characters is another important feature that will be discussed in more detail in chapter 3 “Stereotypes and their reproduction”.

As in every movie, also in animated film there are characters for which the audience is not supposed to feel sympathy. These antagonists of a film are depicted in special ways to create this concept of not wanting to identify with them. In animated film, there seems to be a tendency that good characters are depicted with a lot of human characteristics and mean characters are characterized similar to natural animals (Pfeffer 96). Very often the proportions of villain characters seem asymmetrical and thus evoke hatred and contempt for these characters. If animals show proportions that are unnatural in terms of human features in real life, these proportions are very often depicted and often even exaggerated to make bad characters appear as such (Pfeffer 105). In addition to that, threatening features like teeth,

claws or special postures reinforce their image as bad characters. Exaggerated facial expressions showing anger or hatred and grim colours, which correspond to the naturalistic colour of most animals, also add to this rather dark and unappealing appearance of antagonists. All in all, it can be argued that a naturalistic picture of animals in animated film as opposed to an anthropomorphised picture puts characters in the category of the antagonist of a movie (Pfeffer 105). Of course, the performance of these characters, the things they say, the way they communicate and behave also add to this negative picture of antagonists, which is, however, not an exclusive characteristic of animated film, but can be noticed in any type of movie (Pfeffer 108).

Animated film also has the option to use features that would be physically impossible in real life (Pfeffer 109). A freeze in the middle of a fall or when somebody loses ground would be an example for that. This can be and frequently is related to creating humour, for example with the famous slip on a banana or unusual postures (Pfeffer 109). As these features are not normal to the nature of an animal, they definitely count as anthropomorphised features as well as the running on hind legs or very fast running, which can sometimes include a cloud of dust. Sometimes also gravity does not exist for a short moment. The use of technological devices to be able to manage longer distances is another feature that shows anthropomorphism. If animals do not have any problems with driving cars or motorbikes or flying planes and areas in which only animals live offer streets and public transport this is definitely a picture of human globalisation (Pfeffer 112). Also tasks like climbing a ladder is no problem for animals in animated film, whereas real animals would have troubles with that (Pfeffer 112). Particularly interesting about a before mentioned running or walking on hind legs is that animals are more likely to be depicted in this way if they show a lot of other human characteristics. The more the proper nature of the animal is shown, the more likely this animal will then run on all four legs. Thus, the animal appears less anthropomorphised, which is sometimes also important for the story, when, for example, animals fall back to their natural instincts and at the same begin to run on four legs (Pfeffer 112).

Communication is vital to human life and is thus also crucial to anthropomorphised depictions of animals. Types of communication can be divided in speaking and nonverbal communication like gestures and facial expressions (Pfeffer 117). Since animated film has been popular for so many years and people have watched speaking animals time and time again, this feature does not seem striking anymore. Quite contrary, animals in animated film who do not speak do have a strange effect on the audience (Pfeffer 117). A reason for that

could be that characters in a film are supposed to transport some sort of story. Using language to do so makes it much easier to make a movie comprehensible for the audience (Pfeffer 117). Furthermore, animals in animated film are used to transport information about the development of a plot in form of spoken language, as it is done in movies with human actors. Therefore, also in animated film this feature is of importance to guarantee that the audience can follow the storyline and giving background information is possible (Pfeffer 117). On top of that, the feature of speaking can help to create tension (Pfeffer 117).

The choice of voice and the way animals speak in a movie also contribute to their character and their role in the storyline. If an animal is quiet and introverted, it will rather speak with a low and quiet voice, whereas an extroverted character will speak with high voice and fast pace. Of course also gestures and facial expressions will fit the characteristics of the respective characters in a story. When it comes to nonverbal communication, gestures like raising a warning finger or throwing one's hands in despair are of human nature and therefore can be described as anthropomorphisms. Since these features are normally used by human beings, the audience will not have any problems in understanding these gestures (Pfeffer 118). With facial expressions one is tempted to think that these features are also related to the nature of animals. However, expressions like raising one's eyebrows or smiling and raising the corners of one's mouth are again human features that are normally not used by animals (Pfeffer 118).

Structures of society influence our daily lives so crucially that we hardly notice them anymore. Therefore, it seems logic that such structures will also occur in anthropomorphised societies in which animals live together like human beings (Pfeffer 134). The organisation of groups as well as the existence of cultural and social practices have to be mentioned here (Pfeffer 134). These features of society are so entirely human that they are a vital factor of anthropomorphism in animated film (Pfeffer 134). After all, human beings would not be able to survive without some kind of relation to others and this is also depicted in the relationships of animals in animated film (Pfeffer 134). These relationships between characters in a film also offer room for identification on the side of the viewer. Very popular examples would be the father-son relationship, where the father could be depicted as over-cautious and caring and the son as annoyed and rebellious (Pfeffer 134). To care for each other and be friends or to help each other and therefore form a community of purpose is also something that is done by human beings in real life and is also pictured in animated film (Pfeffer 135). Characteristics

like trust, faith, honesty and selflessness are shown by animals in these relationships, which are entirely human and thus anthropomorphised (Pfeffer 139).

A shared sense of justice and existing economic communities are further features of anthropomorphised structures of society (Pfeffer 136). Belonging to a group of people and sharing a feeling of belonging like in a family comes up in lots of animated films. This is a feature that, one could argue, also exists in natural animal life (Pfeffer 136). However, the types of families shown in animated film with members that very often come from completely different animal families are for sure not typical for animals in nature. The fact that these members of families in animated film care for each other and are worried about each other like in human families is another proof for a clearly anthropomorphised feature that is being described here (Pfeffer 136, 137).

Not only families are shown in animated film, but also young animals that go to school like children. Education as a feature of anthropomorphism can be found in various aspects, be it the educating parent, getting help from a tutor or going to school or university like human children do in real life (Pfeffer 140). Handing on knowledge to further generations and doing that by using social structures like schools, universities or free time facilities can clearly be defined as anthropomorphism (Pfeffer 153). Also abilities like reading and writing belong to this area of anthropomorphised culture (Pfeffer 154).

Technical innovations, art, traditions and ethics are also part of depicted cultures which are reproduced in animated film (Pfeffer 149). When it comes to technical innovations, one can differentiate between animals merely using technical innovations developed by human beings and animals developing technical innovations themselves (Pfeffer 150). Using electricity in various forms would be an example of the first, whereas the latter cannot be seen as frequently in animated film. A reason as to why that might be is that human beings tend to use technological devices without knowing about the construction of these inventions in detail or being able to come up with own inventions as well (Pfeffer 151). Since animated film gives us a possible picture of real life, it seems logic that characters who invent new technologies can rather be found rarely. When dancing, going to the theatre, photography or singing is shown, art as a form of representing and doing culture is shown in animated film and thus gives it a double function of being depicted and depicting at the same time. Traditions that are reproduced in animated film can have to do with religion, but also include celebrating in

general, for example one's birthday (Pfeffer 155), whereas a reproduction of ethics focuses on moral attitudes and duties (Pfeffer 149).

A mainly human behaviour of animals in animated film includes almost all of the before mentioned features, except for appearance. What remains for analysis in this category is being able to conduct complex mental processes and the expression of emotions and feelings. (Pfeffer 161, 164, 177). Complex mental processes can be divided into goal oriented thinking and acting, sense of time and death and the ability to pretend (Pfeffer 161). Goal oriented thinking and acting takes place if a character acts in a certain way to achieve goals, which includes planning and organising (Pfeffer 161). Of course, this also includes that mistakes in plans come up and have to be dealt with, which is entirely human and thus clearly anthropomorphised (Pfeffer 163). When it comes to sense of time, animals in animated film frequently do not only know the days of the week, but are also able to remember things they themselves or other people have done or said (Pfeffer 164). Thinking about the future and keeping promises is also included here and of course also clearly anthropomorphised. It does not seem surprising that animals in animated film show a sense of time, for the reason that using a language is mentally combined with thinking about the future and the past (Pfeffer 167). Awareness of one's own mortality can also be described as anthropomorphism. Animals in a movie who think or talk about their own death or fear of their death are an example of that (Pfeffer 169). Considering to commit suicide or drawing up a will are also part of this category (Pfeffer 169). The ability to pretend can be characterised by a deliberate deceit, white lies or acting in general (Pfeffer 173, 174). To be able to pretend, a character as well as the characters with whom he or she interacts need to have self-awareness (Pfeffer 175). Self-awareness is another basic human feature and thus clearly anthropomorphised.

The expression of emotions and feelings can among many other possible features of analysis, be divided into pleasure, anger, sadness, fear, shame and the ability to hide feelings (Pfeffer 177). Of course, animals in real life have feelings as well, but in animated film characters are enabled to show these feelings more clearly and very often in an exaggerated way (Pfeffer 177). Feelings are expressed frequently in combination with movements like dancing, jumping, hugging or laughing out loud (Pfeffer 178). While these are all rather positive movements, an open mouth is a sign of wonder and fear (Pfeffer 190). Other human features of expressing fear would be breaking out in cold sweat, distracting oneself or wetting one's pants (Pfeffer 190). Shame is frequently and again human-like combined with feelings of guilt (Pfeffer 191). To be able to feel guilt, a character has to be aware of a moral guideline, which

has not been followed and is of course again of human nature (Pfeffer 191). A sign of this feeling of shame would be avoiding eye contact (Pfeffer 191). Highly anthropomorphised and including most other before mentioned features is the hiding of feelings, which can very often be the reason for shame and bad conscience (Pfeffer 192).

All the before mentioned examples contribute in various ways to a depiction of culture in animated film. After all, the existence of cultures makes human beings so entirely human and also differentiates us from animals (Pfeffer 149). These depictions of cultures in animated film can thus clearly be defined as anthropomorphism. Considering the fact that culture is everything that is founded and done by human beings and that one's own culture tremendously influences the way people live and act, analysing these features in animated film seems highly interesting. The way these cultures are pictured in animated film, gives us an impression on how our cultures are and it also might include a model that shows the culture that we should have or do not have for a certain reason. To be able to analyse the cultural aspect of anthropomorphism in animated film, the next chapter will focus on stereotypes and will give details about so far only briefly discussed issues.

4) Stereotypes

4.1 What are stereotypes?

Stereotypes are part of everyday life. Social systems and social values are heavily based on the existence of stereotypes. When taking this into consideration, there is no possible way to circumvent stereotypes as they can be encountered on a daily basis. The only way not to be subject to negative influences caused by stereotypes is to make them clear and to start thinking about them. Before being able to do so, the question of what stereotypes are and where they come from arises.

Walter Lippmann coined the term stereotype and first used it in political and literary studies in 1922 to find an explanation for intercultural misunderstandings (Hansen 321). Lippmann described two sorts of stereotypes, the auto-stereotype and the hetero-stereotype (Hansen 321). The auto-stereotype is defined as the picture a nation's members have about themselves, whereas hetero-stereotypes are characterized by a rather negative description of one nation by another (Hansen 321). Stereotypes distort reality and apply the same principle as "self-fulfilling prophecies", which is making the person who sees things with the help of a certain stereotype seem to be blind for other factors that are not part of this stereotypical description

(Hansen 321). In other words, stereotypes can also be described as a collective barrier for understanding. They are a community's standardised judgements about itself or others which do not represent reality (Hansen 321, 322).

The existence of prejudices is closely related to the existence of stereotypes (Hansen 322). In this case, the question arises in how far these two concepts differ. Kirci (83) states that "stereotypes rather concern the cognitive processes of generalizations while prejudices represent the affective processes of devaluation." To illustrate that, a widespread stereotype about British people is drinking afternoon tea and wearing tweeds. Independent of an imaginable truth of this stereotype and its possible correspondences to reality, the question arises, whether a depiction of British people like that, for example in a school book, could be described as prejudice. On the one hand, this statement narrows diversity in a nation's people down to one description, but on the other hand it cannot be said to necessarily show contempt towards the concerned group (Hansen 322). Thus, this statement, although not being negative, is a quickly made assumption that is not supported by real evidence and is hence closely related to the concept of stereotypes rather than to the concept of prejudice (Hansen 322). However, what makes these two concepts so similar is the perception of people as collectives instead of as individuals (Hansen 322).

Social psychology, to be more specific Henri Tajfel (240), defines stereotypes as a basis for human interaction. According to him, human interaction is split into "interpersonal behaviour" and "intergroup behaviour", whereby the first represents the interaction of individuals and the latter is concerned with the interaction of groups (Tajfel 240). On first sight, interpersonal behaviour seems to be free from stereotypes. When two people, for example an Austrian and a Hungarian, get to know each other, interpersonal behaviour takes place, for the reason which individual stories and pictures of these two people are shaped with the help of communication (Tajfel 240). Although a reflected and diverse picture of a person seems to be created with this type of very personal communication, it can still not be described as mere "interpersonal behaviour" (Tajfel 240). The reason is that the Austrian's and Hungarian's perception of each other might strongly be shaped by stereotypes about the respective nation and these stereotypes might guide their conversation. Since these two people are foreign to each other, they quite likely fall back to common stereotypes, amongst other things they might do so to make their interaction easier and have topics to communicate about (Tajfel 240). Considering this, one could argue that interpersonal behaviour as such does not exist, but is always influenced by assumptions and ideas about collectives (Tajfel 240). In

interpersonal as well as in intergroup behaviour stereotypes help us to structure reality and thus influence our way of seeing things (Volkmann 26). By doing this, they decrease our anxiety towards new and unfamiliar experiences (Volkmann 26).

Stereotypes have to do with groups, what they think about themselves and others and their communication. When investigating “values, stereotypes and emotions as determinants of intergroup attitudes”, Essess and Zanna (137) strongly link talking about social groups to automatically evaluating these groups. These evaluations of social groups by other social groups were looked at by Zanna and Rempel (mentioned in Essess and Zanna 137). They explain “attitudes” as “an overall evaluation of a stimulus object, which is, in turn, based on three separable components or sources of information: cognitive information (beliefs), affective information (specific feelings or emotions), and information concerning past behavior” (Essess and Zanna 138). Stereotypes are part of the first category, cognitive information, and are as such defined as ideas and thoughts about the behaviour and lives of individuals as part of a collective (Essess and Zanna 138). A further categorisation divides stereotypes into two categories: consensual and individual stereotypes (Essess and Zanna 138). The first group includes stereotypes that are based on agreed assumptions about the ways in which collectives live and behave, whereas the second group of stereotypes defines all assumptions that a person on its own has or creates about collectives (Essess and Zanna 139). In other words, the individual stereotype is not based on an agreed matter that has maybe been discussed and whose meaning has been negotiated, but can be said to consist of mere assumptions. For this thesis, especially when it comes to stereotypes that are present in the media, the focus and interest lies on the consensual stereotype, as it represents collective attitudes that can be and are reproduced by the media.

In the area of how cultures are depicted in the media, Hyde-Clarke (150) defines stereotypes as “generalized and simplistic representations of by far more complex social groups and behavioural patterns”. In other words, stereotypes help people to decrease the complexity of groups and the individuals who are part of these groups by ascribing them certain features. The group becomes more important than the individual, who is in this case not seen as an individual anymore, but as a member of a particular group with certain group-distinctive features. Quite logically, problems can arise from this way of ascribing characteristics to particular cultures, races, ethnicities or genders, for the simple reason that stereotypes do not give a picture of reality but a picture that only exists in the mind. As such, they might and quite likely will represent people in wrong ways, missing individual factors (Hyde-Clarke

150). Quite frequently, stereotypes relate features to people that are defined as “others”. Stereotypes thus define people via being part or not being part of certain social groups, defining them as ‘them’ in opposition to ‘us’ (Barker 188).

To give a more illustrative example of this theoretical explanation above, the way children are forced into certain gender-related schemas with the mere use of colours shall be dealt with briefly. The stereotype that girls wear pink and boys wear blue is so fixed in our minds that they almost appear as given by nature. It seems that a baby is not born as a baby, but as soon as it is here, it is defined as a boy or a girl with all the social attributes that go along with it. This attitude towards gender is also expressed with colours, so that we can see toys and clothing for girls mainly in pink and the same things for boys mainly in blue (Karniol 120). Being aware of this stereotype is a first step towards being able to step out of this tradition if one wants to. There is no way to act against stereotypes which are not noticed and unknowingly reproduced.

4.2 Why do stereotypes exist?

In addition to talking about what stereotypes are, asking the question of how and why stereotypes exist seems to be effective in terms of awareness raising. Interest in why stereotypes very often do not change over a long time and which functions they have is a vital part in deconstructing them (Volkmann 16). When it comes to nations, people, who see themselves as being part of a nation, share pictures of their own culture. These pictures are constructed to create a feeling of belonging and very often make the members of such a unity believe to belong together for natural reasons (Volkmann 16). At the same time, the existence of a group with special attributes like a nation defines the non-members of that group as being different, which seems to make the members of this group feel more secure and strengthen their feeling of belonging (Volkmann 16).

This sense of identification could be seen as another reason for the existence of stereotypes. The fact that they can enable people to find their place in society and to assimilate to certain norms and values to be part of a group and be able to develop a feeling of belonging seems vital when it comes to the existence of stereotypes (Volkmann 27). Seeing people as collectives allows us to define ourselves as being part or not being part of these collectives, but at the same time depersonalises the individual, who is part of a respective group (Tajfel 241). On the one hand, the values of a before mentioned collective world view cannot be

denied, but on the other hand a danger in terms of exaggeration towards a dehumanisation, which history had to face with the genocide of the Second World War, must be considered (Hansen 324, 325).

However logic the construction of stereotypes seems at first sight, it must be kept in mind that stereotypes change constantly and do very often reflect reality incorrectly by giving us a distorted picture. Stereotypes help to understand the world and phenomena, with which one is surrounded and they do so by creating generalising descriptions (Volkman 22, 23). These pre-determined ways of seeing things “shape perceptions and establish preconceived notions in the area of gender, ethnicity and nationality” (Volkman 23). These fixed ideas about certain national, ethnic or gender groups can be the reasons for tensions and unsuccessful communication (Volkman 23).

From a psychological perspective, the existence of stereotypes is related to diverse factors that are connected to the ways in which people think and show interest for various topics in their respective situations (Hilton and von Hippel 238). Thus, it can be said that stereotypes exist to serve a great number of functions and purposes in varied situations. For example, stereotypes can serve the purpose of easing the understanding of information (Hilton and von Hippel 261). In addition to that, they can help people to make the most of a message or a piece of information, so that in the end they can maybe retreat more details than given by the source in the first place (Hilton and von Hippel 261). Furthermore, stereotypes might assist people in finding reasons for acting in a certain way or holding certain opinions (Hilton and von Hippel 261). Having a look at some of the possible reasons for the existence of stereotypes, it can be said for sure “[...] that we know much more about where stereotypes come from than about how to make them go away. (Hilton and von Hippel 262)”. A reason for that might lie in the fact that stereotypes are reproduced so frequently in society. This will be discussed in the next part of this paper.

4.3 The reproduction of stereotypes

The reproduction of stereotypes is heavily based on mass media and its methods of spreading ideas and thoughts. Although the main goal of mass media is to inform, entertain and educate, capitalist values are represented and promoted through stereotypes and are reproduced via mass media (Barker 117). Its huge influence on cultural understanding and the reproduction of dominating forms of existence and behaviour has been a major issue in the investigation of

mass media (Barker 117). Cultural life is heavily based on mass media and thus shape the norms and values of society (Barker 117). As a matter of fact, internet, radio, and television play a crucial role in the selection of contents that transport the correctness and importance of these norms and values, which people all over the world use to define themselves as well as others in society (Barker 117). Yet, it should be stated that mass media products can be interpreted in different ways and the context in which they occur and the receiver of the information given by a medium play a vital part in this interpretation (Barker 117). Characterisations of society may well be depicted in the media, but do not necessarily lead the audience to take over these stated principles uncritically (Barker 117).

When looking at mass media from this point of view, its power in promoting dominant values and attitudes becomes interesting (Gledhill 347). Early Marxism addressed these ideas for the first time under the title of “ideology” (Gledhill 347). This concept says that people who are in power and have the power to spread ideas decide which norms and values are presented to the mass (Gledhill 347). They do so with the help of publication, be it in printed media or newer, electronically based ways of spreading ideas (Gledhill 347). By spreading these ideas with the help of various types of media and thus making them part of people’s everyday lives, these ideas appear to the masses as being God-given and not as being promoted and dictated by a “dominant class” (Gledhill 347). Thus, the freedom to act and live according to one’s own attitudes and values that have been developed by own experience becomes increasingly difficult for the individual that is subjected to a before mentioned “dominant class”.

The concept of “hegemony” suggests a possibility to step out of these pre-made concepts (Gledhill 348). The Marxist Antonio Gramsci added this term to the before explained concept of ideology in that he used the term hegemony instead of domination. Gramsci maintains that “power” is finite and for no means never ending, due to the fact that it is rather based on negotiating concepts and convincing people of certain ideas than on fixed principles that cannot be doubted (Gledhill 348). To stay in power, minorities have to be taken into consideration. Only by also getting approval from these groups can dominant classes maintain their power. The difference between dominance and hegemony can therefore be described as the flexible factor in hegemony, which constitutes power according to the collaboration of various factors such as society, politics and other institutions that promote ideologies (Gledhill 348). It seems quite logical that representation plays a crucial role in this fight about power. After all, hegemony is based on defining ideas and the representation and negotiation of these

ideas may contribute to varying these attitudes and possibly newly created concepts (Gledhill 348).

Concepts of representation seem crucial when it comes to the reproduction of stereotypes. According to Stuart Hall (28), “representation is the production of meaning through language.” This seems a bit narrow and not so closely related to the reproduction of stereotypes at first sight. After all, stereotypes are not only communicated with the help of language, but also with gestures, mimics, or clothes and other forms of appearance. Still, as stereotypes are conveyed by signs of different types and are constructed in the mind, concepts of representation can well be said to be of interest when investigating stereotypes. In his text, “The work of representation,” Hall (24) mentions three approaches: “the reflective, the intentional and the constructionist approach”. While the first two approaches seem flawed and not so applicable when it comes to stereotypes and their reproduction, the constructionist approach seems valuable in this respect.¹

According to the constructionist approach, “neither things in themselves nor the individual user of language can fix meaning in language. Things don’t *mean*: we construct meaning, using representational systems – concepts and signs (Hall 25)”. There is the risk of mixing reality with this world of constructed meaning. It must be kept in mind that this system only represents the real world and cannot be seen as the proper real world. This system of representation creates meaning for example with the help of language and helps us to find a logic explanation for reality, as well as to manage communication about this reality (Hall 25).

In the media, women are frequently represented as idealised figures. These representations of women show women in various roles that were and are still seen as proper roles for women and are thus considered feminine. Such images of women as caring mothers, loving wives or business women in a full-time job, who are still able to cater for the before mentioned images, were accused by early feminism to not address reality. Rather than showing women in real life situations, depictions in the media idealise the woman and narrow her down to few factors (Gledhill 346). These few factors do not show what women really are or really do, they merely tell us what women should do, a classic stereotype (Gledhill 346). This early critique about female stereotypes was based on comparing a non-real, made-up picture of women with

¹ For the sake of completeness, the reflective and the intentional approach shall be explained here: In the first “meaning is thought to lie in the object, person, idea or event in the real world, and language functions like a mirror, to reflect the true meaning as it already exists in the world” (Hall 24). In the latter “it is the speaker, the author, who imposes his or her unique meaning on the world through language. Words mean what the author intends they should mean” (Hall 24, 25).

the real woman. This real woman was supposed to be a “psychologically rounded character [which] was assumed to guarantee truth to human nature” (Gledhill 346).

Later critics like Stuart Hall go even further and maintain that already the words *feminine* and *masculine* as well as the words *man* and *woman* create an idea of what gender and sexuality means for every individual. Constructionists like Hall claim that these ideas do not correspond to what women and men really are, but again construct a picture in our heads (Gledhill 346). This leads that far that every concept that is based on language or symbols is supposed to construct meaning and thus distorts reality. Stereotypes as well as the before mentioned “psychologically rounded characters” are a product of media and are formed by communicating and negotiating such dominant forms of identities. As such, stereotypes are used by various types of media to refer to “specific cultural perceptions” (Gledhill 346). Quite contrary, “psychologically rounded characters” do not at all correspond to everyday life, but are “constructing a more complex illusion from the popular currency of sociological or psychological ideas” (Gledhill 346).

5) Features of anthropomorphism in *Ice Age*

The first part of the movie series *Ice Age* was shot in 2002 based on a story by Michael J. Wilson, directed by Chris Wedge and Carlos Saldanha (Comic Vine). In the following years, three more parts of this movie series were produced, but directed only by Carlos Saldanha and are named *Ice Age 2: The Meltdown*, *Ice Age 3: Dawn of the Dinosaurs* and *Ice Age 4: Continental Drift*. The movies transport its audience 20 000 years back into the era of the glacial period, also called Ice Age. The movies are always introduced by the character Scrat, an eccentric squirrel which is crazy about nuts. By trying to get hold of a nut, Scrat causes crucial climatic changes and thus seems responsible for the whole story of the movie series. After the introduction to the movie through Scrat, the viewer is confronted with a group of animals, which live together in an indefinable relationship. The group consists of Manni, a moody mammoth, Sid, a lazy and crazy sloth, and Diego, a sly saber-tooth tiger. In the first movie, these three characters find a human baby and try through various adventures to bring it back to its family (imdb.com). In the following parts of the movie series, more characters join this group of animals, which almost functions as a family by the end of the series and faces out various problems and challenges together.

The claim that the movie *Ice Age* is reaching an incredibly broad audience is supported by the success of its producing company. With the movie *Ice Age*, Twentieth Century Fox managed to enter the group of leading companies in the field of animated film including companies like Pixar and DreamWorks (Shaw). Thus, “[...] Fox has emerged as a major force in one of the film industry’s fastest growing fields, [...] the kid-friendly world of animated film” (Shaw). Interestingly enough, *Ice Age* was planned to be released as drama, but Fox only accepted it as a “children’s comedy”, which is the reason for the actors of the movie referring to it as “dramedy” (Ice Age Trivia). The company Twentieth Century Fox earned 2.3 billion dollars with the *Ice Age* movie series, which makes it one of the most successful enterprises not only with regards to animated film but also globally (Shaw). The movie series have made more money than the movie series Toy Story, which was produced by Pixar, one of the leading companies with regard to animated film (Collin). *Ice Age* was even “nominated at the 75th Academy Awards for best animated feature” (*Comic Vine*).

According to *The Telegraph*, “it’s the least relevant parts of the film that prove most entertaining: the notionally throwaway interludes featuring Scrat, a jittery squirrel in perpetual pursuit of an acorn” (Collin). The author of this review even suggests that *Ice Age 5*, which is planned to be released in 2016, should only centre around Scrat in order to be more successful than a not so well reviewed fourth part (Collin, Jecke). On top of the negative critiques including the “badly implemented 3-D” (Adams), the fourth part of the movie is even accused of representing paleontological sciences in a wrong way (Cox, Barnett). An example of that is that “the film has the Pangean super-continent breaking up two million years ago; 200 million would have been nearer the mark. As shown, the process takes a matter of minutes, rather than tens of millions of years” (Cox). The “palaeontologist Sarah Joomun” even maintains that the fourth part of *Ice Age* is “as ridiculous as the rest of the series [as] some of the animals definitely weren’t around at the same time [...]” (Barnett). According to her, the only positive aspect of the movie “is that it’s a great introduction to fossil study: it might not be entirely accurate, but it does give you a sense of what it was like when these mammals walked the Earth”, especially with regard to children (Barnett). The British institute *Film Education* seems to agree in this matter and even offers lesson plans including teacher’s notes with a clear focus on palaeontology and the Ice Age (Filmeducation.org). The fact that the *Ice Age* franchise is highly aimed at children is also reflected in a review by Christopher Orr, who thinks that especially the fourth part of *Ice Age*, *Continental Drift*, is aimed exclusively at children due to recurring events in its storyline which he thinks makes it a boring movie for adults. Therefore, he did not review the movie himself, but had his six- and eight-year old

children, who loved *Ice Age 4: Continental Drift*, review it for the site *The Atlantic* (Orr). A comparison with *Mc Donald's* highlights the juvenile audience of *Ice Age*, especially the last part of this movie series, even more dramatically: “*Ice Age: Continental Drift* is more like a Happy Meal than a movie. It’s another serving of exactly the same product that millions of families have been served before and will come back to again and again” (Greydanus).

With this incredibly large and mostly juvenile audience in mind, I would like to argue that *Ice Age* as an example of animated film in general reproduces social structures and does so by depicting stereotypical images thereof. After all, *Ice Age* “makes strong statements about assuming responsibility and sticking up for one another” while at the same time highlighting the positive effect of “self-sacrifice”, which is portrayed as “loving and noble” (Smithouser). The film even offers a very distinctive “moral message”, which still seems of relevance nowadays (Brussat). The movie series was therefore surprisingly reviewed on homepages related to ethics or even church, like *spirituality and practice* (Brussat). In the eyes of reviewers in these areas, the message of *Ice Age* is clear: “Putting ourselves out for others in our little herds is a survival tactic that works. And forming alliances with those who are most different from us is not only spiritually wise, it is the only way to go in a world that keeps evolving” (Brussat). However, this message also includes warnings as to the behaviour of human beings and reflects the belief that “in a dangerous world, looking out for number one just won’t cut it. [...] Those who insist on doing their own thing -- like Scratt, the prehistoric squirrel/rat who starts and ends this spiffy parable -- are doomed to a Sisyphean struggle” (Brussat). For *The Catholic News Service*, this allegedly harsh picture of morality is still not strict enough, as “the film contains [only] mild menace and a bit of scatological humor” (Mulderig). The broad audience in relation to family and children might give this service the reason to consider it necessary to review an animated film like *Ice Age*, which is again proof of the high impact of *Ice Age* and animated film in general.

How subtle features of anthropomorphism and reproduced stereotypes are presented in this movie and the challenge of noticing and critically thinking about them is reflected in a very basic and seemingly banal issue. The difficulty to find an answer for the question whether to refer to the characters of the movie *Ice Age* with ‘he’, ‘she’ or ‘it’ depicts a first all-encompassing feature of anthropomorphism. On the one hand, the characters in the movie are animals and thus clearly have to be referred to with ‘it’. On the other hand, these animals act like human beings. Most of them are clearly gendered, which makes it tempting to refer to them as ‘he’ or ‘she’. The fact that one is not able to decide for one or the other solution

shows that these animals are constructed so human-like that the audience is also drawn between perceiving them as animals and human beings. This intermediate stage allows the producers of this film to exaggerate features like extreme childlike characteristics in character's looks or heavily stereotypical depictions of masculinities or femininities. This possibility for exaggeration does not only make this film interesting for analysis, but also raises the question whether stereotypical depictions in this movie will be taken over by the audience rather unnoticed and unquestioned. After all, it is only animals that are seen in this movie, so one might not need to take their actions seriously. However, for the reason that these animals behave and act like human beings, one might unconsciously incorporate one or the other depicted attitude or stereotype.

5.1 Physical features of anthropomorphism

Physical features of anthropomorphism can be divided into appearance and movement. When it comes to the appearance of the animals in the movie *Ice Age*, Manni, the mammoth does not



Picture 1

look anthropomorphised at all at first sight. He is tall and has large ivory teeth. His eyes are not exaggeratedly big, but presumably still bigger than a mammoth's eyes in nature. When he first appears in the movie, he is treated like a proper celebrity, as strategies of delay are used. We first only see his back, which makes him appear even

bigger and more powerful than he actually is. He is thus introduced as a main character of the film. The audience already knows from trailers or film posters that Manni is one of the main characters of the movie. By first showing only parts of his body, suspense is created. The audience is supposed to anticipate Manni's appearance, which of course makes the whole scene more dramatic. In the end, the audience is rewarded with a medium shot of Manni (see picture 1, *Ice Age* 4:55).

When the audience first gets a medium close-up of Manni (see picture 1, *Ice Age* 4:55), we finally get to see his angry character trait, which will later on change to the better. This scene is also the first time we become aware of anthropomorphised features in Manni's appearance. The hair on top of his head can clearly be defined as a hairstyle of that of a human and is thus

a clear, although maybe one of few anthropomorphic features in Manni's appearance. This feature makes him look younger and cuter. In other words, the little hair palm tree on top of his head applies the schema of childlike characteristics to a character, who is at first sight strong and powerful. Maybe this feature of Manni's appearance can be seen as hint for the audience to guess Manni's real character and his development in the movie, which definitely changes to the better.

Unlike Manni, the sloth Sid is not introduced to the audience as a star, as no strategies of delay are used when he first appears in the movie. The first image we get of Sid is a medium shot, where we see Sid fast asleep on a branch. This shot as well as the first medium shot of Sid being awake show how much the look of this character is anthropomorphised. Sid's posture when sleeping can be identified as a feature of anthropomorphism, as he folds his arms in front of him and puts his head on top of them. Looking at his face, one can clearly identify eyes with eyebrows, a big nose and a mouth with teeth. Although not all of these features seem entirely human, the way they are depicted in Sid's face clearly reminds us of human characteristics. The eyes are extremely drawn to the sides, which is exaggerated and thus a feature of anthropomorphism. Sid's claws can clearly be identified as hands with fingers and feet with toes.



Picture 3

Diego, a saber tooth tiger, is the third main



Picture 2

character introduced in the movie. Therefore, strategies of delay are used, when Diego first appears. We first see a medium close-up of the tiger, but only

from the back, which makes his teeth appear even bigger and more frightening. This can be seen in picture 2 (*Ice Age* 11:17). The first close-up the audience gets from Diego immediately draws the picture of a villain, see picture 3 (*Ice Age* 11:21). He looks angry, ruthless and cold. However, the fact that Diego's appearance is highly anthropomorphised

makes it possible to guess that he will change to the better in the course of the movie. Diego's eyes resemble those of human beings and also have eyebrows on top of them. The tiger's nose is very broad and also looks human-like. The strongest anthropomorphised feature is his long chin, the mouth with lips and human teeth and his exaggerated sabre teeth, which make him look frightening and powerful. With his low forehead and his rather narrow eyes, Diego is presented as bad character, without hope for soft core at first sight. He is drawn as the prototypical villain at the beginning of the movie. This is also highlighted with green glowing eyes with which Diego is seen during the night, especially when he is acting in a mean way (*Ice Age* 32:03).

Scrat's appearance shows various anthropomorphised features. First of all, his huge eyes and his very big tail make the character of Scrat look cuter. The exaggerated size of his eyes as well as Scrat's big tail apply to the schema of childlike characteristics, which make characters look younger. Thus, such characters are more appreciated by the audience and drawing a character like this might want to invite the audience to feel sympathy for Scrat. After all, the audience might be wanted to get the impression that Scrat is poor, because he never gets what he wants, namely his highly beloved acorn. The before mentioned features help people to perceive him in this way. The empathy for Scrat can however be impaired by his large nose and his very large sabre teeth, which can be seen in picture 4 (*Ice Age*, 00:51). Since these features are so exaggerated, they can also be seen as signs of anthropomorphism. Especially the very large sabre teeth do not fit the rest of Scrat's appearance as cute squirrel and add a negative connotation to the character's perception by the audience. The fact that Scrat frequently causes negative dramatic changes, but is always surprised by these changes and not aware of the effect of his actions is thus depicted in his appearance with opposing features of childlike characteristics and negatively connotated characteristics.



Picture 4

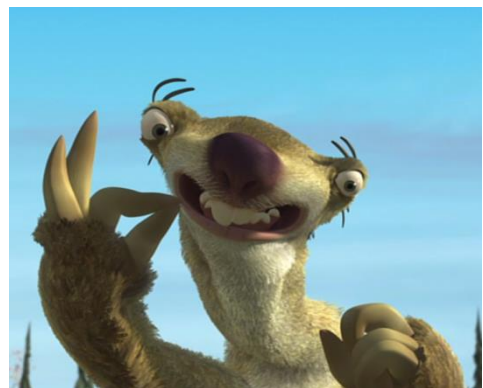
A human way of moving as in using one's limbs can frequently be seen in the movie *Ice Age*. When it comes to Manni's movements, he uses his trunk as hands, for example when he fetches the baby or picks up things (*Ice Age* 12:20). In opposition to the other characters, Manni does not use his legs as hands at all. This could be due to the thickness of his legs, which does not make them useful for showing or picking up things anyways. Manni walks on

four legs and is hardly ever seen in another position than standing or walking, sitting or lying are not part of his movement scope. Sid uses his claws like fingers to pick up things or to hold onto branches or other things. Also the way in which Sid carries the baby is a human way of using his arms. In Diego's behaviour, especially his moves with his fore-paws show human characteristics. For example, he carries things or strokes the baby's or Sid's head with his paws. What is interesting here, is that Diego uses his fore-paws like human hands although he is walking on four legs.

Scrat's movements are characterised by a very high jumping and exaggerated diegetic sounds when moving like squeaking. His movements involve sounds that are not natural at all, but heavily anthropomorphised. This can amongst other features also be noticed because of his heavily wiggling tail. Scratching or squeaking are extremely loud and give the audience a picture of what is going on, even if they would not be able to see the movie, but only listen to it. Since Scrat does not speak, a relationship to the audience can only be achieved with the help of the before mentioned sounds. The exaggerated diegetic sound substitutes his speaking. This enables the audience to sympathise with Scrat and understand what could be going on in his mind. Understanding Scrat could thus even go so far that the viewer could become angry, when Scrat again is not able to get hold of the acorn, simply because he is so clumsy.

5.2 Human gestures

Expressing oneself with human language which all of the animals in *Ice Age* except for Scrat do, frequently involves supporting one's verbal expressions with the help of gestures and facial expressions. Although gestures and facial expressions are frequently considered as generally valid, they are interpreted and reproduced according to dominant forms of behaviour and values of Western societies. Especially Sid's behaviour is characterised by exaggerated facial expressions and gestures. He makes use of these features to underline what he is saying, which can be seen as clearly anthropomorphised. For example, Sid puts his hands onto his hips to express anger or he puts thumb and index finger together to indicate that he is okay, as can be seen in picture 5 (*Ice Age*, 07:22).



Picture 5

When it comes to miming, Sid's facial expressions normally underline what he is saying. Most of the time, these expressions make it easier for

the audience to understand what might be going on in Sid's mind and also add humour to the movie. For example, when Sid makes fun of Diego by calling him "tigy wigy" because he thinks that he is not going to see him ever again, he is surprised when he hears Manni's comment: "Sid, tigy wigy is gonna lead the way" (*Ice Age* 24:03). The expression in Sid's face changes from being surprised to being afraid. This transition from one mood to another can only be perceived by the audience with the help of Sid's exaggerated facial expressions, which are of human nature. Sometimes, Sid's miming tells the audience that he does not mean what he is saying and this very often happens quite obviously. For example, in a situation at the very beginning of the movie, where Sid wants to convince the rhinos that pine cones taste delicious, the audience knows by his look that he himself almost has to vomit when thinking about eating pine cones.

Another example of Sid's facial expressions and gestures is a situation later on in the movie, where Manni and Sid think that they have found the herd of the lost baby. Manni throws Sid on top of the rock, but Sid is afraid that the human beings will immediately kill him. He expresses this fear with the words "Don't spear me!", but also uses his hands to show this fear, as he first puts his hands up for self-defence while having his eyes closed and then puts them on his eyes to not have to see what is going on. Only after some time, Sid opens one eye to look through a spot between his fingers (*Ice Age* 22:11). The gestures of putting one's hands up for defence or putting them in front of one's face to prevent oneself from seeing bad or disgusting images are again of human nature and thus a sign of anthropomorphism.

Similar to Sid, Diego supports his statements with gestures and miming, as in pointing to various items while speaking, raising a finger or looking angry when threatening Sid. These features in Sid and Diego's language use depict a contrast to the language use of Manni, who hardly uses any gestures or facial expressions to support his statements. Not using any gestures is here related to the fact the Manni does not use his legs as arms. When it comes to facial expressions, these do rather underline Manni's mood than his message. On top of that, a limited amount of these facial expressions can be noticed, for the reason that Manni is most of the time seen from afar. The audience gets only few medium close-ups and even fewer close-ups with facial expressions. This makes it harder for the audience to sympathise with Manni, as viewers frequently might not know what is going on in Manni's mind. Thus, this feature of not using any gestures and few facial expressions adds to Manni's untouchable image, which is attributed to the mammoth at the beginning of the movie.

The character of Scrat occupies an extra position in the movie, as he always introduces and ends the movie and most of the time is the reason for dramatic changes. This is also reflected in his way of communicating or expressing feelings. Although Scrat does not speak with human language, he makes human sounds like moaning, sighing, groaning, screaming or screeching. These anthropomorphised features help the audience to identify with Scrat as these sounds are a sign of anger, bad mood or frustration and help the audience to follow the story when Scrat is again not able to keep his acorn. Gestures and mimes, although not really being language, can be seen as non-verbal features of language. How Scrat uses his hands to put the acorn in the ground or how his eyes roll back in anger and how his teeth are put forward to express his anger are forms of human behaviour, which are exaggeratedly used by Scrat. It also has to be noted that in the scene in which Scrat hugs his acorn, Scrat is standing on two legs, whereas in scenes where Scrat flees or is in danger he runs or stands on four legs. A reason for this could be that whenever Scrat is depicted rather human, for example when hugging his nut, he is shown walking or standing on his hind legs. Whenever he falls back to animal-like traits he runs on four legs. Although this change seems vital to the depth of anthropomorphism, it does not seem so crucial for the audience, as the change of walking or standing always fits the storyline as well as Scrat's restless character.

5.3 Human reasoning / complex thinking

The ability to pretend is of human nature and therefore a feature of anthropomorphism. This feature is heavily used with the character of Sid. For example, when Sid gets in trouble with two rhinos after he had eaten their dandelion, he tries to pretend that pinecones taste even more delicious than dandelions to save his life. Although Sid tries hard, the audience and also the rhinos do not believe Sid's acting, as it is not credible at all. The fact that Sid is able to pretend shows that he can imagine what other people or in this case animals might think about his behaviour and act accordingly. Not only persuading other people to act in his favour with pretending, but also making fun



Picture 6

of people and imitating them is part of this type of anthropomorphism. For example, when Manni and Sid, who, according to Sid, are a team, find a human baby at the bank of a river

and save it from the sabre-toothed tiger Diego, the three animals start a quarrel. Although Diego would be able to kill Sid within seconds and Sid should be aware of that, he still makes fun of Diego, imitates what he is saying and puts little branches in his mouth to imitate Diego's sabre teeth. The imitation of the tiger in this scene is also reflected in shot types (see picture 6, *Ice Age* 23:09). Sid is seen from below which make the 'sabre teeth' appear bigger. This perspective thus puts him in a strong and powerful position on a visual level, which is in this case used to make fun of somebody and for a short time makes Sid taking up the position of a tiger. A reason for Sid's inconsiderate behaviour in this scene could be that he relies on Manni as his friend and counts on him in case of danger. In other words, Sid probably thinks that the mammoth would save him anyways, even if a tiger threatened him.

The habit to trust and rely on other people, which Sid does in the before mentioned scene, be it for good reasons or not, is again something human that is anthropomorphised here. When it comes to being threatened to die, real animals would probably not rely on the help of any other animal, but would do as best as they can to make sure to survive. Sid does not care about the fact that Diego could kill him, he even makes the situation worse than before and gives all the responsibility for his survival to Manni. This way of relying on somebody else is a specifically human characteristic, which makes this scene a clear feature of anthropomorphism.

Hopeless optimism is another feature of anthropomorphism that is especially obvious with the character of Sid. From the very first time Sid meets Manni, a situation in which the mammoth saves Sid's life, Sid thinks that they belong together: "You and me we make a great team" (*Ice Age* 09:37). Manni time and again tells Sid that he shall leave and that he does not want to spend time with him, but nevertheless Sid thinks that they are a team. Although admitting that he does not like Manfred's proper name, Sid addresses his appreciation for Manfred and starts giving him names: "How about Manni the moody mammoth or Manni the melancholy..." (*Ice Age* 10:17). These names, which are attempts to establish a relationship between the two of them, make Manni angry, but Sid does not notice for a while, as he always sees the good side in Manni. Whether that is hopeless or not is at the beginning of the movie up to the audience, but later on turns out to be the right decision on the side of Sid.

Helplessness and fear are human characteristics that are also taken up by animals in *Ice Age*. When Sid finally notices and acknowledges that Manni does not want to spend time with him and also does not want to help him returning the baby to his herd, he cannot but complain to

the baby, as it is the only person that is left to talk to: “We don’t need that moody mammoth, do we?” (*Ice Age* 19:55). When saying that, Sid tries to use ‘baby language’ with high pitch and slow pace. It seems that Sid is trying to hide his desperation with this cute expression. The tag question at the end of his sentence, indicated by a significant raise of his voice, still makes the viewer feel his doubt and exhaustion. His following statement, “It’s okay, I’m fine, I’m fine. I’m gonna die.” (*Ice Age* 20:30) underlines this exhaustion and desperation, as his voice gets lower and lower while speaking. The music also contributes to this sad and seemingly helpless atmosphere with melancholic melodies being played by wind instruments, mostly flutes and trombones. The extent of Sid’s exhaustion can be seen immediately afterwards

when Sid tries to climb up the rock with the baby in his hands, hits his head various times on the left and right side of the rock and in the end even



Picture 7

drops the baby (*Ice Age* 20:21-20:45). Sid’s helplessness and sense of being lost is highlighted by the bird perspective in this scene, which can be seen in picture 7 (*Ice Age* 20:30). We see Sid and Manny from above, which makes both of them appear powerless. Sid is perceived as powerless because he is not able to achieve what he wants to achieve and Manny, who is placed further at the back, is perceived as hopeless, because he cannot take this load off Sid and at this point maybe also does not want to do that. The change of perspective to low angle, which can be seen in picture 8 (*Ice Age* 20:45) would normally make Sid appear as strong and powerful, as the audience then looks up to him. However, Sid’s situation is so desperate that not even the shot type can change the audience’s perception of Sid as pitiful. The only feature that gives hope to Sid’s situation on a visual level, although these scenes seem hopeless and sad, is the colouring in warm red tones, which allows the viewer to anticipate that everything is going to be fine, only to find out few seconds later that Diego catches the falling baby and Manny afterwards agrees to help Sid to take care of the baby (*Ice Age* 20:30).

Human ways of behaving are also depicted in thinking ahead and planning one's actions. Diego shows this way of behaving when the group of tigers, to which he technically belongs, attacks the human herd in the dawn. Diego's task is to steal the baby. Therefore, he has



Picture 8

planned carefully how to do this before and waits until all men are busy fighting to then sneak into the tent of the baby's parents with only the baby and its mother left behind to fetch it. Planning a revenge this carefully is a clear sign of human behaviour, as it demands complex thinking and being able to anticipate reactions on specific actions.

Manni also shows the ability to think ahead when he is building a shelter for the night. He knows that it possibly will rain during the night, so he collects wood and stones and builds a proper shelter. Taking actions to prevent bad circumstances in the future is an anthropomorphic feature that comes up in the movie time and again. In addition to planning, Manni tries to persuade Sid to also build a shelter for himself. The use of persuasion in this scene is another sign of anthropomorphism. The fact that Manni tries to persuade the sloth shows that Manni, although not wanting to show it and permanently denying it, likes Sid or at least cares a little about him. Although Manni advises Sid to collect wood and build his own shelter for the night, Sid only picks one branch. When it starts raining in the night, Sid of course does not have a shelter, gets completely wet and tries to make fire with his branch, which makes him appear lost.

Hopelessness humans feel when they do not know how to carry on with their lives can be seen in the character of Sid in this situation. This sense of hopelessness and helplessness is also shown with the colouring in this scene, which is reduced to cold blue tones. The shot type also reflects Sid's mood in this situation (see picture 9, *Ice Age* 12:28). The audience and Manni look down on Sid, which makes him appear powerless and poor. Manni is only seen partially in the right corner of the screenshot. This makes him appear powerful and also puts

him in the position to pity Sid. However, since Manni advised Sid to build a shelter, he is making fun of the sloth in this precarious situation, especially as Sid is begging for shelter



Picture 9

afterwards, when he notices that he will not be able to make fire with his branch and it starts to rain heavier. In addition to the audience and Manni looking down on Sid, also the rain falls down on Sid, who is already

completely wet in the picture. These features make Sid look poor on a visual level, hopelessness is thus also depicted in shot types.

Playing games is a habit that can also be defined as being of human nature. When the animals are almost lost in the snow storm, they meet Scrat and want to ask him for the way. Manni asks, but Scrat is not able to speak human language and tries to give his answer with the help of pantomime. Manni does not understand Scrat's attempts, but Sid knows what Scrat wants to tell them. He says "I know that game" and starts playing sherade. Manni is then able to understand and assists Sid in guessing. However, while Scrat wants to make clear to them that he saw a pack of tigers going in a certain direction, Manni and Sid are so busy guessing that Diego kicks Scrat away in the meantime, as he does not want them to find out about the tigers (*Ice Age* 40:15). Nevertheless, even the alleged villain Diego makes use of this feature of anthropomorphism in interaction with the baby. When Diego tries hard to entertain the baby, one is almost tempted to believe that Diego is not that bad of a character. He starts playing "Where is the baby?" to make it laugh. Diego tries to keep the baby quiet and tries to be funny. The way Diego puts his hands on his head to hide himself and the way he then pretends to surprisingly find the baby is a feature of anthropomorphism, not only in its characteristics as typical game, which is played with young children, but also in the way Diego uses the words and gestures of this game. However cute Diego tries to appear, in the end he only scares the baby and makes it cry even more. This corresponds to Diego's appearance as a villain, who does not know how to appropriately treat human beings, especially not babies. Even the picture of the 'entertaining' Diego who plays games does not seem friendly or nice,

as his huge sabre-teeth are very prominent in the middle of his face and make him appear frightening.

Being able to use sarcasm as part of one's language is another aspect that has to be mentioned here. Especially Manni frequently makes use of sarcastic statements. For example, when Sid and Manni finally find the place of the baby's herd and find out that the humans have already left the place, Manni comments this problematic finding with a dry "Oh, that's perfect!" (*Ice Age*, 22:21). In addition to that, Manni sarcastically imitates Sid's inventing names for people. He does so in his statement that follows the before mentioned situation: "The sooner we find the humans, the sooner I get rid of 'Mister Stinky Droll Face'" (*Ice Age*, 24:12). Being sarcastic is one anthropomorphic aspect of this comment, but imitating an annoying character trait of a person one does not like and thus making fun of him or her is a clearly anthropomorphised feature as well. In addition to Manni being sarcastic and imitating Sid, the audience at the same time learns that Sid does not even notice that Manni is making fun of him or does not want to show to have noticed it. The fact that Sid does not acknowledge Manni's sarcasm and hurting comments does not cause any reaction in Manni, which makes his behaviour appear even more mean and hurting. Not only is Manni imitating Sid's habit to give funny names to others, he also uses the names Sid has invented to get his message across to Sid and make clear that a situation is not as funny as Sid might think. When Sid pities Diego because he has to stay behind and makes fun of him by giving him a baby-like name, Manni adds to his statement that Diego has to accompany the three of them to do the tracking: "Sid, tigy wigy is gonna lead the way" (*Ice Age* 24:03). When Diego tries to convince Manni that he only wants the best for the baby and therefore wants to assist them in finding the human herd, Manni knows that he cannot trust Diego and counters with a dry "And you're just a good citizen helping out, right?" (*Ice Age* 23:25). In addition to being sarcastic, this statement shows that Manni is able to figure out Diego's actual intentions for wanting to accompany them, which is another proof for the ability to think in complex ways.

The anthropomorphised features that have been mentioned, like building a shelter, trying to convince other people to do certain things, being sarcastic and imitating others, are all features that demand a character to be able to think in complex ways. This complex thinking can be defined as yet another feature of anthropomorphism. Manni as well as the other animals in the movie to more or less degrees are able to think about others and their reaction to one's own actions. This feature of considering the reactions one's actions might bring along is a highly human way of behaving. Not only thinking about others, but also thinking about

the future, as in building a shelter for the night, is a characteristic of complex thinking that is of human nature.

5.4 Human ethical stance

When interacting with others, the characters of *Ice Age* show ethical behaviour. Acting morally is a feature that is entirely human and can be defined as a crucial characteristic of humanity. Thus, human ethical stance is another clear feature of anthropomorphism. The first human ethical stance that is to be analysed here is showing good will. For example, the character Manni shows good will. Although Manni is first introduced as moody mammoth, the audience soon notices that he can be a helpful and friendly character. When Sid is chased by two rhinos, Manni saves Sid's life simply because he does not like animals that kill other animals for no reason (*Ice Age*, 08:20). This selfless way of acting and caring for other animals is a very human way of behaving and therefore anthropomorphised. After this scene, one gets the impression that Manni's character can be described with the phrase 'tough on the outside, soft on the inside'. Manni seems like a wild and mean animal when the audience first gets to know him, but already in the second scene one experiences his helpfulness and shows sympathy for Manni. Being able to feel sympathy and thus being able to identify with Manni is a crucial factor for the story of the movie and is again a clear feature of anthropomorphism.

Helpfulness is another feature of human ethical stance. An example for that would be that Sid wants to save the human baby whose mother died and bring it back to its herd, although Manni first refuses to help him. Sid does not have an idea of how difficult it is to accomplish this task and already fails with the first attempts of climbing up the mountain, as he continuously falls down again, hurts his head and in the end even drops the baby (*Ice Age* 20:21-20:45). This is not a surprise for the audience. The unorganised and crazy Sid is not even able to save his own life, so he will not be able to save a baby either. Sid is in this case heavily dependent on Manni, who tries to catch the falling baby and is later on also willing to help Sid, which comes to light as the story evolves. Showing good will and wanting to care for others although being not even able to care for oneself is also a human characteristic. Sid pities the baby and wants to help him and even risks his own life to do so. Such a commitment for other people and the urge to help are also human characteristics and thus another feature of anthropomorphism.

Commitment for another person can even go so far that characters risk their lives for others. Diego and Manni experience this commitment in the course of the movie, which slowly

develops and step by step substitutes the strong doubt at the beginning of the movie. Diego almost dies when the group of animals crosses a stone bridge under which lava is exploding and taking down parts of the bridge. Diego is hanging on a stone and is almost falling down. The moment Manni sees this, he runs back saves Diego and almost dies while doing that. When the animals group circles around the injured Diego after this saving scene, Diego looks as if he was dying and says “We were some team, hm?”. Manni answers: “Were? Come on, we’re still a team.” (*Ice Age* 01:04:13). Obviously, the two animals have developed commitment for each other and have started to like each other. This strong relationship is also depicted in a scene later on in the movie, where Diego saves Manni’s life when the tigers who followed Diego’s plan of attacking Manni and Sid want to take away the baby and kill Manni. Manni shows his thankfulness with the words: “You didn’t have to do that.” and Diego counters as if his behaviour was self-evident: “That’s what you do in a herd.” (*Ice Age* 01:05:23). These scenes show that the group of animals has started to see themselves as belonging together, which includes all of the human ethical stances mentioned before.

The before mentioned belonging together leads to the next feature of anthropomorphism: bad conscience. Diego first tries to trick Manni and Sid and leads them in the wrong direction so that he and the other tigers can attack them later on. As the group of animals has developed a relationship in the course of spending time together, Diego starts to doubt his decision. This goes so far that he regrets what he has done and helps Manni and Sid to survive because of bad conscience and commitment. He does so by admitting everything he did. He tells Manni and Sid that the group of tigers is waiting for them and helps them to prepare for the attack.

The lack or gaining of self-confidence in characters is another sign of anthropomorphism. The first can be seen with the example of Sid. Sid is depicted as a character who is not able to achieve anything in life and therefore lacks self-confidence. He frequently appears to be depressed and does not seem to have any trust in himself. However, when the baby is introduced to the storyline of the movie, Sid seems to gain self-confidence from the mere fact that he can look after somebody. This is also reflected in his behaviour. For example, when the baby is constantly crying and the group of animals finally finds out that it is doing so because it is hungry, Sid does everything he can to provide food for the baby. He fights for a water melon against a group of birds since this seems to be the only food available near and far. Contrary to possible assumptions of the audience, Sid courageously gets hold of the melon and even celebrates that with a dance of victory (*Ice Age* 30:02). The fact that he finally is able to achieve something and is able to provide food for the baby, seems to be a

confirmation of Sid's decision to take care of the baby. In addition to that, this success gives Sid the feeling that he also is an important part of the group of animals. The importance of this achievement for Sid's self-confidence is highlighted with pace and music in this scene. As soon as Sid decides to fight for the melon and starts running through a herd of birds which want to get hold of the melon, the film changes to slow motion so that the audience is able to perceive Sid's movements in an exaggerated way. The music in this scene underlines Sid's compassion as it reminds of victory and triumph with choral-like melodies played by violins and bugles and fanfar-like melodies played by trumpets afterwards. Unfortunately, Sid's success does not last for a long time as Sid drops the melon while dancing wildly and it finally shatters into parts (*Ice Age* 30:26). This unforeseen change is again reflected in the music, as the music dramatically stops with a general rest just before the final chord, which is completely left out in this scene. The fact that the final chord is left out again reflects a lack of self-confidence that Sid tries to compensate with his fight for food.

6) Stereotypes in Ice Age

A large part of human ethical stance falls into the category of stereotypes. Human attitudes are frequently based on stereotypes and thus the attitudes and behaviour of the animals in *Ice Age* reflect the biggest part of anthropomorphism in this movie. This feature of anthropomorphism draws a picture of society and does not correspond to real world. However, this picture of society as drawn in this movie invites for identification and also will possibly be taken over by the audience as potential models of perspectives on the world and one's own life.

6.1 Stereotypes of human masculinities

In popular culture as in the animated movie *Ice Age*, men are very often drawn in very specific ways. The way such male characters, in this case male animals, look and behave give pictures of types of masculinities as prominent in society. By doing so, the movie is putting men in categories of manliness, from being very manly to not being manly at all. Whether a feature correlates with one type of manliness or the other is, although this is possibly confirmed by society, highly judgemental and is discriminating characters because of their actions or appearance. Seeing such depictions of humans in characters who are not really men but animals might lead people to avoid thinking critically about the constructed pictures and thus might lead to taking over attitudes towards people with similar character traits or behaviour. The movie *Ice Age* offers three different types of masculinities in which it categorises men, which are the strong man, the macho and the wimp.

Manni – the strong man

Manni the mammoth represents the stereotype of a strong man. At the beginning of the movie, Manni is presented as a strong, selfish and grumpy character. Manni's high and broad shoulders give the audience the impression that Manni is a strong and determined character. Judging Manni's character traits only from his looks is clearly affected by stereotypical thinking and possibly makes the audience reproduce these stereotypes maybe unknowingly. In



Picture 10

addition to Manni's appearance, his power and strength is also established with the help of shot types at the very beginning. In the first few minutes of the movie, the audience as well as the animals he talks to can see Manni only from below, which makes him appear strong and powerful (see picture 10, *Ice*

Age 04:59). Manni always looks down to the animals he talks to, which makes these animals appear weak and powerless.

This depiction of Manni and also the way he interacts with the other animals at the beginning of the movie make the audience perceive Manni as a character who does not have a good side, but is only impolite and ignorant. Only as the story evolves, the audience finds out that Manni is also able to show good will and help others. One could argue that he is a representative of a man with a hard shell and soft core. The stereotype of 'being tough on the outside and soft on the inside' here clearly represents the picture of a proper man, as society imagines a proper man to be. Manni does not show his feelings, like 'proper men' are supposed to in society, but when the going gets rough, he is still able to show his good heart. For example, when Manni first meets Sid, he does not want to spend time with him, but whenever Sid is in need, he is there to help him. Even more than that, Manni is also able to show his feelings when Sid addresses the fact that Manni does not have a family. Only then can the audience get a glimpse of Manni's feelings, although this does not last for a long time.

The few moments Manni shows his feelings are underlined with the choice of shot types for this character. Manni is hardly ever seen in close-ups. At the beginning, the audience rarely sees medium close-ups, close-ups are avoided completely. The close-up as a very intimate shot type is only chosen for Manni when the strong mammoth shows his feelings by way of

an exception and first appears in the following scene: When Manni, Sid, Diego and the baby have to pass a cave, they find cave paintings. Sid discovers a mammoth in the paintings and says: “Hey, this fat one looks just like you, aahh, and he’s got a family.” As soon as Sid has finished his sentence, the audience knows that the mood has dramatically changed, also because of the music, which changes from happy melodies played by wind instruments to melancholic piano tones. As a reaction to Sid’s statement, Manni, who has already continued walking, stops, turns around and sadly looks towards the painting. Sid continues: “Oh and he’s happy. Look, he’s playing with his kid. See Manni, that’s your problem, that’s what mammoths are supposed to do.” Although Diego tries to tell Sid to stop by saying his name with falling pitch, Sid does not know that he is hurting Manni’s feelings with his words and keeps going on and even counts the points he mentions with his fingers: “Find a she mate, have little baby mammoths and, and, and”. At this point, Sid is interrupted by Diego with a harsh “Sid, shut up!”, which Sid only comments with a disappointed “Oh” (*Ice Age* 47:30). After this conversation Sid notices what is going on and the music changes once more to sad melodies still being played on the piano. The audience sees Manni looking sadly at the cave paintings.

With this scene, the audience finally gets a first close up of Manni sadly staring at the wall (see picture 11, *Ice Age* 47:45). As Manni keeps staring at the cave paintings, the drawn images of mammoths start moving. A little baby mammoth is playing with its dad and after that the loving parents are hugging each other (*Ice Age* 47:52). Having a family and caring for



Picture 11

it is a stereotype of a characteristic of a proper man that Manni does not fulfil (c.f. Gerber 650). This not-fulfilling of one specific component of this stereotype is in this scene perceived as the reason for his angry mood and for the fact that

he rarely shows any feelings. As the scene continues, the audience even discovers that Manni might have had a family, which was killed by human beings. When Manni watches the images on the wall, human beings kill the baby and the wife of the male mammoth (*Ice Age* 48:20).

In this scene, the music becomes increasingly sad with mournful melodies played by an oboe. Manni strokes the baby on the wall with his trunk. When the movie changes back to real life, Manni catches the falling human baby and has tears in his eyes when the baby finally sits on his trunk (*Ice Age* 49:00). The sad style of music from earlier is continued with violins and bugles, which takes the tense mood of the imagined scene to the real life scene. From this scene, the audience can deduct that a similar situation might have occurred to Manni. The fact that Manni might have lost his family members because human beings killed them could serve as reason for Manni's negative character traits. This explanation for the mammoth's behaviour is another stereotype that is reproduced here. Not only is Manni tough on the outside and soft on the inside, there also is a logical explanation to Manni hiding his feelings and being so rough in his interactions with others. The fact that Manni has a mental scar from a loss and has to suffer is another stereotype that contributes to the construction of a 'proper man'. The widespread assumption that suffering makes men stronger and more endurable is here reproduced in the character of Manni, but at the same time shows which negative effects such a personal history can have.

Proof for the assumption that close-up shots of Manni are always linked to the mammoth being sentimental can be found in the second and last close-up of Manni in *Ice Age*. This is the case at the very end of the movie when Sid, Diego and Manni finally find the human beings and can return the baby. When saying goodbye to the baby, Manni is once more seen in a close-up, this time even more dramatic with tears in his eyes. Acting and behaving in the before explained ways, Manni could be seen as a representation of an epitome of masculinity. This picture of manhood does of course not correspond to reality at all, but is only created in the minds of the viewers. The frequency of such pictures in the media could, however, give the impression that these characteristics are, as mentioned before, the epitome of masculinity. When looking at this prototypical character trait, in this case Manni as a representative of it, one could also get the impression that everybody who seems unfriendly and mean at first sight will quite likely after some time show good character traits, which is of course also not true for everybody and thus cannot be generalised.

Diego – the macho

Diego is stereotypically drawn as a macho. His broad and high shoulders define him as a villain, but at the same time give him the characteristics of a strong man (c.f. Scharrer 615). Shoulders that are that broad and hips that are that small are clear signs of

anthropomorphisms due to their extent of exaggeration. Interestingly enough, such exaggeratedly broad shoulders and small hips are not natural to most male human beings. These features can thus be defined as the way in which people might imagine strong men to look. The stereotype of a strong man is hidden in this depiction of the tiger. His muscular upper arms also underline the masculine appearance of Diego, who is in opposition to Sid, perceived as a 'proper man' by the audience. The fact that strength is that closely related to manhood gives the impression that men who are not strong are not perceived as being manly, as it is the case with Sid, who does not at all appear strong and masculine. When it comes to appearing masculine, Diego's hairstyle also adds to the tiger being perceived as a proper man. At the sides of his face his hair is combed back starting from his cheeks, which gives him a macho-like look. Of course, this corresponds to the stereotypical picture that men who comb their hair straight back and use a lot of hair gel to make themselves look like machos. Diego's appearance as such a macho is underlined by the line of hair that goes down his neck and back, which makes him look strong and powerful. Although animals naturally have fur, this line of hair at Diego's back could be seen as a representation of a man's hairy back. Hair growth on breast or back is another feature that is closely related to masculinity and might contribute to Diego's appearance as a representation of manhood.

The tone of Diego's voice also corresponds to Diego's appearance as a very masculine and strong character. When he first talks to Manni to get hold of the baby, he introduces himself with the words "Name's Diego, friend" (*Ice Age* 21:30). Although this sounds almost friendly due to Diego's pitch fall and gives the impression that Diego really wants to get to know Manni, it is only a reaction to Diego noticing that Manni is stronger than him. By introducing himself, the sly side of Diego comes to light. He has to acknowledge the fact that Manni is stronger and therefore tries to be friendly to get what he wants. In addition, this expression fits Diego's cool and casual character, which again could be seen as part of a stereotypical picture of men's behaviour, as for example using 'buddy' or 'dude' in one's language use. However, Manni does not care at all, as he immediately notices what is going on: "Manfred, and I'm not your friend!" (*Ice Age* 21:39) This makes Diego immediately lowering his tone and sounding less friendly with his counter: "Fine, Manfred!" (*Ice Age* 21:30). The audience gets to know how mean Diego really is when he threatens Sid, after getting to know that he has to accompany Manni, Sid and the baby for a while to finally get hold of the baby at some point. Diego warns Sid: "You won't always have Jumbo around to protect you and when that day comes I suggest you watch your back, 'cause I'll be chewing on it." (*Ice Age* 24:23).

Highlighting one's bad and strong side when more powerful people are not present could also be seen as stereotypical in so far that people who only have power in certain surroundings are sometimes found to demonstrate their power in the respective surroundings. Again, this stereotype can be linked to a certain type of masculinity, namely a macho-like behaviour that includes showing off, and thus contributes to a construction of manliness with the character of Diego.

Also Diego's behaviour shows clear features of masculinity as imagined by society. At the beginning of the movie, Diego does not show any feelings. Neither as part of the group of tigers, nor as part of the group with Manni and Sid, Diego expresses fear, sadness or happiness in his language use or movements. He seems to have hardly any feelings, which, if they are there, are hidden in the very inside of the tiger. This probably makes Diego the most masculine character of the movie, as this picture of men corresponds to a widespread attitude that men should not show any feelings. This character trait is considered not masculine as overt signs of emotions are stereotypically reserved for women. In order to draw a picture of a 'proper man', this is avoided in masculine characters. Unfairly, this depiction of men conveys and underlines this picture of manliness and might be watched and taken over unknowingly, especially by children, who for sure watch animated movies like *Ice Age*.

Sid – the wimp

Sid is the only main character who is not depicted as masculine at all. He only shows features that are related to not being masculine and is thus an embodiment of the stereotype of non-masculinity, for which a wimp or a coward would be an example. One reason for this definition of Sid as a wimp is that Sid frequently acts in ways that are stereotypically reserved for women. One example of this behaviour would be that Sid comments on everything he sees or experiences, as in "My feet are sweating." (*Ice Age* 51:11). The other animals, especially Diego are apparently annoyed of these continuing comments. In this scene, however, Sid's comment is not that irrelevant, as it is not his feet which are hot but the ground, which is about to explode and does so only seconds later. The fact that Sid acts in a rather feminine way when it comes to expressing what is going on inside of him clearly puts him in the position of a non-masculine men, who is stereotypically not attractive to women (c.f. Urbaniak and Kilmann). Of course, this is another stereotype which is not at all true, but is constructed in the head of the viewer's minds.

The fact that Sid is not able to attract women discomforts Sid. As soon as he notices that a baby and appreciation for children are characteristics that women find attractive, he uses the baby to flirt with two sloth ladies in a mud bath (*Ice Age* 34:05). In this scene, Sid boasts himself with the baby, as he tells the ladies that he courageously rescued it. While explaining his role as a brave lifesaver, he forgets to look after the baby, which in the meantime almost drowns in the mud. Since the baby and Sid are all muddy after this scene, Sid tries to clean both of them, but accidentally grabs Manni's trunk to use it as a cloth. As a reaction to this, Manni takes away the baby and Sid has to leave. The sloth ladies, who have not even noticed that the baby almost drowned, talk about Sid after he left: "It's not much to look at, but it's so hard to find a family guy." The other lady counters: "Tell me, all the sensitive ones get eaten." (*Ice Age* 34:50). These statements are not only an example for the fact that the only feature that makes Sid attractive to women is that he likes children, but it also shows that creatures who share Sid's character traits are not able to survive (c.f. Urbaniak and Kilmann). Being able to survive and being able to care for one's family is another stereotypical feature that is not fulfilled by Sid and thus makes him appear effeminate.

Sid is absolutely aware of the fact that he does not stand a chance with the sloth ladies without the baby, runs after Manni and pleads: "Ma Ma Ma Manni, please, I'm begging you, I need him" Manni counters unimpressed: "Why? A good looking guy like you?" Although the low tone and steady pitch of Manni's statement makes one wonder whether this comment was meant honestly or sarcastically, Sid immediately picks up on the sarcastic version: "You say that, but you don't mean it." Manni seriously goes ahead: "No, seriously, look at you. Oh, those ladies, they don't stand the chance." After this sentence it is clear to the audience that Manni is talking sarcastically. He is using Sid's lack of masculinity to make fun of him as a punishment for exploiting the baby for talking up women. The fact that Sid's non-masculinity is even made fun of makes it worse for Sid to deal with that, especially as it is his appreciated friend Manni who says these mean things. Sid even goes so far as to address his hurt feelings and tells Manni: "You have a very cool sense of humour." The fact that Sid immediately shows and mentions that he was hurt by somebody's statements is another feature that contributes to his appearance as a wimp. Manni, who obviously does not care whether his comments hurt Sid, answers even more sarcastically: "Don't let me cramp your style." And after a dramatic pause, in which Sid starts to thank Manni, he adds: "Without Pinky" and takes away the baby.

A rather juvenile way of behaving is another feature of Sid being perceived as a wimp. Sid does not have any self-confidence when he acts on his own. He always needs an assistant, be it the baby or Manni, to act courageously, to try or to risk something. Always being dependent on somebody else is a feature that is related to juvenility, which makes the audience perceive Sid as a character with no masculine attributes, as a mature way of behaving adds to a stereotypically masculine perception of characters. In addition to that, Sid frequently behaves like a spoiled child. He quarrels with the baby as long as to be interrupted by Manni and when it comes to food, he first thinks of himself before noticing that the others are talking about the baby. In addition to this spark of self-centredness, Sid does not have any endurance. When Diego and Manni once again wait for Sid, because he is slower than them, he almost faints and falls down on a geyser, the water of which unfortunately throws him in the air seconds later. The lack of endurance and the way this is smiled at by Diego and Manni add to Sid's juvenile and thus not masculine picture in the movie.

The construction of a certain group of people, in this case men with very specific looks and values, leads to other characters, as the character of Sid, who do not share these stereotypical characteristics being excluded from this group. As has been mentioned earlier, Sid is not perceived as masculine and strong due to his looks and also due to his behaviour. This can be seen as anthropomorphised feature, as being excluded from a class only because of one's looks, as in not being seen as a man because of one's clothing, hairstyle or biological gender is also practiced in society and is reproduced with the characters of Manni, Diego and Sid.

6.2 Stereotypes of human femininities

When it comes to a depiction of feminine characters in *Ice Age*, it is questionable that in the first and most popular movie of the film series no female main characters appear. *Ice Age* only makes use of male main characters, only in *Ice Age 2*, *3* and *4*, feminine characters occupy essential parts of the movie, but are introduced in relation to the male characters as opposed to independent characters of the story. On the one hand, this is another sign for masculine hegemony in society. On the other hand, this puts the female characters of the movie series in the position of outsiders. It is argued later on in this theses that the male main characters represent various stereotypes of outsiders. In how far the feminine characters stereotypically represent femininity as well as character traits of outsiders is focused on in the following paragraphs.

Ellie – the allegedly strong woman

Only in the second and following parts of the movie series *Ice Age* women are part of the movie as main characters. Most importantly this is the female mammoth Ellie. Although Ellie very much looks like Manni, stereotypical features of femininity can be noticed in her looks. Her eyes are highlighted with mascara and kajal and the hair palm on top of her head looks like a proper hairstyle. What makes Ellie a female character worth-while analysing is the fact that she looks different to the appearance of a normal mammoth like Manni in so far as she has red hair and green eyes. This makes her a representative of women with red hair, who were not seen as equal to other women in earlier times. The fact that Ellie is discovered by Manni hanging down from a tree and believing that she is an opossum instead of a mammoth contributes to this picture of a crazy woman that is presented here.

Ellie does not know her true nature and Manni helps her to find out that she is a mammoth (*Ice Age 2*, 30:27). When the audience as well as Manni first see Ellie, she thinks that she is an opossum. This behaviour is commented by Manni with the words “I don’t think her tree goes all the way to the top branch” (*Ice Age 2*, 25:46). Manni, the strong man, helps Ellie, the crazy woman, to discover herself. On a stereotypical level, this can be seen as a representation of women always needing men to achieve something or improve themselves (c.f. Dundes 355). Ellie thinks she is an opossum only until Manni releases her from this alleged prison. The male character is in this case presented as the hero who saves the poor woman, Ellie, from her lunacy. Thus, Manni helps Ellie to become more normal and adapt herself to the norms and values of society. The fact that Manni is here perceived as far more ‘normal’ than Ellie also represents a stereotype, namely the stereotype of masculine hegemony. Masculinity is perceived as the norm, in the movie as well as in real life, and thus puts characters who do not act according to this norm or who differ from this norm due to naturally given features like biological gender in a lower position. Since Manni helps Ellie, the powerful position of Manni is presented in a helpful and caring way so that the audience does not perceive Manni’s representation of power as threatening or bad. Ellie’s low position is presented as crazy and lunatic, which makes the audience perceive her in need of help and thus in the position of even having to be thankful for Manni’s generous behaviour.

The hegemony of masculinity represented in this movie is proven by scenes that follow Ellie’s change of identity in which Ellie states “You know, deep down I knew I was different” (*Ice Age 2*, 42:29) and “I don’t know my own strength yet” (*Ice Age 2*, 46:41). Ellie admits that Manni has revealed the true nature of herself, which is being a mammoth and nothing

else. The liberating atmosphere of this scene is underlined by pizzicato melodies played by string instruments, which underlines the justification of the male character's attitude as correct. The urge to define people, to put them into categories which better be normal than unusual, is also reflected in Manni's statement about Ellie's behaviour prior to his relieving act of assistance, in which he says, "You can't be two things" (*Ice Age 2*, 36:39). Also in real life people tend to become nervous when they are not able to put people in categories, for example if the look of a person does not define them as either masculine or feminine, like a woman with beard. The social duty to identify oneself clearly according to binary oppositions, which are frequently seen as naturally given, is here depicted with the help of two species of animals. From a biological perspective, mammoths and opossums differ so crucially that there is no space for doubt whether Ellie's behaviour is justified or not. The question of what constitutes the negative component in Ellie perceiving herself as opossum arises here. After all, Ellie does not hurt or discriminate anybody in talking and thinking about herself as an opossum. The mere fact that socially developed categories demand her to see herself as a mammoth because she, from a biological perspective, is a mammoth is not convincing and is not satisfying enough to justify the appraised behaviour of the male character Manni, who guided Ellie into the 'right' way, which is the way of masculine hegemony.

A naturally given confirmation of the urge to structure one's world according to binary



Picture 12

oppositions and clearly positioning oneself in this structure, as brought forward by male characters in *Ice Age 2*, is also reflected in shot types. In the before mentioned scene, when Ellie is finally

convinced that she also is a mammoth, we see the two mammoths from a bird's eye perspective, which underlines their naturally given allocation to the species of mammoths (see picture 12, *Ice Age 2* 30:27). The shadows of the two mammoths function like a mirror in this scene. Manni reminds Ellie of the fact that her shadow looks like a mammoth and thus no other identity than that of a mammoth can fit her. This image and Manni's words highlight

Ellie's allegedly deep inner self, which is due to the indubitable power of nature pre-configured as the true and only character of a mammoth. Additionally, the positioning of the characters on opposite sides is clearly putting them in binary oppositions of right and wrong. The female character is located on the left hand side and has before been proven to have thought in a wrong way. The male character is located on the right hand side and assists the female character in finding the right way of behaving and living. Thus, this screen shot depicts a superior position of male characters in standing on the right, as opposed to the wrong side, and knowing what is right with regard to the actions in the movie *Ice Age* as well as in society in general.

The low position in which Ellie is presented only because of her biological gender is also seen in another scene. Ellie gets stuck under a tree and tries to free herself. Manni offers to help her, but Ellie refuses, as she as an independent woman can solve this issue on her own (*Ice Age 2*, 39:36). She explicitly states that she can handle this problem herself and tries to get out, but cannot manage to do so. In the end, Manni helps Ellie, because she is not able to get free and needs his help. This scene represents the stereotype that strong women, who want to do everything on their own, in the end always fail. Being strong and independent is here clearly reserved for male characters and female characters who try to act independently are presented as not being able to achieve their highly set goals. Women are thus not only presented in occupying a low position in society, but even their attempts to change their situations are presented as being ridiculous and not worthwhile as they most certainly are going to fail.

The severe effects of such trials on the side of women to act independently are depicted towards the end of *Ice Age 2*. Manni, Ellie and the other animals accompanying them flee from an imminent flood. Manni and Ellie fight about which direction to take: Manni "You are so stubborn and hard-handed." Ellie "Well, I guess that proves it, I am a mammoth (*Ice Age 2* 1:00:30). Finally, everybody takes the personally perceived right direction. Manni and his group pass a field of mines and Ellie and her opossum brothers take the longer way to circumvent the mine field. As a result of that, Ellie gets trapped in a cave, where falling stones block her way out due to tremors caused by the imminent flood. To save Ellie, her opossum colleagues achieve Manni to ask for help, who immediately starts running and is finally able to rescue Ellie (*Ice Age 2* 1:05:35). This depiction of a victorious saving manoeuvre is highlighted by triumphant melodies played by trumpets when Manni starts running to save Ellie. The hair on Manni's head flows in the wind and contributes to him being perceived as a

proper hero. For Ellie, having tried to act independently, ends in having to be rescued by a masculine character, who gloriously risks his life to do so. The fact that Manni is presented as the hero of the situation and Ellie is perceived as the one who acted inappropriately is another, heavily exaggerated depiction of masculine hegemony.

The fact that Ellie is presented as a strong, determined woman leads to the audience not perceiving the reproduced masculine hegemony as exaggerated as it is the case. One is impressed by Ellie's determined behaviour rather than thinking about the depicted consequences and valuation of it. A feature that underlines this perception of Ellie as a strong woman is the choice of actor who dubs the character of Ellie in the movie. Queen Latifah's low voice makes Ellie appear as a self-confident woman who knows what she wants. Queen Latifah is a pioneer in the area of rap, due to her gender. She can thus be seen as representation of an emancipated woman. She is also famous for being an excellent actress and singer (bio.). Her Latin-American appearance and her for women unusual profession as a rapper put her in the same position as Ellie at the beginning of the movie, namely a different, but independent woman. The fact that Ellie's independence soon is defeated by masculine norms and values does not make Queen Latifah the most representative choice of actress for this character, but contributes to the audience's perception of Ellie as a strong woman.

Ellie is not only presented as strong woman with the choice of voice but also with her actions. This can be seen at the beginning of *Ice Age 3*, where Ellie advises Manni to talk to Diego, because he appears to have problems. Manni does not want to do that and says "Guys don't talk to other guys about guy problems. We just punch each other on the shoulders" (*Ice Age 3* 8:42). Ellie counters "That's stupid". Manni goes on with "To a girl. To a guy, that's like six months of therapy" (*Ice Age 3* 8:49). Ellie looks doubtful, which leads Manni to start walking in Diego's direction while saying "Ok, ok I'm going" (*Ice Age 3* 8:52). The fact that Manni does what Ellie tells him even though he does not want to defines Ellie as determining woman who does not give in. She is depicted as stubborn and intransigent. The stereotype of strong, emancipated women, who overwhelm men and are too tough for men to deal with is represented here. If a man is not strong and masculine enough, he is not able to deal with a woman of that sort, which again puts Manni in a superior position, as he is able to stay in a relationship with Ellie.

To make the audience perceive Ellie as strong woman, her supposed power is also depicted in shot types. In a scene in which Manni tells Ellie that it is their responsibility to save their species, Ellie thinks of Manni's way of flirting with her as rude and inappropriate (*Ice Age 2*,

47:01). Ellie straightforwardly tells Manni, “I got some news for you: you’re not gonna save a species tonight or any other night” (*Ice Age 2*, 47:19). The power and strength with which Ellie is saying that is reflected in the position of the mammoths in this scene, which can be seen in picture 13 (*Ice Age 2* 47:19). Ellie takes up three quarters of the space in the picture, which puts her in a powerful and superior position. Manni is pushed to the left hand side of the picture, is standing a little lower than Ellie and regretfully looks up at Ellie. Lighting adds to the perception of Ellie as strong in this picture, as she is put in the focus and is seen with light,



Picture 13

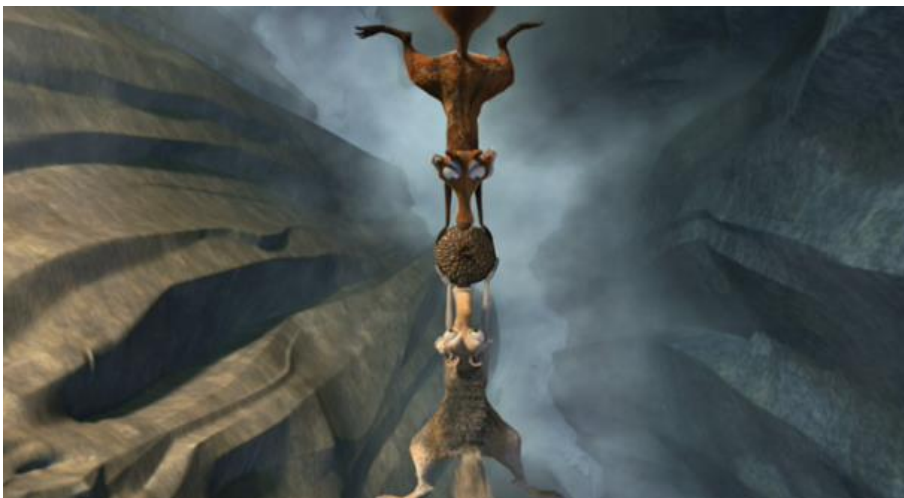
whereas Manni is partly standing in the shade. The fact that Ellie does not care about saving a species and the positioning of her as superior in the respective shot type make the audience perceive Ellie as determined and self-confident character. In the eyes of the viewers, Ellie thus becomes the epitome of an emancipated woman. The fact that Ellie has to be saved by Manni later on and in the end gives in to having children with Manni, which is the case in *Ice Age 3*, prove the exact opposite, but is possibly not perceived as such by the audience because of the deliberate and convincing depiction of Ellie as strong woman.

Scratte - the tantalising lady

The stereotype of the tantalising lady is depicted in Scrat’s female counterpart, Scratte (c.f. Goudreau). Scrat could not be defined as either masculine or feminine in *Ice Age 1* and *Ice Age 2*, but the appearance of Scratte in *Ice Age 3* clearly puts him in the category of a masculine character. His reaction to first seeing Scratte underlines his masculine appearance in *Ice Age 3*. When he sees her, he blinks to make sure he can believe his eyes. Scratte is presented as a star. She slowly casts up her eyes, glances over her shoulders as the wind blows through her fur and leaves fly around her (*Ice Age 3* 01:41). She is introduced with the help of slow motion, which underlines her seducing look and movements. The tense atmosphere is highlighted by the music, as the song “You’ll never find another love like mine” is heard. The

suspense-creating mood of this song and the smoky voice of the singer, Lou Rawl, add to the tense atmosphere of this scene. In addition to Scratte's movements, her look is stereotypically feminine. Scratte wears eyeshadow and the form of her body is proportioned according to socially dominating definitions of a good-looking woman. Her waist is slim, but her breast and bottom are distinctive. Her long and slim nose and her large eyes contribute to her appearance as tantalising woman. Most prominent in her appearance is her exaggeratedly big tail, which swings slowly, fitting into her graceful movements.

As the introduction of Scratte continues and she seductively dances, Scrat faints watching her. Scratte makes use of this situation and takes away the acorn from Scrat (*Ice Age 3*, 2:10). Scratte here represents the stereotype that women who openly seduce men always want to take away something from them or have bad intentions. When Sid notices that Scratte has the acorn, he immediately takes it back. This causes Scratte to heavily start crying (*Ice Age 3*, 2:16). Scratte is even hiding behind her huge tail to appear even angrier and as a result of this behaviour, Scrat wants to give her the acorn. Starting to cry fits in perfectly well to the stereotype of good-looking women, who can get everything they want. This scene depicts the image of the woman who always starts crying if she does not get what she wants and thus is able to force men to give in. Although Scrat wants to give Scratte the acorn in the before mentioned scene, he cannot let go of it as Scratte grabs it. As a result of that, Scrat and Scratte start a fight for the acorn. Every character is holding on to one side of the acorn, they start turning round and do that so fast that Scratte is thrown away and falls down a huge gap. As soon as Scrat notices that Scratte is gone, he jumps after her (*Ice Age 3*, 2:52). In this scene, the female character leads the male character into disaster and even makes him do that deliberately, which could be seen as another negative stereotype of feminine behaviour.



Picture 14

The power of good-looking women, which they only gain from their feminine attractions, is also depicted in shot types. In picture 14 (*Ice Age 3* 03:03), we see Scrat and Scratte holding on to the

acorn while falling down. The audience sees both characters from bird perspective, which makes them appear powerless. At the same time, Scratte occupies the top of the picture and consequently has a higher position than Scrat, looking down on him. This makes Scratte become part of the power that is created with bird perspective in this shot and contributes to the perceived powerlessness of men in relation to the seduction of good looking women. Scrat's powerlessness is not only characterised by his position in the before mentioned shot, where he desperately looks up to Scratte and is additionally seen from above, but also by the story development. After a while, Scratte takes the acorn, winks at Scrat and is suddenly magically able to fly. Scratte thus disappears with the nut and Scrat crashes into the ground (*Ice Age 3*, 03:24). Also interesting is the fact that the singing by Lou Rawl stops the moment the nut appears in the story and the two squirrels start fighting for it, but starts again when both of them hold on to the nut again while falling down.

As the story evolves, Scratte abuses her power in increasingly severe ways. In a scene in which Scrat is in possession of the acorn, he is sticking to a tree trunk. The acorn is sticking on Scrat's fur, because of sticky mud into which he and Scratte earlier fell. As Scrat tries to get off the tree trunk, Scratte appears and rips the acorn off of him, which at the same time painfully removes Scrat's chest hair. Chest hair is a stereotypical sign of manliness. By taking



Picture 15

away Scrat's chest hair, Scratte takes away his entire masculinity and thus metaphorically castrates him. Scrat is in this scene subject to the power of Scratte, who has his fate in her hands. The stereotype of the determining woman who does not leave any

masculinity with the man who is in a relationship with her is represented here. The domination of Scratte and the stereotype reproduced is in this scene also depicted in shot types. Scrat can be seen from above and appears powerless and hurt (see picture 15, *Ice Age 3*:48). Scratte cannot even be seen on this picture but has already left. As soon as the going gets rough, she disappears and leaves the injured Scrat to his fate, which is the depiction of another negative stereotype in relation to the behaviour of good-looking women. On an acoustic level, the high degree of Scrat's injury on a physical as well as on a psychological

level is highlighted with a scream that lasts for many seconds and is perceived by the audience as an everlasting scream for regaining one's independence and thus also one's masculinity.

Although Scrat has been deeply hurt by Scratte, Scrat is not able to resist her feminine attractions. The power that lies in these features of a stereotypically feminine appearance is depicted in a scene in which Scrat and Scratte dance the tango while fighting for the nut (*Ice Age 3* 54:44). Scrat desperately tries to get hold of the nut, but as soon as Scratte's gaze reaches him, he is not able to focus on his goal anymore but is completely distracted by Scratte's appearance. Scrat's being at the mercy of Scratte, who is stereotypically rather perceived as being in a lower position due to her gender, is also depicted in shot types. In picture 16 (*Ice Age 3* 55:11), Scrat and Scratte are positioned on the same level, but still



Picture 16

occupy different positions with their postures. Scrat is standing almost upright on two legs. This makes him bigger than Scratte and puts him in the position of the stereotypically stronger character, which is related to being male. Scratte is bowed and looks as almost

walking on four legs if she did not hold the acorn. This posture puts her in the position of the weaker character. The fact that Scratte's tail reaches up to Scrat and tickles Scrat's chin here represents the actual distribution of power. Scratte, although being in a lower position, has power over Scrat. Scrat does everything Scratte wants him to do. This power is a result of Scratte's feminine attractions and is thus not depicted equally to power received by masculine attributes. Scratte's big tail helps her to seduce Scrat and leads him into not using a power he technically could use to act independently. Women who misuse their good looks for climbing up the occupational ladder or getting into high positions of other social domains are represented with the low as well as high status that Scratte occupies in this picture. The fact that Scrat is walking on two legs and Scratte appears as if she was walking on four legs is another interesting feature. Scrat is depicted on four legs when he falls into human ways of behaving, which he obviously does in this scene. Whenever Scrat falls back to animal instincts, as in fleeing he is seen running on four legs. Scratte being seen walking on four legs

puts her in the position of being subject to her instincts, which is again devaluating the perception of Scratte's powerful position in this scene.

Peaches – the teenage girl

Peaches is introduced as a bundle of energy at the beginning of *Ice Age 4*. Strategies of delay are used, as she is only perceived by the audience on an acoustic level while swinging from tree to tree at first. Eventually, Peaches rapidly appears in the picture and gives the audience a yearned for image of Ellie and Manni's baby girl. Peaches' appearance is heavily anthropomorphised, as she is presented as a young character. The most prominent feature contributing to Peaches' perception as a teenage character and a representation of teenage girls is her hairstyle. Peaches has a fringe, which makes part of her hair loosely fall into her face. The rest of Peaches' hair is scrunched up and forms a little palm tree on top of her head. The combination of these two hairstyles, both of which are a representation of teenage characters, shows the exaggerated depiction of Peaches as a young character. In addition to that, the before mentioned combination of hairstyles could, in reality, serve as a marker of difference for teenage girls, as it is perceived as unusual and makes one stick out. Trying to find an individual personality and trying to distinguish oneself from others with the help of one's looks represents a stereotype of self-development of young people. In their process of development, young people might perceive themselves as not being a proper and valuable part of society yet. Distinguishing oneself from the others can thus be seen as an attempt to gain value within the given norms of a society. Thus, Peaches' appearance in *Ice Age 4* reflects the urge of young people to become part of a society, the norms and values of which are possibly not seen critically but accepted as given. The fact that the character of Peaches invites the audience, especially young viewers, to identify with her due to her heavily anthropomorphised look and behaviour, could lead viewers to see assimilation to society or finding one's place in society as a social duty that nobody must circumvent.

Peaches' striving for being independent and developing a distinctive personality is hindered by her father. Manni sees Peaches as little girl he needs to care of and does not want to acknowledge that she is growing up and becoming independent. The stereotypical image of the little girl who needs to be protected is depicted here and is underlined by Manni's comments throughout the movie. At the beginning of the movie, Peaches talks to her friend Louis. She states that she is desperately trying to find a masculine partner. While doing so, she mentions, "Ethan is not cute, he's hot. Besides, you can't spend your whole life playing it safe" (*Ice Age 4* 6:26). Peaches does not know that her father, who interrupts the talk of the

two friends with a harsh “I would”, is listening to the conversation. This is continued by clear instructions for Peaches, “Come on young lady, we’re going home where I can keep an eye on you” (*Ice Age 4* 06:43). Peaches reacts annoyed and asks “So tell me, when exactly am I allowed to hang out with boys?”. Manny dryly answers “When I’m dead. Plus three days. Just to make sure I’m dead” (*Ice Age 4* 07:57). Manny’s final statement in this scene illustrates Peaches’ position as an inferior character, due to her youth, but also due to her gender.

Although Peaches is presented as a character who tries to develop a personal individuality, her father prevents her from acting independently and responsibly. The distribution of power in the relationship of Manny and Peaches is highlighted with the shot type of the before mentioned scene. In picture 17 (*Ice Age 4* 06:31), Peaches is seen on the right hand side.



Picture 17

Manny and the audience look down on Peaches, which put her in a powerless position, a position in which she, as a representation of young girls, has no

scope of action. As a result of these restrictions, despair can be seen in Peaches’ facial expression. Manny is put in a powerful position by being positioned on a higher level and looking down on Peaches. In addition to that, the fact that only parts of his face, namely one of his eyes and part of his trunk can be seen, increases the perception of his powerful position.

The effect of Manny’s power on Peaches’ situation is reinforced in a scene where Peaches tries to flirt with Ethan, a handsome mammoth. Manny interrupts their flirting and tells Peaches that she is grounded. This is commented by the animals surrounding Ethan with “Loser alert”, and “That’s her dad; that’s embarrassing” (*Ice Age 4* 13:13). Peaches, who is deeply hurt by her father’s behaviour, runs away and starts crying. After having been disgraced by her father, she tries to fight for her independence with the words “You can’t control my life”. Manny justifies his behaviour, “I’m trying to protect you. That’s what fathers do.”, which is countered by Peaches with a harsh “Well, I wish you weren’t my father”. Peaches words really hurt Manny, which is noticed by the audience due to his facial expressions and Ellie’s stepping in and calming down Manny with the words “She’s just upset, honey”, then turning to her daughter and saying “Peaches, it’s not the end of the world” (*Ice Age 4* 13:13). Ellie

refers to the end of the world as not yet to come, which is unfortunately not true, as earth starts to break apart a minute later. A huge crack in the earth separates Manni from Ellie and Peaches, which results in Manni trying to survive on a piece of ice in the middle of the ocean and Ellie and Peaches fleeing together with the remaining animals. The depicted separation of the family can be seen as a representation of divorce. Peaches stays with her mother and thinks herself of being at fault of this dreadful situation (*Ice Age 4* 15:58). Manni's behaviour does not only restrict Peaches' actions, but also put her in the position of considering herself as responsible for an occurrence that can by no means be influenced by her. The fact that Peaches is perceived as being at the fault of the family's disastrous situation as a result of fighting for her independence might strengthen the audience, especially children, in the belief that children have to listen to their parents' advices and completely must avoid rebellion.

Shira – the manlike woman

Another feminine character appears in *Ice Age 4*. When Manni, Diego, Sid and Sid's grandmother get lost in the ocean on a piece of ice, they are confronted with pirates. Amongst these pirates is the female sabre-toothed tiger Shira, who immediately jumps into Diego's eyes (*Ice Age 4* 24:59). As *Ice Age 4* currently is the last episode of the film series, it seems that the series cannot end without offering a potential partner for Diego, which has not been the case in the first three parts of the series. Shira is the only female character in the group of pirates, but does not stick out as such, as she is depicted as rather acting in stereotypically masculine than feminine ways. She represents a manlike woman (c.f. Pfister 11, 12, 14 and Goudreau). How much Shira differs from stereotypically approved pictures of feminine appearance becomes most evident with three earrings that can be seen on the side of Shira's right ear. This type of piercing is perceived as a sign of deciding to be different and overtly showing one's differentness, as women normally only wear one ear ring on either side and not three rings on one ear. A ring on one ear is stereotypically reserved for men. The fact that Shira is even wearing three rings and not only one on one ear exaggerates Shira's striving for being perceived as powerful as masculine (c.f. Kuruc 208). The stereotype of women acting similar to men and thus trying to claim power is reproduced here. This feature is highlighted by the fact that Shira is rather coloured in cold grey tones, which contributes to a character being perceived as villain and leads to Shira being perceived as misusing the power she gains from behaving in masculine ways.

The choice to act in ways frequently related to masculinity are also depicted in shot types. When Diego tells Shira “I don’t fight girls”, she reacts to this devaluating statement by



Picture 18

applying physical power and pushing Diego to the ground (*Ice Age 4*, 27:05). The fact that Shira possesses such a physical power as well as the shot type in this scene

put her in a very powerful, but yet rather masculine than feminine position. In picture 18 (*Ice Age* 27:07), Diego is seen pushed to the ground. Shira’s paw holds down a resisting Diego, her claws threaten to gouge out Diego’s eyes. Although Diego’s sabre tooth takes up a crucial part of this picture and represents Diego’s power, the position of Shira is even more powerful. Diego’s sabre tooth even adds to Shira’s power as she is able to bring him down despite his overt power and dangerous attitudes. Shira is standing on top of Diego, only her paws can be seen at the same level as Diego’s head, the rest of Shira’s body is perceived as standing in an upright position, a position that makes it possible to gain power. The fact that the picture leaves space upwards puts Shira in the position of a person whose power is increasing. Diego’s mournful look in this picture adds to Shira’s perception as powerful, but at the same time draws attention to the negative effects of her power, representing the power of women who take up positions that are reserved for men.

Shira tries to act independently whenever possible and does not accept help from anybody. When Shira is left behind by the other pirates and is swimming alone in the middle of the ocean with no piece of land near and far, Manni, Sid and Diego offer help. The three animals swim on a piece of ice and would be able to rescue Shira, but she refuses to accept any help with the words, “I’d rather drown” (*Ice Age 4* 32:50). This refuse is commented by Diego with a sarcastic “Whatever the lady wants”, which is followed by Manni taking her out of the water and putting her on their piece of ice against her will. After being rescued, Shira states “I said I didn’t need your help”, which Diego again counters with a dry “You’re welcome” (*Ice Age 4* 32:57). The fact that the male animals help Shira although she does not want any help represents women who act or try to act independently, but are still regarded as not being able to make educated as well as proper decisions. Shira tries to be independent and thus risks her

life. The refusal of the male animals' help does not only show her independence, but also draws a picture of the threat this independence constitutes. Shira tries to be independent and risks her life, which could be seen as a warning to female members of society that acting to one's own attitudes and assumptions will always result in disaster.

Shira's hopeless fight for independence is also depicted in shot types. In picture 19 (*Ice Age 4* 32:46), Shira can be seen swimming in the water at the very bottom of the picture. She appears as if not being part of the picture and being in danger of drowning soon. The fact that



Picture 19

she is looking away from the group of animals that could help her illustrates her fight for independence, as she looks to the right and

to the front at the same. Shira appears to look to a place far away, in which she imagines independence and the freedom to live according to one's own attitudes. The male animals are located just behind Shira and occupy a higher position than the tigress, as they are standing on a piece of ice. The fact that they look down on Shira puts them in a powerful position on a visual level. Manny's exaggeratedly big ivory teeth represent the power of the male characters, which allows them to rescue Shira. The disaster, into which women lead themselves by trying to free themselves from the dependence of men, is represented by a tree trunk that was ripped off its treetop. The top of a tree stands for prosperity and the possibility to grow and develop. The situation depicted here does not leave any space for hope or development, but puts Shira as a representation of women fighting for independence in the position of hopeless inferiors.

Although Shira is presented as woman who is not able to gain independence, she is the only female character in the *Ice Age* movies, who does not give in to masculine hegemony. Towards the end of *Ice Age 4*, Shira decides to not join the group of Manny, Sid and Diego and does not even react positively to Diego's plea "Come with us, come with me", although one can notice from her looks that she has started to like Diego (*Ice Age 4* 46:17). The decision to keep one's independence instead of choosing love and partnership is the film's

only solution for women who want to lead an independent and self-determined life. Unfortunately, this picture of emancipated femininity is related to a feature as negative as having to end up as lone stranger. The actress who voices Shira in *Ice Age 4*, Jennifer Lopez, perfectly fits into this before mentioned picture of an allegedly independent and self-determined woman. Jennifer Lopez was born in the Bronx in New York (IMDb). On her website (www.jenniferlopez.com), Jennifer Lopez gives a picture of herself that is similar to Shira's character in *Ice Age 4*. By looking at the various pictures and headings on her website, one gets an impression of Jennifer Lopez success as actress and singer, as various awards and successful movies are mentioned or pictured. However, one also gets information on her good looks and her being a good mother, which is reflected with images of Jennifer Lopez presenting her body on the cover of magazines like *Self* or being seen happily with her two children on the cover of the magazine *People*. The contradiction in the fact that Jennifer Lopez presents and possibly also acts as an independent woman, but does so in compliance with some of society's norms and values in relation to femininity make her the perfect dub for the character of Shira.

6.3 Stereotypes of outsiders

The stereotype of the outsider is reproduced heavily in the movie *Ice Age*. People who are different than norms and values of societies are frequently in danger of being excluded, but the fact that the value of 'normality' is only constructed in the minds of people according to their experiences makes this value extremely unsteady. What is normal or not normal is defined with blurred boundaries and thus leads to the question of who is allowed to decide what counts as normal or not normal. All three main characters of the movie *Ice Age* are perceived as being not normal and are thus put in the category of outsiders by the audience. These three characters do not only represent the arbitrariness with which normalness is defined, but they also show that these pictures are heavily rooted in attitudes and assumptions of a certain number of people. The three characters Manni, Diego and Sid are drawn as three very different types of outsiders, which are the moody loner, the superior outsider and the outsider among the outsiders.

Manni – the moody loner

At the beginning of the movie, Manni is presented as a moody and grumpy character who does not show any interest in bonding with other people. Although the fact that Manni walks on four legs puts him in the group of the 'normal' animals, the fact that he does not use any

gestures and hardly any facial expressions defines his anti-social character trait at the beginning of the movie. Manni does not have a herd and lives completely on his own. Even when all the other animals start their migration to the warm south, Manni refuses to join them and walks in another direction. This makes him a special type of outsider, the loner. Manni lives his own life and does not care about the others. He knows that he is different and has enough self-confidence to show that. Although the audience is tempted to assist Manni in his being different, he is also represented as embittered to justify his role as an outsider. As viewer, one wonders what went wrong in his life that made him so grim and hopeless. Manni is introduced as a lone mammoth that does not have a reason to go to the south for a prosperous life, as there seems to be nothing for him to enjoy. He is desperate and alone and the audience cannot but to feel sorry for him. Manni is alone and he seems to be fine with that. Therefore, the intruder Sid is not welcomed by Manni, but Manni still helps Sid whenever the sloth is in danger. This helpfulness is a very human characteristic and it is something that we would not ascribe Manni at first sight. He rather seems annoyed by the crazy sloth that follows him and seems to regret that he has saved his life at the beginning of the story. However, when Diego approaches Sid, Manni and the baby, Manni helps Sid and saves his life again.

Manni's low voice and his grumpy way of talking underline his moody character, which is presented at the beginning of the movie. In opposition to Sid, Manni does not want to spend time together with the sloth. Actually, the audience gets the impression that Manni does not want to spend time with anybody. His statement in answer to Sid's comment about what they are going to do with the baby highlights this impression: "Let's get something straight here. There is no 'we'. There never was a 'we'. In fact, without me there wouldn't even be a 'you'." (*Ice Age* 19:27) Manni's initial aversion for Sid is commented by the mammoth time and again, even with mean and very offending words as "You're an embarrassment to nature, do you know that?" (*Ice Age*, 20:25).

A reason for Manni being perceived as an outsider is not only due to the fact that he is rude to other people, but also the fact that he does not have a herd, or in other words, he does not have a family plays a role as well. The urge to have a partner and the urge to settle down to family life are stereotypes that are so heavily anchored in the minds of members of society that people who do not follow these stereotypes are perceived as outsiders. The confirmation of this stereotypical urge for relationships is confirmed later on in the movie, when Manni finds a family in the group with Diego and Sid. A scene at the very end of the movie

underlines Manni's transition from being grumpy and anti-social to becoming part of a family and also highlights the positive effect of the family surrounding on Manni: The animals cross a volcano on a very narrow bridge and lava is exploding next to them. Diego almost falls down but Manni still saves him, although this task is life-threatening for himself (*Ice Age* 52:28). Diego is surprised by Manni's help and says "Why did you do that? You could have died saving me". Manni answers, "That's what you do in a herd. Look out for each other". Diego appreciates this statements with the words "Well, thanks". Having listened to their conversation, Sid adds "I don't know about you guys, but we are the weirdest herd I've ever seen" (*Ice Age* 53:30-53:45). Belonging to a family makes Manni a better person confirms the reproduction of a stereotypical urge to start a family. The fact that the presented family is rather unusual makes this confirmation being perceived as mild, which might lead to taking over the presented stereotype uncritically.

Diego - the superior outsider

At the beginning of the movie, Diego has to establish his role in a group of sabre tooth tigers. They want to take revenge on a group of human beings who attacked the tigers some time ago. It seems that Diego is only going to be accepted in the group if he fetches a little human baby to be the boss' dinner. Since Diego is not able to accomplish this task, and also does not want to anymore as the story evolves, he cannot be part of this group anymore and becomes an outsider, like the other characters of the movie. Having to accomplish a task to be part of a group does not seem anthropomorphized as it might also exist in animal groups. However, leaving behind the group and not wanting to accomplish the task because of bad conscience seems entirely human. Although Diego wants to get rid of Manni and Sid to take away the baby at first, he starts to like them step by step and does not want the baby to be killed anymore, as all three of them have started to like him. Becoming part of another group and adopting the values of this new surrounding is not only a human characteristic, but also shows Diego's superior role as an outsider. Although he cannot be part of his herd anymore, he is immediately able to find a new surrounding in which he can prove his strength and superiority.

The fact that Diego is walking on four legs also makes him appear superior, as it makes him belong to the group of 'normal' animals, which Sid does not belong to. The fact that Diego is a tiger and the before mentioned feature of walking on four legs put Diego in the position of a powerful character. He tries to persuade and influence the actions of other people, but does

not have good intentions to do so in the first place. The stereotype of a powerful person who does not deserve his power and maybe even abuses it is represented here. Also in human societies people sometimes could get into powerful positions rather with the help of their



Picture 20

mere status than their actions. Such people in power could also have bad intentions or try to achieve their own goals very selfishly, not thinking or caring about others. At the end of the day, Diego is only friendly to Manni and

Sid because he needs to fetch the baby to be the boss's dinner and only is able to do that because being a tiger with large sabre teeth gives him the power to do so. These features are not achieved by Diego because of hard work but because of mere inheritance.

Diego's belonging to a higher and more powerful class is also depicted in shot types. When Diego is arguing with Manni about who is going to take care of the baby, one gets the



Picture 21

impression that Diego is stronger and more powerful, as we only see one of his sabre teeth from low angle, as can be seen in picture 20 (*Ice Age* 21:38).

Manni can also be seen from low angle, but does not stand as high as Diego, which could give the impression that he is less powerful. The superior position of Diego and the general hierarchy of the three main characters of *Ice Age* can also be seen in picture 21 (*Ice Age* 21:42). Diego is sitting far

away, but in a higher position. He is staring at the other two animals and looks as if he was thinking about his next steps to get hold of the baby. Manni takes up the largest space in this picture. Therefore, he seems to be the character who leads the whole group. Sid takes up the lowest position, both in the screenshot as well as in the hierarchy of the animal group.

Fitting into the stereotype of the superior outsider, Diego is presented as a very clever animal, which tries to trick Manni and Sid. When he tries to take the baby, he well knows that Manni is stronger than him and that fighting will not bring the baby into his possession. Therefore, Diego decides to persuade the two animals to give him the baby for the reason that it is safer with him as he is good at tracking. By telling them that he would be able to quickly find the baby's herd and that they would quickly get lost in an upcoming snow storm, he tries to force them into a decision. However, he is clever enough as to still leave them a choice to make his suggestion appear even stronger: "It's your choice" (*Ice Age* 23:43). Diego's intense gaze in this scene underlines the persuasion.

Diego differentiates himself from the other types of outsiders, as if he were superior, also in his statements. It has been mentioned before that Diego thinks carefully about his actions. The same is true for the statements he makes, which always seem to be planned and well thought through. For example, as an answer to Sid's statement "Actually, that pink thing belongs to us", Diego counters "Us? You two are a bit of an odd couple" (*Ice Age* 21:09). With these words Diego hits the nail on the head, as Sid and Manni really are an odd couple. They are both outsiders and spend time together, although one part of this 'odd couple' does not want to do that at all. On top of them spending time together, these two animals talk of a human baby as being theirs, as if they were its family. Not only Diego, but possibly also the viewers will at this point think of Manni and Sid as an 'odd couple'. With this comment, Diego is able to sum up Manni and Sid's problems with one sentence, although he only has known them for some minutes before.

Diego's superior role is, however, threatened by his own species, the herd of tigers which he decides to leave throughout the movie. Diego accompanies Manni and Sid for a long time and this makes the other tigers suspicious. They visit him and threaten him by telling him what their boss said: "Come back with the baby or don't come back at all". Diego's answer to this intimidation shows that he would still like to be part of the group of tigers and tries to keep his allegedly cool image within the group: "Tell Sodo [the boss of the group] I'm bringing the baby. And tell him I'm bringing a mammoth!" (*Ice Age*, 33:00) The surprised look of the other

tigers confirms that Diego's counter fulfilled his intention, but also makes his role as outsider even more evident. Diego wants to be part of the group of tigers and promises them to attack Manni in order to have a good dinner. The fact that by then a relationship has developed between Manni and Diego shows that Diego is even willing to give up this connection only to be part of a group that is of higher status than belonging to a group with Manni and Sid a group of outsiders. The behaviour of risking friendship to people who really care for one in order to be part of a group that is much more appreciated by society is a feature that again draws Diego as a stereotypical representation of an outsider.

Sid - the outsider among the outsiders

Quite representative for his character, the first image the audience gets of Sid is sleeping on a branch. Interestingly enough, no strategies of delay are used when he is introduced, which is related to his special role as an outsider. He represents the outsider among the outsiders and can thus be seen as an image of people at the fringes of society. Sid is presented as clumsy, foolish and lost character. As clumsy sloth, Sid is rather pitied than liked by the audience. When all the animals start the big migration, he is left behind (*Ice Age*, 05:30). Although the audience cannot but feel sorry for Sid, there is also a little bit of contempt involved. Sid appears so confused and seems to get on people's nerves from the very beginning so that we do not only feel sorry for him, but we also think that it is his fault that he was left behind. Sid seems to be the most stereotypical outsider among the outsiders in the movie. He does not belong to any group, neither his family seems to like him, nor does he have any friends. Sid's role as the ultimate outsider is underlined by his confused and naïve way of acting. When Sid wakes up at the beginning of the movie, he is first looking for his family, although nobody can be seen far and wide. Being an outsider in the way that has been described before is one thing, but being aware of this situation, as can be proven by the fact that Sid expresses his sadness about his situation and complaining that nobody likes him, puts Sid in the position of an even more pitiful character.

The proportions of Sid, his slim neck and rather broad lower part of the body underline Sid's clumsy and lost character. Sid's rather thick legs and hands do as well underline this before mentioned feature of clumsiness. Obviously, the assumption that Sid is considered as being clumsy and rather dumb due to his appearance is based on the stereotype that people who are not proportioned to popular imaginations of society or pictures of such proportions spread with the help of the media, are clumsy, maybe not clever and lazy. Only by looking at Sid's

appearance, the audience might think that he does not want to work, might even physically and mentally not be able to work and therefore is pitied. This assumption is underlined by the first shot we get of Sid sleeping on the branch. Although one might be aware of the fact that judging on a person's character at first sight is not fair and might not at all correspond to the person's real character, one is still quite often tempted to think in such a way. One might even do exactly this when first meeting people or in this case, when seeing Sid for the first time in this movie. This type of thinking is assisted by pre-formed stereotypes, which match certain characteristics with certain appearances and allow us to easier perceive our surroundings and the world (see chapter 3 "Stereotypes and their reproduction). They are often reproduced, maybe unknowingly, as it is the case in this movie and are probably also taken up by audience without being aware of it. However, judging on a character's personality in a movie on such a basis and getting rewarded later on by the correctness of one's assumptions might influence people to act accordingly in real life.

Sid is not able to handle his life and thus seems to be a character who is pushed to the fringes of society. Of course this feature is heavily stereotypical, as human societies also tend not to accept people who are different to the norms and values dominant in certain communities. Being different is something that is obviously well received and is therefore often described as silly, crazy or simple-minded. Sid is not an animal like all the other animals, he is different. What is interesting here is the question of who told the animals that they are all the same. Quite stereotypically, this can be compared to human societies. The more similar people are, the better it is for governments to rule them, the better it is for economy to sell things to them. If all animals in the film knew how different they were, this would make life much more difficult for the ones in power. Since they all believe they are of the same kind, they can exclude the ones who do not fit their picture of a proper animal and thus keep their picture of a good working society, where everything is in the right place and nobody steps out of the rules and norms. Being different is here described as something that is loathed and is in this film pictured in a stereotypical way as it only represents actual practices of society.

Another very basic feature that defines Sid as an outsider is his walking on two legs, as most animals in *Ice Age* walk on all four legs. Although this is a clear feature of anthropomorphism and makes Sid appear more human, it is also a clear marker of difference and adds to the assumption made in the previous paragraph. It has to be mentioned here, that also Scrat, who is introduced at the very beginning of the film, is an outsider who every now and then walks on his hind legs. The feature of walking on four legs thus can be seen as a feature that

differentiates between belonging to a class and not belonging to a class. Sid and Scrut do not behave according to this norm, are not normal so to speak, and are therefore excluded from the animal society. Interestingly enough, the feature that makes them being excluded from this highly anthropomorphized animal society, is a feature as human as walking on two legs, which seems like a contradiction in terms.

The position of the abnormal character, which is of no value to society, is also represented in shot types. When the animals walk through the cave and Sid for a short time loses the other



Picture 22

animals, he finds a depiction of his own evolution frozen in ice. The fact that these animals are frozen show that they became extinct at some point. Sid is standing at the right end of this row and thus can be seen as

the next animal, who is affected by extinction (see picture 22 *Ice Age* 43:29). In this shot, there is only little space for Sid to move on, which is related to his being in danger of extinction. One could argue that Sid's depiction as being in danger of extinction is related to his not being normal. Because Sid is so different than all the others and because he seemingly is of no value for society, there is no need for him to be there. Due to his dependent way of behaving, the audience gets the impression that Sid would not be able to survive in a harsh environment as the Ice Age anyways. When it comes to situations where Sid almost dies, the sloth is always dependent on Manni, which puts him in the category of people who are not able to care for themselves. These two features, being of no value for society and not being able to care for oneself, make Sid represent a stereotype in relation to handicapped people or people suffering from serious illnesses. Groups of people in society might maintain the attitude that such people are not normal and are also not able to lead an independent life as they might not be able to work. This way of being different to normal people could, in the eyes of a certain group of people, make them not valuable and also not worth being supported by government.

The fact that Sid apparently does not notice that he is in a bad position or does not want to notice makes Sid again representing this group of people at the fringes of society. He suppresses his position as an outsider, which is also reflected in the before mentioned scene in the ice cave. Sid sees his own evolution and looks confused and sad, but in the next second he turns round and keeps going on. This way of suppressing one's daunting situation and just going on with everyday activities is another feature of stereotypical being an outsider. Sid is in a position that seems hopeless and thus tries to not think about it too much. The fact that Sid even addresses the simplicity of a sloth's life in his interactions with other characters like Diego, adds to the audience and other animals perceiving him as simpleminded and naïve and thus not able to handle his life. When Diego makes fun of Sid because the sloth obviously does not know anything about tracking, Sid counters: "Hey, I'm a sloth, I see a tree, eat a leave, that's my tracking." (*Ice Age* 23:03). The coolness with which he is saying these words adds to Sid's appearance as a character who is possibly not able to survive on his own. By stating that sloths are generally not at all good at tracking, he does not take responsibility for this matter, but shifts the responsibility for being helpless on his species. Thus, the audience might consider it as given that sloths are simpleminded and potentially lazy. With this expression, Sid does not only offend his own species, but he also admits that he is not willing to do anything to change his situation. Sid seems to enjoy life and obviously does not care about yesterday or tomorrow, he takes each day as it comes. This represents another stereotype which is reproduced in *Ice Age* with the character of Sid, namely a person who does not think about his aims in life or about a sense of life in general, but who just lives the moment. This carefree attitude could on the one hand be linked to simple-mindedness, as one could argue that people who do not have to worry about anything just do not think about their lives. Thus, this feature could be seen as another part of Sid's appearance as outsider and naïve person. However, Sid's carefree attitude could also be envied by viewers. Having problems and worrying about one or the other thing is so normal to a vast majority of society that people quite likely envy anybody who does not think about his/her problems and is able to enjoy life, although there are problems. Obviously, Sid only appears as if he had no problems, but in the end maybe has more serious problems than all the other characters in the movie. Always being in a good mood and exemplarily enjoying life could be seen as a hint to the fact that Sid's real feelings sometimes might not correspond to his actions. Surely the audience knows that Sid is sad about being an outsider, as he comments on this issue at the very beginning of the movie, but even if he had not done so, one would quite likely get suspicious of Sid's exaggeratedly good mood.

Also Sid's language use contributes to the audience perceiving the sloth as outsider. Sid frequently appears to think while he is speaking or getting lost as he speaks. When he wakes up and is looking for his family, he says "We're gonna miss the mi... the mi... the mi... the migration" (*Ice Age* 05:44). While saying that, Sid obviously either starts to think about something else or forgets what he wanted to say in the first place and thus starts to mumble. In addition to many examples that have been mentioned before, this highlights and adds to Sid's role as an outsider and freak. As viewer one cannot but laugh about Sid, which contributes to creating humour, which will be discussed in detail in chapter 8 "Development of humour". This type of creating humour makes the movie entertaining and fun watching, but it does so by ascribing various roles or characteristics, for which people are discriminated in society to one and the same character. Mumbling, being clumsy and not being able to care about oneself are character traits that are smiled at by society and thus people who show such characteristics are frequently pitied or laughed at. Combining these features in one person makes them appear even more ridiculous and pitiful and possibly leads one or the other person to being even more judgemental with people showing such character traits.

An example for the pitying of Sid because of his character is a scene, where Sid is drawing a sloth on a wall. Manni tells him "Why don't you make it realistic and draw him lying down?" and Diego adds "and make him rounder" (*Ice Age*, 55:16). Sid's answer "Haha, I forgot how to laugh" shows how much these words hurt his feelings. The fact that Manni and Diego constantly make fun of Sid and constantly mention Sid's negative character traits is a representation of mobbing. Manni and Diego's behaviour do not only hurt Sid's feelings, but they also prevent him from developing self-confidence. The audience is in this scene drawn between compassion for Sid and laughing because the scene is funny. This reflects the behaviour of people when watching mobbing or people mistreating other people. The fact that one is tempted to laugh and maybe does not help the insulted person possibly occurs frequently and is here reproduced with the character of Sid, who always has to endure the mean offenses of Manni and Diego.

Although it has been mentioned before that Sid frequently seems lost in thought while speaking, he also is able to come straight to the point. When Sid and Manni want to leave with the baby at the beginning of the movie and Diego wants to persuade them to leave the baby with him, Sid straightforwardly tells him "Look, I'm sorry to interrupt your snack, but we gotta go" (*Ice Age* 21:16). Sid appears to be a bit dumb and slow, but he still is able to notice that Diego is only interested in the baby because a baby represents possible food for a

tiger. Additionally, he does not only notice that, but he is also able to put a bit of dry humour in this sentence, as he is referring to the situation and the baby as “your snack”. With this scene, the audience learns that Sid is not as stupid as he might seem and also that he is not as dumb as one might consider him to be. Stereotypes of discrimination and mobbing in relation to Sid’s role as an outsider have been mentioned so far. The scene that is depicted here is the first one to deconstruct such stereotypes with the character of Sid, as he is able to make an educated as well as appropriate comment addressing a character who is of higher social status than him.

The category of acting appropriately and knowing what to say in which type of situation fits into the category of what society considers as being normal. People who do not know how to act according to this norm are rapidly put in the category of being crazy. This is another feature that characterises Sid’s behaviour. Although he shows a lot of feelings, he does often not know when saying what is appropriate. One even gets the impression that Sid is not able to empathise with others. In the scene where the animals find the cave paintings, Sid talks about Manni not having a family and hurts Manni’s feelings. Only when Diego interrupts him, he notices that he should not have said that or should not have gone in that much detail. Frequently Sid makes fun of Diego, who would well be able to immediately kill him. Watching this behaviour, the viewer gets the impression that Sid is not aware of the limits of his actions. It seems that he does not know which behaviour is appropriate in which type of situation. This is again a stereotypical feature of language use and behaviour and depicts another characteristic of people who are pushed to the fringes of society because they do not act and behave according to the norms and values of society and are thus considered not ‘normal’.

The low position of Sid can also be seen in a scene where Manni tells Sid to check the baby’s nappies. The baby does not stop crying and the animals do not know how to improve this situation until Manni sees the baby’s nappies. He explains his guesses about what they are used for and Sid comments “Humans are disgusting” (*Ice Age* 25:11). This comment makes Manni decide immediately and assign Sid the task of changing the baby: “Ok, you, check for pooh.” (*Ice Age* 25:15). Sid first refuses: “Hey, why am I the pooh-checker?”, but Manni’s answer clearly defines the status of Sid occupying the imaginably lowest position: “Because returning the one was your idea, because you’re small and insignificant and because I’ll ... you if you don’t!” (*Ice Age* 25:20). Sid does not take him seriously and keeps asking “Why else?”. Manni loses his patience and screams “Now, Sid” (*Ice Age* 25:24). With this reaction

as well as with the shot type in his situation Sid is once again defined as a character at the fringes of society. In picture 23 (*Ice Age* 25:21) we see Manni threatening Sid. Manni's powerful position is established by him taking up more than one third of the picture on the right hand side. His power in this situation is also defined by the fact that Sid is standing



Picture 23

completely below him and is not even able to stand properly but has to lean back completely.

This leaning position and the fact that Manni is taking up all

the space above him puts Sid in a very low and helpless position. There is no possibility to flee, not even to the sides, as Manni's ivory teeth block this escape route. The only way left to flee would be backwards, which is again a representation of Sid's situation, as he also is not able to escape from his bad situation in life, he is not able to progress and improve himself.

All the above mentioned features of Sid's appearance and behaviour, which make him be perceived as a stereotypical outsider are also reflected in shot types. This makes Sid an outsider also on a visual level. In the course of trying to find the baby's herd, the audience most of the time sees Sid far behind the group, very often in establishing shots which make the distance appear

even longer. In picture 24 (*Ice Age* 38:43), one can not only see the distance between the animals, but also that Sid is thrown back by a swinging ice bridge. The other animals are positioned



Picture 24

at the very right hand side of the establishing shot, which puts them in the position of being able to progress and being just in front of the next step. Sid is not only not able to keep up with the others, but he is also thrown back by higher power, as if fate would not want him to develop himself or progress in his life. The fact that this higher power is here represented by nature is especially interesting, as nature is ascribed a special role in this movie, which will be analysed in detail later on in this chapter.

Three types of outsiders have been presented so far. It is interesting that the movie *Ice Age* does not only reproduce these stereotypes on the level of storyline, shot types, behaviour and appearance of the characters, but also with the help of the actors who speak the respective parts in the movie. It can be argued that the choice of voice reflects a reproduction of stereotypes in *Ice Age*.

The role of the moody mammoth Manni is dubbed by Ray Romano. He is an American actor and comedian, who was born in New York. Romano pursued his fame by increasing success as a stand-up comedian. Comedians are laughed about and are therefore deliberately put in the position of an outsider. The fact that Manni also does not have a problem with being an outsider and does not care about other people's thoughts about him makes this stereotype also reflected in the choice of the actor. In addition to that, Romano occupied his most famous role in *Everybody loves Raimond*, where he plays a caring family father. Interestingly enough, the features of being funny and caring for a family are exactly the features that Manni lack in the movie *Ice Age*. Romano was later on involved in the production of the movie *Men of a Certain Age*, the title of which would also fit the depictions of masculinity in *Ice Age* (bio.).

Sabre-toothed tiger Diego is dubbed by Denis Leary. Leary is an American actor and comedian with Irish roots (bio. and tv.com). He perfectly fits the character of Diego in the way he presents himself on his homepage (denisleary.com) shows exactly the same stereotypical masculine features as Diego's behaviour and appearance. At first sight, Leary's website focuses on image cultivation. There are a lot of pictures of Leary, which all show clear features of stereotypical masculinity, such as wearing leather jacket or shirt, an image of Guinness beer, images of war and a picture of Leary with additional drawings that make him look like a pirate. The connotations of these features, namely being strong, brave and courageous are similar to the features of masculinity that are represented with the character of Diego. Leary's homepage is also different to other homepages, as there are no links but only pictures that uncover information when the cursor reaches them. This different way of

presenting oneself fits into Diego's role as an outsider. However, it has been mentioned in the course of the analysis that Diego takes up the position of a superior outsider. Leary also fits this role in so far as he shows his superiority and differentness with charity being of importance for him. He organises a lot of charity events and donates and collects money for firefighters, which are another representative of the before mentioned image of the strong and brave men.

The sloth Sid is dubbed by John Leguizamo. He was born in Bogotá, but grew up in New York and is a comedian who is famous for depicting ethnic groups in his oneman comedy shows (bio.). As has been mentioned before, being a comedian goes hand in hand with putting oneself in the position of an outsider. The fact that John Leguizamo is 'only' a comedian makes him a perfect dub for the character of Sid. Leguizamo in his work focuses on ethnic groups, so he frequently deals with minorities. In the movie *Ice Age*, Sid is drawn as part of different minorities, be it outsiders, men without masculine character traits and appearance or being clumsy. These features are made fun by Leguizamo in his comedy programs, but in the film *Ice Age* he slips into the role of a member of such minorities. His Mexican background for sure gives him enough personal experience with this topic to be able to empathise with such people.

The hierarchy of the stereotypes of outsiders presented in the movie *Ice Age* is also reflected in the choice of voice. This hierarchy starts with Diego as the superior outsider, is continued by Manni, the moody loner and at the very bottom Sid, the outsider among the outsiders. Due to their nationalities and professions, the chosen actors stereotypically reflect this hierarchy. Daniel Leary is American, but has Irish roots. He is a comedian, but also an actor in dramas, which is the most serious profession within this group of three artists. Leary's Irish roots can be noticed with his very light skin and his red hair, which historically was a sign of superiority. Ray Romano is American and works as comedian and as an actor in series and comedies. He has Italian roots, which can be seen in his last name and also in his looks with rather dark skin and black hair. John Leguizamo comes from Colombia and moved to the US. He is comedian and even focuses on the topic of cultural diversity in his work. His appearance of dark skin and black hair stereotypically identify him as a person with migration background. Although discrimination due to nationality or appearance is not justifiable at all, the assumption that these actors reflect the social status of the characters they dub in the movie *Ice Age* seems valid due to the fitting hierarchical order. After all, the past hegemony

of white people in the history of the US as well as the low position of Latino immigrants in the US are proof for this claim.

It is also of special interest that also the sounds of Scrut are dubbed by a human being. Although Scrut does not speak, his sounds have human characteristics. Since Scrut takes up an extra position in the movie, his sounds are dubbed by the director himself, Chris Wedge. This reflects the important role that Scrut is ascribed in the movie. Scrut as another outsider can be seen as an emblem of society. In how far this assumption can be proven will be analysed in the following paragraphs.

Scrut – the emblem of society

Scrut is perceived by the audience as frantic and unbalanced character. Scrut moves quickly and the sounds that accompany his movements, like squeaking or screeching, make him appear like a character who tries to do everything at the same time and does not know how to decide on what to do first. He seems like a restless person. A scene where he tries to roll his acorn on the ice, but is not able to do that without slips is one example of this behaviour (*Ice Age* 01:05). When it comes to stereotypes, this behaviour reminds the viewer of a mad loner, who never gets his work done properly. Scrut is so busy doing everything at the same time that he does not manage to do anything at all. He thus seems to be the perfect example of today's busy society, where people more or less are pushed to live and act in such a way. His confused look could be counted as another proof for this assumption. Although people might try to escape from nowadays fast-paced lifestyle, this feature of Scrut's behaviour can still be seen as vital a factor of identification for the audience. Surely, most people know the feeling of having a lot to do and not knowing where to start. Exactly this feeling is represented in Scrut's actions and thus makes the audience sympathise with him when they watch his insufficient trials to get his life into order. In addition to this possibly hidden critique of a fast-paced and continuously changing society, the image of Scrut in a way picks up the audience from where it might be at the moment to take it back 20 000 years for yet another, but this time very different adventure.



Picture 25

Scrat's frantic and unbalanced behaviour is also reflected in shot types. When the ice cracks and Scrat has to flee, the shot types constantly change from establishing shots to medium close-ups to bird perspective shots. Scrat is seen from above with even the shade of the mountain covering him (see picture 25, *Ice Age* 01:54). This makes him appear powerless

and small. In the next second, we see Scrat as tiny little point which is moving from one end to other end of a huge establishing shot. This does not only contribute to Scrat's frantic character, but also represents his powerlessness with regard to nature, which is presented as

almost
almighty in
picture 26
(*Ice Age*
02:27).
Seconds
later, Scrat
can be seen
in a medium
close-up,



Picture 26

where his confused and angry look give the audience another impression of how hectic his activities are (see picture 27, *Ice Age* 2:46). These constant changes in shot types reflect Scrat's character but more than that contribute to Scrat being an image of nowadays fast-paced society, as the fast changes do not allow the audience to rest for a second, but always have to get



Picture 27

accustomed to new perspectives and views within very short time frames.

Scrat's appearance reflects the contradicting role that he takes up in *Ice Age*. The combination of childlike characteristics and features that are negatively connoted could give the audience the impression that Sid is neither good nor bad. At first sight, Scrat looks like a cute squirrel, small, with big eyes and a big tail. Upon closer consideration, one finds out that Scrat also has a very long nose and exaggerated sabre teeth. Having a nose which is that long makes Scrat appear nosy and sneaky, which is of course closely related to a similar human appearance and could in some cases also be related to such character traits. It has to be stated though, that the characteristics for this appearance are heavily stereotypical. The fact that a character can be ascribed the features of being nosy and sneaky only because of his nose, tells that also human beings could be ascribed such undoubtedly negative characteristics, which for sure are not related to looks in any way. A fairly widespread prejudice, namely judging on peoples' characters only because of their appearance, is reproduced here at the very beginning of the movie *Ice Age* and is continued to be reproduce throughout the movie. Of course, Scrat is not only seen as nosy and sneaky because of his appearance, but also because of the way he acts.

All the before mentioned features of appearance clearly are of human nature but cannot said to be specifically masculine or feminine. Scrat can neither be described as male nor as female, at the beginning of the movie, but appears ungendered and thus is a perfect representation of society in general. Everybody shall be able to identify with Scrat and this feature assists this identification process. Interestingly enough, even in this thesis Scrat is nevertheless frequently referred to with 'he' rather than with 'it' or 'she'. This way of referring to an animal which represents an ungendered character could thus be a sign of a hidden hegemony of masculinity that is still immanent in nowadays society (cf. Gustafsson Sendén, Sikström and Lindholm). The fact that Scrat as an emblem of society is presented ungendered shows the progress society has achieved in the area of gender equality, but the fact that Sid is referred to as male character also shows that there is still a long way to go (cf. Magin and Stark 384).

Scrat could be seen as another prototypical character in so far as he always causes dramatic changes, but never shows any responsibility. Similar to a human "oops", his look when doing so could be seen as alleged sorry, but still does not seem to be meant honestly (*Ice Age* 01:31). Without wanting to blame human beings for doing things and not taking responsibility for the effects of their actions, this feature seems highly human and allows the audience to identify with Scrat as a representation of modern society. After all, there must be a reason for the fact

that the idioms “taking a powder”, “making oneself scarce” or “beating a hasty retreat” do exist. In this case, these proverbs describe Scrat’s character, but in their existence as idioms they normally refer to human beings. When Scrat actually tries to make himself scarce, his fate chases him literally with pieces of ice that fall down on the ground and almost hit him (*Ice Age* 02:13). This picture of an unstoppable fate can also be seen in the shot type that immediately changes to low angle (see picture 28, *Ice Age* 01:31). Suddenly Scrat is shown as tiny little creature looking up to the mountain that is about to break apart. This expresses an



Picture 28

unstoppable fate, the danger that comes along with it and how powerless Scrat is in this situation. Scrat looks up to the crack in the glacier, which gets bigger and bigger. The low angle makes the glacier appear powerful, mighty, if not even frightening. Scrat’s actual powerlessness is finally comes out when the proper movie begins and Manni the mammoth and all the

following animals tramp Scrat in the ground (*Ice Age* 03:23). When Scrat is part of the movie again later on, his ‘unstoppable fate’ is shown again, when he is again trying to make sure his nut stays with him and while doing so is struck by lightning (*Ice Age*, 14:10).

Scrat is presented as powerless with regard to his fate, but, interestingly enough, always survives. In the before mentioned scenes, Scrat was at risk of dying at least three times, yet he always survived. Not only is Scrat always surviving, but he is also not making a big deal out of the fact that he almost died, adapting to the motto ‘what does not kill you makes you stronger’. The fact that Scrat always survives can be seen as another depiction of society. A tendency within the members of society towards always trying to go to their limits and not minding to take risks is reproduced here. An example would be working as much as to end up in having a burnout or doing extreme sports, both of which are life-threatening. This urge to explore one’s own limits and thus boosting one’s self-confidence while at the same time confirming one’s own value and importance for society are features of modern society that are reproduced with the character of Scrat.

Another feature of modern society is the urge to collect things and define things as one's belonging. These features are projected on Scrat, who appears to love his acorn more than any other animal in the world. This could be seen as representation of people, who care more about things, for example cars, than about other people. Similar to such people, Scrat seems superficial, shallow and selfish. Considering all these characteristics, one would not want Scrat as a friend. The fact that the audience gets confronted with one single character at the very beginning of the movie and this character shows exactly the before mentioned character traits, could give the impression that he is the only person left on earth. This loneliness could be due to his selfishness and superficiality, which is of course linked to the assumption that selfish and superficial people will at some point in their lives end up being all alone. The beginning of the movie could thus be seen as a warning to all its viewers to not be selfish and superficial like Scrat to not become lonely and strange like he has become.

Skrat is seen on his own most of the time. He rarely interacts with others, which makes him appear as a loner. This goes so far that Scrat treats his acorn like a character. When he finally gets his acorn back after fleeing from the huge crack in the glacier, he welcomes it with 'hey' and gives it a big hug (*Ice Age* 03:10). This could be seen as anthropomorphism within anthropomorphism. Scrat, an animal with human characteristics, treats a nut as a human character, with human gestures of interaction. As has been mentioned before, this feature of treating things as human beings and giving them more attention than friends or family, is a feature that also appears in human life. Being focused only on the material sides of life and forgetting about the important things in life is something that can today be seen frequently and is here anthropomorphised and represented with the character of Scrat and nuts.

All the before mentioned features contribute to Scrat's appearance as yet another outsider. It can thus be claimed that all main characters of the movie *Ice Age* are presented as outsiders, which gives the impression that being an outsider is the norm. The fact that all of these characters share the feature of differing to prominent values and attitudes of society give the audience the opportunity to identify with these characters and also promote the attitude that being different might not be that bad. One could get the impression that, although reproducing a vast amount of stereotypes in this movie, the producers also try to add the attitude that everybody is different. Being individual and differentiating oneself from the vast majority with one's looks or behaviour defines people as not being normal and not being normal defines them as outsiders, but at the same time makes them individual personalities who cannot be substituted by anybody else in society. The value that is created through uniqueness

goes along with diversity. This diversity is not only reflected in the main characters, but also in the relationships they enter, which are analysed in the next following part of this chapter.

6.4 Stereotypes of human relationships

A type of human relationships that is stereotypically represented in *Ice Age* is the community of purpose. At the beginning of the movie Manni does not want to spend time with Sid. The mammoth

saved Sid's life and now Sid wants to spend time with his new 'friend'.

When they find the baby, these two animals enter a community



Picture 29

of purpose, as they only spend time together because they decide to take care of the baby and bring it back to its family. They both want to save the baby and thus have a goal they both want to achieve. Although Manni is not sure about this goal at first, he still helps Sid and the baby, but while doing that, he constantly complains and even defines Sid as being his “problem” in answer to Sid’s question, “What’s your problem?” (*Ice Age* 21:49). In addition to defining Manni and Sid’s relationship as a community of purpose, one could argue that the two form a patch work family, in which they care about and for each other. In the movie, this finally comes out when Manni and Sid decide to bring the baby back to his family and save him from Diego. If the audience has not thought of the two animals as belonging together so far, a huge establishing shot, which shows a romantic scene at the riverside (see picture 29, *Ice Age* 18:59), leaves no doubt that the two will spend some time together in the coming events of the movie. The colours of this scene underline the warm and friendly atmosphere, which reminds of familiarity, as it is coloured in light pink tones. The before mentioned scene is the first one in the movie to assure the audience that every strange character, regardless of how droll he or she might be, will at some point find an appropriate partner. This urge for partnership in society is depicted here with the addition that these two animals do not spend

time together because they like each other or enjoy spending time together, but because a child ‘forces’ them to stay together. This could possibly remind the audience of relationships that are just kept up because of the fear of breaking children’s hearts, which is in some ways still affirmed by society and thus reproduced in animated film.

In Sid’s interactions with Manni, it becomes clear how much Sid thinks of him and Manni as

a kind of family and how much he likes him. Sid tries to be honest but helpful at the same time, which can be seen in the following



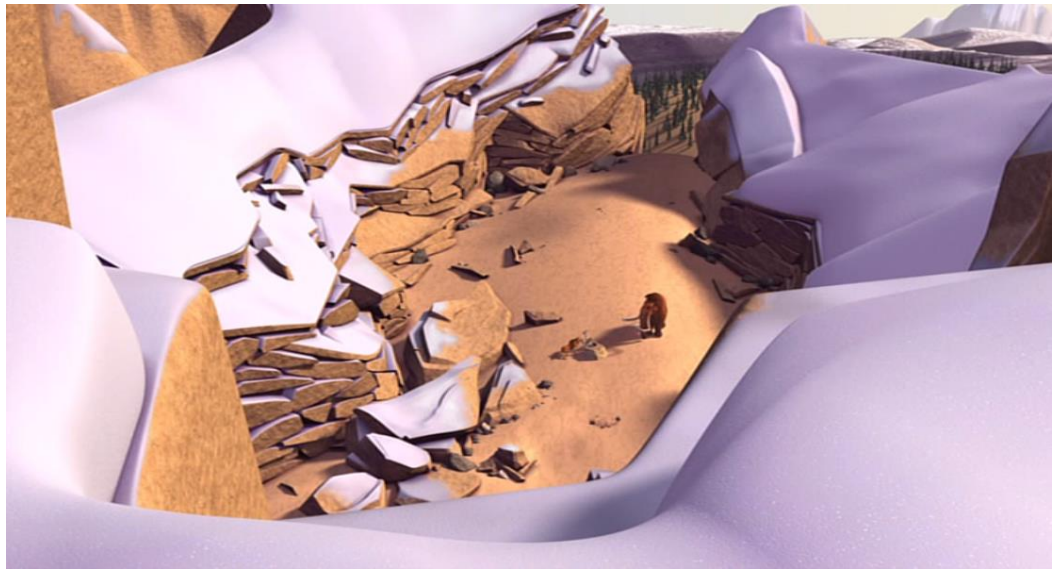
Picture 30

conversation between the two of them: “*Sid*: Ok, ok, deal. What’s your problem? *Manni*: You are my problem! *Sid*: “But I think you’re stressed and that’s why you eat so much. I mean it’s hard to get fat on a vegan diet. *Manni*: I’m not fat. It’s all this fur, it makes me look poofy. *Sid*: Alright, you have fat hair, but when you’re ready to talk I’m here.” (*Ice Age* 21:57) While the two animals are having this conversation, we only see them from the back (see picture 30, *Ice Age* 21:59). The caring atmosphere and a feeling of security is not only created with Sid’s words, but also with the warm colouring of this scene in pink tones. When seeing only the picture of this scene, one could really get the impression that these three characters form a ‘happy family’, with all the stereotypical values that go along with it. However, the fact that the group is rather located at the right hand side and not in the middle of the picture, makes it possible to guess that the characteristics of a stereotypical ‘happy family’, as possibly do not exist anyways, maybe do not fit this group that well. When looking at the content of Sid and Manni’s conversation, it becomes clear that this relationship is highly dependent on one of the two characters, namely Sid, who honestly seems to appreciate Manni.

When looking at the group of animals, which later on also Diego joins, a clear hierarchy can be identified in this representation of a patchwork family. Manni is the ‘boss’ in this group of animals, he assigns tasks and makes sure that everything stays in order. For example, at the

beginning of the movie, Manni does not really know whether or not to trust Diego and clearly commands “Hey uber-tracker, up front where I can see you” (*Ice Age* 24:27). Although this is the very first scene in which these three animals spend time together, Manni is accepted as the person who decides what to do. This is possibly also related to his convincing way of pursuing this role, but it is for sure linked to his physical strength. The fact that he is the character who decides can be seen as a depiction of human families in that the person who

owns the money frequently also has the authority to make decisions. This stereotype of the very often masculine earner who



Picture 31

occupies the highest position in a family hierarchy is reproduced here. This stereotype is also reflected in shot types. When Manni is irritated with Sid and Diego’s elongated argument, he shouts “Enough” so loud that it echoes for seconds (*Ice Age* 26:39). This shout is so powerful that the echo lasts for a while and the shot type changes from a medium shot to an establishing shot with steps in between, which makes the picture become larger and larger in the eyes of the viewers (see picture 31, *Ice Age* 26:39). The final establishing shot positions Manni in the middle of stones and snow as the most powerful character of the group of animals, who also is responsible for the following silence and the distance that is created with the shot type. These features put Manni in a very powerful position, but however powerful Manni may be in relation to the other animals, this shot also clarifies that nature is much more powerful than he is. The role of nature in the movie *Ice Age* is of special interest and will thus be discussed in more detail later on in this chapter.

The stereotype of the caring mother is also represented in the movie *Ice Age*. Although Manni already takes up the position of the boss in the ‘family’, he also represents the caring mother.

When the animals finally have managed to find a safe place for the night, a scene that reminds of a 'going to bed scene' in a human family shows Manni's role as caring mother. He first brings to bed the baby in his trunk, where it's safe. Then Manni has a look at Diego, who is sleeping at the side, because he represents potential danger for the baby. After some seconds, Sid arrives and Manni welcomes him with a dry "Oh, the triumphant returned" as a response to Sid's achievement in providing food for the baby. Sid tries to appear humble and answers: "Oh that. Hahaha. I'm still full ..." (*Ice Age* 31:25). In order to avoid waking the baby, Manni tells Sid "Shh, it's asleep". Sid reacts like a jealous sibling, "I was talking to you. Fine, I'll tuck myself in." After this conversation, Sid tries to fall asleep on a stone and is moving from one unusual position to the other, while making strange noises, like snoring or talking as if he was dreaming and sucking his thumb like a baby. After a while, Manni is fed up and screams "Will you stop it?" (*Ice Age*, 31:42). As a reaction to this, Sid stops, lies down and falls asleep. Manni looks around in a satisfied way, which gives the audience the impression that he has things firmly under control. The way Manni tries to maintain a sound family atmosphere which makes him reproduce the stereotype of a caring mother. What also defines him as reproducing this stereotype, is the fact that Manni starts to enjoy life when caring about the baby. This can be noticed when he is happily swinging the baby with his trunk, is laughing and also joking, like "Look at you, you're gonna grow into a great predator." (*Ice Age* 35:42) In addition to that, he also jokes about being responsible for the others, like a human mother for their children, "What am I, their wet nurse?". The audience thus gets the impression that Manni is for some seconds able to leave his grumpiness behind in this family environment. This atmosphere is also underlined with music by slow melodies played by violins, but is interrupted by low tones from the bassoon when the baby rips out a hair of Manni's nose and gets a time out for that. The way Manni puts the baby in a timeout also characterises his depiction as a caring mother, as the baby even enjoys this punishment and appears like a child that honestly loves its caregiver.

One could argue that Sid and later on Diego as well, take on the role of the quarrelling siblings who always complain to their parents, who is in this case represented by Manni. This can already be seen in a scene at the very beginning of the movie, when Diego and Sid are arguing: *Diego*: "You're calling me a liar?" *Sid* "I didn't say that." *Diego* "But you were thinking it". As an answer to that Sid holds his hand in front of his mouth and whispers to Manni: "I don't like this guy, he reads minds." (*Ice Age*, 21:24) The fact that Sid is complaining to Manni about Diego's behaviour shows that Manni takes up the most important

role in the relationship of the three animals. Sid and Diego are not able to communicate on their own but always need Manni to assist them. This is also reflected in the shot type of this scene (see picture 32, *Ice Age* 21:27). We see Diego in a higher position at the right hand side of the picture, threatening Sid. This gives him the position of the more powerful character in this situation. On the left hand side, we see Sid in a lower position and thus less powerful. Although a clear power structure is established with the positioning of the characters, in this picture, the fact that Sid is looking back to left hand side of the picture makes the audience



Picture 32

know that he is telling Manni what is going on. Thus, Manni is in the picture even though he cannot be seen, which definitely makes him the most powerful character in this

scene. One could argue that this is a representation of the almighty parent who always has an eye on the quarrelling children, even if he/she cannot be seen.

The fact that Manni is the most powerful animal in the hierarchy of the group is a constant feature of negotiation between Diego and Manni. This is represented in competitions that appear like games, for example when the animals are sliding down the ice in the ice cave, Diego tries to be faster than Manni. Whenever Diego overtakes Manni, Manni tries to be faster again (*Ice Age* 45:15). This competition when sliding on the ice represents their fight for power at the beginning of the movie. Additionally the feature of importance comes into play here, as the faster or in other words more powerful person also represents the most important character in the group. The situation of a match is underlined by ponderous but fast melodies of bass wind instruments, later also by higher wind instruments like trumpets and bugles. This constant fight for power, which can also be seen in other scenes throughout the movie, represents social structures in so far as arguments about the power to make decisions frequently take place in small scale social structures like in families as well as large scale social structures like in government.

The hierarchy within the group of animals is also reflected in shots where all of the three animals as well as the baby can be seen. For example, in picture 33 (*Ice Age* 26:43), we see Manni at the right hand side of the picture, taking up the largest space in the shot. This defines his role as the responsible person, who is in duty of keeping everything in order. Interestingly, we only see his eyes, part of his trunk and one of his ivory teeth. His confused look in this picture shows that he is overwhelmed by the situation of having to care for so many people at



Picture 33

the same time. Further at the back, Sid and Diego can be seen. Although Diego is standing behind Sid, they are positioned on the same level and can thus be seen as equal in

position when it comes to the hierarchy within the group of animals. On the left hand side of the picture, the baby can be seen. The special role of the baby is visually expressed by its high position, as it is not lying on the ground but on a stone. Thus, the viewer gets the impression that the gathering of the other animals and their hierarchical order is dependent on the child because of his highlighted position lying on a stone. The concept of family as it is presented here is another representation of modern families in so far that very often the child is at the centre of attention. When Manni, Sid and Diego start spending time together, the baby is the only reason for them to do that. Therefore all their attention is reserved for the baby. It is their centre of their lives at that time. Quite similarly, children can become the centre of their parents' lives and thus crucially influence the way in which the caregivers interact and lead their lives.

The fact that the lives of the group of animals are focused on the baby could be compared to an anti-authoritarian way of raising one's children. The child is allowed to do everything it wants and the parent is only in the position of watching the child, even if it makes mistakes. This powerlessness on the side of the parent is reproduced in a scene where the animals pass a

cave and lose the baby. Their attempts to get back the baby can be seen as attempts to get back authority. A picture of this scene shows how desperate these attempts are. In picture 34 (*Ice Age* 45:02), we see the three animals and the baby from bird perspective, which makes the situation appear hopeless and all the characters on the picture without scope of action. The baby is seen far away, moving further and further away from the animals, which is linked to a decreasing influence the animals have on the baby. The powerlessness and desperation of the animals is expressed in them looking down on the child, but also in the audience looking down on the animal group. A development that cannot be stopped, as in losing control over a child when raising it, be it deliberately or indeliberately, is thus represented in this scene.

The way in which the baby changes the interaction of the animals can be described as more caring and thoughtful. At the beginning of the movie, Diego



Picture 34

frequently threatens Sid and Manni openly states that he wants to get rid of Sid and the baby. Towards the end of the movie when they have finally finished the adventure in the cave, their way of behaving changes. When Sid is still happy about his achievement of making fire, he tells Diego “Thank you. From now on I’m gonna call you lord of ...” and Diego cuts in with “touch me and you’re dead” (*Ice Age* 55:57). The audience sees Sid’s confused look and is surprised that Diego still threatens Sid after all the things they have experienced. After this seconds of astonishment, Diego continues “Naah, I’m just kidding you little knuckle head” and rubs Sid’s head while laughing and saying that. The fact that Diego treats Sid like a very close person is related to the fact that they have spent so much time together looking after the baby. This new intimate relationship is commented by Manni with the words “Hey love birds, look at this” and again draws the attention to the baby, who has started walking (*Ice Age* 56:23). The final reference to the baby proves the importance of the child in the development of the relationship between the three animals. Another stereotype is reproduced here, namely that the baby changes everything to the better. Having and raising a baby are in parts of

society still perceived as by far the greatest a woman can achieve. The reduction of a woman's purpose of life to giving birth does not only restrict women's scope of action but also discriminates against them because of their biological gender.

The importance of children in the spectrum of society in relation to the duties of women can also be seen in the shot type that is chosen for the before mentioned scene. The child is positioned in the middle of the picture and is framed by the animals, which can be seen in picture 35 (*Ice Age* 56:23). The fact that the three animals are arranged in a circle around the child give the audience the feeling that the child is safe and that no danger can approach the



Picture 35

baby as all four sides, through which approaching would be possible, are blocked. Three sides are blocked by the animals standing around the baby and the

fourth side is blocked by the audience, who is in this shot integrated in the comforting atmosphere of the story. The fact that even the audience finds place in a 'family' as unusual as the group of animals again confirms their representation of a patch-work family.

The relationship of the animals as a representation of a patchwork-family also becomes obvious with regard to music. When the three animals start their hike to search for the baby's family, we hear a catchy tune played by guitars and a singing voice is introduced for the first time in the movie (*Ice Age* 37:52). Fitting the hierarchy of the animals, Sid is far behind and his pleas for waiting join the rhythm of the song, which gives the audience the impression that Sid's being different is okay and fits into this particular 'family'. The happy mood of the song underlines this perception of Sid, who is finally part of a group despite or even because of his being different. Especially interesting is the fact that at the very end of the movie, when the three animals decide to stay together as a herd even without the baby, the same music underlines this decision and establishes their belonging together on the level of music. This

time it is not the baby who gets a lift on Manni's back but Sid, which makes this final establishing shot, where we see the three animals from the back, another image of a family.

The belonging together of the animals is also represented on a visual level. Whenever the



Picture 36

audience hears the before mentioned song, a huge establishing shot of the animal group can be seen. An example of that is

picture 36 (*Ice Age* 37:52). This picture underlines the animals as being perceived as a family. Sid is again positioned with a distance to the others but is linked to them with traces in the snow. This contributes to the before mentioned depiction of him finally finding a place in a relationship to others, while keeping his position as a different character. Although this picture should, in combination with the music, give the audience the feeling of family atmosphere and harmony, the role of nature in this picture impairs this harmony. The tiny animals on the picture are on a visual level threatened by the dangers of nature, which is represented by the huge ice cover, the sharp ends of which are dangerously pointing towards the animals. The fact that the audience looks at the animals from above makes them appear powerless towards nature.

The structures of power represented in this movie are of special interest for this thesis. Unlike all the other stereotypical features, that represent actual social practices and attitudes, the depiction of power is presented in a reverse structure. This reverse structure is characterised by nature at the very top, continued by animals in a lower position and human beings at the very bottom of this hierarchy. Nature occupies an almighty position, which undoubtedly all living creatures are subject to. This is highlighted time and again in the movie with huge establishing shots that make nature appear untouchable. The audience gets the impression that nobody is able to influence nature and its impact on the way of the world. The possibly most extreme example of that can be seen in picture 37 (*Ice Age* 50:53). In this extreme

establishing shot, the animals on the right hand side are so small that they appear insignificant and harmless, although the group includes a tiger and a mammoth. The mountains on the picture with their sharp tops appear powerful and untouchable. This promotion of nature as the most important thing on earth could be argued to be a representation of movements



Picture 37

fighting for a rescue of nature and movements that want to warn of dangers caused by the bad influence of society on nature like global warming.

The position of human beings on the very bottom of this hierarchical order can be proven with two examples. First of all, human beings, who are seen rarely in the movie, are not able to use human language but can only communicate with the help of gestures. Human language is reserved for animals in this movie so that the actual human beings cannot make use of it. Were both, human beings and animals, able to speak, the border between human beings and animals would become blurred. The ability to use language illustrates a clear differentiation between animals and human beings can be made, which clearly puts the human being in the lower position. This fact is even commented by Diego with the words “Save your breath Sid, you know humans can’t talk.” at the very end of the movie (*Ice Age*, 01:09:43). This statement highlights the hierarchy also on a verbal level, a level on which the human beings in the movie are not able to take part in the story.

The superior position of animals in the movie can also be seen in picture 38 (*Ice Age* 01:08:37). When the animals return the baby to his father, we see Manni in the right upper corner of the picture. He looks down at the human beings, which put him in a superior position. His very large ivory teeth, which take up a prominent position in this picture, underline his power and the power of animals in general. The father with the child in his arms is standing on the left hand side of the picture in a significantly lower position than the mammoth. Human beings are thus depicted as having little to no effect on the way of the

world, they even owe the animals the life of their own baby, the possibly most valuable a human being can fight for. The claim of an existing reverse structure is based on the fact that animals occupy the lowest position of power structures in real life, as animals are controlled



Picture 38

by human beings and exploited for food production. Human beings tend to see themselves at the top of this hierarchical order, always fighting to win over nature with

dams as a reaction to floods or other measures that are taken against natural disasters. The fact that this structure is inverted in this movie shall possibly state that current developments go in the wrong direction and have to be stopped.

7) Development of humour in *Ice Age*

Ice Age is a movie that is so popular because it is, amongst other features, enormously humorous. To achieve this high frequency of amusing scenes, the movie creates humour on different levels (cf. Desilla 33 and Kozloff). One of these levels is the time difference between the viewer and the setting of the movie, which is commented by the characters and addressed on a visual level. For example, when Manny, Diego and Sid pass by Stone Henge, Manny states “Modern architecture ... It will never last” (*Ice Age* 38:57). The fact that Manny is referring to one of the oldest stone monuments of history as modern architecture, as well as the fact that he thinks of it as not stable can for the viewers in nowadays time only be smiled about. In another scene at the very end of the movie, Manny, Sid and Diego are walking and Sid keeps talking and talking. Diego rolls his eyes because he is fed up by Sid’s continuous speaking, which is also creating humour, as Diego appears like a husband who is fed up by his wife’s constant talking. However, the fact that Sid is again addressing the time difference between audience and story with the words “You know, this whole *Ice Age* thing is getting old. You know what I could go for? Global warming.” is perceived as even more funny (*Ice Age* 01:10:26).

Humour through the reference to the past time frame of the movie is not only created with features of the past that are funny for the audience in today's time, but also through modern things that are imitated with the means of the Ice Age. When Manni, Diego and Sid suddenly stop as they are walking, the audience notices that the reason for their surprising stop is a little volcano that spits fire in red. A moment later a train in the form of an ice sheet passes by, the volcano again spits fire, this time in yellow, which notifies the animals that they can continue walking (*Ice Age* 38:28). With this scene the movie copies the modern invention of traffic lights, but does so with the help of naturally given sources, which is perceived as extremely peculiar and thus funny. Another scene that applies modern inventions is the animals' adventure in the ice cave. Sid is sliding down the ice on Manni's trunk. All the animals are screaming when they slide down the ice as they are in danger of dying. In this situation, Sid takes the end of Manni's trunk, puts it in front of his mouth like a microphone and says "Captain, ice berg ahead". The depiction of a modern device of a microphone in combination with a phrase related to the most famous ships of all times and its sinking is perceived as extraordinarily funny.

The time difference between story and reality is even addressed with explicit wordings at the very end of the movie when Scrat is again at the centre of attention. "20 000 years later" appears on the screen and Scrat is seen all frozen in an ice cube together with his nut. After some seconds the ice melts and tension is created as Scrat's face becomes free from the ice. Surprisingly Scrat starts to move his nose. The fact that the squirrel even survived 20 000 years in a frozen ice cube is so abstruse that it can only be laughed at by the audience. Also the fact that Scrat cannot reach his nut because he is still half frozen in the ice cube is so typical for the character of Scrat that it is perceived as funny. The fact that Scrat constantly tries to get hold of the nut, but is not able to keep it can thus be defined as another means of creating humour. This becomes even more evident when the nut disappears in the ocean and Scrat discovers a coconut as he disappointedly walks through the woods. With this coconut Scrat causes the next crack in the ground and the next dramatic change is about to start (*Ice Age* 01:12:06). The vicious cycle that Scrat cannot exit and the recurrence of his actions with dramatic consequences are another feature that contributes to the creation of humour.

Music also contributes to the creation of humour. Whenever Sid, who frequently is the source of humour, is about to make a fool of himself, the same agitated tune is played by flutes. Thus the audience is prepared for another slip or fall. Sometimes these expectations are confirmed and sometimes these expectations are not confirmed in so far that Sid, by way of exception,

does not fall or act in a way that can be laughed about. This change between confirming and disappointing the audience when they hear the flute playing this agitated melody keeps the melody in combination with the creation of humour exciting. In another scene, music is used to create humour in so far as it highlights the fast pace, which is the primary source of humour in this specific scene. On their way through the cave, the animals lose the baby and slide down the ice like a roller coaster. They all go in different directions, fall every now and then or disappear in a hole and turn up again seconds later. The fast pace of this scene, which is reflected in shot types constantly changing from bird perspective to medium shots to establishing shots, allows for the audience perceiving this scene as entertaining. This could be related to imagining oneself being on a roller coaster while watching this scene. The fast paced music with a focus on rhythm and percussion instruments, especially agitated melodies played by the vibraphone underline the mood of this scene (*Ice Age* 44:02).

Humour is also created with the help of sarcasm. Especially Manni makes use of this feature of spoken language and frequently uses it in interaction with Sid. As an answer to Sid's expressing his imaginations with "Wow, I wish I could jump like that", Manni says "Wish granted" and kicks Sid in the behind so that he flies through the air. In another scene Sid tries to erase Manni's drawing of Sid's exaggerated belly on a stone wall. The stone starts sparking, sets wood on fire and the group finally has found a warm place where they can spend the night. Because of this achievement Sid calls himself a genius and says "From now on you have to refer to me as Sid, Lord of the flames". Manni dryly comments "Hey, lord of the flame, your tail is on fire" (*Ice Age* 55:41).

Unexpected twists in the development of the story are also responsible for the entertainment of the audience. For example, when Sid holds the baby in his hands and throws an ice ball on Manni's back, Manni angrily turns round and Sid blames the baby by pointing at it. The next time Sid throws an ice ball at Manni and Manni turns round, it surprisingly is the baby who points his finger at Sid to blame him. This unexpected change as well as the fact that a baby cannot throw an ice ball and maybe is also not able to be aware of having been blamed for an action of another person and thus taking revenge creates the humour in this scene.

The reproduced stereotypes possibly represent the largest source of humour in *Ice Age*. Especially Sid's role as an outsider is used as a means of creating humour. Sometimes one could get the impression that Sid's main role in the movie is to keep everybody entertained and make the audience laugh about how ludicrous he is. Sid's simple-mindedness and his

extraordinarily clumsy behaviour contribute to this perception of Sid as funny. For example, Sid traps on a stick like human beings trap on a broom (*Ice Age* 22:31). In another scene Sid runs against a piece of ice, falls on the ground and is lying there for a moment. As he tries to get up again, he notices that his tongue got stuck on the ice (*Ice Age* 42:43). Laughter is in this scene also evoked by funny melodies being played by clarinets and oboes, which in combination with Sid's silly appearance guarantee for entertainment. In another scene Sid is put in a funny position because he is overwhelmed. When the animals find the baby's family at the end of the movie and return him, the humans first do not see the baby and want to attack the animals. Manni is slowly raising his trunk and starts taking the baby from his head, but manages to show the humans the baby in time to prevent an attack. This tension is experienced so extremely on the side of Sid that he faints. His fainting and the prevention of an attack is underlined by the music with melodies that are related to victory, similar to a flourish, being played bugles and trumpets. The fact that Sid is not able to digest the final happy end of their long adventure again puts him in the position of being laughed about and is thus presented as outsider and as a source of humour.

Sid's speech default adds to Sid's appearance as peculiar character and thus also contributes to the development of humour. Sid cannot pronounce a proper 's', but always ends up in saying 'sh' instead. Most of the time this only sounds funny and contributes to him appearing a little simpleminded. When this feature of his pronunciation changes the meaning of his expressions or adds meaning to them, it makes Sid look even more stupid. For example, when Sid finds out that his family and friends have left him behind and started the big migration without him, he is depressed and says "Isn't there anyone who cares about Shit the shlot?" (*Ice Age* 06:00). Not only is Sid not able to pronounce his own name correctly, he is also making a swear word out of it. If the audience has not pitied and laughed about Sid so far, at this point most viewers will quite likely do so and will be given many more reasons in the course of the movie to continue doing so. Not only with his actions, but also with his language, Sid is constantly making a fool of himself. When Manni finally manages to get rid of the rhinos who threaten Sid, Sid hugs Manni so wildly that they both fall off the rock. Of course, Sid is not at all aware that this fall is his fault and does not show any kind of responsibility. Quite contrary, he tells the mammoth with a soft and romantic voice "You have beautiful eyes", while lying on its trunk (*Ice Age* 09:27). This statement is so inappropriate in the respective situation that the audience can only laugh about Sid's inability to behave appropriately.

How mean the humour at the cost of Sid can become is depicted in the following scene. Manni tries to cheer up the baby and hits Sid, which makes the baby and presumably also the audience laugh. Manni takes the fact that the baby laughs about him hitting Sid as confirmation of his try to satisfy the baby, continues hitting Sid and even comments on his behaviour with the words “It’s making me feel better too” (*Ice Age* 25:56). The mere circumstance that a character is physically hurt by another character becomes the means of creating humour in this scene. The fact that the hurt person is again Sid, who is constantly looked down at, and the fact that Manni overtly states that he consciously acts in this way is not at all fair. Humour is created with the character of Sid by discriminating him, which has to be seen critically. Putting somebody in the position of the fool and always trying to make him appear dumb and silly is a type of discrimination that outsiders also quite likely have to face in real life. No matter what Sid is doing in the movie, the audience almost waits for his next fall or the next tongue twist to laugh about his silly behaviour. This categorisation would make it very hard for a character like Sid in real life to build up any kind of serious relationship and develop self-confidence. Furthermore, this way of treating Sid in *Ice Age* could influence his not being able to improve himself and maybe being able to unlearn some of his habits. All of the before mentioned features are proof of the fact that the way in which Sid’s character and behaviour is drawn by the producers of this movie does reflect human social or rather anti-social behaviour and quite likely makes the audience laugh about Sid without being aware of these rather negative depictions.

8) Conclusion

An analysis of the various features of anthropomorphism in the movie series *Ice Age* has shown that the represented stereotypes are drawn in ways that invite the audience to perceive these stereotypes, if they are noticed, as not that extreme and nothing to worry about. One of the features supporting these mild perceptions of stereotypes is the application of child-like characteristics in relation to characters’ appearances. Child-like characteristics lead the audience to perceive characters as younger and thus these characters are appreciated to a higher degree than characters with mature features of appearance. The appreciation for characters prevents the audience from critically thinking about their behaviour and results in viewing reproduced stereotypes in a non-critical way.

Physical features of anthropomorphism as well as the analysis of human gestures and human ethical stance showed that these features appear so natural in animated film that they are

rarely noticed by the viewer. Only upon closer consideration are areas of human-like behaviour which are taken up by animals in animated film detected. The difficulty in noticing these features leads to the claim that stereotypes are also unnoticed by the audience while watching, as stereotypes represent practices of human societies and are simply yet another feature of anthropomorphism. Not noticing stereotypes goes hand in hand with not being able to view these stereotypes critically and thus leads viewers to take norms and values presented for granted.

A feature that adds to stereotypes being perceived as naturally given is the fact that stereotypical behaviour is frequently underlined by music and shot types. This thesis has tried to show that the perspective of shots and the position of characters in shots play a crucial role in the distribution of power amongst characters and the way the audience perceives these depicted power structures. In addition to that, music contributes to creating the respective atmosphere with regard to various represented stereotypes. This could be seen with specific melodies which accompany the stereotype of the outsider or the stereotype of the tantalising lady. The fact that stereotypes even serve the purpose of creating humour is another feature that certainly pushes the viewer in the direction of an uncritical person who laughs about discrimination of people. This was explained with the example of Sid's role as an outsider.

In how far shot types add controversy to stereotypical depictions and increase difficulty in noticing them was shown with the analysis of stereotypes of femininities in *Ice Age*. It was proven that on a visual level, female characters are depicted as strong and self-determined characters. This seemingly emancipated depiction is imposed by the fact that women are presented as inferior characters on a narrative level, as the storyline constantly puts them in dependence upon male characters. By visually presenting women as powerful, the actually drawn picture of women as being not able to act independently with regards to masculine hegemony becomes blurred and makes it even harder for the audience to notice the various components of stereotypical representations.

Especially interesting is the fact that, in some rare cases, stereotypes in *Ice Age* are not confirmed, but deconstructed or reversed. A deconstruction of stereotypes occurs with outsiderdom being depicted as becoming the norm, which invites viewers to accept differentiation. This is achieved in the movie *Ice Age* by putting all of the main characters in diverse positions of outsiders. A reversed depiction of stereotypes can be detected in represented power relationships between human beings, nature and animals. Contrary to

reality, nature is depicted as the mightiest power and human beings are put in the lowest position of power hierarchy in *Ice Age*. This makes animals occupy an intermediate position, in which they also mediate between the two forces at the ends of this hierarchical order, of which the rescue of the baby is an example.

The deconstruction of stereotypes in *Ice Age* can be seen as positive in that it could potentially contribute to an increase in tolerance. At the same time, these few deconstructions of stereotypes make the confirmed stereotypes appear less stereotypical. One could argue, that the progress shown in diverse pictures in *Ice Age* for example in relation to family constructions, could lead to the perception that the other stereotypes depicted are similarly not obsolete but up to date. Believing this or only considering this point of view does everything else than increasing tolerance and mutual understanding in society, as it rather supports developments in the yet opposite direction.

After all, stereotypes deny diversity by putting people into categories and thus must never be seen as unchangeable domains. The danger that lies in uncritical view and reproduction of stereotypes became dramatically evident in the first half of the twentieth century. The fact that stereotyping is depicted as harmless and funny with the help of animated film and is spread amongst various people including children represents a step backwards in development towards tolerance and mutual understanding and thus, as funny as it might sound, sends us back to conditions and practices as old as the *Ice Age*.

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10) Appendix

Abstract

Depicting animals with human characteristics is a phenomenon that has been part of human culture under the term of anthropomorphism for thousands of years, finding its traces in Roman times. Movies, especially animated films, heavily apply anthropomorphism in a contemporary way. However, such films do not only present animals with human characteristics, but they also represent stereotypes with regard to nowadays' cultural and social practices of a Western world. The question as to whether and in which degree such stereotypes are represented in animated film is analysed in this thesis.

The history of anthropomorphism and the nature of stereotypes and their reproduction were first focused on as theoretical framework. In order to define the stereotypes that are presented in animated films, the movie series *Ice Age*, consisting of four parts, was analysed. The characters in these films were analysed according to physical features of anthropomorphism, human gestures and ethical stance. Their behaviour, interactions and looks were examined with focus on stereotypes of masculinities, femininities and human relationships, as well as stereotypes of outsiders. Development of humour was focused on towards the end of the thesis, as it incorporates all before mentioned features of analysis.

With detailed descriptions of the characters' appearance, behaviour, shot types and accompanying music in various situations, it could be proven that stereotypes are both represented and deconstructed in the movie series *Ice Age*. This leads to the claim that deconstruction of stereotypes in places leads to represented stereotypes appearing less stereotypical and increases the difficulty to notice them. This became especially imminent with female characters in *Ice Age*, who are presented as strong and independent characters on a visual level, which quite likely makes their appearance as weak and dependent characters on a narrative level less dramatic.

Abstract German

Tiere mit Charakteristiken von Menschen darzustellen ist ein Phänomen, dessen Anfänge in römischer Zeit zu finden sind und welches unter dem Titel Anthropomorphismus seit tausenden Jahren Teil der menschlichen Kultur ist. In der heutigen Zeit ist Film, insbesondere der Animationsfilm, das vielleicht populärste Medium, in dem Anthropomorphismus gefunden werden kann. Animationsfilme stellen aber nicht nur Tiere mit menschlichen Charakterzügen dar, sondern spiegeln auch ein Bild von Stereotypen in Bezug auf kulturelle und soziale Praktiken des 21. Jahrhunderts in einer von westlichen Werten dominierten Gesellschaft wider. Daraus ergibt sich die Frage, in welchem Ausmaß solche Stereotype im Animationsfilm reproduziert werden.

Die Geschichte des Anthropomorphismus, sowie ein theoretischer Hintergrund zu Stereotypen und deren Reproduktion finden sich im ersten Teil dieser Arbeit. Danach wurden die vier Teile des Animationsfilmes *Ice Age* unter Berücksichtigung der Faktoren Aussehen, menschliche Gestik und moralische Haltung analysiert. Des Weiteren wurden Verhalten, Interaktion und Aussehen in Bezug auf Stereotype von Männlichkeit, Weiblichkeit, menschlichen Beziehungen, sowie Stereotype von Außenseitern analysiert. Auf die Entwicklung von Humor in den Filmen wurde gegen Ende der Arbeit aus dem Grund, dass dies alle vorher erwähnten Faktoren miteinbezieht, eingegangen.

Anhand einer genauen Beschreibung der verschiedenen Charaktere in *Ice Age* in Bezug auf deren Aussehen, Verhalten, den gewählten Perspektiven und der begleitenden Musik konnte gezeigt werden, dass Stereotype in *Ice Age* sowohl reproduziert als auch dekonstruiert werden. Daraus ergibt sich die Behauptung, dass die teilweise Dekonstruktion von Stereotypen zu einer Abschwächung der Perzeption von reproduzierten Stereotypen führt, was diese dadurch harmloser erscheinen lässt und auch schwieriger erkennbar macht. Dies wurde vor allem in Bezug auf Frauenbilder in *Ice Age* gezeigt, bei denen eine emanzipierte und stark wirkende Darstellung auf visueller Ebene durch eine schwache und abhängige Rolle auf narrativer Ebene abgeschwächt wird.

Curriculum Vitae

Magdalena Kogler

Anschrift Stögersbach 73
 8241 Dechantskirchen

E-Mail magdalena.kogler@gmx.at

Ausbildung

seit 2009 Lehramtsstudium für die Fächer Deutsch und Englisch an
 der Universität Wien

2003-2008 Oberstufenrealgymnasium für Studierende der Musik
 Oberschützen

1999 – 2003 Evangelisches Realgymnasium Oberschützen

1995 – 1999 Volksschule Dechantskirchen

Berufserfahrung

09/2013-06/2015 Lehrtätigkeit für Deutsch als Fremdsprache und
 Assistentin von Prof. Dr. Bruce A. Murray an der
 Wirtschaftsuniversität Wien im Rahmen des Austria-Illinois
 Austauschprogrammes

10-14/06/2013 Leitung und Durchführung einer Projektwoche für das
 Fach Deutsch im Gimnazjum Nr. 2 in Trzebinia (Polen) für
 ein Studienprojekt in Deutsch als Fremdsprache

06/2012-08/2013 Deutsch- und englischsprachige Führungen im
 Musikverein Wien

Sommer 2011/12/13 Lektorin für Deutsch als Fremdsprache an der
 Sprachschule Actilingua

10/2011 – 05/2012 Sprachassistentin an der Downs School in Compton
 (Berkshire, England) im Rahmen des
 Sprachassistenzenzprogrammes des Bundesministeriums für
 Unterricht, Kunst und Kultur

Sonstiges

08/2010 Kindermädchen und Arbeitskraft an der North Doddington
 Farm in Doddington (Northumberland, England)

seit 2005 Ehrenamtliche Arbeit mit Kindern im Alter von 6 bis 14
 Jahren

seit 2001 Aktive Mitgliedschaft bei verschiedenen Vereinen wie
 Musikverein und Landjugend