



Colorful Language: How Color in Disney Films Influences Character Perception in Linguistics

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Abstract

This research explores the impact of color perception and how the color influences in Disney characters, through the lens of the Sapir-Whorf Hypothesis (Linguistic Relativity). Color design is the core element of television and film animation. Color design emphasizes the role of color in creating the emotional tone and visual aesthetic of animated works. It not only vividly reflects and highlights the personalities of the characters but also enhances the overall emotional tone of the works. Color not only helps to create an eye-catching hero but also to highlight their personality, talk about their past, and suggests whether they are the villain or the main protagonist of the story. By analyzing the color perception of the character in animation, the research investigates how different linguistic and cultural frameworks influence viewers' understanding and emotional responses to these characters. Utilizing a multidisciplinary approach that incorporates insights from color linguistic analysis, the research examines around eight Disney films and their character color schemes. The findings aim to provide a deeper understanding of the symbolic power of color and its significant role in shaping moral perceptions in storytelling. This research contributes to the broader field of linguistics by highlighting the complex interplay between visual and verbal elements in character perception throughout the linguistic relativity theory. Linguistic Relativity, as developed by Benjamin Lee Whorf, is a theory that explores the relationship or the connection between thought and language in the minds of speakers. It also suggests that language not only influences thought but that different languages casually impact thought in different ways.

Keywords: *character perception, Linguistic Relativity, Character Design, Visual Semiotics, Color art*

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1. Introduction

1.1. Aim and Scope

This research investigates how Disney characters' color designs affect viewers' perceptions of good and evil. Through the theory of Linguistic Relativity, which was developed by Edward Sapir (1884-1939) and Benjamin Lee Worf, his student in the early 20th century, the research aims to explore the linguistic and psychological dimensions of color perception by focusing on the darker, purple and other color types associated with villains in Disney films. Color plays an essential role in reflecting feelings, so it uses the color of background, clothes, character and the general atmosphere of the scene to increase the impact and emphasize the meaning to the recipient.

The Whorfian hypothesis suggests that language structure influences thought processes. This hypothesis has been explored across various subjects, with color being the most studied aspect. According to the Sapir-Whorf hypothesis (1921), a language's structure has an impact on how its speakers see the outside world and think. This theory suggests that people's views and interpretations of their experiences are shaped by language. Specifically, there are two main principles: Linguistic Determinism, which proposes that language determines the way people think, and Linguistic Relativity, which argues that different languages encode various concepts and categories, thus influencing how speakers of those languages observe the world.

1.2. Limitation of the Research

The research centers around analyzing the utilize of color imagery in Disney movies, particularly centering on the application of Linguistic Relativity theory. The essential objective is to get it how colors are utilized to pass on character traits and narrative themes, and how these colors are perceived across different cultural and linguistic backgrounds. The study utilizes a selection of Disney movies as the essential source, analyzing their visual components.

1.3. Objective of the Research

The objective of this research is to study how colors used in Disney movies affect how viewers feel and think, especially by looking at this through Linguistic Relativity theory. By examining various Disney films, the goal is to find patterns in how colors represent characters and stories. This study aims to understand how different colors are chosen to show traits, morals, and emotions in movies, helping us see how visuals in stories impact how people understand and connect with them.

1.4. Research Questions

This research aims to look at how color symbolism in Disney films impacts character viewer engagement, portrayal, and cultural interpretation, the research is guided by the following questions:

1. How do specific colors in Disney films reflect societal and cultural values and how these color choices contribute to the depiction of character traits such as innocence, heroism, and villainy
2. How do viewers from different linguistic and cultural backgrounds perceive and interpret color symbolism in Disney films and how does this perception influence their emotional engagement with the characters and narratives?
3. What role does Linguistic Relativity play in shaping viewer understanding and emotional responses to color-coded narratives in Disney movies, and how do changes in color palettes across different scenes impact the narrative progression and emotional tone?

These inquiries form the foundation of the investigation into how colors are deliberately utilized in Disney films to convey meaning and resound with audiences from varying cultural backgrounds.

1.5. Significance of the Research

This research is significant because it delves into the intricate relationship between visual elements and linguistic principles in storytelling, specifically within the context of Disney films. By exploring how color symbolism influences

character perception, cultural interpretation, and emotional engagement, the study provides valuable insights into the universal language of color and its impact on audiences. Understanding these dynamics can enhance our comprehension of how visual storytelling shapes societal values and individual worldviews.

Additionally, this research contributes to the field of Linguistic Relativity by applying its concepts to the realm of visual media, expanding the theoretical framework beyond traditional linguistic studies. It highlights the importance of considering cultural and linguistic diversity in media analysis, promoting a more inclusive understanding of how different audiences interpret and connect with visual narratives.

Ultimately, this research can inform filmmakers, animators, and designers about the powerful role of color in character development and narrative construction, leading to more effective and culturally sensitive storytelling in global media.

1.6. Method of the Research

The research relies on the theoretical framework of Linguistic Relativity as proposed by Edward Sapir and Benjamin Lee Whorf to understand how color symbolism in Disney films influences character portrayal and narrative themes. This study adopts a descriptive qualitative research approach, which involves an inquiry process rooted in various methodologies aimed at comprehending cultural and perceptual issues. The goal is to construct comprehensive and nuanced depictions, examining the use of colors in film, presenting in-depth perspectives from viewers, and conducting investigations within authentic viewing environments.

In this research, the focus lies on depicting the usage of color in Disney movies and how it shapes audience perceptions and emotional responses. The researcher plans to analyze a selection of Disney films, examining their visual elements and narrative contexts. Additionally, viewer surveys and focus groups from diverse cultural and linguistic backgrounds will be employed to gather insights on how different audiences interpret and emotionally engage with the color symbolism

presented in these films. This approach aims to fill the gap in understanding the cross-cultural impact of color in animated storytelling.

1.7. Data

The research will utilize a carefully curated selection of approximately eight Disney films, specifically chosen for their strategic use of color to illustrate character traits, emotional states, and narrative themes. These films will be selected from various eras of Disney animation to encompass a broad spectrum of artistic styles and cultural contexts. To gather a range of interpretations and emotional responses to the color symbolism in these films, viewer surveys will be delivered to a diverse audience. Additionally, organized focus groups comprising participants from different cultural and linguistic backgrounds will engage in extensive discussions about their perceptions of color use in Disney movies. This qualitative data will be supplemented by a detailed scene-by-scene film analysis, focusing on the use of color in character design, settings, and key narrative moments to highlight how color indicates the morality of characters. This comprehensive approach aims to provide a sophisticated understanding of how color influences storytelling and audience engagement in Disney films.

2. Literature Review

Early research on linguistic determinism and linguistic relativity has primarily focused on color perception due to the continuous and undivided spectrum of light that humans categorize using distinct color terms. Anthropologists have observed that different cultures segment the color spectrum differently, leading to global variations in how individuals perceive color based on their language's specific color distinctions. Additionally, cognitive studies on color perception can be conducted without triggering participants' expressive language, making it an ideal area to explore the link between language and thought. Studies examining color perception typically operate at the lexical level of language, using single-color

terms like "red" or "yellow" to denote specific shades, rather than employing morphological markings.

Ouverson (1992) examines the design on audience attitude, media perception, behavior and the effects of color. Ouverson (1992) discusses some of the theories of perception of color and human interaction. To test the theory of color, Ouverson (1992) recommended a study "to investigate whether or not four different versions of a brochure would have a significant effect on the professional attitudes. Color and design preferences of potential readers and business behaviors" (p. 26). Ouverson (1992) discovered that "no single color and design combination resulted in a significantly greater change in attitude" (p. 70). Although there was some change in attitude, as shown by the group averages, this change was consistent across the different brochure groups. Similarly, "no color and design combination led to a significantly greater change in behavior" (p. 71). Regarding behavior change, the results suggest that significant behavior change is unlikely to occur until there is a change in attitude (Ouverson, 1992, p. 71). Analysis of variance tests revealed that color caused significant differences in brochure ratings on four out of five evaluation factors (p. 72). A comparison of means showed that the orange brochures, as a group, received higher ratings than the cream brochures across all factors. Ouverson (1992) examined the relationship between color and design, but unlike previous studies, did not focus on character design. Unlike earlier reviews, Ouverson's (1992) research did not consider the shape or layout of the brochure's design.

Consequently, researchers have concentrated on examining how various colors are named and the frequency with which specific color terms are employed by speakers of different languages. In a seminal study conducted by Brown & Lenneberg (1954) in "A Study of Language and Cognition". The researchers sought to compare color terms that are frequently used in English with those that are less commonly employed.

In English, speakers are more likely to use the term "red" than "dark vermilion"; "red" is considered a basic primary color, while "dark vermilion" is perceived as a combination of multiple colors. Brown and Lenneberg aimed to identify highly

codable colors, which are typically labeled with a single word ("red") rather than a longer phrase ("dark vermilion"). They found that Munsell colors labeled by single words were named more quickly by English speakers, and participants consistently agreed on the appropriate color terms. After identifying 24 highly codable colors, participants completed a color recognition task where they were shown four colors and then asked to identify them from a selection of 120 colors after a brief interval. The results showed that color codability significantly correlated with performance on the color recognition task. Colors closely associated with basic English color terms like "red" were more easily remembered and identified by English speakers (Brown & Lenneberg, 1954). This study provides strong evidence for linguistic determinism, demonstrating that the lexical pattern of English color terms affects both short-term memory and color recognition. Terms frequently used by English speakers were more easily stored in memory, allowing for more accurate identification of the associated colors. This study illustrates how the lexical features of a language can influence non-linguistic cognitive processes.

3. Theoretical Framework

3.1. The Sapir-Whorf Hypothesis

Throughout history, distinguished scholars have argued that language indeed influences thought. For instance, historian Herodotus believed that the direction of writing—Greeks writing from left to right and Egyptians from right to left—affected their thinking (Fishman, 1980). Physicist Albert Einstein also noted a “connection between language and thought, asserting that the formation of concepts is highly dependent on language” (Einstein, 1954). The most renowned proponent of this idea was Benjamin Lee Whorf, an American linguist known for his hypothesis on the relationship between language and thought and his analysis of the Hopi language. Influenced by Edward Sapir, Whorf developed the concept of linguistic relativity, later termed the Sapir-Whorf hypothesis, which posits that the structure of a language affects how its speakers communicate and perceive the world (Lucy, 2001).

Edward Sapir, an American anthropologist and linguist, is regarded as one of the pioneers of Linguistic Relativity and the father of Ethnolinguistics, a field

exploring the connection between culture and language. He noted that people perceive the world through language, authored numerous articles on this relationship, and adhered to the Humboldtian perspective on the interplay between language and thought. Whorf, as a student of Sapir, extended these ideas in his extensive writings, leading to the development of the Sapir-Whorf hypothesis, also known as the Whorfian hypothesis.

Sapir, in his commentary on cross-cultural perceptions of physical stimuli, noted that our experiences, such as seeing and hearing, are greatly influenced by the language habits of our community, which guide our interpretations (Sapir, 1929). This suggests that spoken language shapes our perception of reality. Extending this idea, Sapir argued that social realities are built upon a group's language habits, leading to the conclusion that different societies exist in distinct worlds, rather than merely applying different labels to the same world (Sapir, 1929). Whorf expanded upon Sapir, universally quoted as writing, "We dissect nature along lines laid down by our native languages"(Whorf, 1940). This has been interpreted to mean that the way people perceive the world is a function of their language. There is both a strong and a weak interpretation of Whorf's hypothesis: the former, *Linguistic Determinism*, implies that language completely determines thought through the categories made available by the language or the way people think; and the latter, *Linguistic Relativity*, suggests that differences among languages result in corresponding differences in the thoughts of their speakers (Pinker, 1994), potentially by influencing non-linguistic cognition.

Several methodologies have been employed to examine Whorf's hypothesis, one of which involves exploring how linguistic categorization influences the perception of colors. Alongside Whorf, Sapir developed a hypothesis that significantly impacted language studies and discourse. The Sapir-Whorf Hypothesis, formulated by Sapir and Whorf, explores how language encodes cognitive categories and culture. Their work suggests that language shapes societal thinking, influencing both human thought and behavior. According to their hypothesis, language determines thought, and linguistic categories define cognitive categories.

3.2. Linguistic Influences on the Perception of Color

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Color in art serves various purposes, such as enhancing and emphasizing interest, directing and focusing attention, and reinforcing rhythm. In animated films, color transitions through the sequence and juxtaposition of scenes. Animators can cleverly and skillfully use color to ensure smooth storytelling. To excel in this field, artists must possess a keen sense of color selection that resonates with viewers. Choosing color schemes that match the emotional and symbolic significance of the color can create dramatic surprises. Color is essential in conveying emotions and feelings, often utilized through character colors, their clothing, or the background and overall scene atmosphere to increase impact and clarify the intended message for the audience.

Brightness and saturation are crucial in establishing the mood and general tone of a scene. The color value and saturation influence the intensity and purity of colors—higher saturation results in purer colors, while lower saturation makes them paler. Filmmakers use various color techniques to craft distinctive scenes. For instance, they might use a single-color gradient for a monochromatic scene, apply analogous colors adjacent on the color wheel, or use complementary colors like red and green, and sometimes incorporate partially complementary colors.

A color hue is represented in the visual system as a blend of three primary colors—red, green, and blue (Caelli, 1981)—which are detected by the corresponding cones in the retina and processed in the visual cortex. Color plays a crucial role in character design, serving as a visual cue for traits such as morality, personality, and emotional states. In Disney films, colors are strategically used to create a clear distinction between heroes and villains. Heroes are typically shown in bright, vibrant colors that convey positivity and goodness, while villains are often depicted in darker shades and purples, suggesting danger, mystery, and evil. According to Sapir, "color language can affect color cognition" (Sapir, 1929), and extensive research has shown that language shapes the perception of color by categorizing it linguistically.

Colors, their combinations, and their symbolism are vital for effective character design. Each shade carries a meaning that is not always apparent. Distinctive color palettes can enhance a hero's emotions and help develop their robust character. This ties in with linguistic influences on the perception of color, as linguistic relativity suggests that language shapes how we perceive and categorize colors. Different languages and cultures have varied color terminologies, which can influence how individuals interpret and emotionally respond to colors. Therefore, understanding these linguistic influences is crucial in selecting color palettes that resonate emotionally and symbolically with diverse audiences, enhancing character development and emotional impact.

Figure (1) Color Psychology Chart (Fifteen, 2018)

Each color can be linked to a basic emotion (Figure 1). For instance, red is

RED Power Excitement Strength Power Passion Energy	ORANGE Confidence Warmth Innovation, Friendliness Energy Bravery	YELLOW Optimism Warmth Happiness Creativity Friendliness	GREEN Health Hope Nature Growth Freshness Prosperity	BLUE Trust Loyalty Dependability Logic Serenity Security
PURPLE Wisdom Luxury Wealth Spirituality Sophistication Royalty	PINK Imaginative Passionate Transformation Balance Creativity	BROWN Serious Earthiness Reliability Authenticity Warmth Support	BLACK Sophistication Security Power Authority Substance	WHITE Cleanness Clarity Purity Simplicity Freshness

commonly associated with love, black with fear, yellow with joy, and purple with villainy or cruelty, as seen with Ursula in "The Little Mermaid" (Jonaskaite, Abu-Akel, et al. 2020).

4. Data Analysis

In Disney films, colors are precisely chosen to impact the perception of characters and to convey specific traits, emotions, and moral alignments, which can be analyzed through the lens of Linguistic Relativity. This hypothesis

suggests that language shapes our perception of the world, and in a similar way, the "language of color" in films influences how we interpret characters and their roles. Therefore, this research analyzes around eight Disney animated feature films released over the past fifteen years throughout the linguistic relativity theory.

4.1. Color Temperature

Color temperature refers to the relative warmth or coolness of different colors. Warm colors, such as red, yellow, orange, and brown, are positioned on one side of the color wheel, while cool colors, including green, blue, and purple, are found on the opposite side as shown in Figure (2)

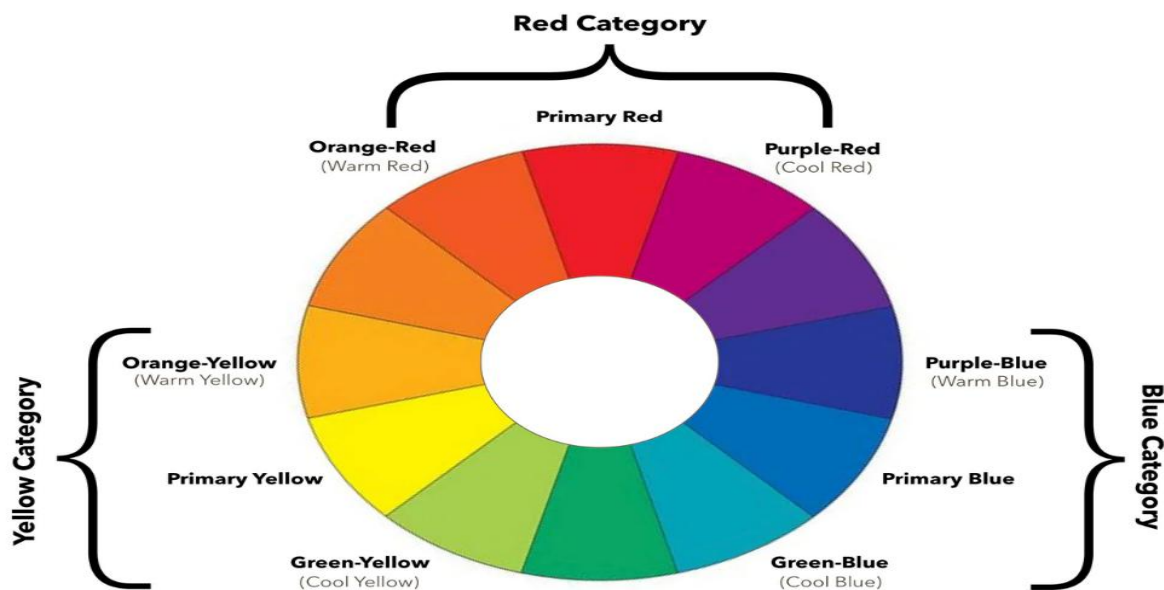


Figure (2) from www.greenleafblueberry.com

In the enchanting world of Disney animation, color is far more than a visual element; it is a powerful storytelling tool that shapes the audience's perception of characters, moods, and themes. Disney's use of color temperature—ranging from the warm hues that evoke feelings of comfort and passion to the cool tones that

suggest calmness or even melancholy—creates a rich tapestry of emotions and meanings.

This analysis will explore the symbolic significance of color temperature in some of Disney's most beloved films, including *Up*, *The Little Mermaid*, *Aladdin*, *Beauty and the Beast*, and *The Lion King*. These films showcase how Disney strategically uses color to convey complex emotions and enhance the narrative. From the warm, inviting tones of the savannah in *The Lion King* to the contrasting cool and warm palettes in *The Little Mermaid*'s underwater world, each film demonstrates the careful consideration of color temperature in shaping the viewer's experience.

By examining these iconic movies, we can better understand how Disney's mastery of color not only enhances visual appeal but also deepens the emotional resonance of its stories, making them timeless classics.



1. *Up* (2009)



Figure 3 (B)

Figure 3 (A)

In figures 3 (A&B) two scenes from the animated feature film “Up” (2009). The properties of color in animation can be effectively utilized, as seen in these

two different scenes from the animated film "Up," produced by Disney and Pixar in 2009. On one hand, **figure (3 -a)** shows a scene of the protagonists at the beginning of the film, depicting their youth and the early days of their marriage. In this scene, bright colors with high tonal values are used, along with highly saturated, vivid colors. Warm colors like hot orange and yellow are used in the background, with the green of the plants being bright, and the heroine's dress being a vibrant, saturated purple. This color scheme suggests the characters' happiness, youth, and vitality.

On the other hand, **figure (3 -b)** shows a scene from the middle of the film, illustrating the hero's loss of his wife after they have aged and experienced illness. Here, the saturation of colors is reduced, and their value has darkened. Although warm colors are still used, their combination with shades of gray and blue makes them appear cooler, conveying to the viewer a sense of sadness and the impact of the heroine's loss.

2. *The Little Mermaid (1989)*



Figure 4 (A)



Figure 4 (B)

In figures 4 (A&B), two scenes from the animated feature film "The Little Mermaid" (1989) are depicted. The properties of color in animation can be effectively utilized, as seen in these two different scenes from the animated film "The Little Mermaid," produced by Disney in 1989. On one hand, **figure (4 a)** shows a scene of Ariel in her underwater home at the beginning of the film,

depicting her youthful curiosity and longing for adventure. In this scene, vibrant and saturated colors are used, with a dominance of blues and greens to represent the ocean environment. Ariel's red hair stands out brightly, symbolizing her unique and rebellious nature, while the colorful marine life around her adds to the lively and enchanting atmosphere. This color scheme suggests Ariel's happiness, youth, and vibrant spirit.

In contrast, figure (4 b) shows a darker, more ominous scene featuring Ursula, the sea witch. Here, the saturation of colors is reduced, and darker shades like deep purples and blacks dominate the scene. Ursula's lair is filled with shadows and scary lighting, using colors that convey a sense of danger and malevolence. The cool, dark colors and the use of contrasting bright flashes, such as Ursula's glowing eyes, enhance the menacing and sinister mood of the scene.

3. *Aladdin* (1992)



Figure 5 (A)



Figure 5 (B)

In figures 5 (A&B), two scenes from the animated feature film "Aladdin" (1992) are depicted. The properties of color in animation can be effectively

utilized, as seen in these two different scenes from the animated film "Aladdin," produced by Disney in 1992. On one hand, figure (5 a) shows a scene of Aladdin and Jasmine during their magic carpet ride, depicting the romance and wonder of their adventure. In this scene, bright and highly saturated colors are used, with rich blues and purples dominating the night sky. The gold and red tones of Jasmine's outfit and the carpet itself stand out vividly, emphasizing the magical and enchanting atmosphere of the scene. This color scheme suggests the characters' happiness, romance, and the magical essence of their journey.

In contrast, figure (5 b) shows a darker, more intense scene featuring Jafar in his quest for power. Here, the saturation of colors is reduced, and darker shades like deep reds, blacks, and purples dominate the scene. Jafar's transformation into a sorcerer and his dark intentions are highlighted by the use of these ominous colors. The cool, dark tones and the use of sharp contrasts, such as Jafar's glowing staff, enhance the threatening and evil mood of the scene.

4. *Beauty and the Beast (1991)*



Figure 6 (A)

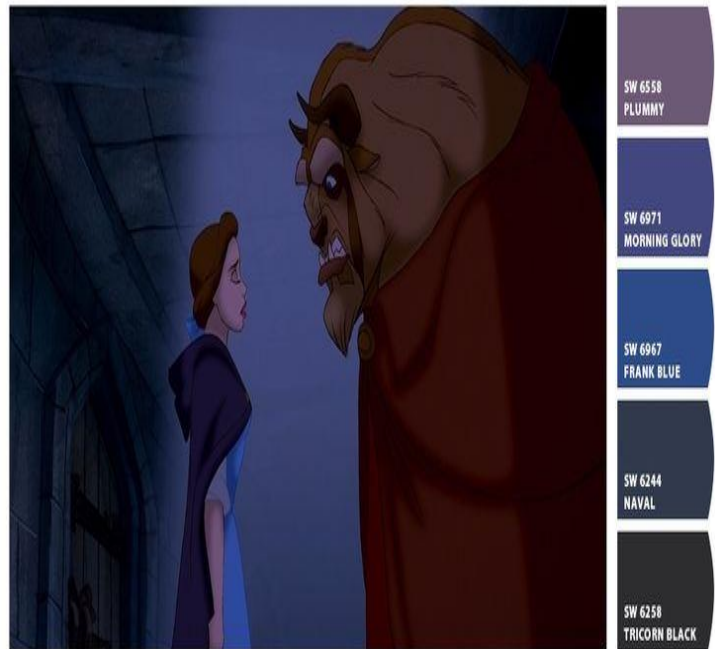


Figure 6 (B)

In figures 6 (A&B), two scenes from the animated feature film "Beauty and the Beast" (1991) are depicted. The properties of color in animation can be effectively utilized, as seen in these two different scenes from the animated film "Beauty and the Beast," produced by Disney in 1991. On one hand, figure (6 a) shows a scene of Belle and the Beast dancing in the grand ballroom, capturing the romance and elegance of the moment. In this scene, warm and highly saturated colors are used, with rich golds and yellows dominating the ballroom's decor. Belle's yellow dress stands out vividly against the warm tones, highlighting her grace and beauty. The warm, bright colors create a magical and enchanting atmosphere, suggesting the characters' growing affection and the transformative power of love.

In contrast, figure (6 b) shows a darker, more foreboding scene featuring the Beast in his enraged state. Here, the saturation of colors is reduced, and darker shades like deep blues, blacks, and purples dominate the scene. The Beast's castle is filled with shadows and eerie lighting, using these cool, dark colors to convey a sense of danger and despair. The contrast between the bright, warm ballroom scene and the dark, ominous scenes in the castle underscores the emotional highs and lows of the story.



5. *The Lion King* (1994)

Figure 7 (A)

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In Figures 7 (A & B), two scenes from Disney's "The Lion King" (1994) are depicted. The film effectively applies color to convey different emotional tones and narrative moments, demonstrating how color properties in animation can influence audience perception.

This figure (7 a) depicts the iconic scene where Simba is presented to the animal kingdom at Pride Rock. The scene is bathed in warm, vibrant colors, primarily consisting of bright oranges, yellows, and reds. The use of these warm, saturated colors creates a sense of celebration, joy, and hope. The rising sun in the background symbolizes the dawn of a new era, highlighting Simba's significance and the positive future he represents. The lush greens of the surrounding landscape add to the scene's liveliness and prosperity. This color scheme evokes feelings of happiness and optimism, making the moment feel grand and momentous.

In contrast in figure (7 b), shows the darker, more menacing scene where Scar, the antagonist, is plotting his takeover of the Pride Lands. The color palette here is dominated by dark, muted tones, such as deep greens, purples, and blacks. The shadows and eerie lighting create a sense of danger, deceit, and foreboding. Scar's lair is depicted with a greenish hue, which often symbolizes envy and corruption. This darker color scheme emphasizes the sinister nature of Scar's intentions and the peril that awaits the kingdom under his rule. The cool, dark colors contrast sharply with the warm, bright colors of the earlier scene, underscoring the stark differences between the two characters and their respective visions for the Pride Lands.

4.2. The Symbolic Significance of Color in Animated Films."

Color symbolism involves using colors as symbolic representations within various cultures. These associations are influenced by factors such as time, location, and cultural context, leading to different meanings for the same color. As an area of study, color symbolism is constantly evolving, drawing upon a rich collection of traditional and anecdotal evidence. Starting with the first color which is Pink that represents love, innocence, delicacy, health, fun, happiness, romance, magic, softness, and of course femininity. Figure 8 (a &b) shows two different scenes from the film *Frozen* that illustrate the impact of the color pink on the movie

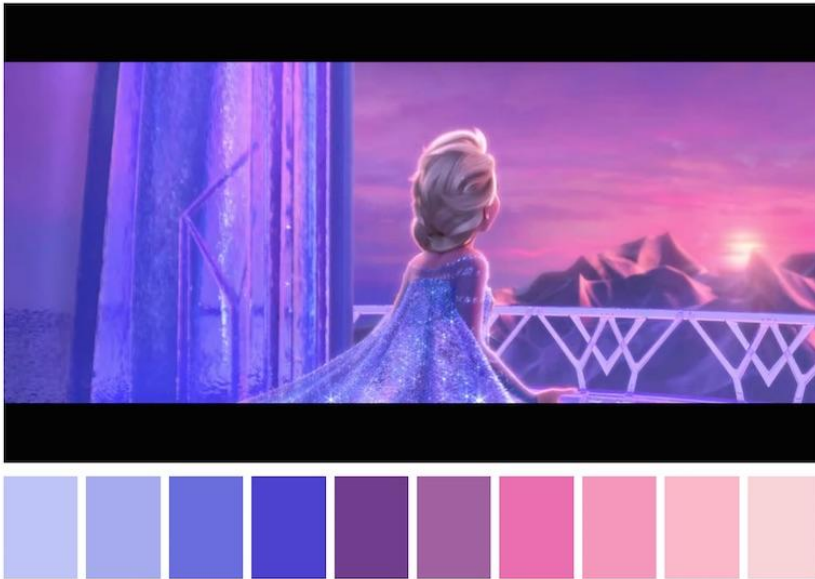


Figure 8 (a)

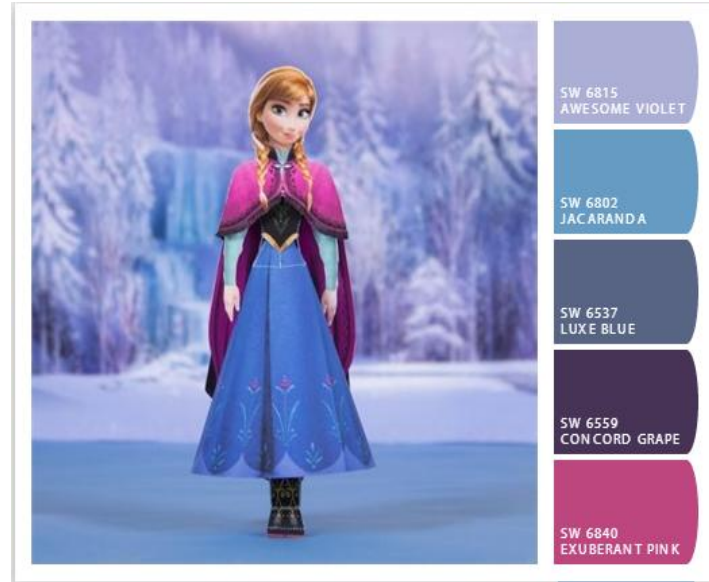
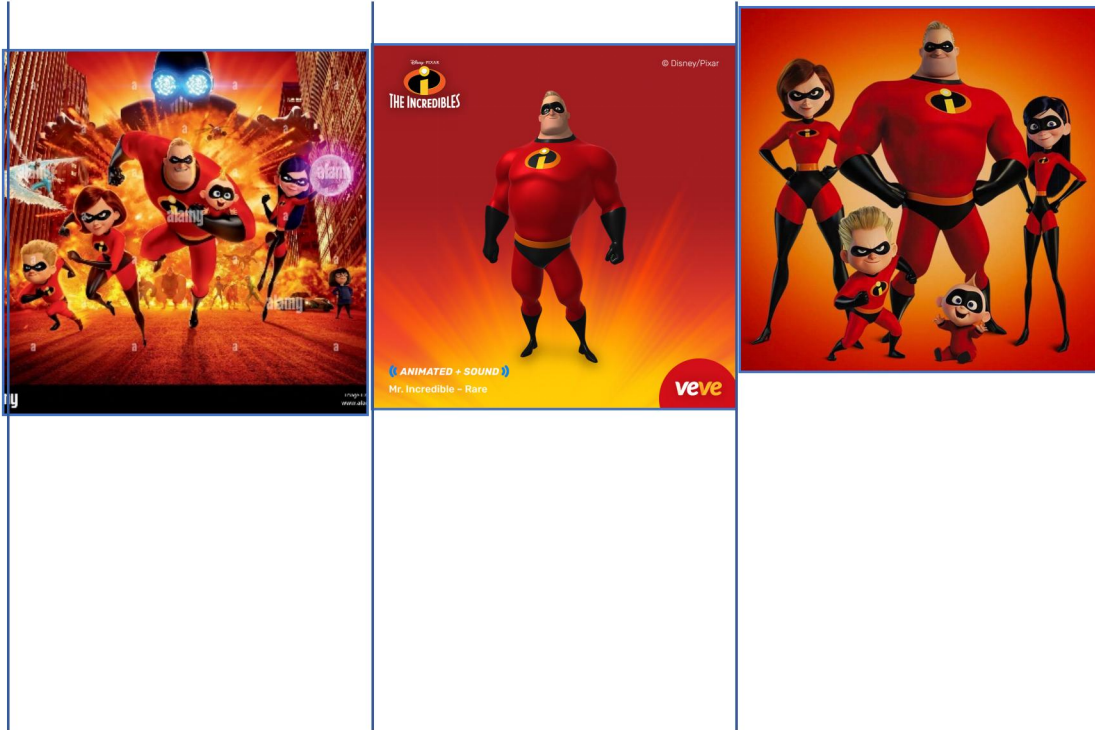


Figure 8 (b)

In the film *Frozen* (2013), produced by Disney, the color pink symbolizes magic, as Elsa possesses magical icy powers. It also represents femininity, reflecting the protagonist's gentle and delicate nature. The pink color blends with purple, a color most associated with royalty in Europe and North America, as the protagonist, Elsa, is the queen of Arendelle. The color also hints at mystery, given the enigmatic nature of Elsa's magical powers, making the combination of pink and purple an ideal choice for the character and the overall atmosphere of the film.

Secondly the color red which represents anger, passion, energy, desire, blood, excitement, speed, strength, heat, love, aggression, danger, fire, war, and violence.

Figure (9) shows Different scenes from the film *The Incredibles* (2004) illustrate



the impact of the color red on the movie.

Figure (9)

Thirdly, the color yellow which represents wisdom, sunlight, knowledge, joy, relaxation, happiness, optimism, idealism, imagination, hope, and summer. It also represents dishonesty, illness, weakness, betrayal, jealousy, greed, cheating, and danger. **Figure (10)** shows some scenes from the film *Minions* that illustrate the impact of the color yellow on the movie.



Figure (10)

The Minions is a 3D computer-animated American comedy film based on the adventures of yellow creatures, produced by Illumination Entertainment in 2015. Yellow is used specifically to represent the cute and cheerful characters. It is an open, bright color that conveys fun and warmth, suggesting intelligence, resourcefulness, intellectual curiosity, and enlightenment, much like the Minions themselves.

According to Linguistic Relativity, just as spoken language affects how we see the world, the use of color in Disney films shapes how we understand characters and their stories. Each color has its own meaning and helps viewers understand character traits, moral values, and emotions. By choosing specific colors, Disney makes it easier for audiences to connect with the story and characters. These color

choices are deliberate and designed to evoke certain feelings and reactions, enhancing the overall storytelling and aligning with the ideas of Linguistic Relativity.

5. Results and Conclusion

The symbolic significance of color can be used to highlight the characteristics of a cartoon character and define the overall atmosphere of the film. Additionally, the properties of color and color theories can be utilized to depict emotions and visually translate sensory meanings in a way that has a significant impact on the viewer

In Disney films, colors play a significant role in shaping character perception and narrative structure. Through the strategic use of colors, Disney effectively conveys characters' traits, moral alignments, and emotional states. Heroes are typically depicted in bright, vibrant colors symbolizing positivity and heroism, while villains often wear darker shades signifying danger and malevolence. Character development is also represented through color, such as Elsa's icy blue in *Frozen* reflecting her emotional journey. Just as spoken language shapes our understanding of the world, color in films shapes interpretations of characters' traits and emotional journeys. Disney's use of color enhances storytelling by guiding emotional responses and creating memorable characters, aligning with the principles of Linguistic Relativity to deepen narrative impact.

Disney's careful selection and portrayal of color not only enhance visual storytelling but also deepen the audience's engagement by reinforcing character development and thematic elements. This approach underscores the importance of visual elements in shaping narrative meaning and emotional resonance, illustrating how color functions as a universal language that transcends verbal communication. By analyzing this through the lens of the Sapir-Whorf hypothesis, proposed by Edward Sapir (1929) and Benjamin Lee Whorf (1956), it becomes evident how color symbolism can influence our understanding and enjoyment of stories, reflecting the interplay between language, perception, and cultural interpretation.

5.1. Recommendation

For further research, it would be helpful to compare how colors are used in different Disney movies from various cultures. This could show us how colors affect how we see characters and feel about their stories. Also, studying how people from different cultures and languages understand these colors in Disney films could give us more insights. Doing experiments to test how colors affect our emotions while watching these movies would also be useful. This kind of research can help us understand better how colors in movies like Disney's can change how we understand stories and characters.

- The study recommends teaching the most influential animated films with meaningful color symbolism to students, helping them understand the meanings, draw inspiration from the message, and appreciate the effective use of color in animated films.
- The study recommends also increasing awareness about color theories and their importance in enriching the visual experience in animated films.

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كيف يؤثر اللون في أفلام ديزني على إدراك الشخصيات في علم اللغة

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المستخلص:

تستكشف هذه الدراسة تأثير إدراك اللون وكيف يؤثر اللون على شخصيات ديزني من خلال منظور فرضية سابير وورف (النسبية اللغوية). يُعتبر تصميم اللون العنصر الأساسي في الرسوم المتحركة التلفزيونية والسينمائية. يبرز تصميم اللون دور اللون في خلق النغمة العاطفية والجمالية البصرية للأعمال المتحركة. فهو لا يعكس فقط شخصيات الشخصيات بوضوح ويبرزها، بل يعزز أيضًا النغمة العاطفية العامة للأعمال. يساعد اللون في إنشاء بطل لافت للنظر ويسلط الضوء على شخصيته، ويتحدث عن ماضيه، ويقترح ما إذا كان هو الشرير أو البطل الرئيسي في القصة. من خلال تحليل إدراك اللون للشخصية في الرسوم المتحركة، تبحث الدراسة في كيفية تأثير الأطر اللغوية والثقافية المختلفة على فهم المشاهدين واستجاباتهم العاطفية تجاه هذه الشخصيات. باستخدام نهج متعدد التخصصات يدمج بين رؤى من التحليل اللغوي للألوان، تفحص الدراسة حوالي ثمانية أفلام من ديزني ومخططات ألوان شخصياتها. تهدف النتائج إلى تقديم فهم أعمق للقوة الرمزية للون ودوره الهام في تشكيل الإدراكات الأخلاقية في السرد القصصي. تسهم هذه الدراسة في مجال علم اللغة بشكل عام من خلال تسليط الضوء على التفاعل المعقد بين العناصر البصرية واللفظية في إدراك الشخصية من خلال نظرية النسبية اللغوية. النسبية اللغوية، كما طورها بنيامين لي وورف، هي نظرية تستكشف العلاقة أو الاتصال بين الفكر واللغة في عقول المتحدثين. كما تقترح أن اللغة لا تؤثر فقط على الفكر، بل أن اللغات المختلفة تؤثر على الفكر بطرق مختلفة.

الكلمات المفتاحية: إدراك الشخصية، النسبية اللغوية، تصميم الشخصيات، السيمائية البصرية، فن الألوان