

\*Beatrice Ann Maria Manuel

Student

BCOM (Professional)

Department of Professional Studies

CHRIST (deemed to be University)

India

\*\*Pritha Biswas

Assistant Professor

Department of Professional Studies

CHRIST (deemed to be University)

[pritha.biswas@christuniversity.in](mailto:pritha.biswas@christuniversity.in)

### From 'Popeye' To 'Pokémon': The Evolution of Cartoons Over Six Decades

#### **Abstract**

What first began as a feat of comic entertainment has evolved greatly over six decades, starting from household names like 'Popeye: The Sailor Man' to the comparatively more recent 'Pokémon'. This paper will be focusing on the development, evolution and changing themes of cartoons over six decades (1930s-1990s), both as an art form and as a source of prime entertainment for children and adults. For doing so, seven influential cartoons that have shaped the decades in which they were set have been selected.

#### **Cartoons as an Art and their Impact**

Cartoons are said to be a form of art and visual communication that convey meaning to the audience. They are used to convey ideas and different issues, and can be interpreted in different ways depending on the target market.

Cartoons evolved from caricatures, originating back from 1360 BCE in Egypt. When they first started off in USA, they were political in nature. Only decades later did they take on the traits that we now associate them with. Although cartoons are not solely made for the purpose of entertaining children, throughout this research paper I will be exploring the sub-genre of cartoons that are aimed towards that specific demographic.

Cartoons are said to have a psychological impact on its viewers, namely young children and adolescents who are in the developmental stages of their thinking processes. The facts are mildly disturbing, and not so obvious to the regular TV-watcher.

Heavy viewers of cartoons (viewers of more than 25 hours a week) have shown to stereotype on the basis of sex; these stereotypes having originated from the content of the cartoons themselves. It is no joke that violence is also often portrayed in cartoons, despite the intentions being purely comedic in nature. Research has shown us that there is six times more violence in one hour of a children's television program compared to that of adult television. Such display of violence is said to increase the aggressive and angry behavior in children as at the early ages, they are still in the process of developing and analyzing their beliefs and culture system. The attractive stimuli of cartoons can build upon their thoughts and alter their perceptoins.

Studies have also shown that concepts like verbal aggression, violence, sex-stereotyping, and physical attractiveness are all communicated through cartoons. However, cartoons are also linked to encouraging the growth of children's mental abilities such associating colors with the right objects.

Therefore, this is clear evidence that cartoons are an effective medium of sending messages and their interpretation depends on the age, and mental maturity of the intended audience. The effects have a higher scale on children.

The interpretation of famous cartoons from the 1930's to 1960's begins with none other than the infamous 'Popeye', a character who had a widespread effect on society beyond the silver screen.

### **Popeye**

Popeye was among the first and classic cartoons to be associated with, what is popularly known as, the 'Golden Age of Animation' which took place from the 1930s to 1940s, during the Great Depression when the popularity of animated cartoons grew with the corresponding rise in cinema production. Disney was the reigning studio in animation at this time, having

created unforgettable characters like Mickey Mouse and Bugs Bunny, but it faced close competition with Fleischer Studios which gave birth to Popeye.

Popeye was first introduced on the printed cartoons 'Thimble Theatre' when Olive Oyl's brother runs into Popeye, looking for a sailor to man the ship and asks Popeye if he is one. It was then that Popeye's famous first lines were delivered: 'Ja think I'm a cowboy?' This appearance was made on January 17<sup>th</sup>, 1929 and it was only a matter of time before Popeye's popularity skyrocketed; demanding a comic strip of his own, and eventually, the launch of his own cartoon series.

Popeye was a public hero, a symbol of hope in the time when he first came into prominence. The Great Depression was taking its toll on America and out stepped a fair sailor, who stood up for justice and did not up to the whims of politicians and villains. In the 1940s, the United States also entered into World War II and so, studios were encouraged to produce content that would increase public support on the war front.

The cartoons came out under Max Fleischer in 1933 and went on under his studio till 1938 before being continued under Famous Studios. Popeye also earned his own line of merchandising and became a recognizable face atop food products in Japan.

Popeye also grew popular among children and became the longest running animated series in motion picture, and eventually overtook Mickey Mouse as America's favorite cartoon character. Not only did children and families begin to stock up of the sailor's toy figurines, but also on spinach! Popeye was renowned to ingest a tin of his favorite green vegetable, spinach, and grow in strength. This occurred in the cartoons when he engaged in fights with the antagonist, Bluto, to secure the safety and win over the heart of misty-eyed Olive Oyl. His abilities were not only confined to physical strength, but metaphorical ones too! Popeye was able to transform an object into another, completely, for example in episode 'I Yam What I Yam', his punch was able to transform a problematic Red Indian Chief to Mahatma Gandhi.

Spinach farmers gave credits to Popeye for a 33% increase in their sales in the US. In fact, Popeye was the savior of the spinach industry in the 1930s. Studies have shown that children who regularly watched the cartoon increased their consumption of spinach greatly in comparison to their previous portions.

A little known fact, however, is Popeye did not consume spinach for the iron content as most believe, but rather for the Vitamin A. E.C. Segar wished to promote healthy greens among children for their vitamin content and used Popeye as a symbol of good fitness and

strength to do just that. The cartoons also explored other themes such as love and kindness, 'girl trouble' and Popeye attempting to care for a loved one.

An alarming number of 753 cartoon segments of Popeye exist to date, and it is still fondly remembered as one of the greatest cartoons of its era. It was re-made and had several spin offs, notably 'The All New Popeye Hour', 'The Popeye and Olive Show' and 'Popeye and Son'. Although the quality of the cartoons were said to deteriorate post-Fleischer productions, Popeye will always be in the hearts of all those who looked up to him as a hero for his strong sense of morale and principles.

### **Tom and Jerry**

Another fan-favorite is Tom and Jerry, the comical and - most times - violent adventures of a domestic cat and mouse who harbor a mutual playful hatred and chase each other around their tails. Tom and Jerry too has become a household name in most countries and is one of the classic cartoons that thrived in its Golden Era.

Tom and Jerry, created by William Hanna and Joseph Barbera for Metro Goldwyn-Mayer, had jointly written and directed 114 cartoons for the series from the years 1940-1958. The cartoon won seven Oscars for Best Animated Short Subject, but perhaps, a greater achievement is its global popularity and prominent presence even fifty-six years after it first released.

The cartoon centers around Tom, a bluish-grey house cat, and Jerry, a small brown mouse who got into several scuffles and fights because of their opposing personalities, and more sensibly the law of nature. The cartoon is said to have the most violence ever in its field. This can be seen in several episodes where the use of dangerous explosives, axes and pistols and whatever weapon that comes out handy is used against the other character.

The Great-Depression audience wanted more violence in the cartoons they saw due to the time of the US entering the second World War. Although Popeye did cater to this view, Tom and Jerry was one of the first cartoons to engage the active use of violence in its cartoons which has been an eye-brow raising concern for some people. The racist-tones have also been controversial. Amazon had questioned some of the content shown in the cartoons when they added the series to their video streaming service, disclaiming that it contains "some ethnic and racial prejudices that were once commonplace in American society," no doubt pointing to Mammy Two Shoes, the black housekeeper and owner of Tom.

But Jerry Beck, cartoon historian, has pointed out that these racist tones were not intentional but meant to highlight the cultural context of the time period in which Tom and

Jerry was made. Perhaps, there is more harm in removing the episodes where the racial comedy is used as it points to a more harmful mindset of denying the existence of such a culture at those times.

Despite these controversies, Tom and Jerry's popularity never dimmed. It was brought back after Hanna and Barbera, by other studios like Gene Deitch and Rembrandt Productions in 1963-1967 in Czechoslovakia, but faced heavy criticism for potentially ruining the show. Their series did not last. Again, it was resurfaced by Filmation which turned down the intensity of the violence and established a camaraderie between Tom and Jerry. This was not appreciated by cartoon purists who believed that they were doing the show wrong by altering the level of violence, which was previously used as the main tool of comedy.

Cartoon Network continues to feature the two trouble-making characters and entertain children with their (literal) cat-and-mouse fights. Although Tom and Jerry have evolved in terms of appearance and personality, they are still derived from the essence of the two characters several have come to love over the years.

### **Felix the Cat**

Produced by Pat Sullivan, and his character created by chief animator Otto Messmer, Felix is more than just your regular cat and unlike Tom, the cartoon series does not cover Felix's predicaments with a mousy counterpart. Rather, Felix came into popularity after first starring in movie 'Feline Follies' in 1919. He was the first cartoon character to be considered an animated movie star.

The original series of Felix the Cat was created during the times of the silent era, prior to the Golden Age of Animation. It is vastly different from when Joe Oriolo, assistant to Messmer, introduced his own conceptual ideas to the character and released the cartoon series from October 1959 to May 1961. The original cartoons conceptualized by Messmer consider themes that are all together different from the magic Oriolo brought to the cat.

The originals were more open to interpretation and although it targeted a general audience, its themes were more conceivable by the adult demographic. For example, Messmer's Felix was one that knew he was nothing more than the creation of another but ultimately took control of himself and usurped Messmer as the creator himself. This was exhibited in *Comicalamities*, a film, and showed the character and individuality of Felix.

Felix became a famous icon of 'modernism' and the originals covered several themes varying from liberation, sexuality, morality and being a rule-breaker. His detachable, and mobile tail, was an expression of his moods (up with happiness, drooping downward with

sorrow), his mischievous acts were an expression of resistance and challenging higher society and authority, and his actions incentivised by either lust or hunger, two of the primary human instincts. There were also comical elements relating to racial and gender stereotypes. In the original cartoons, Felix was often seen showing women belong in a sub-ordinate place. Racial stereotypes included those of non-Caucasian, Chinese and African portrayals being exaggerated and plainly racist.

Felix employed the use of comic humor to discard the mainstream culture at that time, and rebuild the image through his actions. However, when Joe Oriolo released the colored cartoon series, it did not consist of any of these elements. The mischievous trait to the feline was still there, but now, he had a magic bag of tricks from which anything can be brought out, and enemies that wished to steal it from him. The previous elements of modernism and a cat that opposed society were all done away with for a lighter, more child-friendly cat. 264 of these cartoon episodes were produced and aired, and became very profitable, although the critical response was not up to par.

'Felix the Cat' poses as somewhat of a transition cartoon from the Golden Age of Animation into the Television Era. The Golden Era came to an end at around the early 1950s due to the studios trying to minimize production costs while still meeting the changing demands of the audience, leading to a drop in quality. TV viewers were also growing in number so studios had to adapt.

This could be seen through the transition of 'Felix the Cat' from a renowned Silent Era hero made by Messmer to just another TV character by Oriolo. Although the cartoon series appeals to a younger demographic now, the original Felix that grew in the silent era is the one that grew into popularity and allowed for the adaptations made by Joe Oriolo. That tricky little feline didn't need a bag of magic tricks to captivate his audience and shoot into movie star status.

### **Flintstones**

The Television Era introduced generations of cartoons that changed the face of animation, and not entirely in the most beneficial way. While the Golden Era consisted of cartoons filled with realistic, and higher quality detail to illustration, the TV Era did not focus as much on the quality of animation as apposed to the story that it presented. Hanna-Barbera productions was the game-changer in this era where cartoons took an inevitable turn into a new age.

In 1959, Hanna-Barbera productions and John Mitchell (Vice President of their distributor, Screen Gems) suggested making a show that centered around a group of adults, aiming for an adult audience. They were aiming for a situation comedy which was considered to be a popular genre at that time. Inspired by the popular show *The Honeymooners*, *Flintstones* was a brainchild of theirs consisting of a family in the period of the Stone Age.

The series is easily recognizable by the catchphrase used by Fred, "Yabba-dabba-doo!" It skyrocketed into popularity having become the most popular cartoon sitcom (until *The Simpsons* released) and also won a Primetime Emmy. It was also the first cartoon show aimed for an adult audience.

In a way, the *Flintstones* is an allegory to the family and domestic lives led by the people at that time instead with a surreal twist of having woolly mammoths and other Stone Age mammals as pets and accessories.

Despite the popularity of the show, viewers eventually started to complain that it was growing repetitive in nature. However, in 1962, two major changes happened. Firstly, the show switched from black and white to colour but a bigger change was that the creators decided to bless the childless couple with a baby. Wilma Flintstone became pregnant with Pebbles. Among many firsts, the cartoon was also the first to have a female animated character carry a child. There are scenes shown with Fred and Wilma in bed. This was made possible due to it being adult-oriented. The show also contained the themes of domestic responsibility although Fred and Barney are often seen complaining about their wives, or going for a guy's night out.

The *Flintstones* is one of the most successful cartoons of the TV Era, and a saving face to that particular time of animation with its witty dialogue and screenplay. The show finished its 156 episode run in 1966. However, several spin offs were made of the series like *The Pebbles and Bamm-Bamm Show*, *The New Fred and Barney Show*, *Cave Kids*, *The Franken Stones* and more, that ensured the continuity of its beloved characters. Famous shows today like *The Simpsons* and *Family Guy* are said to be inspired from this original masterpiece.

### **Scooby-Doo**

*Scooby-Doo*, another brainchild of Hanna-Barbera that marked an important part of the Television Era is said to be one of the longest running shows on television. Originally starting in 1969, *Scooby-Doo* focuses on the mystery and crime solving adventures of a gang of five; Velma, Fred, Daphne, Shaggy, and Scooby - the most notable character - a fun-loving but coward of a Great Dane. They drive around in their Mystery Van, searching out new cases to solve.

It originally came into conceptualization by Fred Silverman who created the characters and wanted to re-make the fame of Archies, while drawing on the new element of action and adventure. The show drew an emphasis on sight gags (like Scooby jumping in fear into Shaggy's arms) rather than focusing on verbal humor.

The episodes have a very common template, which have come into criticism for its repetitiveness. This could be due to Hanna-Barbera trying to recreate the success they made out of The Flintstones, by showing similar episodes on every Saturday morning time-slot they received on television. This led to an apathy on part of the producers (of most TV-Era cartoon studios, not just Hanna-Barbera) that stunted the creativity associated with animation. Despite this being the criticized formula of their predictable storylines, the cartoon grew immensely popular and formed quite a steady fan base around the 1990's among children and young adult teenagers.

Parallels have been drawn of the series against hidden themes of drug use and sexuality. For instance, Shaggy's origins hint at him being a drug user and the fact that him and Scooby are always seen to have rather large appetites could be interpreted as a possible side effect from marijuana consumption. It's also seen that Shaggy and Scooby are rarely calm during an investigation. Rather, they're always seen to be paranoid and fearful. This, too, can be interpreted as an effect of marijuana consumption.

Viewers have also seen the implied sexuality in the film through Daphne and Fred's relationship. They are often seen to be absent for most of the action-happening parts of the investigation and come back later, leading the audience to believe there could be a sexual relationship between the two. An even greater leap would be the popular fan theory of Velma being a lesbian. Considering the context of the time period in which they were set, it is understandable that these subversive themes had appealed to the teenage demographic. However, they were never explicitly stated or clarified during the run of the cartoon.

The Hanna-Barbera duo were they the leaders of cartoon production during the TV era, but their productions also reveal the downfall of animation in this time and where quality gave way to quantity, resulting in the deterioration of cartoons. Cartoons were more time-consuming and expensive to produce for television, which led to producers finding short-cuts and mass-producing episodes.

The Television Era didn't contain the best of the best cartoons. Nevertheless, the age of animation started to pick up around the 1980s with the new regulation set out by the United States government.

### **Teenage Mutant Ninja Turtles**

During the 1980s, President Ronald Reagan allowed for the deregulation of the television industry. This had a massive impact on the sub-industry of cartoons, which were only allowed to be shown on television with strict regards to the educational content it contained. Following deregulation, toy lines saw a commercial advantage in marketing their products through the platform of animated cartoons. They were no longer prohibited from doing so and the '80s saw an outburst of cartoons being released with characters that kids could only identify with, beforehand, on the basis of the toys they possessed. This included the cartoon that has in been recent limelight due to a live-action film being developed of it: Teenage Mutant Ninja Turtles.

The original cartoon series ran from 1987 to 1996, thus forming a great impact on the '90s generation of kids who were by then quite invested in cartoons. It all began when Kevin Eastman and Peter Laird came up with a sketch of these turtle ninjas as a joke in 1983, before realizing they were onto something of great potential. They named these turtles after prominent titles from the Renaissance; Raphael, Leonardo, Donatello and Michelangelo.

When the comics gained enough popularity to be made into cartoon series, the nature of the content was questioned due to the occasional curse word being thrown about by the ninjas, and the level of carnage and violence exhibited in the comics being higher than that of a cartoon suitable for child-friendliness. It was decided that the turtles would have to be 'softened' in order to make it more appropriate for the child demographic. Instead of saying 'damn', they would yell 'turtle power' or 'cowabunga!' One of the greatest changes made was in the costumes. In the comics, all the turtles wore red masks and their distinguishing features were their weapons of choice. For the cartoons, however, each character inherited their own color masks and wore belt buckles with the letter of their first name imprinted on it.

These changes were not well received by the followers of the comics, or the creators themselves who came to regret it later. Peter Laird stated in an interview, "...had I (again, speaking solely for myself and not for Kevin) been making the key creative decisions for that first animated series, it would have been VERY different."

The original cartoon series aired from 1988 to 1996 with a total of 188 episodes. The Turtles came back in another animated series from 2003-2009, which included Peter Laird in the production and resulted in the series being a lot closer to the comics than the original cartoons. The originals had to be edited even further before being broadcast in the UK to limit the display of violence and weapons. The name was also changed to 'Teenage Mutant Hero Turtles'.

Teenage Mutant Ninja Turtles had some notable effects among its target audience. In Britain, for instance, 200,000 turtles were imported in 1990 to meet the demand of children who wanted to adopt them as pets. However, this led to damage on the ecosystem when children dumped the turtles in rivers and lakes when they no longer wanted to look after them. The European Union reacted by banning the sale of a breed of turtles, red-eared terrapins in 1997. Parental concerns have also been shown as kids have been more tempted to lure into the sewer (which is the underground home of the Turtles) and displayed more aggressive and violent nature after watching the show and its exhibition of karate tactics.

Psychologists have differing opinions. Some state that parents are not around as much to teach their kids values, so they learn from what see on television. Toys of ninja turtles with weapons only aggravate the anger of these children. Others argue that toys and cartoon characters do not create the anger in children, rather they are an outlet for anger that is already there. Psychologists also say that children may have difficulties separating fantasy from reality.

Other parents, however, have reported educational advantages posed by the cartoon. Their children are able to tell colors apart and learn more about the different colors by the mask each ninja turtle wears.

Teenage Mutant Ninja Turtles has come a long way from when it was first created as a mere doodle for the creators' amusements. Although they were not fully accepting of the changes made to it in the cartoon series, the level of popularity it has gained is undeniable.

With the release of Teenage Mutant Ninja Turtles, and other cartoons in that time, the sphere of animation in cartoons picked up once again. Hanna-Barbera faced serious competition against the new cartoons coming up on TV and although their formula of success remained unbeaten, there was the dawn of a new and exciting age.

## **Pokémon**

Pokémon, which is an abbreviation of its original title Pocket Monsters in Japanese, began airing in April of 1997 and continues to this day. It first appeared as a game before diversifying into new platforms to market in forms such as movies, cartoons and merchandising in the form of toys and playing cards. Its identification as a cartoon is debatable as it's more commonly labelled as an anime, a form of cartoons unique to Japanese animation involving a different style. Pokémon is one of the earliest, and most popular animes that came into picture, gaining global recognition namely in the US and Asian regions.

The anime is a successful example of the impact of the Renaissance Era. This era was marked by the growing interest among teenagers (especially males) in Japanese anime, which was brought into the US market due to its high demand. Due to the surging interest in animes and other cartoons that were released by newer, independent studios, Hanna-Barbera productions eventually lost its foothold in the industry. They had to retreat and make spin-offs of their previous cartoons that weren't nearly as successful as the originals.

The Renaissance Era did a brilliant job of resurrecting the aspects of cartoon animation that had fallen during the Television Era. The introduction of anime in the global market increased profits for studios, inspired creativity and new original cartoons. The field of animation began to thrive again. Pokémon was one such anime that made a significant impact on popular culture.

J.C. Smith, the Marketing Director of Pokémon Company International has claimed it to be "more than billion-dollar business each year". There are cars in the shape and design of little Pikachu and in 1999, Pikachu ranked second under "Best People of the Year" of Time Magazine. Pokémon is possibly the most successful part of Japanese pop culture to move over to the West, and later to the whole world.

Not only has Pokémon become one of the most successful franchises in the world but it has had an immense socio-cultural impact. One of its most popular phrases that has paved its way into common use is 'gotta catch 'em all!', referring to Ash's dream. But the same phrase has also been credited as a Satanic influence on children. Even Pokémon is not without its share of controversies. The anime has been accused of exhibiting themes of violence, racism, inappropriate sexual comments, Nazi imagery, pro-Satanic support and even prompted gambling addictions. All of these are examined in detail below.

Certain episodes had to be banned or edited from being released in the US due to violent content. For example, in the episode 'The Legend of Dratini', there are scenes where guns are pointed against particular characters and used as a tool of intimidation. In a series containing a ten year old protagonist, it is understandable why this is seen as violent.

Racism has also been exhibited through the Pokémon named Jynx, a character with dark skin color, and the series later changed the Pokémon's color to purple. Another instance of implied racism in the franchise is in the case of Lenora, gym leader of Nacrene City. Although her skin color was not changed, corrective actions were made on her clothing to prevent the international market from perceiving her the same way Mammy Two Shoes from Tom and Jerry was. No longer did Lenora wear the apron, which was an identifiable trait of Mammy.

Inappropriate sexual comments have also been passed in the anime. In the episode 'Beauty and the Beach', a beach beauty contest is held in which Misty, a pre-teen young girl and one of Ash's accomplices, enters. James from Team Rocket (a constant enemy and villainous group in the series) enters as well and impersonates himself as a woman. James says to Misty, "Maybe when you're older, you'll have a chest like this." Considering the age difference between the characters and the fact that James is an adult compared to the young Misty, not only does this scene earn the 'inappropriate' label but is also quite disturbing.

Several scenes in the anime have been accused of Nazi imagery. Meowth, Team Rocket's cat, is seen sporting a Hitler mustache in episode 'Legend of Dratini'. In another episode 'All Things Bright and Beautifully!', Team Rocket and their supporters are seen raising their hands in a salute similar to the Hitler salute carried out by Nazis. This had to be edited out in the English version release.

The '90s was a time in which different Christian groups accused popular media and culture of exhibiting and supporting Satan in overt ways. Pokémon was labelled as being 'demonic child entertainment' due to the powers exhibited and the concept of evolution presented in the show. These groups believed that Pokémon was a means of converting children to the 'dark realm'.

The anime was a way of marketing the actual games produced by the franchise. Due to this, parents noticed that their children liked to collect and trade cards among their friends, thinking it promoted gambling. According to research done by Professor David Buckingham of London University, popular cartoons like Pokémon have a direct influence on children who are more tempted to buy and play with the trading cards, leading to an addiction of sorts that can't be entirely classified as healthy. Children may also bully other children for their cards, and spur violent nature.

Other parents have shown concern in their children's intelligence being affected. Dr. Leonie Arthur has shown that children's literacy rate can be negatively affected. Children who are too pulled in to the fantasy world of these pocket monsters may have their intellectual growth limited to the playing cards they possess and the fictitious games they play.

One of the greatest controversies that Pokémon faced forced the show into a temporary hiatus because it caused physical harm to the Japanese viewers that watched it. Episode 'Computer Soldier Porygon' involved Pikachu fighting off missiles which was enhanced on screen by the use of strobe effect. The scene was too intense for the viewers who suffered photosensitive epileptic seizures. Numbers of Japanese children had to be taken to the

hospital and thousands had reported symptoms of dizziness. Later studies had shown that 5-10% of the viewers reported feeling sick. This incident leaked into headlines globally and Pokémon was taken off the air for a temporary period of time.

However, despite all these controversies and incidents that have occurred, the anime has survived and continues to thrive in its current generation as it continues airing. February 27<sup>th</sup>, 2016 marked the 20-year anniversary of the franchise, a sign of the survival and global popularity of the franchise and its impact on pop culture.

### **Conclusion**

From Popeye to Pokémon has allowed for the examination and witness of the evolution of cartoons over six decades. Each form their own legacy in their respective niches and have formed a sub-culture of cartoon fans that will never forget the shows that have formed the essence of their childhood. The criticisms on content and the cultural and psychological impact each has had is only further proof of how influential cartoons can be.

The findings of this research have shown that cartoons are shaped by the context of the historical period in which they are set. The significance of time cannot be overstated. This is proven by the examination of popular cartoons over the three relevant eras; the Golden Age of Animation, the Television Era and the Renaissance Era. The highs and lows shaped by the historical happenings combined with the content of the cartoons themselves and the themes they have covered are effective in illustrating the social, cultural and psychological effects it has had on all its viewers, namely children. Thus, six decades have shown to be a great period of time for significant growth in the cartoon world.

As time goes on, more cartoons are being created to captivate the generations to come and to immortalize the creation of characters that both inspire and influence change in the hearts of its viewers. Time, as has been proven in this paper, is a working miracle toward the new age of animation.

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