

Simba Process book

Xinyi Lou

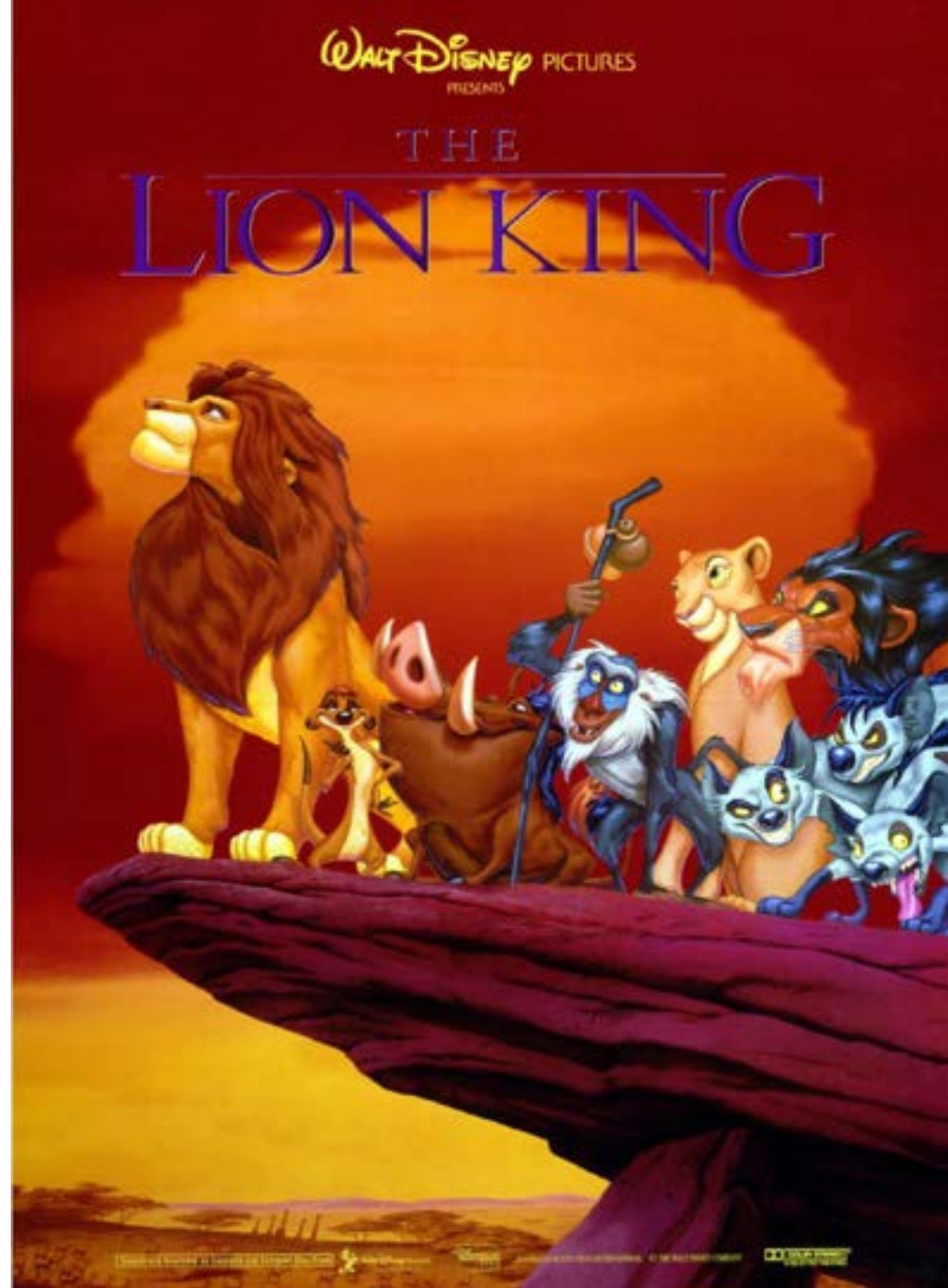
GDVX734

Sohee kwon

Persona Presentation

Simba

The Lion King's main character





Background

Simba is a **fictional** character and the protagonist of Disney's The Lion King franchise. Introduced in the 1994 film The Lion King.

Simba was inspired by the character Bambi from **Disney's Bambi (1942)**, as well as the stories of **Moses and Joseph** from the Bible.

Appearance

When Simba was a cub, he had golden fur and a tuft of golden fur on his head. During his teenage years, he began to grow more hair. Now an adult, Simba is stronger and has a fully grown reddish-brown mane that is lighter in color than his father's. His eyes were softer and brighter than his father's.





Role experience

Simba is a rebellious and adorable lion cub who loves adventures and, as Mufasa's son, is the heir to the throne. Scar, Simba's evil and jealous uncle, kills Mufasa by letting Mufasa fall off of a cliff during a stampede. Simba runs away, thinking it was his fault for his father's death. Many years later, as an adult, Simba returns home and fights Scar for the throne.

Personality

Brave

Curious

Rebellious

Conflicted

Determined

Compassionate

Mature



Research/ Concept of persona

Simba

Rising from Chaos





Role experience

**As an adult, he fights
Scar for the throne.**

**Simba runs away after
Mufasa's death.**



Personality

Brave

Curious

Rebellious

Conflicted

Determined

Compassionate

Mature

Cub Simba

- **Adventures**
- **Curiosity**
- **Rebelliousness**
- **Mufasa's son**
- **Heir to the throne**
- **Close relationship with father**
- **Tragic event of father's death**
Self-blame
- **Running away**





Young Adult Simba

- **Return home**
- **Facing the past**
- **Rafiki's guidance**
- **Hakuna Matata lifestyle**
- **Reunion with childhood friend Nala**
- **Confronting Scar**
- **Embracing responsibilities**
- **Regaining the throne**



Adult Simba

- **Struggles with leadership**
- **Raising a family**
- **Conflict with the Outsiders**
- **Accepting the circle of life**

The value of Simba

Redemption

Responsibility

Courage

Identity

Self-discovery

Forgiveness



The value of Simba



Simba represents the journey of seeking true self, as well as the process of growth and taking responsibility. He experiences many challenges and difficulties in the movie, but ultimately, through self-discovery and effort, he becomes a mature leader and leads his family to prosperity and peace. Therefore, his value lies in inspiring people to bravely face their inner world, find their true selves, and take on their responsibilities and obligations, becoming a better version of themselves.

Redemption

Responsibility

Courage

Leadership

Self-discovery

Forgiveness

Reference

<https://lionking.fandom.com/wiki/Simba>

<https://venngage.com/blog/lion-king-management-styles/>

<https://www.tomhuthconsulting.com/blog/2019/7/28/identity-lessons-from-the-lion-king>

<https://dandavidamazona.medium.com/simba-rising-from-chaos-the-lion-king-film-analysis-988f2b32b437>

[https://en.wikifur.com/wiki/Simba_\(The_Lion_King\)](https://en.wikifur.com/wiki/Simba_(The_Lion_King))

<https://clinicalpsychologyashoka.blogspot.com/2022/03/simbas-trauma-in-lion-king.html>

<https://mindfulcounselingutah.com/blog/2019/9/5/five-things-the-lion-king-teaches-us-about-trauma#:~:text=Simba%20is%20prince%20of%20the,gets%20him%20to%20run%20away>

<http://lionking2013.blogspot.com/p/simba.html>

<https://lionking.fandom.com/wiki/Simba#Coronation>

<https://www.tomhuthconsulting.com/blog/2019/7/28/identity-lessons-from-the-lion-king>

<https://www.mylionking.com/wiki/Simba#Personality>

Content:

- **Simba Means "Lion"**
- **The True Origin Of 'The Lion King'**
- **A Political Analysis about Simba**
- **Theology in "The Lion King"**
- **Letting the darkness in**
- **Reinforce masculinity in men**
- **The meaning of "Circle of Life" lyrics**
- **Hakuna Matata —Phrase**
- **Other industries**

About Simba

Simba is a fictional character and the protagonist of Disney's The Lion King franchise. Introduced in the 1994 film The Lion King, Walt Disney Animation's 32nd animated feature, the character subsequently appears in The Lion King II: Simba's Pride (1998) and The Lion King 1½ (2004) as well as the 2019 remake of the original film. Simba was created by screenwriters Irene Mecchi, Jonathan Roberts and Linda Woolverton. While Mark Henn served as Simba's supervising animator as a cub, Ruben A. Aquino animated the character as he appears as an adult. Simba was inspired by the character Bambi from Disney's Bambi (1942), as well as the stories of Moses and Joseph from the Bible. Additionally, several similarities have been drawn between Simba and Prince Hamlet from William Shakespeare's Hamlet. In 1997, The Lion King was adapted into a Broadway musical, with actors Scott Irby-Ranniar and Jason Raize originating the roles of the cub and adult Simba, respectively. JD McCrary and Donald Glover voice the cub and adult Simba respectively in the CGI remake.

Simba is a very literal translation, it's simply the Swahili word for lion. In fact, many of the lovable (and some not so lovable) Disney film's character's names are from the beautiful Swahili language, the predominant language spoken in East Africa – specifically Kenya and Tanzania. It's the wide-open plains of the Masai Mara (Kenya) and the Serengeti (Tanzania) that set the stage for our friends Simba, Nala, Timon, Pumba and Rafiki. Oh, and did you know Rafiki means “friend” in Swahili. Origin As mentioned earlier, it is of African origin and has both tribal and spiritual roots. This means that the giving of names in the general African nation is ritualistic and comes with many ceremonial connotations. As far as religion goes, it is not linked to any Christian or Islamic traditions but strictly to tribal rites as the Kiswahili-speaking nations believe in the presence of ancestral and animal spirits that watch over and protect the lives of the tribesmen.

The True Origin Of 'The Lion King'

Based On The First Ruler Of The Mali

Empire <https://www.washingtonpost.com/outlook/2019/07/17/true-story-behind-lion-king/>

As the movie once again captures the public imagination, it is time to use it as a way to take seriously African history, a topic that is sorely missing from our educational curriculum. A study of precolonial African history would re-center our understanding of the past away from a skewed

narrative about the supremacy of European rulers, one that limits our vision of the past and future.

The story of Sundiata Keita is behind “The Lion King.” Known as the Lion of Mali, Sundiata was the founder of the Malian Empire, the largest kingdom in West Africa. He ruled his empire, which expanded from the Atlantic coast all the way to the Niger River, from 1235 to 1255. Some may know of his great-nephew, Mansa Musa, who was the richest person to ever live in the history of the world. According to Forbes, Musa’s fortune was estimated at \$400 billion, adjusted for inflation. During his famous pilgrimage to Mecca, he built mosques in his wake and gave away so much gold that the price of gold was devalued for the next 25 years.

But while Musa’s story is better known, the story of Sundiata’s reign is largely invisible in the West, despite the efforts of griots, or African storytellers, who have passed down the tale for generations. It was also corroborated by Tunisian historian Abu Zayd and Moroccan traveler Muhammad ibn Battuta, both of whom traveled to Mali about 100 years after Sundiata’s death to learn of the Lion King’s existence and reign.

While certain aspects of the story vary, the general narrative remains constant. Mandinka griots tell a story of King Naré Maghann Konaté, the real-life Mufasa. It was prophesied that if he took on an ugly wife, she would give birth to a son who would become a mighty and magnificent king. Accordingly, Konaté married Sogolon Kédjou, “the buffalo woman,” as his second wife. She gave birth to Sundiata, but he was born crippled and unable to walk. Though the king favored him, both Sogolon and Sundiata were mercilessly mocked for his disability. One day, Sundiata had enough. He was determined to walk and, miraculously, he did.

Sundiata then became strong and recognized as a leader among his people, sparking resentment from paternal half brother Dankaran Tourman and his mother, Sassouma Bereté. Tourman wanted the throne for himself. When the king died, many suspected foul play. Fearful of an attack on their lives, Sogolon took Sundiata and the rest of her children and fled into exile, leaving a kingdom in disarray. The Mandinka people were taken over by the cruel and oppressive King Soumaoro Kante of the Sosso.

In need of their true leader, the people sent word for Sundiata to return and take his rightful place as the king. In exile, Sundiata built alliances with the king of Mema and other local rulers. He gathered an army to liberate the Mandinka people and overthrow the Sosso king. Upon his victorious return, he adopted a new title for himself, “Mansa,” which means king or emperor in Mandinka.

In some ways, this history makes for a better story than what Disney concocted. It’s a story of a mother who protected her family by fleeing to exile. It’s the story of a disabled man who overcame tremendous physical and political challenges and triumphed by building alliances. It’s about a kingdom in West Africa that eventually became the biggest and richest empire in history, as Sundiata’s reign witnessed dominance in agriculture, gold and trade, and introduced cotton and weaving.

Did Disney base its story on Shakespeare’s Hamlet, unaware of the epic of Sundiata that preceded the Shakespearean tale by nearly 250 years? Perhaps. In a similar vein, many were

unaware of South African Zulu singer Solomon Linda, the original singer and songwriter of the movie's classic song, "The Lion Sleeps Tonight." Linda was never compensated for his music nor acknowledged until recently, when the Netflix documentary "ReMastered: The Lion's Share" investigated the history and the debt owed for Linda's work.

Why have these origins been overlooked? The answer lies in the way that we've ignored African oral histories and culture. They aren't taken as seriously as European rulers of the past such as Alexander the Great, King Richard the Lionheart or Napoleon, all of whom have become household names. The familiarity of these rulers has mainly served to circulate the centrality and even supremacy of white European leaders. The continuing promotion of Western European literature, such as Shakespeare, has obscured our ability to see African narratives as equally significant.

Worse yet, the number one most naive question asked of Africans is always "Have you seen lions?" The success of "The Lion King" shows that too many people are content to see Africa without Africans, and black culture without black people. But to borrow from the late historian Stephanie Camp, black history doesn't merely add to what we know; it also changes what we know and how we know it.

When Marvel's "Black Panther" debuted, conversations circulated about Afro-futurism and what life might look like in the future for black people. However, we don't always have to look to the future. We can look at the past and present to imagine great African leaders.

Ironically, we would all do well to learn the invaluable lesson Mufasa was trying to teach Simba. From the stars, Mufasa admonished his son: "Simba, you have forgotten me. You have forgotten who you are and so forgotten me. You are more than what you have become ... remember who you are." In history, forgetting is political. We have not forgotten about Sundiata Keita. We have merely chosen not to remember.

"The Lion King" is a powerful story of leadership, loss and redemption. But the real story of Sundiata Keita should make us all want to cross our arms, beat our chests and declare with pride, "Lion King forever!"

To this day, we still don't know the definitive story about the creation of Disney's 1994 classic, The Lion King. There are many who think many of the details were lifted from a Japanese anime series from the 60s called Kimba The White Lion. When asked about this as recently as 2019, Disney dodged the question. To them, there is only one definitive history of this film... And it too is pretty fascinating...

Before the release of Jon Favreau's live-action adaption of Disney's The Lion King, Forbes released a fascinating oral history of the creation and production of everyone's favorite childhood film. Of course, many Millennials (as well as their parents) are still humming "Be Prepared" or re-creating famous scenes from the movie.

Simba and Hamlet <https://hamletlionking.weebly.com/simba--hamlet.html>

Simba and Hamlet are the main characters of their works. Gavin also believes "that both Hamlet and Simba represent the mythical archetype of the exiled child whose role is to restore world

order and who has an heroic task” (Gavin, 1996). Simba, being the prince of the Pride Lands, dreams of following in his father’s footsteps and having the freedom to do whatever he wants when he is still a lion cub. The same expectation is seen of Hamlet, but his uncle marries his mother and his age prevents him from seeking the throne after the death of his father. Though their personalities and introduction differ, they still hold many similarities as far as the overall plot is concerned. The late King Hamlet, Hamlet’s father, appears to Hamlet as a ghost. During Hamlet’s time period, Lucifer was seen to have the ability to manifest and trick people by taking many forms; Hamlet’s companions warn him and accuse the king’s ghost to be Lucifer but Hamlet believes the ghost to be his father. The ghost of King Hamlet tells his son that Claudius, Prince Hamlet’s uncle and the king’s brother, was the one that murdered him and married his wife to take the throne. The king’s ghost wants Hamlet to seek vengeance so he may rest in peace. Simba is also visited by his father’s spirit, but later in the movie as an adult. Simba’s father, Mufasa, appears in the sky and tells his son to seek his “place in the circle of life” and is “the one true king” (Minkoff & Allers, 1994). Mufasa’s spirit comes when Simba is in need of him the most and as a father, Mufasa’s wish, unlike King Hamlet’s, is for his son to take his rightful place as king; Scar’s death does avenge Mufasa, but Mufasa’s intentions were not for violence, but for the rightful king to rule the Pride Lands.

Both princes are exiled from their homes, Hamlet, in Act IV Scene III, is taken to England by orders of Claudius to be executed, Hamlet however gets away and returns to Denmark with revised plans towards revenge on Claudius and Gavin also further notices that “During his exile, Hamlet has discovered his purpose in life. He realizes that his rightful place is in Denmark as its heir apparent.” (Gavin, 1996). After Mufasa’s death, Simba is tricked by his uncle, Scar, to “run away and never return” to the Pride Lands. Simba, thinking Mufasa’s death was his fault, takes his uncle’s advice and flees; unknown to him, Scar had instructed the hyenas to kill the young prince. Simba escapes the hyenas and wanders the savanna until he is found by Timon the meerkat and Pumbaa the warthog. Simba rather than learning to hate and want revenge he discovers “Hakauna Matata” which translates into “no worries” (Minkoff & Allers, 1994) and abandons all forms of responsibility until he encounters Mufasa’s spirit. When Simba fights Scar after Scar boasts about how he killed Mufasa, Simba then returns the statement “run away, Scar, and never return” (Minkoff & Allers, 1994) as a way of getting vengeance for exiling him when he was a cub believing he had accidentally caused the death of his father. Simba’s remark to Scar is similar to the revenge of Hamlet, but in a less violent way. Hamlet wants to kill his uncle for murdering his father; Simba, on the other hand, wants Scar to go through the same punishment he bestowed on Simba for killing his father.

Was First Called "King Of The Jungle" And Came From The Mind Of Jeffrey Katzenberg
<https://www.thethings.com/the-true-origin-of-the-lion-king/>

According to her interview with Forbes, screenwriter Linda Woolverton claimed that the former head of Disney's animation department (and the future founder of DreamWorks) is the man responsible for The Lion King... At least, its first conception. "

I was on a movie called Homeward Bound and then Jeffrey Katzenberg took me off [that movie], which I was upset about, and put me on this thing called 'King of the Jungle,'" Linda Woolverton told Forbes. "Jeffrey really wanted to do a coming of age [story] of a lion cub in Africa. That's kind of what we went back to and so, I asked him what drew him to the idea, because he was very very committed to the project. He told a really interesting personal story about the betrayal [by] an avuncular figure in his life. That kicked me off to this particular telling, which is Scar betraying Simba; Simba's trust of Scar, and you know how the story goes from there."

The Lion King's Scar Was Inspired By This Academy Award Winner

Before Linda, there was a script written based on Jeffrey's ideas, but nobody at the studio liked it. So, Jeffrey knew he needed to hire Linda and other talents to change things up. Co-director Rob Minkoff (who was hired alongside Roger Allers to bring the film to life) said that the original approach to the movie was very naturalistic. But when Rob was hired, he made sure that he made his desire to make the film much more spiritual. "I felt very strongly that it needed a spiritual dimension to deepen the mythic qualities of the storytelling," co-director Rob Minkoff told Forbes. "Roger [Allers] felt very much the same way and so we collaborated very effectively. We brought in all kinds of references and differing philosophies."

A Trip To Africa Created An Important Bond

Part of this vision had to be reflected in the visual design of the story so Christopher Sanders (the production designer) was hired on the journey fairly early on. "The project was around for a very long time in development. I was working on Beauty and the Beast when I first saw drawings [for Lion King]," Christopher Sanders said. "At that point, it was called King of the Jungle. I guess when I really engaged [with it] and got started was I began by being asked to be one of the art directors. I had never art directed before and ... I went to Africa with the crew at that point. It was the most amazing trip I have ever had in my life."

Nintendo Switch Owners Can Get The Lion King & Aladdin Remasters As Retro Cartridges

Not only did this trip to Africa allow the visionaries to gain inspiration for the landscape and the storytelling, but it also created a bond between them. "

It was one of those things where later on as we were working on the film, there'd be a moment where Roger would look up and say, 'We should make this thing like...' and then somebody else would say, 'That day by the river' and he'd say, 'Yes!' You all just understood what everybody was talking about," Christopher explained.

A Political Analysis about Simba (<https://loudandclearreviews.com/the-lion-king-1994-film-political-analysis/>)

Disney's *The Lion King* (1994) is a wonder of animated storytelling that thoroughly explores problematic politics and power dynamics.

Released at the the height of Disney's creative power, in the peak of their Renaissance Era, *The Lion King* garnered almost universal adoration from the moment of its release, immediately became a classic of animation, and seems to grow more popular still with every passing year. The story itself, based loosely on Shakespeare's *Hamlet*, tells a classic tale of heroism and cowardice, destiny and self-actualization, love and sacrifice. The animation is stunning, embedding the narrative into the film's very imagery, allowing the visuals themselves to say so much. Paired with arguably Disney's best soundtrack and a powerful score by Hans Zimmer, it all comes together in what is perhaps the studio's most formally accomplished film to date. But many reviews have been written about the characters and formalities; I'm interested in taking a closer look at the politics underlying it all.

The Lion King follows Simba (Jonathan Taylor Thomas, Matthew Broderick), heir to the throne occupied by his father Mufasa (James Earl Jones), as he grows from a naive young prince into a brave, responsible leader. As a child, he roams the tundras with the sense of privilege entitled to one who knows all the land he sees will soon be under his rulership. He plays with his best friend Nala (Moirra Kelly), and together they spend their days testing the limits of their agency. One day, his uncle Scar (Jeremy Irons), who has been plotting to usurp Mufasa's throne, lures father and son into a stampede of wildebeests, where he kills Mufasa and sends Simba on the run. Simba encounters a meerkat and warthog, respectively named Timon (Nathan Lane) and Pumbaa (Ernie Sabella), and he spends some years with them forgetting about his past and learning the joys of a worry-free philosophy.

As mentioned, the film is loosely based on Shakespeare's *Hamlet*, a play written several centuries ago in an antediluvian era of kings and lords, and this perhaps explains its oddly conservative themes. There is considerable emphasis on the so-called "circle of life," a natural fixed social order that, if disrupted, will lead to chaos and violence, and this is Mufasa's justification for the animal kingdom's predatory nature. With a small dollop of natural juices, Simba is baptized into this feudal social order. Here, one's values are determined by birth, not merit or action. For those not already at the top, there is no chance of upward mobility. The essential message of the movie is "know your place." When Rafiki (Robert Guillaume) unveils Simba and proudly displays him up on pride rock, the implication is "aww, look how cute," but he might as well be saying, "Behold! This is the creature that will one day feast upon your carcass in accordance with the laws of the universe! Resistance is futile!" Only through subjugation are the animals able to confirm their place in the world, and thus find peace.

This entire society is a prime example of the naturalistic fallacy hard at work. The idea that just because something *is* automatically means it's how it *should be* is the mark of a primitive, amoral civilization. The Darwinian principle of 'survival of the fittest' is an observation about an

unfortunate fact of nature that a moral society should work on equalizing, not enforcing. Using it as a justification for natural selection is philosophically and ethically bankrupt. Looking at this society as it is, it becomes clear that, despite it being presented as a utopia, there is a foundational issue with this fundamentally pro-dynastic, pro-oligarchical system that favors the ruling class while the underclass gets literally eaten alive.

The only animal to reject this feudal society is Scar, who rebels against the natural order that labels him a weakling just because he doesn't have the golden haunches and perky whiskers of his brother. When Scar comes into power, it becomes clear that he had recognized the imbalance promoted by the preceding reign. He is an idealist, and he promotes equality for all, lions and hyenas alike. However, despite his progressive politics, it is made unfailingly clear that Scar is the villain. His song about ushering in the New World Order features Nazi marching imagery, and seems to be an homage to *Triumph of the Will*, a Nazi propaganda film. So too, the film casts him in shadows, in contrast with the bright sunlight that always seemed to accompany Mufasa. Scar's reign is shown to turn sour; by interfering with the natural order of the food chain, a once proper utopia descends into anarchy and starvation. Much like many of the greatest evils of the twentieth century, such an abrupt and radical upheaval of the established order yields an intense *shift* in power rather than an equalization of it. In such a way, Scar represents a sort of Stalin-like figure, a revolutionary with selfish motives whose evil will forever be inextricably linked to an idea of progressive change that he exploited and poisoned.

However, within the film, there is not only the dogmatic unwavering natural law as the ultimate truth and all opposition as the ultimate evil – just the idea of rebellion. According to *The Lion King*, totalitarianism is the natural order, and rebelling against nature cannot end well. Perhaps the only way to combat social injustice is to say hakuna matata. “Hakuna matata, it means no worries.” And it really does. It's in this section where Simba is finally free – free from his predetermined destiny, free from responsibility, free from fear and disgust, and most importantly, free from all influences on his life but his own heart. He spends his days having fun, no-stakes adventures and hanging out with like-minded friends. When Nala finds him and they fall in love all over again, it is as pure a love as can be. There are no pressures of royalty, no social conventions, just pure intimate passion. Simba chooses to go back with her to the kingdom falling apart under his uncle's tyranny to rescue it not out of a sense of duty, but of love. And maybe that makes all the difference.

When Simba ultimately returns to fight Scar, completing his archetypal hero's journey, it is this attitude of hakuna matata, as opposed to circle-of-life entitlement, that helps him succeed. Until now, fighting back against Scar—like Scar with Mufasa—would have been a pointless endeavor, with the only potential outcome being the selfish gain of power with no thought for actually reforming any injustices. Prior to this complete change of revolutionary impetus, attempting to combat the inherently exploitative power structure could serve no function other than enforcing it, as both working within or against the system inherently recognizes it as an inevitable truth.

It's not just that he could not have won from a place of worry and fear, but that, from that position, even winning would be a loss. Only with love and bravery can he win, and would that triumph be substantial.

Essentially, *The Lion King* establishes two important ideas that must work together: revolution must be forceful if necessary, and the motive must be pure. Passively accepting injustice as an unchangeable status quo—quite literally nature in the film—as everyone other than Scar does under Mufasa's reign, is not a viable mindset, but exploiting those injustices for the selfish desire for power is worse, both ethically and in its effect on the already malfunctioning society. Only with an impassioned recognition of oppression, and that moral outrage being the impetus for demanding change, can a revolution bring about positive change. Simba doesn't want to be king, he wants to be kind, and that seems promising for the future of equality in the Pride Lands.

Theology in “The Lion King” <https://gothgordongekko.medium.com/theology-in-the-lion-king-aaaa098b7772>

The film both opens and closes with a key depiction of religious ritual. The shaman baboon Rafiki performs a ritual on the newborn Simba, which bears a resemblance to the Christian tradition of baptism. Rafiki marks Simba's forehead with some type of paint, similar to how Catholic priests mark churchgoers' foreheads with ash on Ash Wednesday. To finish the ritual, Rafiki holds up the newly anointed prince to present before a crowd of animals gathered to witness the birth of their next king. The entire scene is visually and musically stunning, highlighting the central role religious rituals hold in our lives. The same scene is repeated at the film's conclusion, this time with Rafiki baptizing Simba's son, who will be the next to continue the so-called circle of life.

Many Biblical allusions are present throughout *The Lion King*. Several interpretations of Biblical figures can be read from the characters. The most obvious interpretation is that Mufasa represents the Christian God, who sends his only begotten son to bring salvation to his people. There's also the scene where Simba first meets his companions Timone and Pumba, which can be compared to a well-known story from the Bible. After Simba runs away from the Pride Lands, he is lost in a desert and on the brink of death when Timone and Pumba stumble upon him and consider whether or not to save him. Taking note of his poor health, Timone proclaims “Lions eat guys like us”, but the two ultimately decide to help him anyways. This is similar to the Biblical story of the Good Samaritan, a man who decides against his better judgement to help a member of a rival tribe in need. The Biblical symbolism runs much deeper than shallow coincidences, though, and is explored on multiple levels.

Scar's jealousy of Mufasa mirrors Lucifer's envy toward God in *Paradise Lost*; Lucifer's lust for power leads to his fall from grace and banishment from Heaven, whereas Scar's similar arrogance results in his banishment from the Pride Lands by Simba. Scar's jealousy toward his brother can also be connected to the story of Cain and Abel, which also involves a man driven to murder his brother by envy. Many other parallels are drawn between Satan and Scar, such as the scene with the elephant graveyard. Previously forbade from wandering outside the safety of the Pride Lands, Simba is ultimately tempted into visiting the elephant graveyard after Scar peaks his curiosity and assures him that Mufasa won't find out. This scene calls to mind the Biblical story of Original Sin. God forbids Adam and Eve from eating fruit from the tree of knowledge of good and evil, whereas Mufasa forbids Simba from leaving the Pride Lands; Satan tempts the two into disobeying God by peaking their curiosity and reassures them He won't find out, whereas Scar tempts Simba into disobeying Mufasa by peaking his curiosity and reassuring him Mufasa won't find out; however, both God and Mufasa find out about their disobedience and are furious.

Strangely enough, the most developed symbolism is perhaps the least linear religious allegory. Mufasa and Simba represent both God and Jesus in various ways. Like Jesus, Mufasa is killed as a result of betrayal by someone close to him. Simba's subsequent exile also invokes the imagery of the crucifixion when he runs through thorn bushes, similar to the crown of thorns Jesus donned. Mufasa is temporarily "resurrected" in the night sky, much to Simba's disbelief. Simba experiences his own resurrection moment when his return to the Pride Lands is met with shock from friends and family who thought he was dead. Simba's exile could also be viewed as the story of Lent, in which Jesus spent forty days and forty nights in the desert; Timone and Pumba teach Simba to eat insects instead of meat, just like how Christians do not eat meat during Lent. Timone and Pumba are both outcasts until Simba brings them back into the Pride Lands, not unlike how Jesus cured a leper so he could reintegrate into society. Timone and Pumba could also be interpreted as Jesus's disciples, who follow him based on blind trust.

Simba can be compared to other Biblical figures as well. Simba is prompted by long-lost childhood friend Nala to reclaim the throne, but Simba instead tries to escape from his destiny. Much like in the story of Jonah and the whale, in which Jonah attempts to hide from his destiny until he realizes he must fulfil his duty, Simba is also finally convinced of the importance of his destiny.

One of the more complex Old Testament allegories in the film is a loose retelling of the story of Moses. Simba, like Moses, was a prince until he blames himself after witnessing an accidental death and fleeing into the desert to start a new, simple life far from home. God takes the form of a burning bush to tell Moses he must return home and liberate the Jews from his brother's oppressive rule while Mufasa appears before Simba in the night sky to urge him to return to the Pride Lands and save the kingdom from his uncle's oppressive rule. Despite these numerous

examples of Biblical symbolism, the most important theme in *The Lion King* approaches religion with a broader scope. This vital symbol in the film is the cleansing power of rain and water. After Simba is presented to all the animals by Rafiki, it rains in the Pride Lands, signaling that a pure baby has been born to continue the circle of life. Later, when Simba and Nala are reunited in the oasis, they fall in love and go swimming, which washes away Simba's guilt and trauma of the past. Soon after, Simba meets Rafiki, who claims that Mufasa is still alive. Simba follows Rafiki, who takes him to a pond and instructs him to look into it. Simba gazes into the pond and sees first his own reflection, but a closer examination reveals Mufasa's reflection staring back at him. Since Mufasa represents the ultimate purity, the pond cleanses the guilt from Simba's image of himself, giving him the courage to face his past. When Simba returns to fight Scar, a wildfire is ignited by a lightning strike and overwhelms the drought-ridden foliage. After Simba defeats Scar, the storm finally hits and pours down rain. The wildfire subsides and all the lions come together. Bones are shown being washed away by the rain, cleansing the Pride Lands of Scar's evil. Whether intentional or not, *The Lion King* is a deeply religious film, with many themes prevalent throughout. It is also one of the most popular and successful animated films of all time because it drew so much inspiration from the powerful religious myths that made the Bible the most popular book in the world. So long as people are reading the Bible, our media and entertainment will be expanding upon these timeless religious myths.

Letting the darkness in

(we need to make sense of life's difficulties, not censor them out.) <https://the-take.com/watch/the-lion-king-explained-let-the-darkness-in>

"Life's not fair, is it?" - Scar in The Lion King

And in fact, this whole story is about the universal rite of passage of learning that life really isn't fair. Scar is annoyed by the social hierarchy that puts him in an inferior position to his seemingly less deserving nephew. But this kid who has everything soon loses the center of his universe, as his beloved father dies a horrible death right before his eyes. So *The Lion King* swiftly and harshly breaks it to kids that, sometimes, life sucks. Not only do you have to reckon with where you fall on the food chain, but even if you do get to be King, you're not exempt from the suffering and loss that's inherent to our mortal existence. The circle of life is just as much a circle of death - for you to grow up and become an independent adult, your parents have to get older and eventually pass away. And darkness is woven into everything that's light. So what actually made the *Lion King* so vivid and life-changing for 90s kids is it's not afraid to go to some dark places. The movie's enduring success proves that kids want stories that make sense of life's difficulties, instead of censoring them out. So here's our take on why the brilliance of the *Lion King* comes from inviting darkness into the Disney picture.

Darkness For the Whole Family

The brutal, tragic death of the good king Mufasa no doubt traumatized many of us as kids. Plenty of children's stories are about orphans. Removing the parents from the fictional equation subtly empowers young viewers to think about being independent and self-reliant. But rarely do we witness the actual death of the character's parents. A big exception to this is one of The Lion King's key inspirations: Bambi, a story set in motion by the heartbreaking loss of Bambi's mother at the hands of hunters. In Lion King, Mufasa's demise is even more shocking due to the visceral, immersive experience we take in through the eyes of the son who, until now, thought his dad was invincible.

"But you're not scared of anything." - Simba in The Lion King

Then, while Simba is still processing the unfathomable, the horror is doubled by the psychological torment Scar inflicts, persuading the poor boy he's to blame for his own father's death. After this point, the journey that follows for Simba is about learning how to reckon with the role of pain and injustice in our lives. This is actually something Simba's society has failed to do, too. The Pride Lands don't acknowledge evil, wrongdoing or ill intentions. All this badness is ignored and pushed out of sight, as symbolized by the shadowlands which are explicitly rejected by Mufasa's kingdom. Mufasa doesn't explain what this disturbing place is, or why it's not a part of their kingdom so Simba is poorly equipped to deal with it, just as he later responds to tragedy by running from it and suppressing his feelings. He's been given no means of addressing the unpleasant, apart from pushing it away. As perfect as Mufasa seems as a king, his failing is not recognizing the existence and role of darkness in the kingdom. He's aware of his brother's ill will but won't think too deeply about it. He minimizes the seriousness of the problem. This naive refusal to face ugly truths makes the kingdom weak, untested. The godlike level of power of this absolute monarch.

"Everything the light touches is our kingdom." - Mufasa in The Lion King

Could easily be abused by a less benevolent and selfless leader. Eventually, Scar brings literal darkness to take over the Pride Lands. Now, to return and take his rightful place, Simba has to understand the evil in the Pride Lands in order to vanquish it and by confronting the darkness as his father never did, he at last becomes an even stronger king. His time away and his suffering make him able to defeat Scar when Mufasa couldn't. It's also no coincidence that Scar, one of Disney's most popular villains, is one of its most sardonically vicious and ideologically terrifying. The Be Prepared visuals explicitly compare Scar to Hitler by echoing Leni Riefenstahl's Triumph of the Will. Scar's ultimate darkness makes the Lion King's light shine all the brighter.

Symbolic Readings: Trauma and the Circle of Death

We can read the plot of the Lion King as a symbolic story about trauma and the road to healing and self-realization. Simba's name just means "Lion" in Swahili so he is the Lion, the self of this story. The physical space of the Pride Lands reflects the state of Simba's self at any given point. As the name "Pride Lands" suggest, a strong self relies on taking positive pride in your actions and the group you're responsible to, like a pride of lions. But when selfish, vain ego, the negative version of pride, is in charge, the space of the self is ravaged, becoming a gloomy graveyard. The villain of this story is actually named Scar. So he represents that bitterness of holding onto resentment over hardships you've experienced.

"Well, I was first in line ... until the little hairball was born." - Scar in The Lion King

And within the story, we can read this character as embodying Simba's scar. The festering, guilt-infested wound formed by his father's death becomes so potent it takes over the whole Pridelands, the visualization of his inner self, and kills off all growth there. Simba runs away from that land, i.e., from himself, and starts acting like a different animal than he really is. Simba's behavior matches the textbook portrait of a trauma victim. He exemplifies symptoms like shock and denial, withdrawing from others, feeling sad, hopeless and disconnected and blaming oneself. When he looks up at the stars and senses the ghost his father looking down on him, he turns away because he's ashamed he's not being himself. When Simba sees Mufasa in his reflection but denies this,

"That's not my father. That's just my reflection." - Simba in The Lion King

"No. Look harder." - Rafiki in The Lion King

On one level he's saying he's not worthy of being a king, even if he looks like one. But others see that he is a king, that's why they mistake him for his father. Rafiki, a name which means "friend," represents wisdom. He translates and reminds Simba of his father's guidance, to help him become a fully realized self. And what this requires is for Simba to confront his past, which means battling the scar that all this time has been telling him the bad thing that happened to him was his fault. Once he's liberated from the falsehood that he's to blame for his own trauma, Simba is finally able to destroy the wound that has terrorized him for so long. And the closing scene of Simba looking over the replenished land, is an image of the healthy, complete self, connected to the friends and family who are a key part of him, ready to bring new life into the world now that he's inwardly prospering, stable, and stronger thanks to the trials he's overcome.

There's also a second universal symbolic story in The Lion King: about the darkness that's inherent to the passage into adulthood. Simba's "I want song," the number that in many Disney movies clearly expresses the character's deepest desire, tells us he wants to be king and he doesn't want to wait - he wants to be King right now. But what he doesn't realize is that with these words he's actually wishing for the death of his father, because for Simba to become king, his father must pass away. Later on, his fear that he did unconsciously will his father's death may

be part of why Simba continues to feel guilty, even long after he's an adult who should be able to grasp how Scar manipulated him. And this issue of guilt over replacing one's father doesn't just apply to the royals. Think of the Oedipus complex, which includes the idea that a son feels instinctual competition with the father. Simba's terrible revelation that his own independence entails his father's demise is like any of us realizing that the closer we move toward adult self-determination, the closer our parents inch toward the grave.

On closer inspection, the main thing Simba looks forward to about being king is the same one a child looks forward to about being an adult: having autonomy, instead of being told what to do all the time. The lion's exile represents that adolescent or post-adolescent period when the youth has to leave home and seek new experiences to develop a fully formed identity apart from everyone who knows him. He also needs time away from his best friend Nala so they can see each other as adult romantic partners. But ultimately this lion isn't satisfied with his friends' carefree life, he feels the need for a greater responsibility, which is what adulthood really is. The final scene, a mirror of the first, with Simba replacing his father, is bittersweet. Though peace is restored and Simba has become a good, wise king, this progress is made possible only by the previous generation's death.

Classics for Kids: Literature of Disillusionment

The unsettling and mature themes present in *The Lion King* partly come from the literary classics that inform the story, especially Shakespeare's *Hamlet*. When they were working on *The Lion King*, the creators nicknamed it "Bamblert," a combination of *Bambi* and *Hamlet*. And it has plenty in common with Shakespeare's play. Young Prince Hamlet is visited by his father's ghost and struggles with suspicions that his uncle may have killed his father. Like Hamlet, Simba is plagued by indecision. When this lion starts living like a herbivore far down on the food chain it appears to Nala like he's gone mad, just as Hamlet puts on a show of madness as a cover while he decides what to do. So what's the point of translating the complexities of Shakespeare for kids? Perhaps what's most compelling and enduring about *Hamlet* is that it so articulately captures adolescent doubts and concerns. Hamlet's obsession with insincere appearances is every adolescent's fixation on authenticity. In Scar, we can also see the influence of Shakespeare's *Richard III*, which features an eerily charismatic villain offering the audience a privileged view into his secret machinations and *Macbeth*, the cautionary tale of ambition, about a man who plots the murder of his king and is later unsettled by the vision of a ghost.

Aside from Shakespearean echoes, *The Lion King* takes after the biblical story of Joseph. Simba and Joseph are favored children cast out into exile due to the envy of family members. Each evolves from the carefree, blessed youth into the smart, savvy adult who is informed by the darkness he's lived through. The difficult truth underpinning this narrative is that no one gets to remain in that state of pure love and light, sooner or later, we're all exiled from Eden. Simba and Joseph have to learn, too, that even our closest family may hate us. This is an incredibly sad

thing to understand, that the most vicious darkness often doesn't come from far away but from those nearest and dearest to our hearts. And from within ourselves, too.

The Inequality Problem: The Truth Beneath the Food Chain

In recent years, more and more people have revisited the Lion King to say, essentially, what if Scar had a point? The rigid social hierarchy in the movie allows for no progress, you're born into your place and there's something wrong with you if you try to change that.

"Why, if it isn't my big brother descending from on high to mingle with the commoners." - Scar in The Lion King

Privileged little Simba does kind of act like an entitled brat. Even Mufasa can't help indulging the boy's obnoxious side at times. And when we hear Simba talk about his future reign, he sounds like a tyrant-in-waiting. He sings with excitement of being in the spotlight, getting more attention even than any other king has, and how he's practicing looking down on others.

"I'm brushing up on looking down." - Simba in The Lion King

So Scar's not wrong to find baby Simba irritating, but it's not like the uncle has any problem with inequality, he just wants to be on top himself. In action, Scar's style of rulership is exactly the nightmare immature Simba describes. In a modern context, we might notice that The Lion King bears a striking resemblance to Black Panther. Like Simba, T'Challa struggles after the loss of his father. He also has a supportive mom, and a fierce love who's more capable than he is. Like Scar, Erik Killmonger spouts valid critiques of society's injustice, and audiences find both characters so compelling in part because it's hard not to agree with their takedowns of a rigid, hierarchical society that excludes some from prosperity. But though Scar and Erik correctly identify a problem, the only solutions these characters offer are hatred, anger and destruction. So the conflicted young ruler has to find a way to address longstanding inequality and injustice, while preserving the delicate balance of a productive and life-affirming culture.

What Mufasa tries to teach young Simba is that, while the food chain ruling our day-to-day puts predators on top and prey on the bottom, the deeper reality is that the King is no better than the lowest in his kingdom. Death is the great equalizer. Even if the pride lands could be a little more open to social mobility, the film isn't really trying to say that some people are destined for greatness and some aren't. It's saying that we have to earn our place, even and especially if it's given to us.

"There's more to being king than getting your way all the time." - Mufasa in The Lion King

To be fair to Mufasa, he does, in the limited time he has, start teaching Simba lessons in resilience. He tries to prepare Simba for his own eventual death by presenting the silver lining to

the darkness: that while our parents pass away, they live on through us. As much as it hurts to understand the true meaning of the Circle of Life and how painfully temporary all of this is, the best we can do to honor our lost loved ones is to realize our full potential, and pass their wisdom onto the next generation, teach our children to be brave and equip them to face the shadows.

Reinforce masculinity in men

Potential impact on children's socialization and promotion of cultural values

Despite *The Lion King* being produced by Walt Disney Picture films, which is usually targeted towards a younger audience, this film contains many themes that are not appropriate for children. As previously mentioned, sexism (including gender roles) and violent content was present throughout the entire film. More specifically, this film is almost exclusively concerned with masculinity. Furthermore, there is a theme of good and evil that is throughout the film such that “good and evil take on the physical attributes of muscular against skinny, and in each the mane functions as emblem of masculinity and power, as patriarchal signifier” (Giddings 1999, 89). For instance, the final scene of the film where Simba confronts Scar for their final battle was to provide a thrilling and dramatic end to the film as well as to reinforce media’s beliefs of male masculinity. Despite the younger audience, *The Lion King* continues to promote masculinity through acts of violence, which is generally what popular culture nowadays associate together. Moreover, it is Rafiki, a shaman baboon friend that Simba encounters along the way of his journey, who finally knocks some sense into him by hitting him on the head with his stick. This initiation marks the end of adolescence and resembles a very similar African story related to Bly in which “a boy’s passage into manhood begun with a blow to his head from his father’s axe” (Giddings 1999, 90). This also refers to the exact moment that Simba becomes a man and loses his innocence in a refusal to be involved in minor political corruption (Giddings 1999, 90). Overall, many instances in this film were used to reproduce and reinforce the same masculine values. This is evident in the film when Simba flees the animal kingdom feeling insecure and self-doubting that he cannot rule the kingdom as well as his father did, but ultimately accepting his self-worth and returning to reclaim his animal kingdom by conquering Scar in a violent battle. Additionally, religious features are found within reinforcing masculinity through violence. For instance, Simba’s determination to defeat Scar was ultimately to reinstate harmony and freedom in the animal kingdom. These acts of violence resemble many things that are relevant in institutional religion such as the existence of good and evil in the world such as Simba and the animal kingdom against Scar and his hyena allies. In other words, the result is “nature out of balance and the destruction of the land” (Ward 1996, 173) As Ward (1996) explains, “in the biblical narrative, that means that evil is in the world, and Satan is alive and at work, a reality in which Christians believe” (Ward 1996, 173). Furthermore, this also raises the religious content of God and the Devil. There are mysteries in life that point to a transcendent, spiritual reality. *The Lion King* demonstrates this through the use of biblical myths (Ward 1996, 175) More specifically, the instance in which shaman baboon Rafiki was able to connect Simba to Mufasa’s

spirit in the sky. During this scene, Mufasa influences Simba to return to the animal kingdom as this was the final push needed for him to return and defeat Scar to claim his rightful role as the king. Similar to the play, *Hamlet*, Hamlet says “there’s a divinity that shapes our ends, rough hew them how we will” (V.ii. 10–11) (Gavin 1996, 56). In both *Hamlet* and *The Lion King*, Hamlet and Simba both accepted their fate and have returned home to claim their rightful places as kings. Evidently, Mufasa’s spiritual presence and his message to Simba can be compared to that of God, which ultimately lead Simba to conform with his morals to return and fight as a means to bring back peace to the animal kingdom. Thus, through examining the violent content of this film and its relation to religious features, this film ultimately reinforces the gender roles of male masculinity through violence.

Consumption and Reception I

<https://medium.com/@michelle.hang/artifact-analysis-the-lion-king-9f29dce6c50d>

The media certainly has a great influence on children’s behavior and moral values. Disney films, especially, have incredible influence in American popular culture and have begun to be a significant moral educator. Disney animated films are generally fairytales that not only tell a story but also present a given moral. The Lion King obviously presents moralizing as well as teaching other values, both positive and some that may be categorized as negative. It does so through words, pictures, and music in a sense that children are involved in the narrative (Ward 1996, 172). Hence, films are produced in such a way to get its audience to resonate with the characters. As a result, the objective of the media is to teach the younger audience to be able to distinguish between right and wrong. Additionally, the reason as to why this film received criticism is because of its hidden representations of racism, sexism, and the misrepresentation of many things as previously mentioned. Since Disney films act as a moral educator for children, hidden themes that encourage discrimination also has the ability to influence children in a negative way. Studies have shown that even a single exposure to a television episode or movie can change “children’s ideas about emotions in real life and is consistent with the idea that media portrayals can influence a child’s mental representation, or schema, for emotional events” (Wilson 2008, 91). This shows that children can not only observe and share emotions caused by media characters, but also react directly to “emotionally charged events depicted in the media” (Wilson 2008, 92). Consequently, it is clear that media within popular culture has the ability to influence children in both positive and negative ways that affect their development. Hence, this film has received a lot of criticism regarding the rating for this film as it contains many mature themes. Despite the many mature themes present in this film, there are also many appropriate themes in this film that are valuable to teach the younger audience. Throughout the entire film, a few of the main reoccurring themes were the fundamental leadership skills, traits, behaviors, and the consequences of a leader’s abandonment of responsibility (Corner 2001, 430). Before the death of Mufasa, he advised and guided young Simba of all the knowledge and preparation needed to take over his reign. This resembles the way in which parents teach children all the knowledge and preparation needed to step into the real world on their own. Overall, children (as well as young lions) must accept responsibility in order to develop into adulthood. This relates to

different religious values seen in our society today in a sense that people must understand morals.

The meaning of Circle of Life's lyrics

<https://screenrant.com/lion-king-opening-song-words-meaning/>

Once the shock of seeing what syllables and words are actually being belted out over images of a savannah sunrise, the translation of both the first line, and the chorus' response seems obvious. Literally, the line says *"a lion is coming, father."* But instead of laughing at the seemingly mundane meaning, remember: translating the words isn't the same as translating the idea being communicated. For starters, use Google and you'll learn the Zulu word for a "lion" is *ibhubesi*, not *ingonyama*. That's because the more fitting translation would be that *"The Lion is coming, father,"* which is also the word the Zulu use for king. So make that *"A King is coming, father."*

The *"nants"* also raises the level of speech to a greater occasion or meaning, something close to "witness," or "behold." Fans can decide for themselves if the voice is metaphorically that of Simba speaking to Mufasa, either outside of the text or unspoken as he later rises to his destiny. It could also be one of the assembled animals speaking to their father as they travel to witness their future king. The response from the chorus is in agreement, so any reading of it works in accompaniment to the opening scene.

So yes, these lyrics pack a whole lot more meaning than a simple translation will give you. And if the tears aren't welling up in your eyes for Simba already... then the next lines are going to do the job.

The Next Lines: Simba's Promise to Mufasa?

The Circle of Life's First Promise

"Siyo Nqoba (baba)"

The literal meaning here is once again saying that victory, or a "conquering" will be achieved. And while it isn't listed in the official lyrics, it's easy to hear Lebo M. repeat the use of "baba" in between the first and second verses of the song. After he utters this line (including the unmistakable Zulu glottal "pop") which translate to *"we will conquer,"* it sounds again like the ending of *"Nqoba"* masks another call out to the singer's father. That makes the calling out to a father the cap on the first line, the second, and even this third one.

RELATED: Every Live-Action Disney Remake in Production

The translation is tricky even if the words are clear (check out the translation at *Genius*) given the connotations of war that "conquer" brings in English (the word "overcome" or "achieve" has

no such negative angle). No matter the specifics, the addition of the father callout helps bring the opening segments of the song together in a way translated lines can't. Together, the lines effectively say: "*Behold a king is coming, father (the king). I will conquer, father (the king).*"

And since the "*I conquer*" can also mean "*we conquer*" given the accompanying voices, it's still possible to read these words as Simba's, another animal's, all the other animals combined--heck, why not Mufasa's to his own father? Not hard to see why the directors felt Lebo M. understood the "heart" of Simba's journey to king.

The Circle of Life's Zulu Chant

"Ingonyama ingwe' enamabala (repeat)"

The part which concludes the Zulu opening of "The Circle of Life" was actually the first to be sung, and the meaning of the "chant" is the most obscure for those looking only at the translation. Explicitly, the meaning is even more difficult to pin down, since it literally means "*lion, leopard, open space.*" Two pretty obscure animals to choose out of the dozens in the scene, and the shift from "king" to a literal lion is just as confusing. And why the open space? But to understand this one, you need to know a simple fact about African big cats: lions and leopards do NOT get along.

Most of the time leopards will keep their distance from lions, but are known to attack and kill lion cubs if they're left unattended by their parents. Whether true or not, the idea that leopards choose to knowingly kill the young of their 'enemies' or kill a future threat takes hold among those who live near them. Add in the fact that leopards feed mostly on the animals gathered for Simba's presentation in *The Lion King's* opening, and the meaning of the words is easier to grasp.

Lion, Leopard, in the open. Enemies making a truce, existing without threat - all in response to the future king's arrival. and to those who have seen the movie, a son uniting a people in tribute to his father is the perfect way to open and close the story. In fact, now that we think about it, it could even be *Simba's son* dreaming of being as mighty a king as his own father, after hearing this story at his side.

...we're not crying. You're crying.

<https://medium.com/@michelle.hang/artifact-analysis-the-lion-king-9f29dce6c50d>

Another key component of the entire film is the theme song, "Circle of Life", which posits that everything is part of the Circle of Life. This song certainly expresses religious meanings and teaches the significance of "relationships as part of the food chain, as well as the reality that life

and death are part of the same circle” (Ward 1996, 175). Once Simba realized his full potential, he restored order in the animal kingdom and took his place in the circle of life (Gavin 1996, 57). Hence, another important message that is associated in this song is “birth, death, and new birth are part of creation, and death is not something unnatural” (Ward 1996, 175). In other words, this shows that life is precious and valuable so we must live it to our fullest potentials and accept that everything happens for a reason. For instance, the ritual of baptism, which was shown in the beginning of the film for Simba and the end of the film for Simba and Nala’s new cub adds significance to that fact, and the circle of life continues (Ward 1996, 174). Clearly, Simba and his new cub’s “baptism” in this film is another religious perception. Both Simba and his new cub participated in a ritual led by Rafiki, who in a sense acted as a pastor to officially present the celebration of these new lives to the animal kingdom. Thus, the religious theme of the interconnectedness of family and life were present in throughout the film. Evidently, *The Lion King* communicates moral education to teach children the important factors needed to successfully develop into adulthood. Since children nowadays live in a world where many of their experiences are “mediated by screen technologies” (Wilson 2008, 88), Disney films try to present its content and stories in a way that shows the importance of moral values. Hence, this allows parents to teach their children in an engaging way through religious views. These were the ways in which *The Lion King* was received by its audience of consumers and interpreters.

Hakuna Matata — What a Wonderful Phrase!!

<https://extrachill.com/hakuna-matata-meaning>

Many have seen Disney’s *The Lion King* and heard the famous meercat and hog duo Timon & Pumbaa sing “Hakuna Matata”, which they say “means no worries”.

As it turns out, Disney got their facts straight with this one, and “hakuna matata” does indeed mean no worries. The phrase originates in the Swahili language and roughly translates to “there are no troubles”, which is exactly how the lovable Timon & Pumbaa used it in the movie.

“Hakuna Matata” was written by Elton John and Tim Rice, who collaborated on the soundtrack for the entire movie.

The soundtrack included classics like “The Circle Of Life,” “I Just Can’t Wait To Be King,” and of course, “Hakuna Matata,” which won them an Academy Award for Best Original Song (several of them were nominated).

Use of the phrase became so popular that it ended up annoying the people of East Africa who say it in native speech, as tourists to the region began saying it incessantly after seeing the movie.

As a result, the East African people started using another phrase with a similar translation, which is “hamna shida”. This one hasn’t caught on with the tourists quite yet.

Even before *The Lion King*'s release in 1994, "hakuna matata" was already popular in Kenyan pop-culture thanks to the use of the phrase in the song "Jambo Bwana," originally recorded by the band Them Mushrooms in 1982.

Nowadays, Americans often use the phrase as a way of saying "it's all good," as a lighthearted way of encouraging themselves or loved ones to keep their heads up during hard times.

We all know the famous scene from *The Lion King*, when Simba is in exile from the Pride Lands after the death of Mufasa.

Simba is downtrodden in the desert where he meets the silly characters of Timon & Pumbaa. The duo sing him their wonderful jingle, "Hakuna Matata" as they travel through the jungle, helping to lift his spirits.

Watch the famous scene below, and see the full lyrics to "Hakuna Matata" below that.

Hakuna Matata!
What a wonderful phrase
Hakuna Matata!
Ain't no passing craze

It means no worries
For the rest of your days
It's our problem-free philosophy
Hakuna Matata!

Why, when he was a young warthog
When I was a young wart-hoooog!
Very nice!
Thanks!
He found his aroma lacked a certain appeal
He could clear the Savannah after every meal
I'm a sensitive soul, though I seem thick-skinned
And it hurt that my friends never stood downwind
And oh, the shame
(He was ashamed!)
Thought of changin' my name
(Oh, what's in a name?)
And I got downhearted
(How did you feel?)
Every time that I-
Pumbaa! Not in front of the kids!
Oh... sorry

Hakuna Matata!
What a wonderful phrase

Hakuna Matata!
Ain't no passing craze
It means no worries
For the rest of your days
Yeah, sing it, kid!
It's our problem-free philosophy
Hakuna Matata!

Hakuna Matata
Hakuna Matata
Hakuna Matata
Hakuna! It means no worries
For the rest of your days
It's our problem-free philosophy
Hakuna Matata

Spiritual Lessons From Simba

<https://traversingtradition.com/2019/07/29/spiritual-lessons-from-the-lion-king/>

The narrative begins with Mufasa presenting his son, Simba, to the inhabitants of the savanna as his future heir. As he raises him, Mufasa repeatedly expresses messages of balance and restraint to his son. One such maxim, in response to Simba characterizing the right of a king as to “take whatever he wants,” communicated that a good king seeks to give rather than take. Mufasa further explains the importance of respecting the natural balance of the world, and asserts that a king does not own anything, but merely protects his dominion. After a scare, Mufasa explains to Simba that even he feels fear. The principles that can be derived from these events are in contrast with the zeitgeist, as hedonism, overindulgence, and narcissism are now sought, rather than fought. We are constantly told to do and take whatever we want, and let nothing stand in our way. Life has become about pursuing what we feel, rather than respecting an established natural law that merely seeks to maintain balance in the structure of society down to the smallest family unit. Children are often flooded with super-human affirmations, with incessant praises that launch them onto a pedestal that ultimately leads to a self-destructing narcissistic personality disorder. In contrast with this, Mufasa softens his son’s ego, demonstrating his own fallibility to show him that it’s completely normal to be flawed. He attempts to temper his son’s paradigm by teaching him that he exists for a purpose, and that purpose is greater than his own self—a lesson that would do wonders for contemporary society.

The plot of *The Lion King* is accelerated by the death of Mufasa. Mufasa, the beacon of order, balance, wisdom, and purpose is killed by a vengeful, jealous Scar. Scar plots against and kills the one entity that, for him, represents the barrier withholding the honor that he deserves. He causes social upheaval by manipulating the subjects of the kingdom. Scar lures Simba into a valley, spooks a herd of wildebeests, and then pushes Mufasa into the stampede. Once Scar removes Mufasa from Simba’s life, he misguides Simba by presenting his twisted advice detailing that he should run away. This particular segment of the plot is powerful, as it mirrors

the process of secularization befalling the torchbearers of principle to misguide their progeny. If Mufasa is viewed as the apparatus establishing justice and meaning in the kingdom as well as the gateway through which Simba acquires his metaphysical calling, then Mufasa can be understood as a metaphor for religious tradition. Scar, the hand by which Mufasa is destroyed and the facilitator of the pillaging of balance and community in the kingdom, is akin to the process of secularization. Proponents of secularization garner supporters by promising that they will achieve what they seek by way of religion, often “ringing in the promise of peace where too often across history there had been strife” [1]. The process of secularization is presented, however, as a shortcut to the ideal communal manifestations of adherence to religious tradition, which is what makes it so appealing. Similarly, Scar lures Simba into the valley, promising him that following his instructions will quicken the achievement of his dream to make Mufasa proud. Professor Syed Muhammad Naquib al-Attas writes in his *Islam and Secularism* that, “Secularization is defined as the deliverance of man ‘first from religious and then from metaphysical control over his reason and his language’” [2]. Al-Attas’s definition of secularization encompasses Simba’s experience and the tribulations that befall his kingdom. Scar’s meddling in the order of Simba’s kingdom is also congruent with the telos of secularization under al-Attas’s definition. Mufasa’s death at the hands of Scar symbolizes the deliverance of Simba from religious natural law’s control over his entire life. Simba lost his medium of access into understanding his place in the world, and thus he strayed. The plot further unfolds to indicate a spiral into meaninglessness followed by the total loss of metaphysical control in Simba’s life, accompanied by the introduction of new language and lines of reasoning to verbalize Simba’s meaninglessness.

Simba, too young to know any better, heeds Scar’s malevolent command to run away. After wandering into the desert with no apparent direction and an obvious case of depression, Simba is saved from looming vultures by two other victims that were exiled from the pegs of social order: Timon and Pumbaa. Timon and Pumbaa almost immediately teach Simba a phrase, *Hakuna Matata*, explaining that it means ‘no worries.’ Timon and Pumbaa lead Simba to their own isolated oasis, with Timon explaining that “life is meaningless.” With al-Attas’s definition of ‘secularization’ in mind, it is clear that Timon’s statement marks Simba’s loss of metaphysical meaning in life. This expression of Nietzschean nihilism, essentially asserting that ‘everything means nothing,’ is completely antithetical to theistic philosophies. In *Kitab al-Tamhid li-Qawa’id al-Tawhid*, Imam Abul Thana al-Lamishi al-Maturidi opens his text by stating that, “Surely, the essences of things are immutable and established” [3]. This is known as essentialism, which was the dominant belief since Plato and Aristotle until the modern period. It is so important that even the most advanced theological texts often open with this assertion. The wholesale denial of meaningfulness is simply incompatible with any belief in a greater purpose. At the borders of theism reside theistic existentialists such as Kierkegaard, who deny any divine teleology to the creation of the universe but accept that purpose can be found [4]. Although Simba basks in the bliss that is nihilism for a period of time, he eventually comes to reject it and assumes his role as the destined king of the land.

The catalyst to Simba's change of heart is a spiritual experience with the metaphysical. As Simba, Timon, and Pumbaa discuss what the stars might be, Simba responds to Timon and Pumbaa's physical descriptions with a spiritual one. After stating that the stars are the kings of the past watching them from above, Simba is ridiculed, which prompts him to walk off into the night. Rafiki, a baboon that comes across as some kind of spiritual leader or shaman, locates Simba and leads him on a chase. Upon reaching a river, Simba hears Mufasa's voice from above, commanding him to assume his role as king and assuring him that he never left. This confirms what Simba was told about the reality of a metaphysical realm wherein the former inhabitants of the world live on. Simba then sheds all apathy and aimlessness, having reacquired a sense of purpose in the world. He races back to his family with one goal in mind: to overthrow the agents of anarchy, restore balance, and fulfill his purpose in life for the sake of something greater than his own comfort.

Arguably the most powerful message in *The Lion King* is the emphasis on the 'circle of life.' Mufasa mentions that although lions eat other animals, the lions die and their biomass nurtures the vegetation, ultimately providing food for other animals. In conversation with Simba, Timon and Pumbaa suggest that life is linear, and state that if it was a circle, then nobody would be able to do whatever they wish without having to worry about how it affects others. Timon and Pumbaa, a duo that represents the embracing of meaninglessness and hedonism, effectively demonstrate that a rejection of traditional metaphysics results in an outlook that inevitably produces the concept that somebody can do whatever they want as long as it doesn't immediately affect someone else. Social atomization—the reduction of the functional unit of society to the individual rather than the family, consequently holds the comfort of the individual above all else, which eliminates the concept of individual sacrifice for the sake of a functional communal unit [5].

Operationally, narcissism then becomes the dominant apparatus by which society functions, and humans are relegated to the most base of animals, competing with each other for gratification with no concern for the species at large. This is the status of contemporary society, with an example of the spoiled fruits of it being the individual prioritization of facilitating gratification of abnormal sexual desires at the expense of optimally functioning families. Because purpose, order, meaning, and value are always the most appealing choices at the end of the day, Timon and Pumbaa quickly abandon their values (or lack thereof) when they encounter an opportunity to risk their lives for the fulfillment of a valuable purpose greater than their own.

Simba's journey from a life of principles, order, purpose, and selflessness to a blind bliss of hedonism, anarchy, narcissism, and aimlessness represents the slippery slope that victimizes most people in contemporary Western environments. Nevertheless, Simba's journey back to his heritage of meaning is inspiring as a wake up call to become vigilant towards the deceptive whispers of secularization and the seductiveness of hedonistic anarchy. Many more lessons may be gleaned from *The Lion King*, without a doubt. There is not much benefit from what tends to appear on the television screen these days, but *The Lion King* is a trustworthy option for parents

that want to reinforce a principled paradigm in their children without the baggage that most other works in the media industry sneak into our minds.

Other industries (Musical)

**<https://variety.com/2017/voices/columns/lion-king-musical-broadway-1202613785/>
How ‘The Lion King’ Ushered in the Era of the Blockbuster on Broadway**

“The Lion King” turned 20 this month — but that’s not the only big birthday on Broadway. When it opened on Nov. 13, 1997, “The Lion King” was an integral part of the transformation of Times Square from red-light district to family-friendly destination, laying the groundwork for the blockbuster era that defines the New York theater industry today. This month isn’t just the 20th anniversary of “The Lion King”; it also marks two decades of the New Broadway. On Nov. 5 Disney feted the show’s anniversary by reuniting its creators and surprising the audience with a curtain-call performance by its composer, Elton John. For them it was a celebration of the show that helped legitimize the studio’s stage arm in the eyes of the theater industry, becoming the signature smash of its ongoing Broadway output (including the current “Aladdin” and the upcoming “Frozen”).

“The Lion King” now claims the crown as the top box office title in any medium (\$7.9 billion worldwide and counting), something it only could have achieved in a Broadway climate that the show helped bring about. Back when the musical opened at the New Amsterdam Theater, 42nd Street was a very different place. (The show has since moved to the Minskoff, making way for Disney’s “Mary Poppins” and then “Aladdin.”) Even as late as the ’90s, the block still resembled the Deuce of the HBO series, a place for sex shops and drug deals instead of tourists catching a show. The theater was a ruin. “There was a watchman who, in order to show you around, lit a roll of newspapers with a match like some medieval torch,” remembers Cora Cahan, the longtime president of the nonprofit New 42nd Street. The organization was one of the leading players in a massive city-state building initiative launched in 1990 to rejuvenate the block of 42nd Street between Seventh Avenue and Eighth Avenue. New 42nd Street laid the first claim to attracting family visitors to Times Square with the New Victory Theater, the all-ages performing arts presenter that opened in late 1995. Disney’s deal to renovate and reopen the New Amsterdam Theatre across the street — announced in early 1994 — played an important part in the area’s overall rehabilitation, notes Cahan. “Disney understood that if they were on the block, they would act like an anchor and a magnet for others,” she says, adding that it was the conglomerate’s involvement that helped bring cinema chain AMC to the street. “The Lion King” laid the groundwork for the blockbuster era of today.”

From the perspective of Broadway insiders, Disney’s move came at a moment when the studio’s stage arm was a one-hit wonder (with “Beauty and the Beast,” which opened at the Palace in 1994). Industry skepticism was high. “It was skepticism of Hollywood in general,” remembers Nancy Coyne, chair of Serino/Coyne, the Broadway ad agency that frequently works for Disney.

“It was ‘They don’t know what we do.’” “Certainly Disney’s decision to take on the restoration of the New Amsterdam showed their company’s dedication to the theater industry, structurally and artistically,” says Nick Scandalios, the exec VP of the Nederlander Organization, which owns the Palace, the Minskoff and the Lunt-Fontanne (where “Beauty” moved in 1999). “At the time, there was barely a company other than Disney that could have done what they did.”

In concert with the New Victory and the opening in early 1998 of the musical “Ragtime” (at what was then the Ford Center, next door to the New Vic), “The Lion King” cemented Broadway as a destination not just for theatergoers but for families and tourists. Those tourists have become a huge force in the health of the Broadway industry, and a big reason that shows like “Lion King,” as well as “Phantom” and “Wicked,” can sustain runs measured in decades. In tandem with the shift on 42nd Street came similar moves to rejuvenate the bow tie-shaped center of Times Square, all of which, taken together, has made the theater district one of the city’s most popular, and populous, draws. With Broadway as one of its major motors, the area must contend with managing its success. “Now there are concerns about the fact that people may not want to work here any longer,” Cahan says, “because there are so many tourists and there’s so much happening on the streets.”

Reference

<https://www.washingtonpost.com/outlook/2019/07/17/true-story-behind-lion-king/>

<https://hamletlionking.weebly.com/simba--hamlet.html>

<https://www.thethings.com/the-true-origin-of-the-lion-king/>

<https://variety.com/2017/voices/columns/lion-king-musical-broadway-1202613785/>

<https://traversingtradition.com/2019/07/29/spiritual-lessons-from-the-lion-king/>

<https://extrachill.com/hakuna-matata-meaning>

<https://medium.com/@michelle.hang/artifact-analysis-the-lion-king-9f29dce6c50d>

<https://screenrant.com/lion-king-opening-song-words-meaning/>

<https://screenrant.com/lion-king-2-sequel-movie-simbas-pride/>

<https://www.thethings.com/the-true-origin-of-the-lion-king/>

<https://newsone.com/4488963/lion-king-inspiration/>

<https://www.jenmansafaris.com/real-meanings-names-lion-king-characters/>

<https://www.hitc.com/en-gb/2019/07/23/simba-in-swahili-the-lion-king-name-meanings-disney/>

Six Experimental Variation

Xinyi Lou

GDVX734

Sohee kwon

April 5 2023

Rising from Chaos

Rising from Chaos

RISING FROM CHAOS

Rising from Chaos

Rising from Chao

Rising from Chaos

Rising from Chaos

Rising from Chaos

RING FROM CHAOS

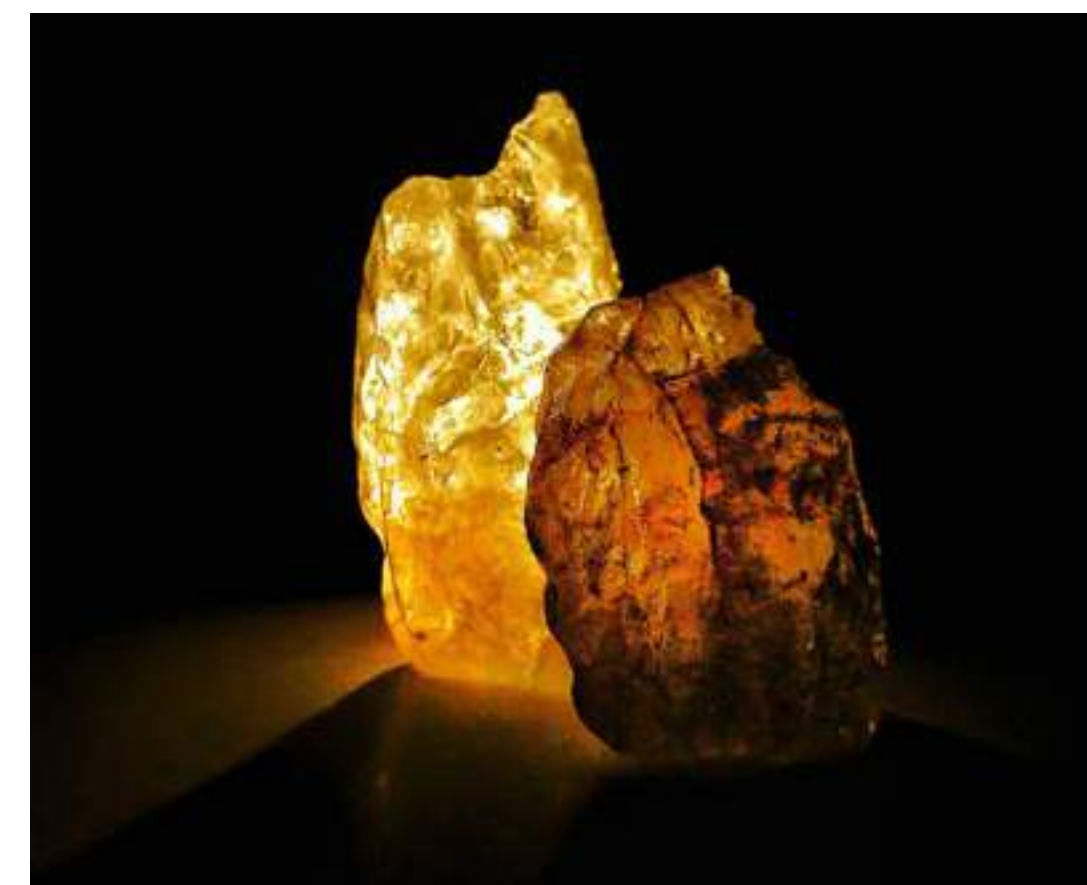
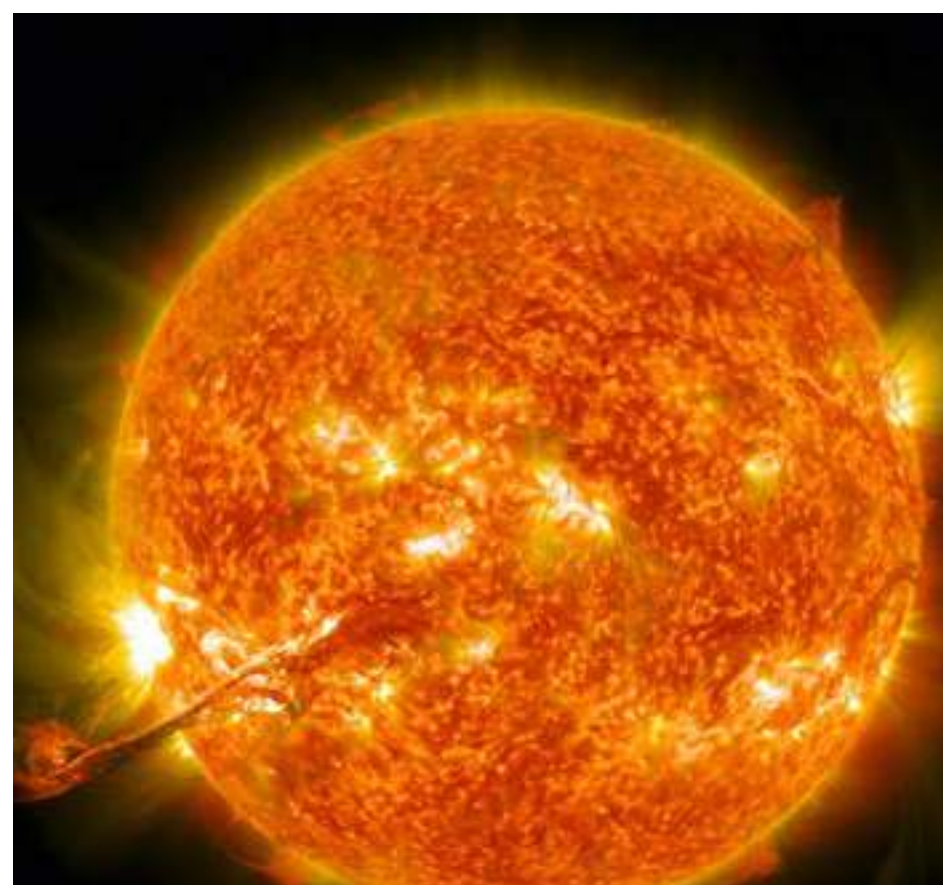
RING FROM CHASO

RISING FROM CHAOS

Rising from Chaos

RISING FROM CHAOS

Rising from Chaos



Hakuna Matata

Hakuna Matata

Hakuna Matata

Hakuna Matata

Hakuna Matata

Hakuna Matata

Hakuna Matata

Hakuna Matata

Hakuna Matata

Hakuna Matata

HAKUNA MATATA

Hakuna Matata

Hakuna Matata

Hakuna Matata



Redemption

REDEMPTION

Redemption

Redemption

REDEMPTION

Redemption

REDEMPTION

REDEMPTION

Redemption

REDEMPTION

Redemption



Remember
who you are

Remember
who you are

Remember
who you are

REMEMBER
WHO YOU ARE

Remember
who you are

Remember
who you are

Remember
who you are

REMEMBER
WHO YOU ARE

REMEMBER
WHO YOU ARE

Remember
who you are

Remember
who you are

Remember who you are



Circle of life

Circle of life

Circle of life

Circle of life

Circle of life

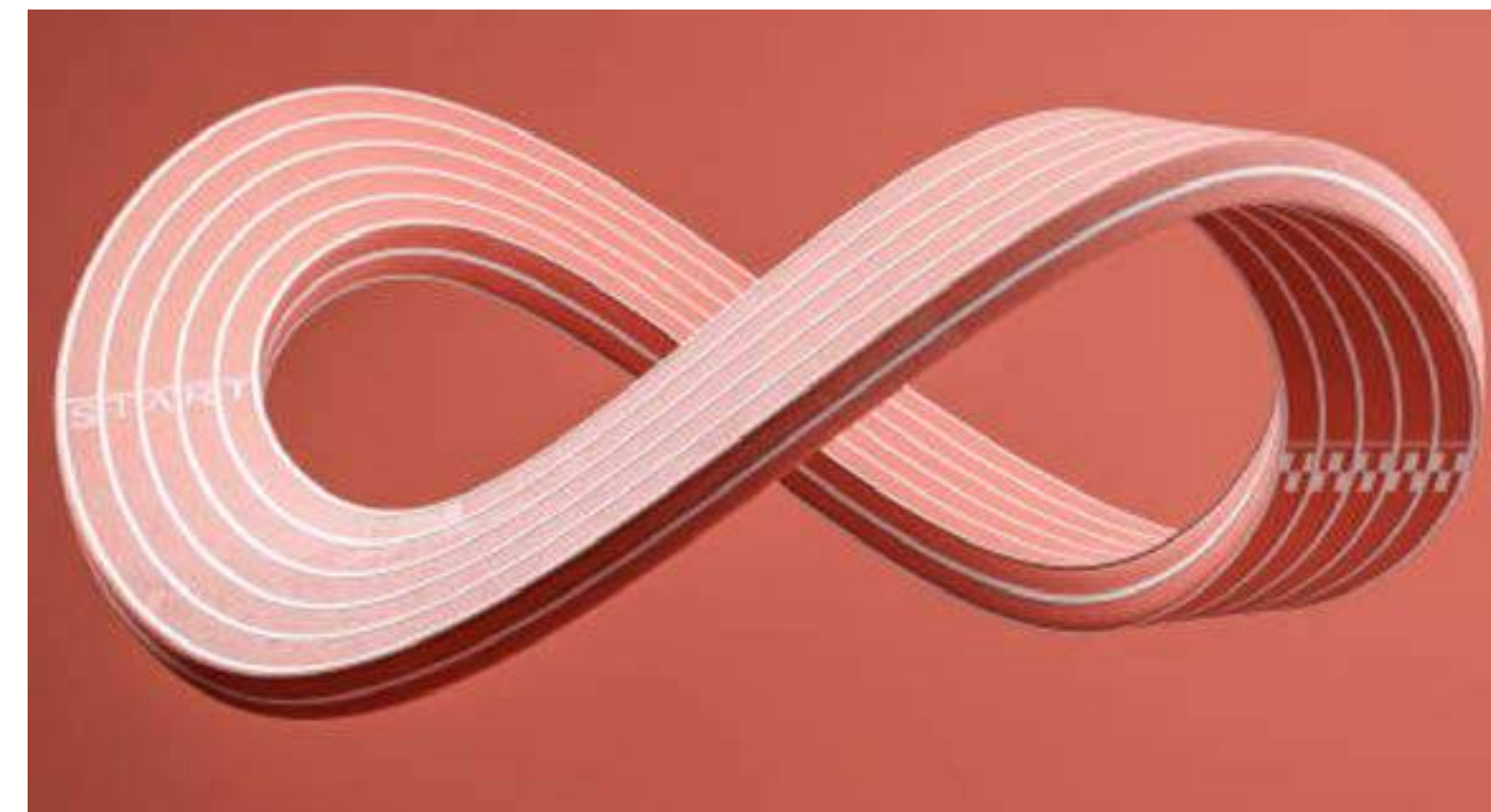
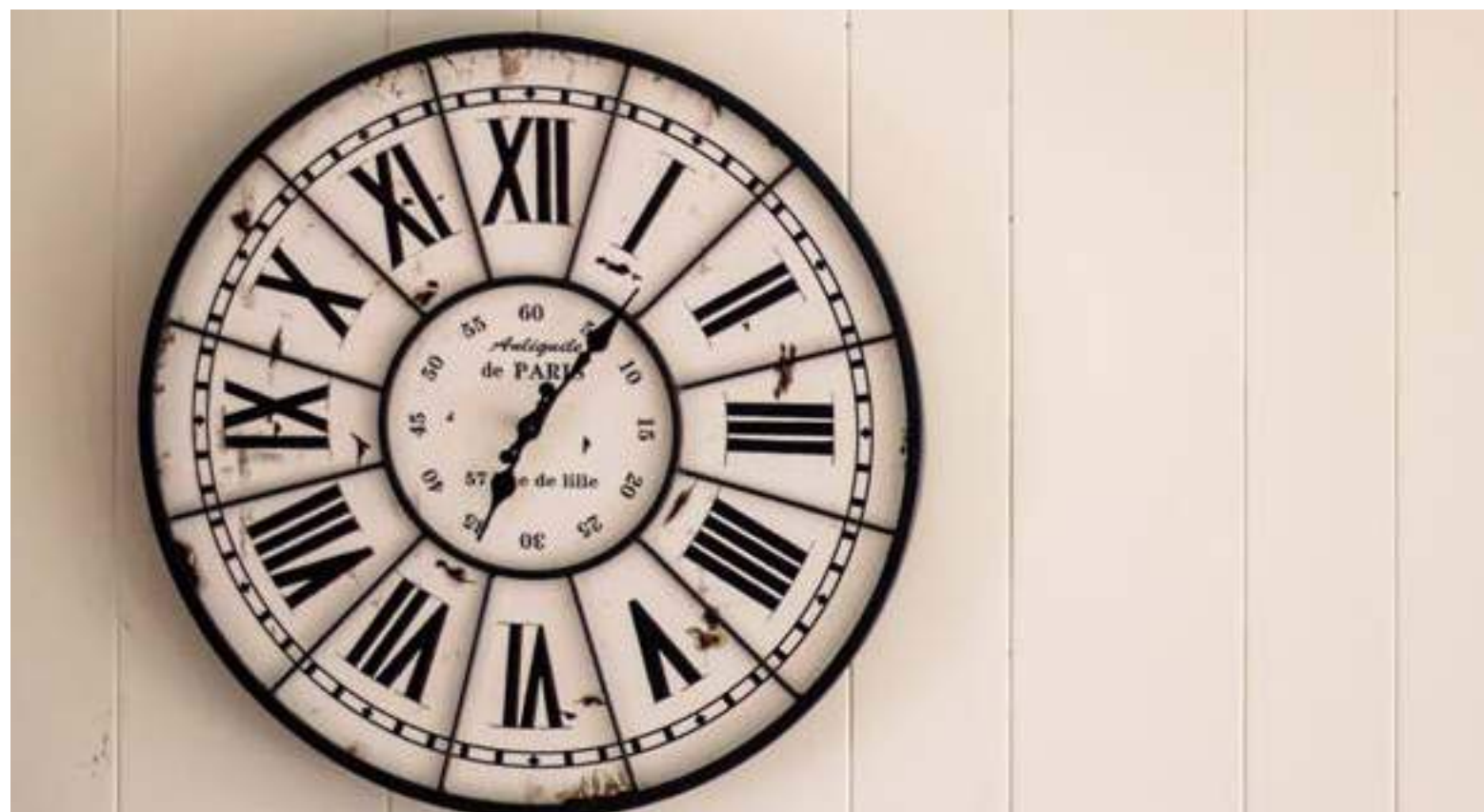
Circle of life

Circle of life

Circle of life

Circle of life

Circle of life



An Enchanted Moment

An Enchanted Moment

AN ENCHANTED MOMENT

An Enchanted Moment

An Enchanted Moment

An Enchanted Moment

An Enchanted Moment

An Enchanted Moment

An Enchanted Moment

An Enchanted Moment



Reference

<https://unsplash.com/s/photos/flame>

<https://unsplash.com/s/photos/sword>

<https://www.pinterest.com/pin/1051942425439378191/>

<https://www.pexels.com/video/cg-animation-of-fire-sun-854422/>

<https://www.pexels.com/video/glass-ball-by-the-shore-857045/>

https://unsplash.com/photos/JHyiw_dpALk

<https://unsplash.com/photos/Dn2eTdtP7jA>

<https://unsplash.com/photos/xzPMUMDDsfk>

<https://unsplash.com/s/photos/gemstone>

<https://unsplash.com/s/photos/gemstone>

<https://unsplash.com/s/photos/gemstone>

<https://unsplash.com/s/photos/gemstone>

<https://unsplash.com/photos/O-Cwy6PmG6A>

<https://unsplash.com/photos/x0tB8fltGqU>

<https://unsplash.com/s/photos/sunflower>

<https://unsplash.com/photos/xyXcGADvAwE>

<https://unsplash.com/s/photos/shell>

<https://unsplash.com/s/photos/candle>

Two Experimental Variation

Xinyi Lou

GDVX734

Sohee kwon

April 5 2023

Roaring hero

Roaring hero

ROARING HERO

Rising her

RISING HER

Roaring hero

Roaring hero

Roaring hero

ROARING HERO

ROARING HERO

ROARING HERO

Roaring hero

ROARING HERO



Broken tires: Can suggest a sense of power and explosion.

Spring: The release of a spring can be a metaphor for strength

Crushed can: represents some form of roaring, when crushed can is, will feel satisfied and liberated, release their own pressure and emotions.

Spray: It releases a powerful gas, a metaphor for power.

Needle: Many people are afraid of injections, which is also a natural physiological reaction.

Hot pepper: Hot pepper itself has a strong, fierce meaning, eating hot pepper can also represent the sense of stimulation is too strong and make a roar.

Hakuna Matata

Hakuna Matata

Hakuna Matata

Hakuna Matata

Hakuna Matata

Hakuna Matata

Hakuna Matata

Hakuna Matata

Hakuna Matata

Hakuna Matata

HAKUNA MATATA

Hakuna Matata

Hakuna Matata



Organizing a party with elements of socks represents socks dancing, expressing the feeling of freedom, relaxation and unfettered.

Gloves, umbrellas, fruit bowls, chairs, mugs, Knife and fork, they are all random elements of life. Use them to layout to express that they are dancing.

TYPE AND IMAGE

Xinyi Lou

DGVX734

Sohee Kwon

ROARING HERE



Type: Bely Display

Needle: Many people are afraid of injections, which is also a natural physiological reaction.



Type: Freehouse

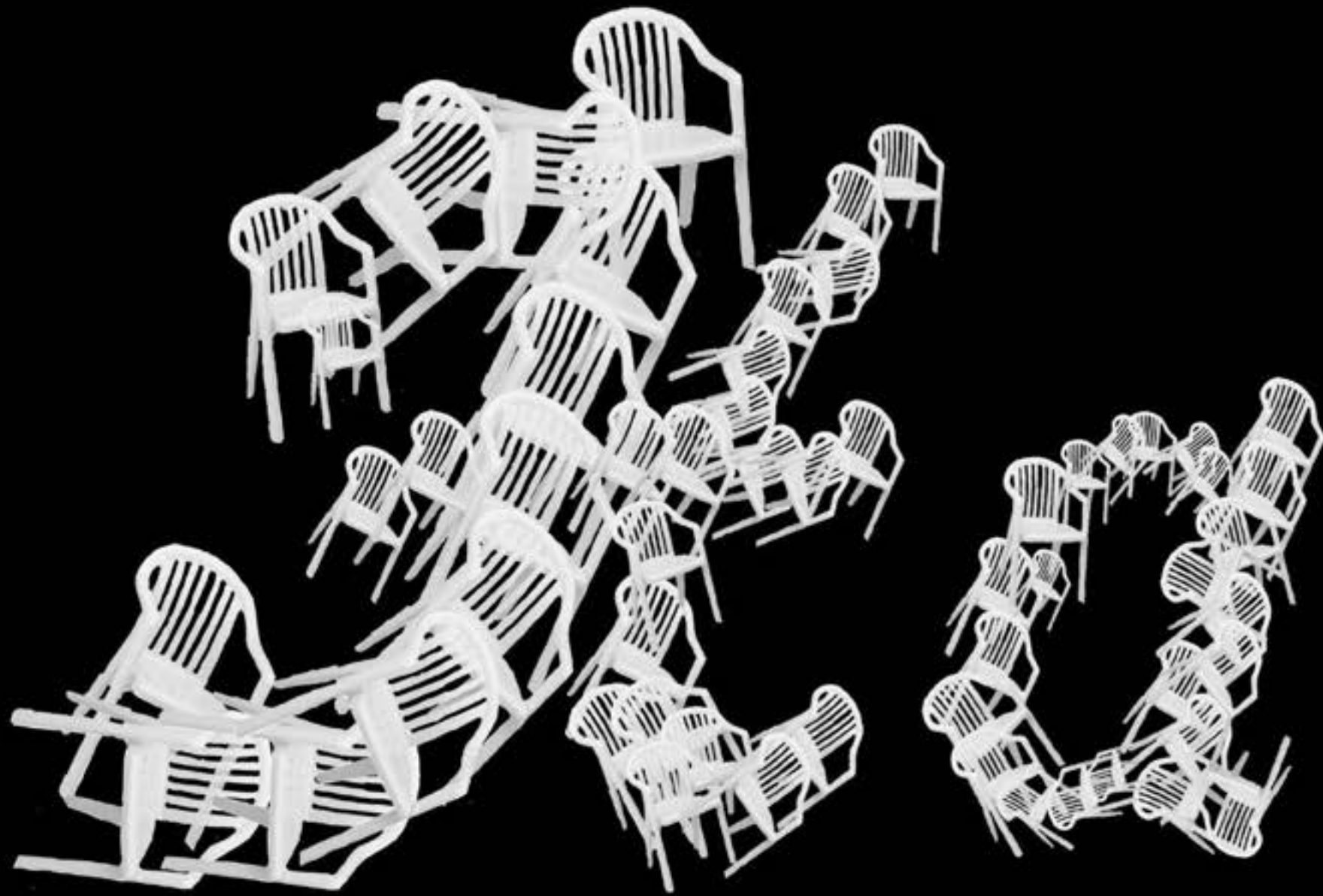
Crushed can: represents some form of roaring, when crushed can is, will feel satisfied and liberated, release their own pressure and emotions.



Type: Ultra

Spray: It releases a powerful gas, a metaphor for power.

Hakuna Matata



Type: Cosmopolitan

Chair: Unexpected chair elements express the feeling of the party, as if they are dancing.



Type: Cosmopolitan

Mug: Mug elements express the feeling of the party, as if they are dancing.



Type: Gothicus

Socks: Socks elements express the feeling of the party, as if they are dancing.

FOUR DEVELOPMENT

ROARING HERE





Hakuna Matata





TYPE AND IMAGE





Plakula

Matata

Alaska

Matata

Reference

<https://unsplash.com/s/photos/flame> <https://unsplash.com/s/photos/sword>
<https://www.pinterest.com/pin/1051942425439378191/>
<https://www.pexels.com/video/cg-animation-of-fire-sun-854422/>
<https://www.pexels.com/video/glass-ball-by-the-shore-857045/>
https://unsplash.com/photos/JHyiw_dpALk <https://unsplash.com/photos/Dn2eTdtP7jA>
<https://unsplash.com/photos/xzPMUMDDsfk> <https://unsplash.com/s/photos/gemstone>
<https://unsplash.com/s/photos/gemstone> <https://unsplash.com/s/photos/gemstone>
<https://unsplash.com/s/photos/gemstone> <https://unsplash.com/photos/O-Cwy6PmG6A>
<https://unsplash.com/photos/x0tB8fltGqU> <https://unsplash.com/s/photos/sunflower>
<https://unsplash.com/photos/xyXcGADvAwE> <https://unsplash.com/s/photos/shell>
<https://unsplash.com/s/photos/candle>
<https://www.pinterest.com/pin/283937951498508197/>

Six Experimental Variation

Xinyi Lou

GDVX734

Sohee kwon

Roamer

Young Simba left his homeland to roam and explore freely in the wilderness, wandering for a long time and trying many new experiences and challenges.

Roamer

Roamer

Roamer

Roamer

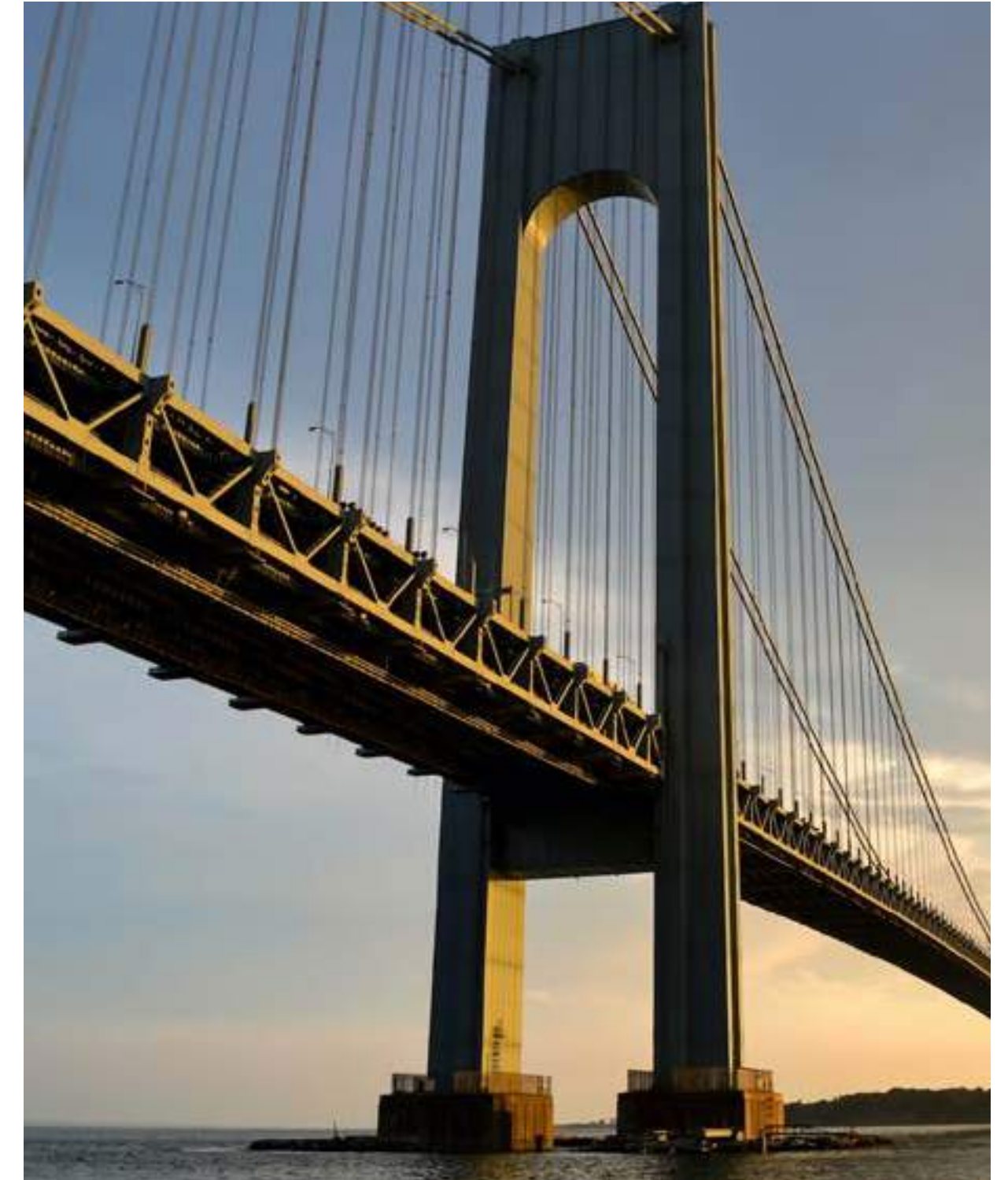
Roamer

Roamer

Roamer

Roamer

Roamer



Tunnel: represents an obstacle or challenge that one encounters when exploring and moving forward. simba's experience of wandering as a young man was walking through tunnels. Represents a process, through the tunnel is light.

Bridge: roam means to connect. When a person is exploring or roaming, they may encounter various things that need to be associated or connected so that they can better understand and apply their experience.

Playful

Young simba is energetic and innocent, loving to run and jump on the grassland and play with other animals.

Playful

Playful

Playful

Playful

Playful

Playful

PLAYFUL

PLAYFUL

Playful



Kitchen: Organize happiness with everyday items in the house

Noble

Simba is known for his wisdom, integrity, and sense of justice, which are all qualities associated with nobility.

Noble

Noble

Noble

Noble

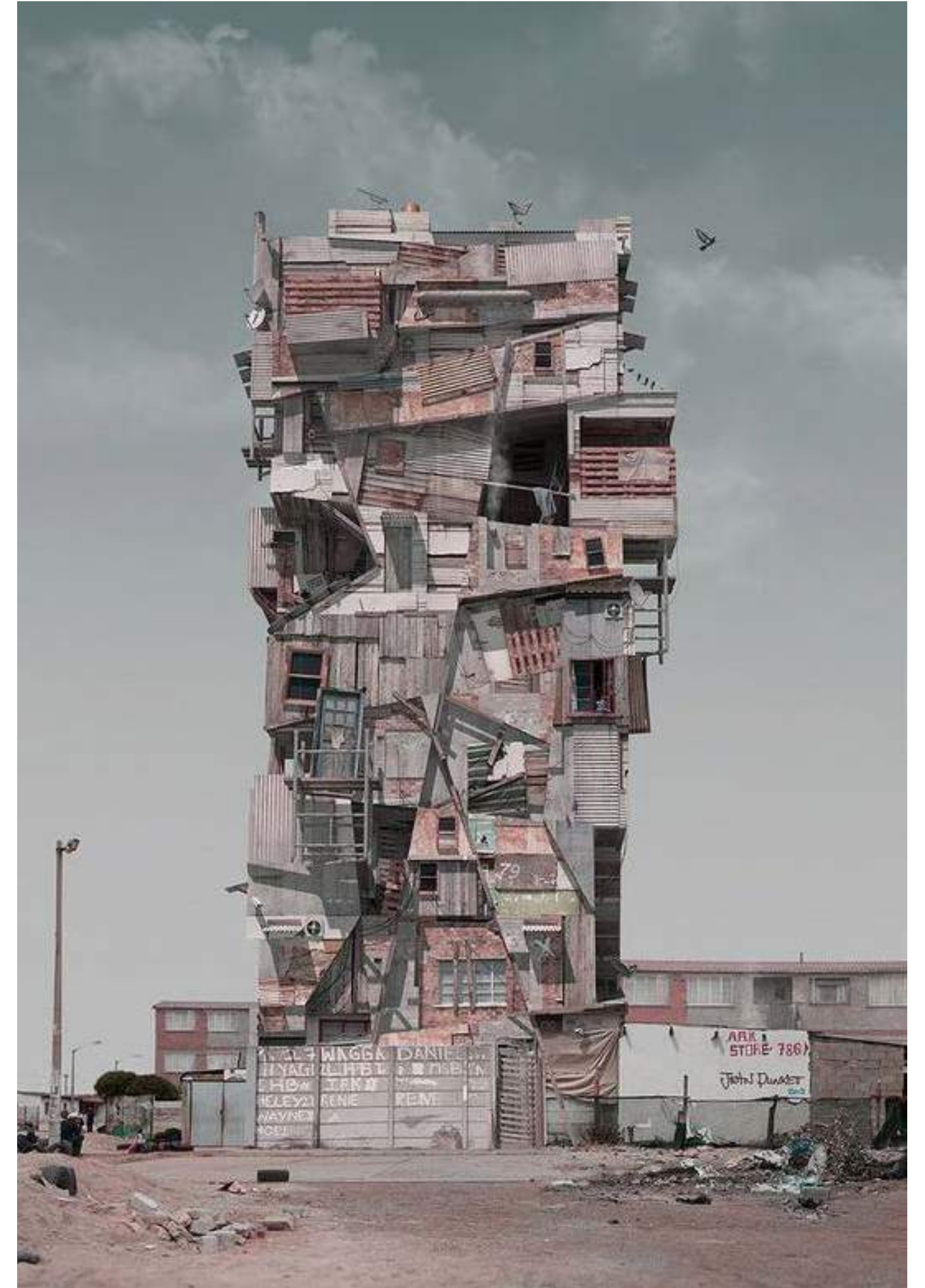
Noble

Noble

NOBLE

NOBLE

Noble



Lonely dilapidated buildings: Lonely dilapidated buildings may be outdated, abandoned, or destroyed, but they still have historical, cultural, and artistic value and represent resilience and unyielding spirit. Metaphor simba inherent moral and spiritual values.

simba's youthful, energetic and curious personality.

Curious

Curious

CURIOUS

Curious

Curious

Curious

Curious

CURIOUS

Curious

Curious



Spiral Stairs: Metaphorical exploration and curiosity

Signpost: Guide people to explore new places

Reliable

Simba has fulfilled his promise to lead the community in facing difficulties and challenges

Reliable

RELIABLE

Reliable

Reliable

Reliable

Reliable

Reliable

Reliable

Reliable



Gas stations : Gas stations are generally considered a reliable place and give people a sense of security.

Loyal

simba's loyalty is reflected in his sense of duty to his friends and family,
as well as his obligation to protect his territory, the kingdo

Loyal

Loyal

Loyal

Loyal

LOYAL

Loyal

Loyal

Loyal

Loyal



Doing housework and cooking every day is a sign of loyalty and consistent dedication to the family

Reference

<https://www.pinterest.com/pin/516436282281445956/>

<https://www.pinterest.com/pin/76561262407114869/>

<https://www.pinterest.com/pin/12736811439601844/>

<https://unsplash.com/photos/PRllh5FjYgI>

<https://www.pinterest.com/pin/308707749469038199/>

<https://www.pinterest.com/pin/660692207848902904/>

<https://www.pinterest.com/pin/492649949934220/>

<https://www.pinterest.com/pin/1010284128882890555/>

<https://www.pinterest.com/pin/413909022006184550/>

<https://www.pinterest.com/pin/295548794298527390/>

<https://www.pinterest.com/pin/507288345537740578/>

<https://www.pinterest.com/pin/758504762254724744/>

<https://www.pinterest.com/pin/359584351511569617/>

<https://www.pinterest.com/pin/495677502747337402/>

Six Development Variation

Xinyi Lou

GDVX734

Sohee kwon

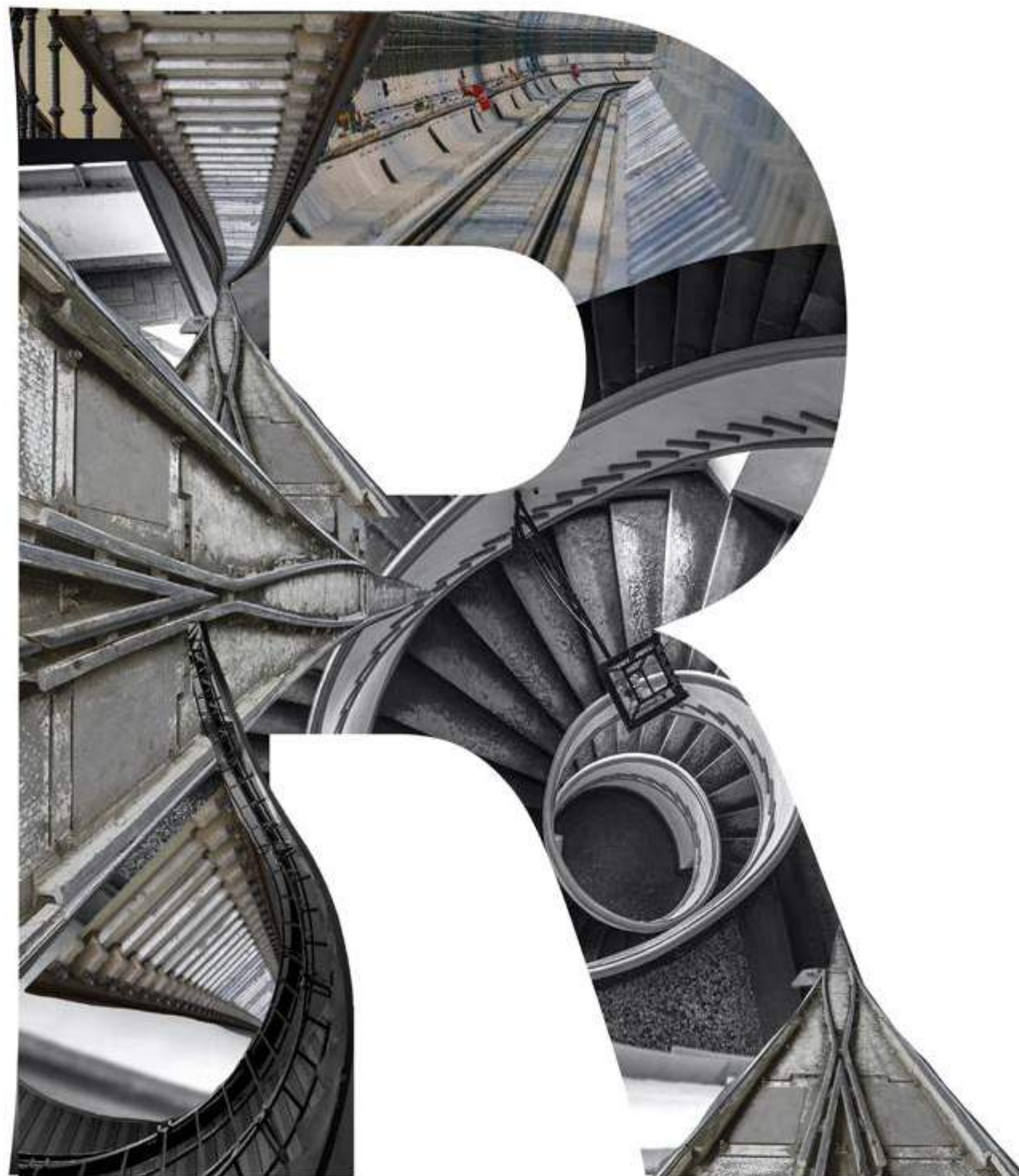
ROAMER



ROAMER



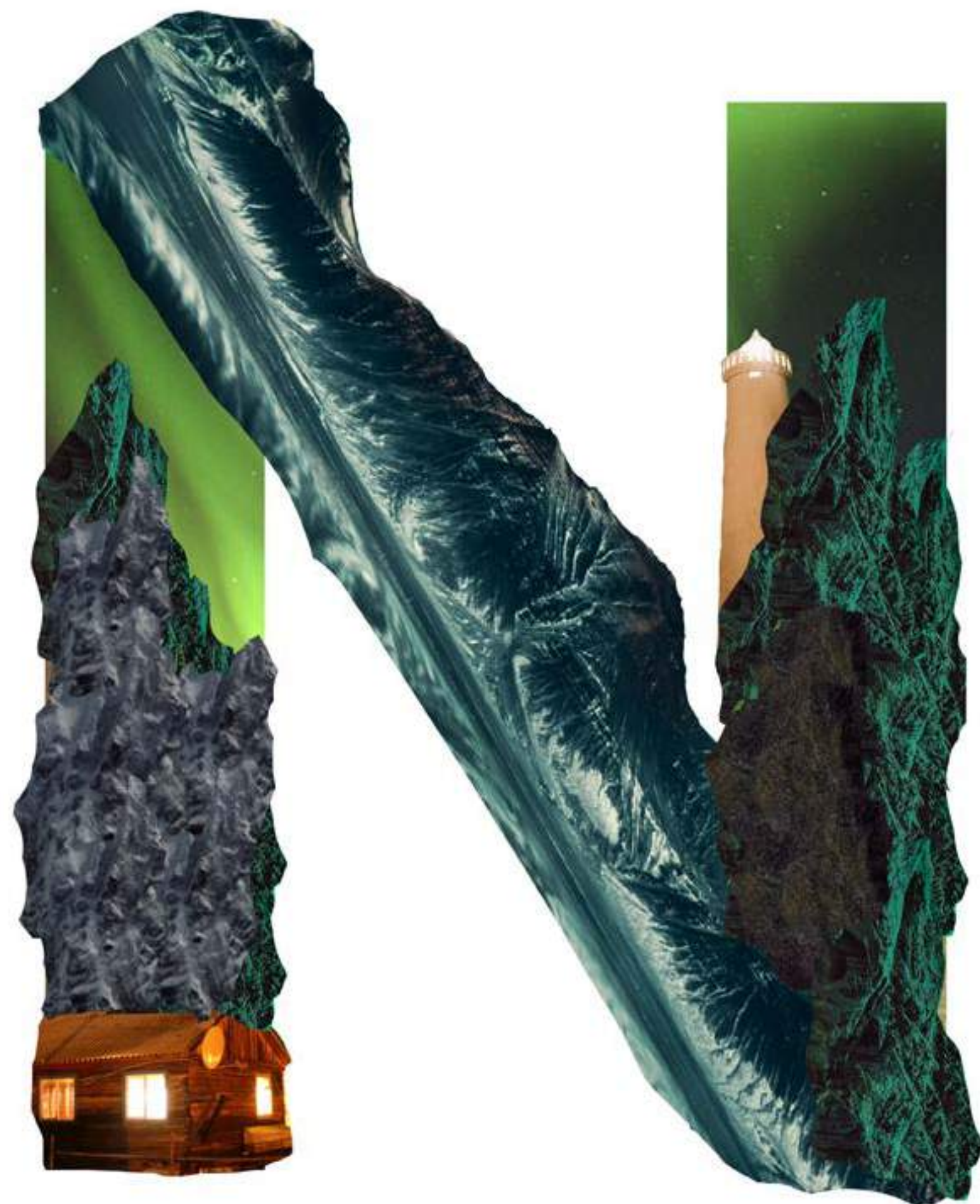
ROAMER



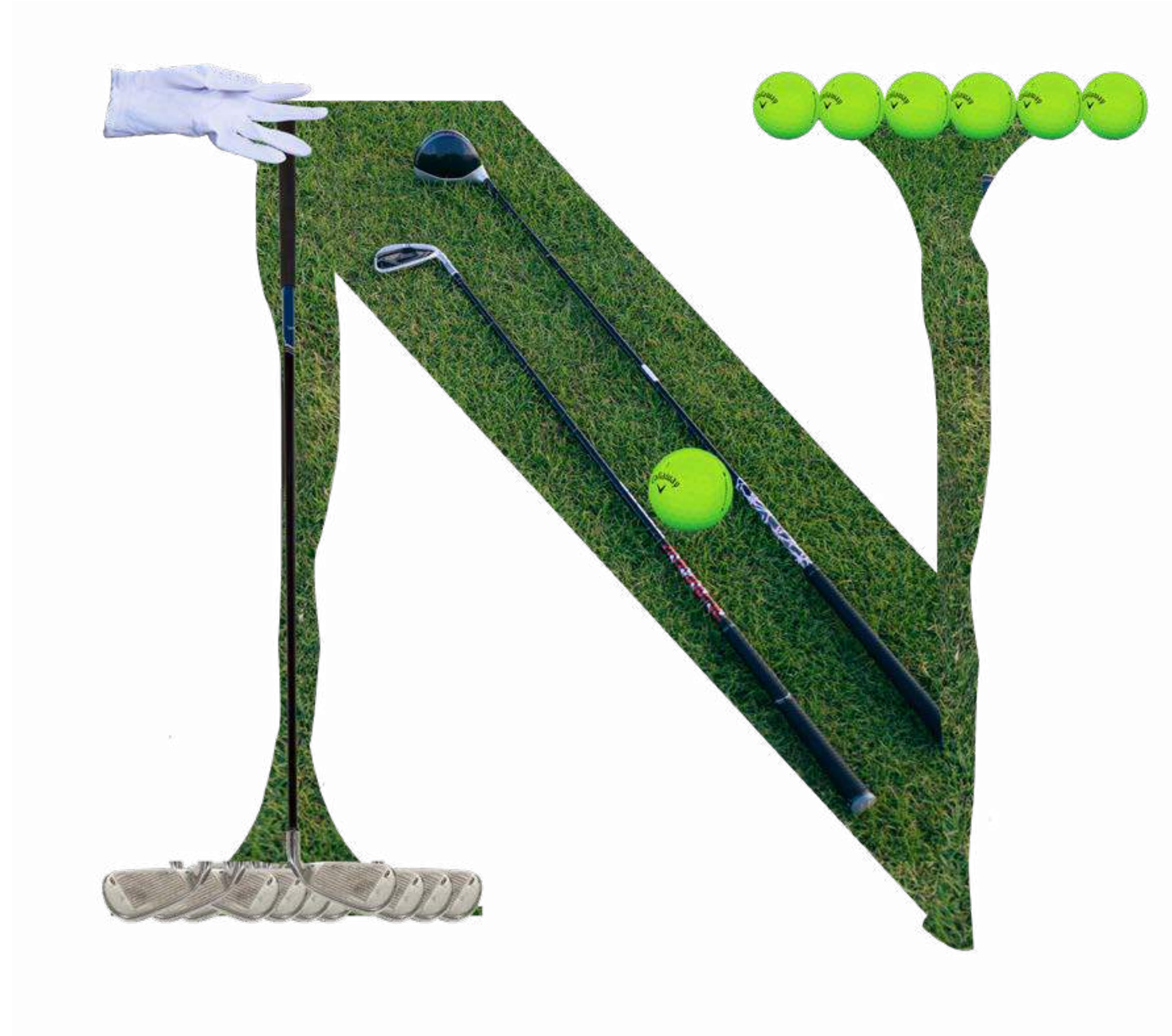
NOBLE



NOBLE



NOBLE



Reference

<https://www.pinterest.com/pin/516436282281445956/>

<https://www.pinterest.com/pin/76561262407114869/>

<https://www.pinterest.com/pin/12736811439601844/>

<https://unsplash.com/photos/PRllh5FjYgI>

<https://www.pinterest.com/pin/308707749469038199/>

<https://www.pinterest.com/pin/660692207848902904/>

<https://www.pinterest.com/pin/492649949934220/>

<https://www.pinterest.com/pin/1010284128882890555/>

<https://www.pinterest.com/pin/413909022006184550/>

<https://www.pinterest.com/pin/295548794298527390/>

<https://www.pinterest.com/pin/507288345537740578/>

<https://www.pinterest.com/pin/758504762254724744/>

<https://www.pinterest.com/pin/359584351511569617/>

<https://www.pinterest.com/pin/495677502747337402/>

Four Development Variation

Xinyi Lou

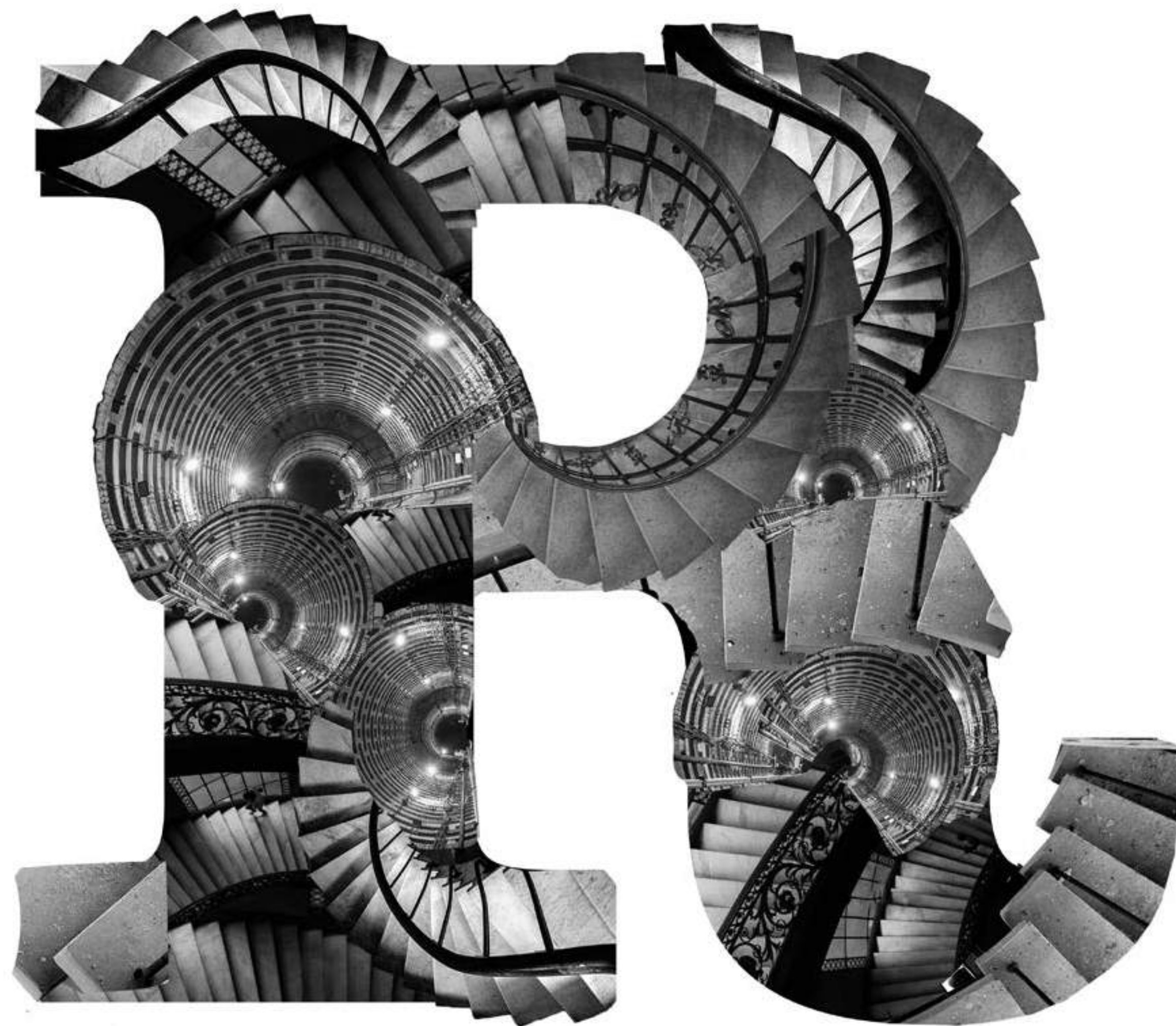
GDVX734

Sohee kwon

ROAMER



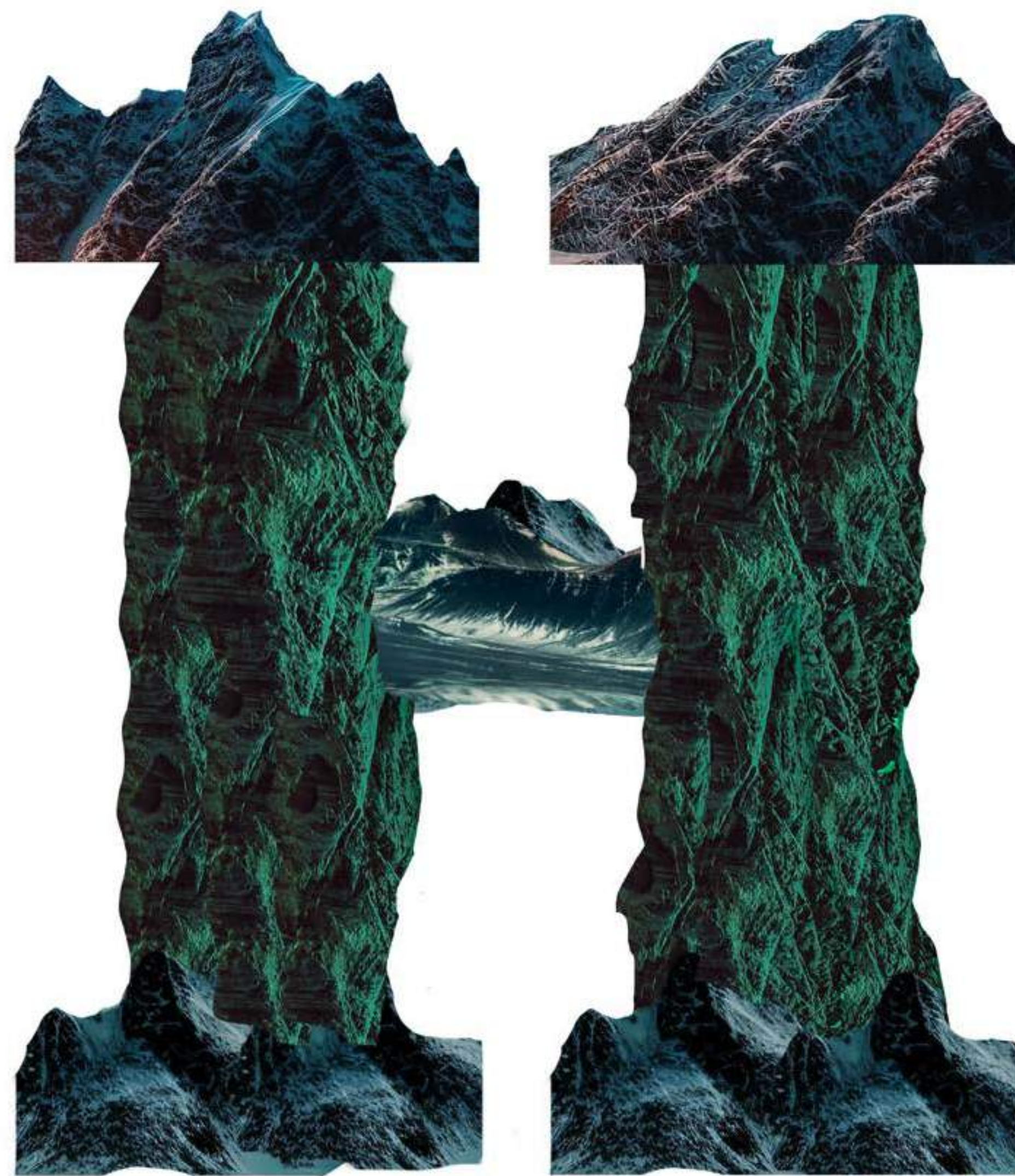
ROAMER



ROAMER



NOBLE



ANTOBRIFE

NOBLE



Reference

<https://www.pinterest.com/pin/516436282281445956/>

<https://www.pinterest.com/pin/76561262407114869/>

<https://www.pinterest.com/pin/12736811439601844/>

<https://unsplash.com/photos/PRllh5FjYgI>

<https://www.pinterest.com/pin/308707749469038199/>

<https://www.pinterest.com/pin/660692207848902904/>

<https://www.pinterest.com/pin/492649949934220/>

<https://www.pinterest.com/pin/1010284128882890555/>

<https://www.pinterest.com/pin/413909022006184550/>

<https://www.pinterest.com/pin/295548794298527390/>

<https://www.pinterest.com/pin/507288345537740578/>

<https://www.pinterest.com/pin/758504762254724744/>

<https://www.pinterest.com/pin/359584351511569617/>

<https://www.pinterest.com/pin/495677502747337402/>

Final Type and place

Xinyi Lou

GDVX734

Sohee kwon

Roamer



NOBLE



Reference

<https://www.pinterest.com/pin/516436282281445956/>

<https://www.pinterest.com/pin/76561262407114869/>

<https://www.pinterest.com/pin/12736811439601844/>

<https://unsplash.com/photos/PRllh5FjYgI>

<https://www.pinterest.com/pin/308707749469038199/>

<https://www.pinterest.com/pin/660692207848902904/>

<https://www.pinterest.com/pin/492649949934220/>

<https://www.pinterest.com/pin/1010284128882890555/>

<https://www.pinterest.com/pin/413909022006184550/>

<https://www.pinterest.com/pin/295548794298527390/>

<https://www.pinterest.com/pin/507288345537740578/>

<https://www.pinterest.com/pin/758504762254724744/>

<https://www.pinterest.com/pin/359584351511569617/>

<https://www.pinterest.com/pin/495677502747337402/>

Six Experimental Variation

Xinyi Lou

GDVX734

Sohee kwon

Carefree

CAREFREE

CAREFREE

CAREFREE

CAREFREE

Carefree

CAREFREE



Curious

Curious

Curious

CURIOUS

CURIOUS

Curious

Curious

Curious

Curious

Curious



Spirit

simba's inner spiritual strength enables him to overcome his fears and difficulties and set himself on the path to becoming a great Lion King.

SPIRIT

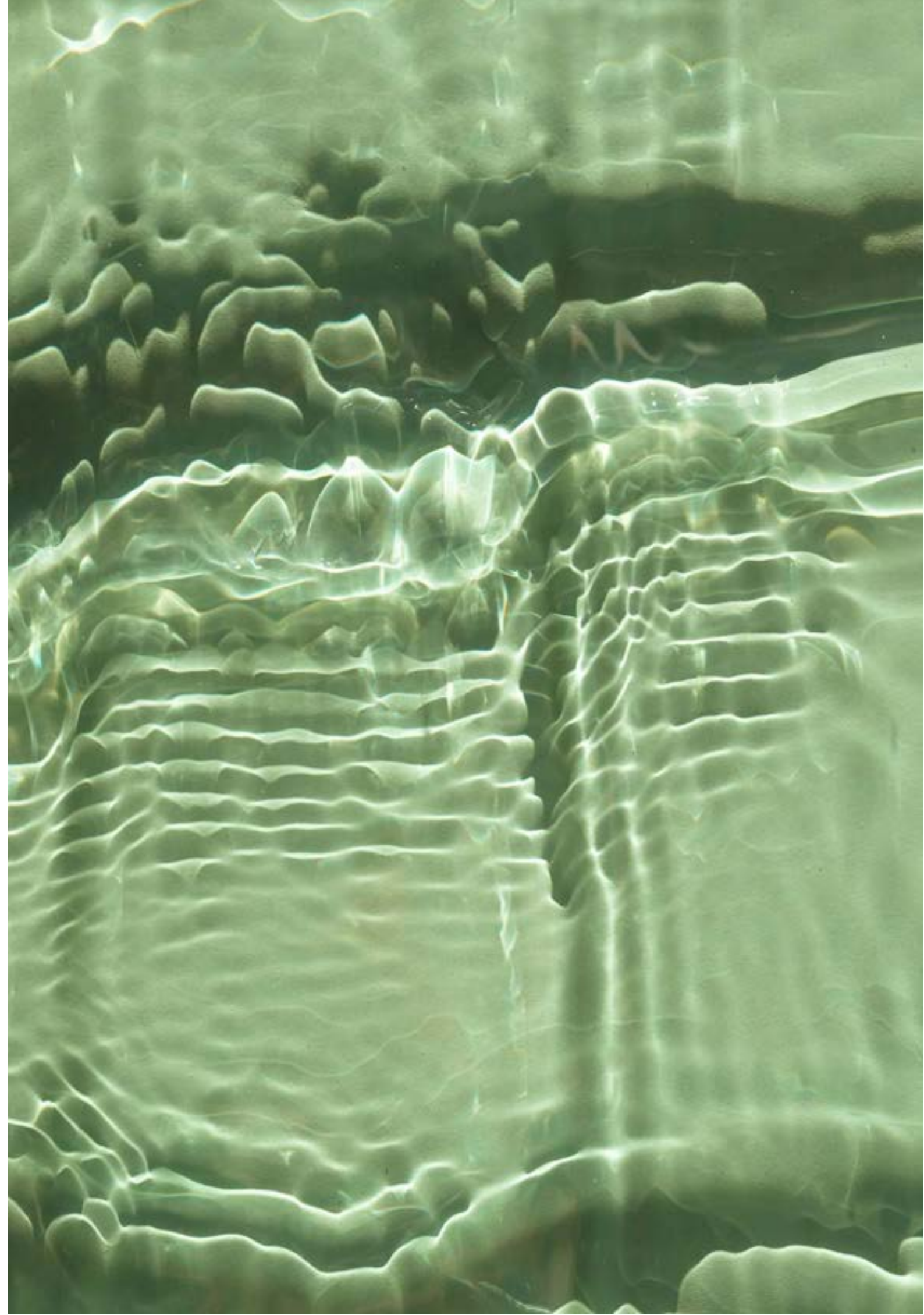
SPIRIT

SPIRIT

SPIRIT

SPIRIT

SPIRIT



Lion King

Lion King

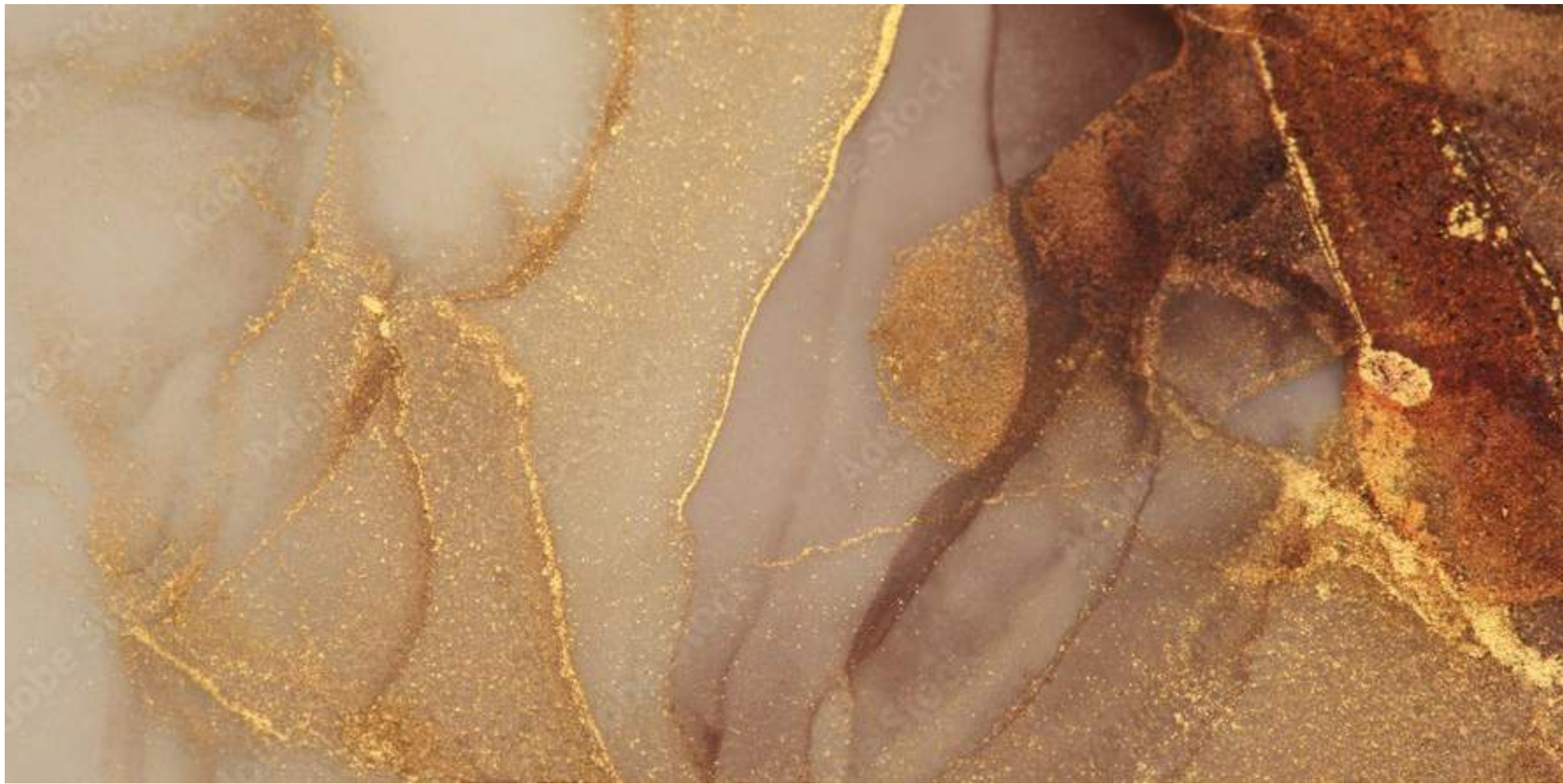
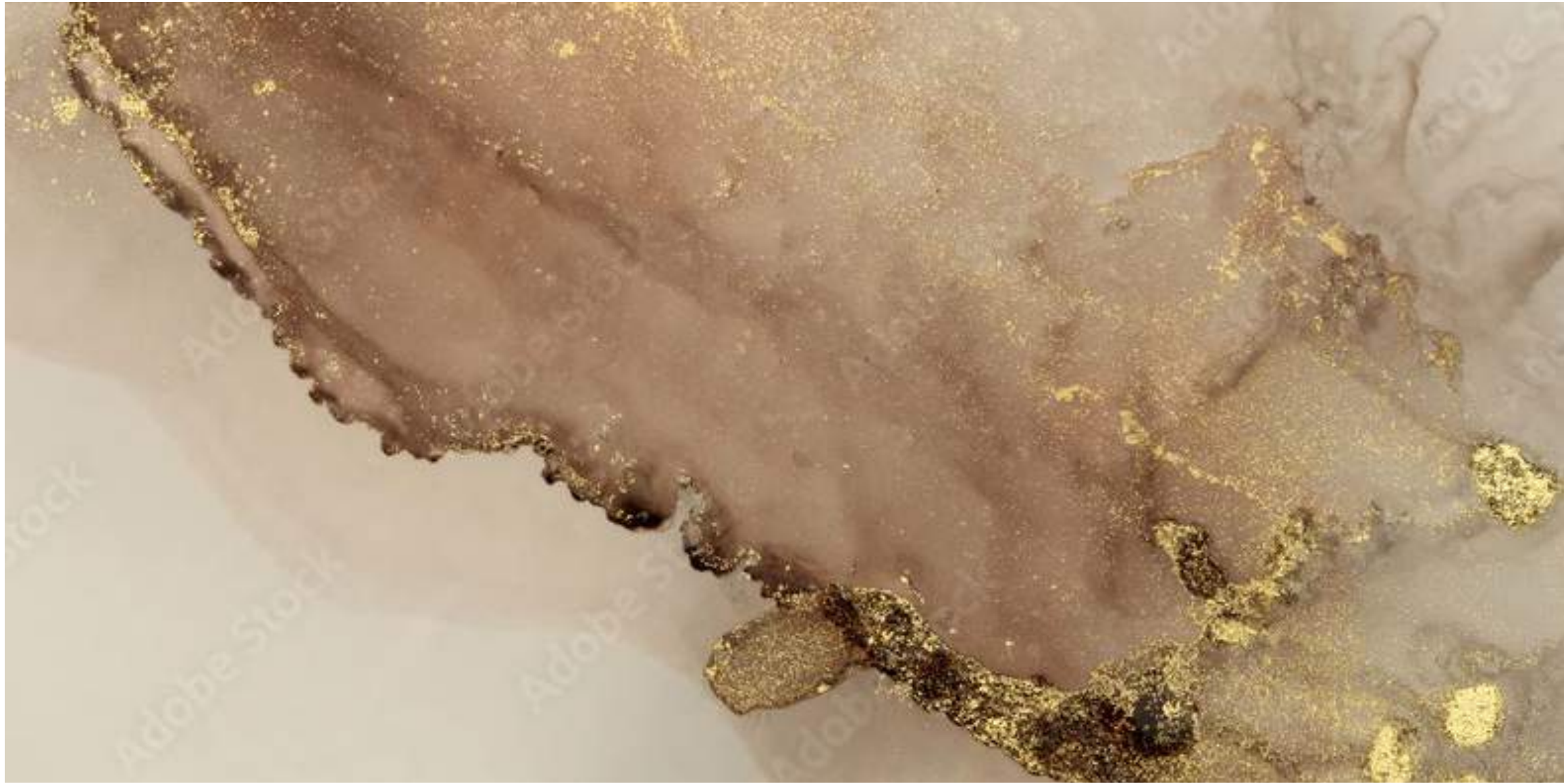
Lion King

Lion King

Lion King

Lion King

LION KING



Loyal

simba's loyalty is reflected in his sense of duty to his friends and family,
as well as his obligation to protect his territory, the kingdo

Loyal

Loyal

Loyal

Loyal

LOYAL

Loyal

Loyal

Loyal

Loyal



bolt

Energetic

ENERGETIC

~~ENERGETIC~~

Energetic

Energetic

Energetic

Energetic

Energetic

Energetic

Energetic



All pictures from adobe stock

Six Experimental Variation

Xinyi Lou

GDVX734

Sohee kwon

Carefree



Carefree



Carefree



Lion King



Lion King





All pictures from adobestock





Four Experimental Variation

Xinyi Lou

GDVX734

Sohee kwon

Carefree



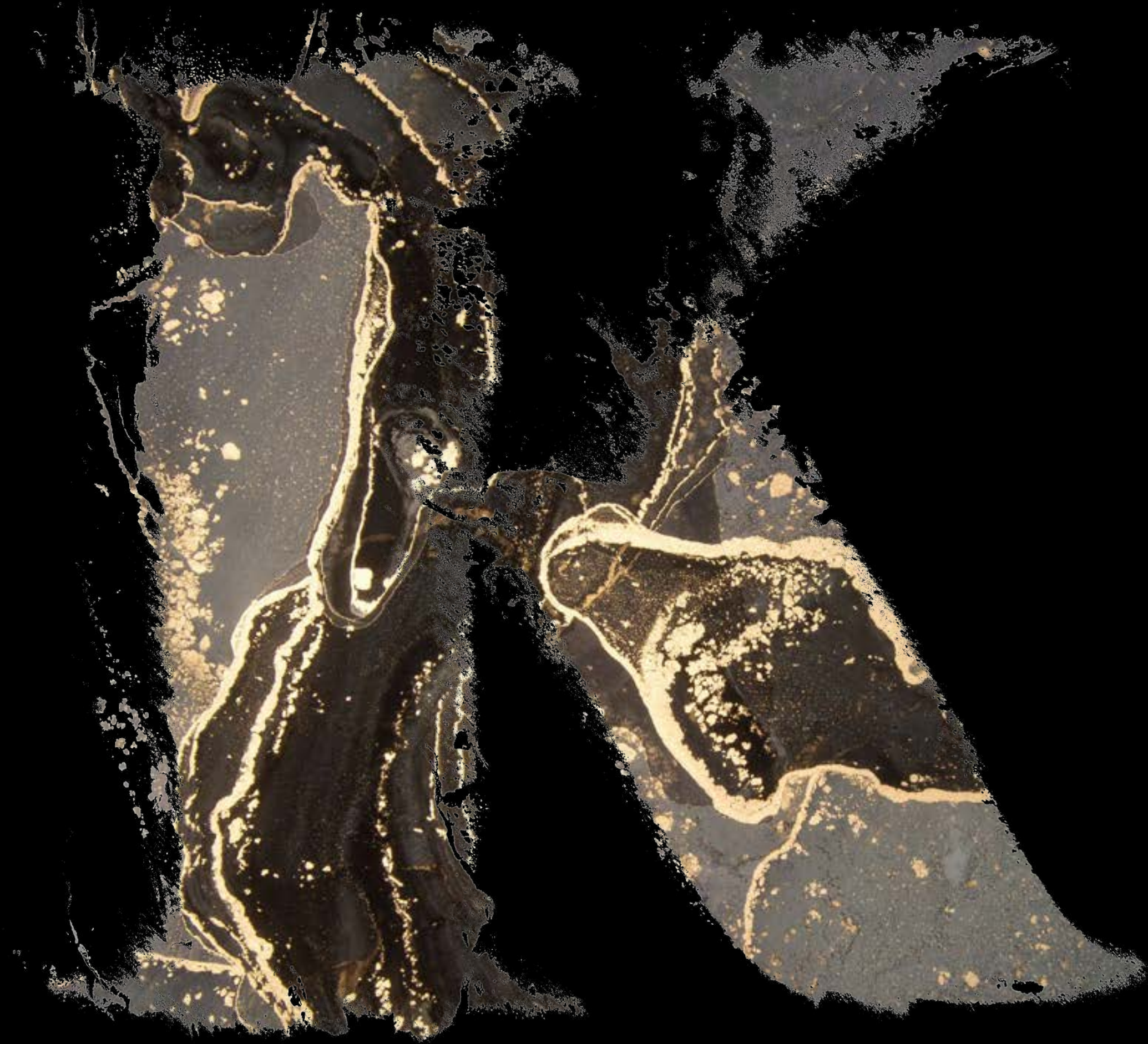
Carefree



Carefree



Lion King



Lion King



All pictures from adobestock

Type and Place

Xinyi Lou

GDVX734

Sohee kwon

Carefree

Carefree

Lion King

Lion King

All pictures from adobestock

Type and Texture

Xinyi Lou

GDVX734

Sohee kwon

Carefree



Lion King

Lion King

Lured to Their Graves in Kenya by Promises of Salvation

From Page 1

fied themselves so that they could meet Jesus.

As of this past week, 179 bodies have been exhumed and moved to a hospital mortuary in the coastal town of Malindi, around 100 miles east of Shakahola, for identification and autopsy. The government's chief pathologists has reported that while starvation caused many deaths, some of the bodies showed signs of death by asphyxiation, strangulation or bludgeoning. Some had had organs removed, a police affidavit said.

Hundreds more people are still missing, perhaps buried in undiscovered graves. Others are wandering the property without food like Mr. Muendo — whose wife and children are missing, his sister said.

The horrific scale of what the Kenyan news media called the “Shakahola Massacre” has left the government struggling to explain how, in a country that counts itself among Africa’s most modern and stable nations, law enforcement had for so long missed the macabre goings-on in an expanse of land located between two popular tourist destinations, Tsavo National Park and the Indian Ocean coast.

That so many people disregarded the most basic human instinct to survive and chose instead to die through fasting has raised sensitive questions about the limits of religious freedom, a right that is enshrined in the Kenyan Constitution.

Evangelical Christianity — and free-lance preachers — have surged in popularity across Africa, part of a religious boom on the continent that stands in stark contrast to the rapid secularization of former colonial powers like Britain, which governed Kenya until 1963. About half of Kenyans are evangelicals, a far higher proportion than in the United States.

Unlike Roman Catholic or Anglican churches, which are governed by hierarchies and rules, many evangelical churches are run by independent preachers who have no oversight.

Kenya’s president, William Ruto — a fervent believer whose wife is an evangelical preacher — has been wary of imposing restrictions on religious activities, though last week he asked a group of church leaders and legal experts to propose ways to regulate Kenya’s chaotic faith sector.

For Victor Kaudo, a rights activist in Malindi who visited Shakahola in March, the freedom granted preachers like Mr. Mackenzie has gone too far. Tipped off by defectors from the cult, Mr. Kaudo found emaciated believers who, though in the throes of death, cursed him as “an enemy of Jesus” when he tried to help.

A starving woman, her head shaved on orders from the cult leadership, flailed angrily on the ground as Mr. Kaudo approached offering sustenance, a video he recorded showed.

“I wanted these starving people to survive, but they wanted to die and meet Jesus,” Mr. Kaudo recalled. “What do we do? Does freedom of worship supersede the right to life?”

Mr. Mackenzie has told investigators that he never ordered his followers not to eat and merely preached about the End Times agonies prophesied in the Book of Revelation, the final chapter of the New Testament. He was arrested in April, set free and then quickly rearrested. He is under investigation over accusations of murder, terrorism and other crimes. His lawyer declined to comment.

Appearing briefly before a court in Mombasa this month, Mr. Mackenzie, 50, wearing a pink jacket, cut a jaunty figure as he waved imperiously from inside a metal cage to get the magistrate’s attention. The magistrate ignored him and extended his detention.

‘A Normal Church at the Beginning’

Mr. Mackenzie’s journey from destitute taxi driver to cult leader with his own television channel began in 2002 in a stone courtyard opposite a Catholic primary school in Malindi. The property belonged to Ruth Kahindi, who had met Mr. Mackenzie at a nearby Baptist church and invited him to preach at her home.

Together they formed their own church, Good News International, using Ms. Kahindi’s home as its base.

“It was a normal church at the beginning,” recalled Ms. Kahindi’s daughter Naomi, who remembers Mr. Mackenzie as a powerful speaker who initially stuck to the standard evangelical message of salvation through faith in Christ alone and the Bible as the ultimate spiritual authority.

After years of close partnership, Ms. Kahindi split with Mr. Mackenzie around 2008, the daughter said, after he grew increasingly apocalyptic in his preaching.

There were also quarrels over cash. Ms. Kahindi’s daughter said, adding that Mr. Mackenzie was suspected of pocketing tithes.

In response, the daughter said, “he started accusing my mother of witchcraft.”

Barred from using Ms. Kahindi’s home for preaching, Mr. Mackenzie, no longer a pauper, built himself a big concrete prayer hall on a plot of land he had purchased in Furunzi on the outskirts of Malindi and declared this the new home of Good News International Church. Word spread of his warnings of the coming Battle of Armageddon.

Though bitterly estranged from Ms. Kahindi, he took with him one of her daughters, Mary, who had married one of Mr. Mackenzie’s most fervent followers, Smart Mwakalama, a former hotel cleaner.

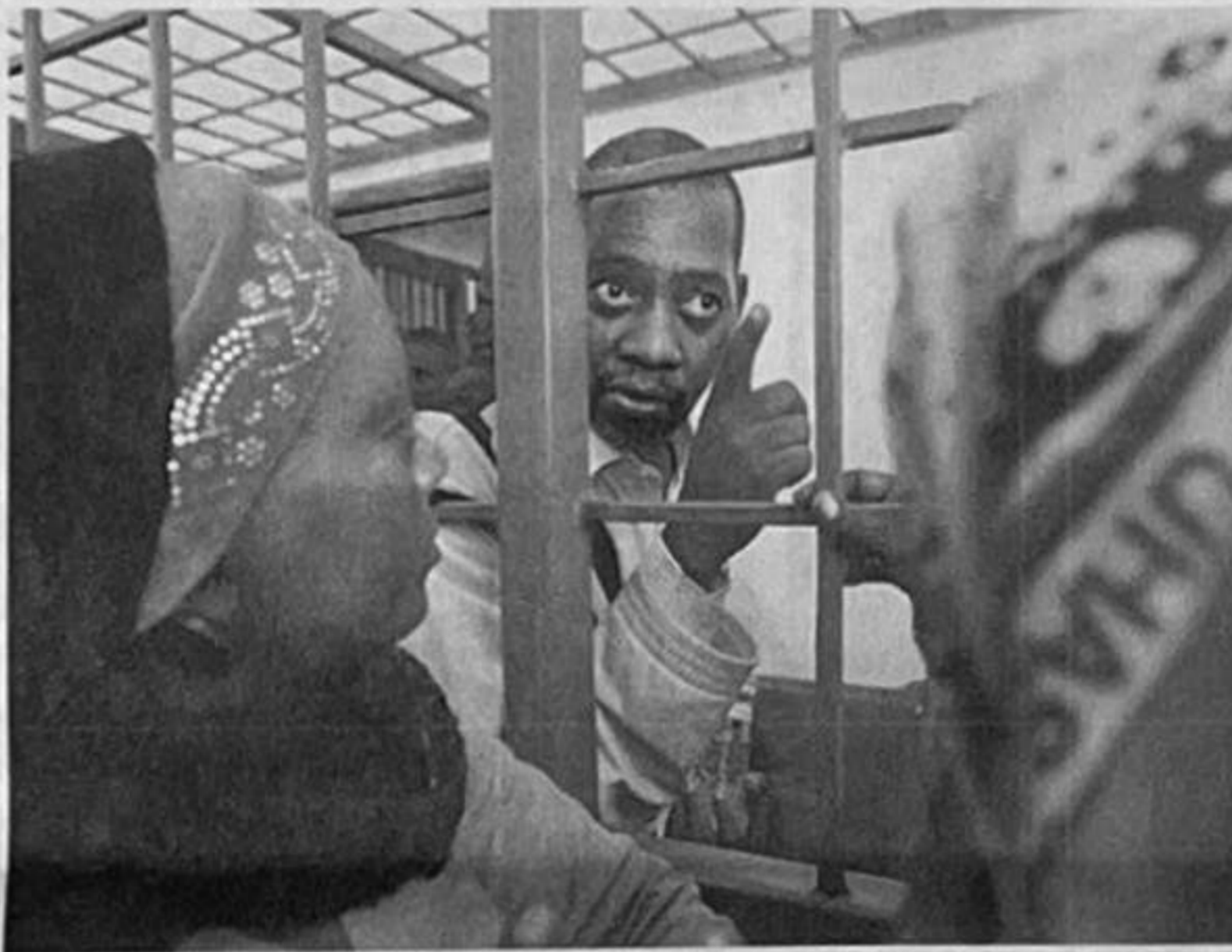
Mr. Mwakalama is now also under arrest. His wife, Mary, and their six children have all vanished and are feared to be among the dead buried in Shakahola.

Mr. Mackenzie, said Mary’s sister Naomi, “is a demon” who has “ruined too many lives.”

Simon Marks contributed reporting from Nairobi, Kenya.



YVES/VS/FRANCE PRESSE — GETTY IMAGES



SEMON MAINA/AGENCE FRANCE PRESSE — GETTY IMAGES



SARAH WADWA FOR THE NEW YORK TIMES

Clockwise from top: Holes left after bodies were exhumed near the Good News International Church, an evangelical Christian church, in the Shakahola Forest in Kenya. Priscilla Riziki with a photo of her oldest daughter, Lorine, a church member who was last seen in January; the church’s leader, Paul Nthenge Mackenzie, appearing in court in Mombasa.



THE NEW YORK TIMES

Among those caught in the ruins is Priscilla Riziki, an impoverished villager who introduced her oldest daughter, Lorine, to Mr. Mackenzie’s preaching a decade ago. Wracked by guilt and grief, she visits the Malindi morgue each day to search for her daughter and three grandchildren, all of whom moved to Mr. Mackenzie’s retreat in 2021.

“My only hope now is to just see my daughter — either dead or alive,” Ms. Riziki said.

A mob of angry residents, some of them disconsolate relatives of missing cult members, ransacked Mr. Mackenzie’s former church, last week, tearing down its pink front gate and smashing the surrounding wall.

“People are very angry and blame Mackenzie, but I blame the government,”

Damaris Muteti, a member of a rival evangelical church and itinerant preacher, said, surveying the wreckage. “Mackenzie is a good man, but the Devil used him,” she said. “Something went wrong.”

Selling Land He Didn’t Own

A peanut seller named Titus Katana, who joined the Good News church in 2015 and rose to become deputy pastor, said he initially had great admiration for Mr. Mackenzie and his preaching. “He changed because of his false prophecies” about the end of the world, Mr. Katana said. “His main interest became making money, not preaching to the world.”

By 2017, he recalled, Mr. Mackenzie had started telling worshippers not to see doctors or send their children to school. He set up his own unregistered, fee-paying school at his church. He also claimed divine healing powers, for which he also charged.

“He told me he had received a revelation from God” about education and medicine being sinful, Mr. Katana recalled. “Everything had started with this.”

Mr. Mackenzie had by this time expanded his reach far beyond the Kenyan coast thanks to his establishment of Times TV, a gospel channel that beamed his increasingly fiery sermons over the internet and across Africa. Among those missing in Shakahola are a Nigerian citi-

zen and a Kenyan flight attendant.

Elizabeth Syombua, the sister of the man now starving in the wilderness, said she and her brother had been entranced by Mr. Mackenzie’s television broadcasts. “You get addicted to what he says,” she said, recalling how she used to rush home from work at a Mombasa sewing factory so that she could join her brother to watch.

“He is like an evil spirit with this strange power to lure people into his trap,” she said.

Mr. Mackenzie’s growing popularity, however, also attracted the attention of the authorities.

He was arrested in October 2017 on four charges, including radicalization and promoting extremist beliefs, crimes that had previously been leveled mostly at Muslims responsible for a number of terrorist attacks in Kenya. Mr. Mackenzie pleaded not guilty and was acquitted.

He was detained again in 2019, and released on bail. He escalated his confrontation with the government, denouncing its introduction of national identification numbers for citizens as “the mark of the beast” — and yet another sign of approaching apocalypse.

Threatened with further prosecution, Mr. Mackenzie stunned his followers in 2019 by announcing that he was closing down the church, selling off its property and retreating to Shakahola Forest. He invited followers to join him and pur-

chase small plots on what he said would be a new Holy Land.

Children Would Be the First to Perish

Mr. Katana, his former deputy pastor, said he had bought an acre for 3,000 Kenyan shillings, then worth around \$30 — a low price but still a boon for Mr. Mackenzie, who did not legally own the land he was selling.

The arrival of the Covid pandemic in Kenya in 2020 increased the appeal of Mr. Mackenzie’s land offer and, for many, vindicated his longstanding message that the world was coming to an end.

Increasingly obsessed with the coming apocalypse, Mr. Mackenzie, according to Mr. Katana, issued “new instructions” in January to the hundreds of people who had moved to Shakahola, which the televangelist divided into districts with biblical names like Jericho and Jerusalem.

Mr. Mackenzie, casting himself as a Christ-like figure, lived in a section he called Galilee — after the area of Palestine where Jesus lived most of his life.

The instructions, Mr. Katana said, featured a methodical plan for mass suicide through starvation. The first to perish were to be children, who were “to fast in the sun so they would die faster,” Mr. Katana said, recalling the pastor’s words. In March and April, it would be the turn of women, followed by men.

Mr. Mackenzie, according to Mr. Katana, said that he would stay alive to help lead his followers to “meet Jesus” through starvation but that once this work was done, he, too, would starve himself to death ahead of what he said was the imminent end of the world.

In a video post online in March, Mr. Mackenzie said that he had “heard the voice of Christ telling me that ‘the work I gave you to preach End Time messages for nine years has come to an end.’”

Mr. Katana said he had by this time broken with Mr. Mackenzie and wasn’t in Shakahola when the suicide program started, but heard about it from believers who were. He went to the police to report that “kids are dying” in the forest.

“They never took any action until I was too late,” he said.

In April, Mr. Muendo, the former hawk who moved to Shakahola in 2017 with his family, telephoned his sister in Mombasa and told her that “we are starting a fast so that we can go to see Christ in Golgotha,” a reference to the site of Jesus’s crucifixion in the Bible.

“I told him: ‘I’m praying for you but I need you, so don’t crucify yourself,’” his sister, Ms. Syombua, said.

Mr. Muendo, according to his sister, asked her to understand that he had no choice but “to go through to the end.”

The sister said, “He was happy, because he thought he would be dying soon for Jesus.”

As for Mr. Mackenzie, she added, “he’s a murderer.”



YVES/VS/FRANCE PRESSE — GETTY IMAGES

While starvation was said to cause many deaths, some bodies bore signs of asphyxiation, strangulation or bludgeoning.

Lured to Their Graves in Kenya by Promises of Salvation

...the ...
...the ...
...the ...

...the ...
...the ...

...the ...
...the ...

...the ...
...the ...

...the ...
...the ...

...the ...
...the ...

...the ...
...the ...

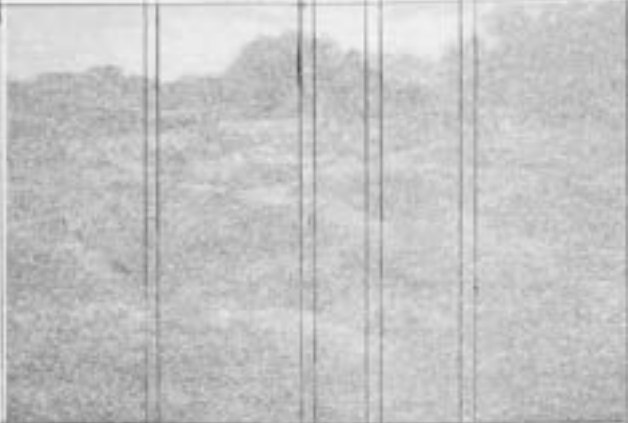
...the ...
...the ...

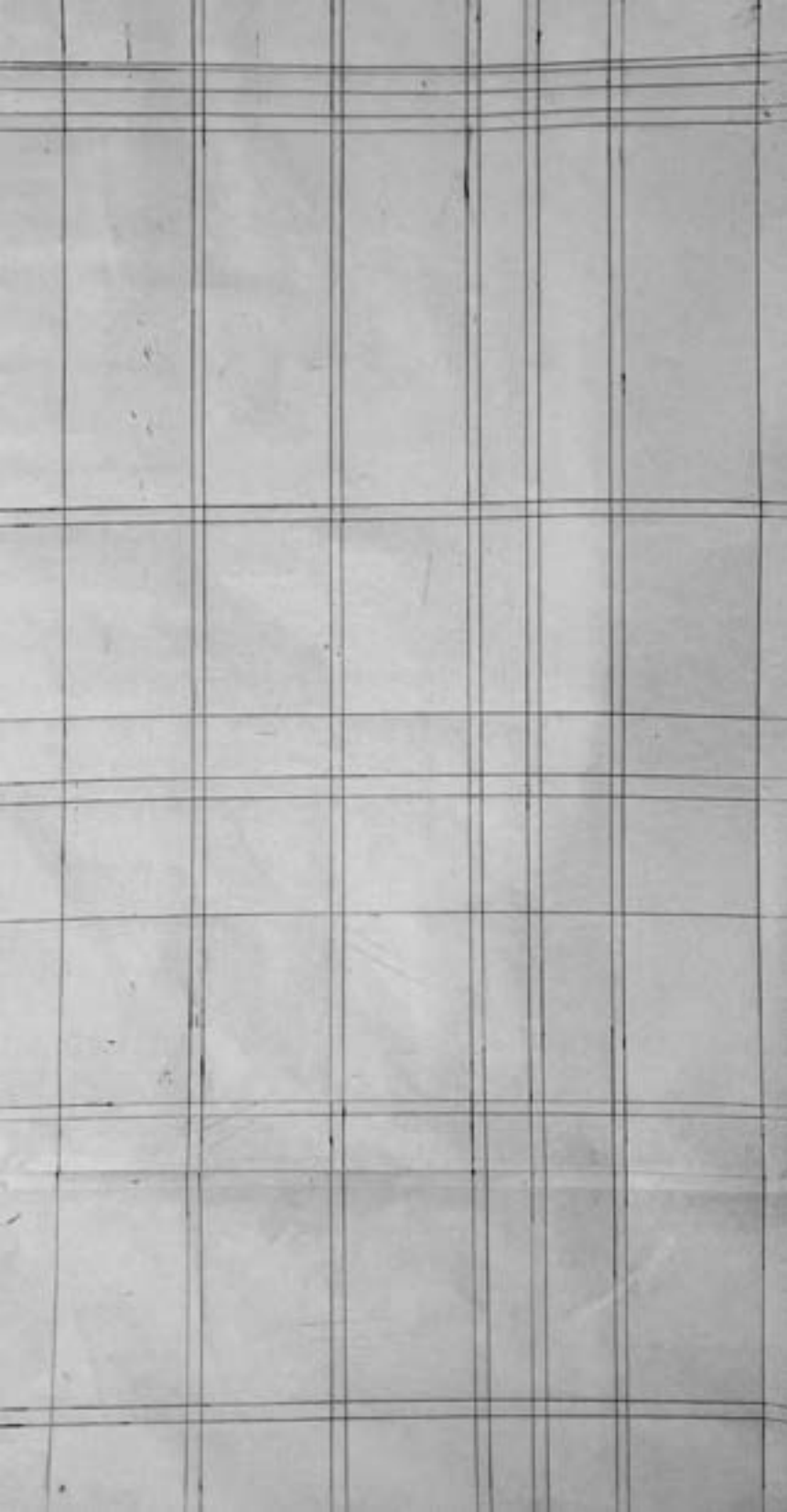
...the ...
...the ...

...the ...
...the ...

...the ...
...the ...

...the ...
...the ...





WORLD NEWS

U.K. to Send Attack Drones to Ukraine

During European trip, Zelensky secures key aid and weapons pledges from allies.

By Matthew Luteran
and Sam Hodge

LONDON—Ukrainian President Petro Poroshenko's European tour has been widely hailed as a key moment in the war in Ukraine, as the president secured key aid and weapons pledges from allies.

Poroshenko's trip to Brussels, London and other European capitals was widely seen as a key moment in the war in Ukraine, as the president secured key aid and weapons pledges from allies.

Poroshenko's trip to Brussels, London and other European capitals was widely seen as a key moment in the war in Ukraine, as the president secured key aid and weapons pledges from allies.

Poroshenko's trip to Brussels, London and other European capitals was widely seen as a key moment in the war in Ukraine, as the president secured key aid and weapons pledges from allies.

Poroshenko's trip to Brussels, London and other European capitals was widely seen as a key moment in the war in Ukraine, as the president secured key aid and weapons pledges from allies.

Poroshenko's trip to Brussels, London and other European capitals was widely seen as a key moment in the war in Ukraine, as the president secured key aid and weapons pledges from allies.



Ukrainian President Petro Poroshenko (left) and British Prime Minister Theresa May (right) in conversation.

Poroshenko's trip to Brussels, London and other European capitals was widely seen as a key moment in the war in Ukraine, as the president secured key aid and weapons pledges from allies.

Poroshenko's trip to Brussels, London and other European capitals was widely seen as a key moment in the war in Ukraine, as the president secured key aid and weapons pledges from allies.

Poroshenko's trip to Brussels, London and other European capitals was widely seen as a key moment in the war in Ukraine, as the president secured key aid and weapons pledges from allies.

Poroshenko's trip to Brussels, London and other European capitals was widely seen as a key moment in the war in Ukraine, as the president secured key aid and weapons pledges from allies.

Poroshenko's trip to Brussels, London and other European capitals was widely seen as a key moment in the war in Ukraine, as the president secured key aid and weapons pledges from allies.

Poroshenko's trip to Brussels, London and other European capitals was widely seen as a key moment in the war in Ukraine, as the president secured key aid and weapons pledges from allies.

Strategy Pays Off, Kyiv Says

Ukrainian forces have taken a series of gains over the weekend, following a strategy of attrition, Kyiv says.

Kyiv has taken a series of gains over the weekend, following a strategy of attrition, Kyiv says. The gains were made in the Donetsk region, where Ukrainian forces have taken a series of gains over the weekend, following a strategy of attrition, Kyiv says.

Kyiv has taken a series of gains over the weekend, following a strategy of attrition, Kyiv says. The gains were made in the Donetsk region, where Ukrainian forces have taken a series of gains over the weekend, following a strategy of attrition, Kyiv says.

Kyiv has taken a series of gains over the weekend, following a strategy of attrition, Kyiv says. The gains were made in the Donetsk region, where Ukrainian forces have taken a series of gains over the weekend, following a strategy of attrition, Kyiv says.

Kyiv has taken a series of gains over the weekend, following a strategy of attrition, Kyiv says. The gains were made in the Donetsk region, where Ukrainian forces have taken a series of gains over the weekend, following a strategy of attrition, Kyiv says.

Kyiv has taken a series of gains over the weekend, following a strategy of attrition, Kyiv says. The gains were made in the Donetsk region, where Ukrainian forces have taken a series of gains over the weekend, following a strategy of attrition, Kyiv says.

Kyiv has taken a series of gains over the weekend, following a strategy of attrition, Kyiv says. The gains were made in the Donetsk region, where Ukrainian forces have taken a series of gains over the weekend, following a strategy of attrition, Kyiv says.



A soldier in a helmet looking through a night vision device.

Ukrainian forces have taken a series of gains over the weekend, following a strategy of attrition, Kyiv says. The gains were made in the Donetsk region, where Ukrainian forces have taken a series of gains over the weekend, following a strategy of attrition, Kyiv says.

Ukrainian forces have taken a series of gains over the weekend, following a strategy of attrition, Kyiv says. The gains were made in the Donetsk region, where Ukrainian forces have taken a series of gains over the weekend, following a strategy of attrition, Kyiv says.

Ukrainian forces have taken a series of gains over the weekend, following a strategy of attrition, Kyiv says. The gains were made in the Donetsk region, where Ukrainian forces have taken a series of gains over the weekend, following a strategy of attrition, Kyiv says.



Ukrainian forces have taken a series of gains over the weekend, following a strategy of attrition, Kyiv says. The gains were made in the Donetsk region, where Ukrainian forces have taken a series of gains over the weekend, following a strategy of attrition, Kyiv says.

Ukrainian forces have taken a series of gains over the weekend, following a strategy of attrition, Kyiv says. The gains were made in the Donetsk region, where Ukrainian forces have taken a series of gains over the weekend, following a strategy of attrition, Kyiv says.

Ukrainian forces have taken a series of gains over the weekend, following a strategy of attrition, Kyiv says. The gains were made in the Donetsk region, where Ukrainian forces have taken a series of gains over the weekend, following a strategy of attrition, Kyiv says.

Six are killed in fire at Wellington hotel.

At least six people were killed in a fire at a hotel in Wellington, New Zealand, on Monday. The fire broke out in the early hours of the morning and spread quickly through the building. Firefighters arrived on the scene within minutes and worked to contain the fire. The cause of the fire is still under investigation.

Swiss efforts begin after Syria's Mocha.

Swiss efforts to help Syria's Mocha region have begun. The region has been hit hard by the conflict and is in need of humanitarian aid. Swiss officials are working to coordinate relief efforts and provide medical supplies to the area.

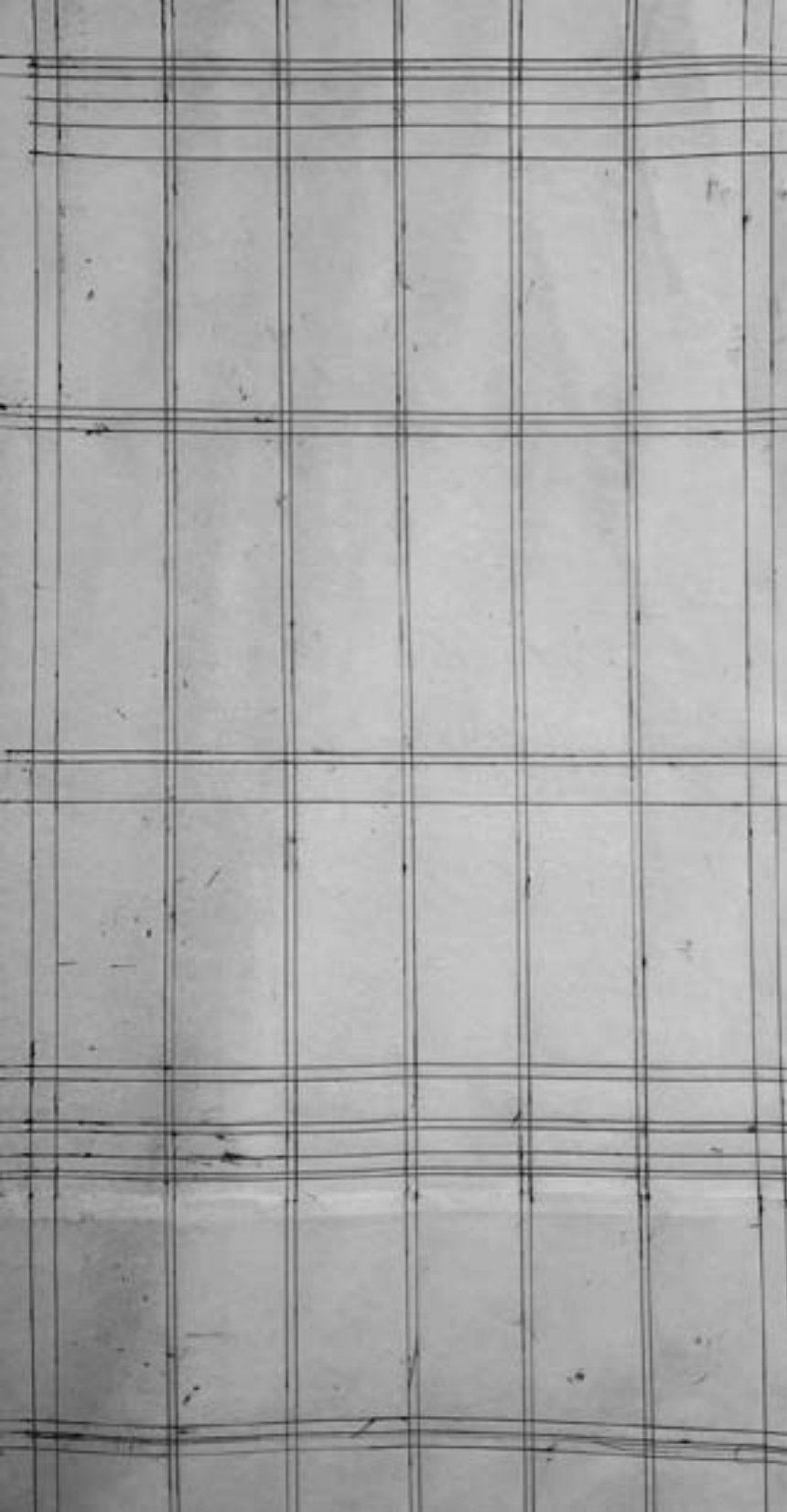
Thousands rally against Khosroshahi.

Thousands of people gathered in Tehran to rally against the Iranian government. The protesters are demanding the resignation of the current leadership and the end of the nuclear program. The rally was peaceful and lasted for several hours.



A group of people gathered around a body covered in a white sheet.

WORLD WATCH



BUSINESS NEWS

Exxon Settles Claim Of Rights Abuses by Guards in Indonesia

By Peter Brinkman

Exxon Mobil Corp. has reached a settlement with Indonesian authorities after more than 10 years after the alleged human rights abuses by contractors on the island of Sumatra. The settlement is the first of its kind in the region.

The settlement, announced in a court filing, would amount to a multi-million-dollar settlement that the firm scheduled to begin this fall. The settlement would amount to \$200 million, according to the settlement agreement. The settlement would amount to a multi-million-dollar settlement that the firm scheduled to begin this fall.

The settlement would amount to a multi-million-dollar settlement that the firm scheduled to begin this fall. The settlement would amount to a multi-million-dollar settlement that the firm scheduled to begin this fall.

The settlement would amount to a multi-million-dollar settlement that the firm scheduled to begin this fall. The settlement would amount to a multi-million-dollar settlement that the firm scheduled to begin this fall.

The settlement would amount to a multi-million-dollar settlement that the firm scheduled to begin this fall.

KKR-Backed Envision Files for Bankruptcy

By Andrew Ross

Envision Energy Inc. filed for Chapter 11 bankruptcy protection in federal court in Delaware on Tuesday, marking the end of the company's brief but troubled existence. The filing comes less than a year after the company's parent, KKR, took control of the company.

The filing comes less than a year after the company's parent, KKR, took control of the company. The filing comes less than a year after the company's parent, KKR, took control of the company.

Former Twitter Cyber Chief Kissner Joins Lacework, a Cloud-Security Firm

By Sam Koenig

Sam Kissner, former chief information security officer at Twitter, has joined Lacework, a cloud-security firm.

Sam Kissner, former chief information security officer at Twitter, has joined Lacework, a cloud-security firm.

Sam Kissner, former chief information security officer at Twitter, has joined Lacework, a cloud-security firm.

Exxon Mobil Corp. has reached a settlement with Indonesian authorities after more than 10 years after the alleged human rights abuses by contractors on the island of Sumatra.

Exxon Mobil Corp. has reached a settlement with Indonesian authorities after more than 10 years after the alleged human rights abuses by contractors on the island of Sumatra.

Exxon Mobil Corp. has reached a settlement with Indonesian authorities after more than 10 years after the alleged human rights abuses by contractors on the island of Sumatra.

Exxon Mobil Corp. has reached a settlement with Indonesian authorities after more than 10 years after the alleged human rights abuses by contractors on the island of Sumatra.

Exxon Mobil Corp. has reached a settlement with Indonesian authorities after more than 10 years after the alleged human rights abuses by contractors on the island of Sumatra.



Two new Valentino (left) and two Valentino (right) for \$45 million, were expected to be a highlight of a designer's sale.

Designer Valentino Looks to Sell a Basquiat for \$45 Million

By Peter Brinkman

Fashion designer Valentino Garavani said he is looking to sell a Basquiat painting for \$45 million.

Valentino Garavani said he is looking to sell a Basquiat painting for \$45 million.

Valentino Garavani said he is looking to sell a Basquiat painting for \$45 million.

Tennis Star and Former Citigroup M&A Co-Chief to Join Consoletto

Tennis star and former Citigroup M&A co-chief is joining Consoletto.

Tennis star and former Citigroup M&A co-chief is joining Consoletto.

Tennis star and former Citigroup M&A co-chief is joining Consoletto.

Tennis star and former Citigroup M&A co-chief is joining Consoletto.

Tennis star and former Citigroup M&A co-chief is joining Consoletto.

Designer said the picture is a Basquiat painting for \$45 million.

Designer said the picture is a Basquiat painting for \$45 million.

Designer said the picture is a Basquiat painting for \$45 million.

Designer said the picture is a Basquiat painting for \$45 million.

Designer said the picture is a Basquiat painting for \$45 million.

Designer said the picture is a Basquiat painting for \$45 million.

Designer said the picture is a Basquiat painting for \$45 million.

Designer said the picture is a Basquiat painting for \$45 million.



Sam Kissner, former chief information security officer at Twitter, has joined Lacework, a cloud-security firm.

Sam Kissner, former chief information security officer at Twitter, has joined Lacework, a cloud-security firm.

Sam Kissner, former chief information security officer at Twitter, has joined Lacework, a cloud-security firm.

Sam Kissner, former chief information security officer at Twitter, has joined Lacework, a cloud-security firm.

Sam Kissner, former chief information security officer at Twitter, has joined Lacework, a cloud-security firm.

Sam Kissner, former chief information security officer at Twitter, has joined Lacework, a cloud-security firm.

Sam Kissner, former chief information security officer at Twitter, has joined Lacework, a cloud-security firm.

Top Five Big Holdings in Berkshire Hathaway's Stock Portfolio

Company	Value (\$ Billion)
Apple	10.0
Bank of America	8.0
General Motors	7.0
China Life	6.0
United	5.0

Berkshire Opens New Capital One Position

Berkshire Hathaway has opened a new position in Capital One.

Berkshire Hathaway has opened a new position in Capital One.

Berkshire Hathaway has opened a new position in Capital One.

Berkshire Hathaway has opened a new position in Capital One.

**Exxon Settles Claim
Of Rights Abuses by
Guards in Indonesia**

Exxon Mobil Corp. has agreed to pay \$10 million to settle a lawsuit filed by the Indonesian government over alleged human rights abuses by its security forces in the country's oil-rich regions.



**Designer Valentino Looks to
Sell a Basquiat for \$45 Million**

Valentino S.p.A. is preparing to sell a painting by the late artist Jean-Michel Basquiat for approximately \$45 million. The artwork, titled 'Self-Portrait with Skull and Crossbones,' is one of the most valuable pieces in the designer's collection.

**KKR-Backed Firm
Wipes Out Debt**

A private equity firm backed by KKR has successfully eliminated all debt from its portfolio company, marking a significant milestone in the firm's financial restructuring efforts.

Financial analysts note that the debt-free status will improve the company's credit profile and provide more flexibility for future investments.



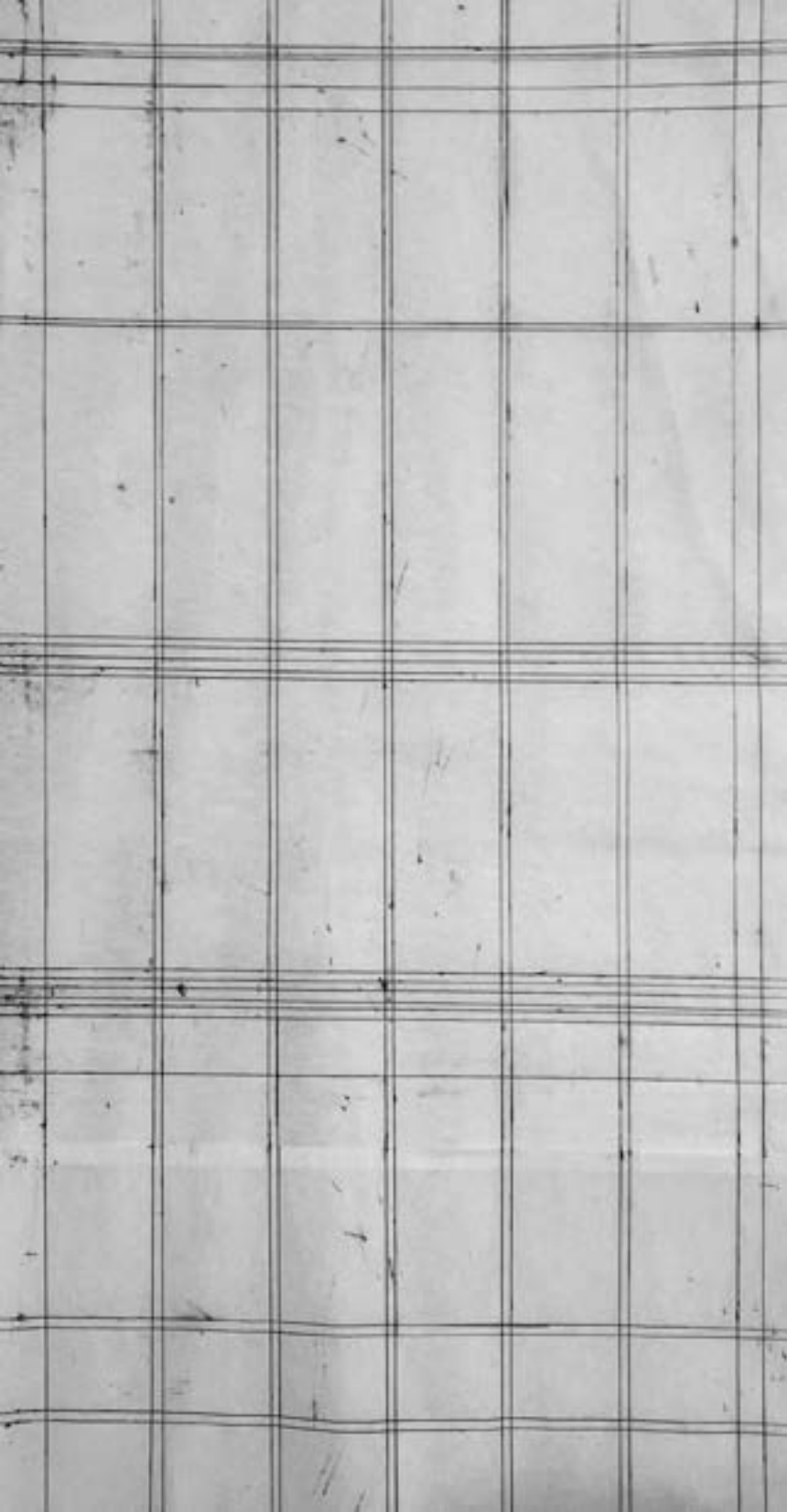
**Former Twitter Cyber Chief Missner
Joins Laxwork, a Cloud-Security Firm**

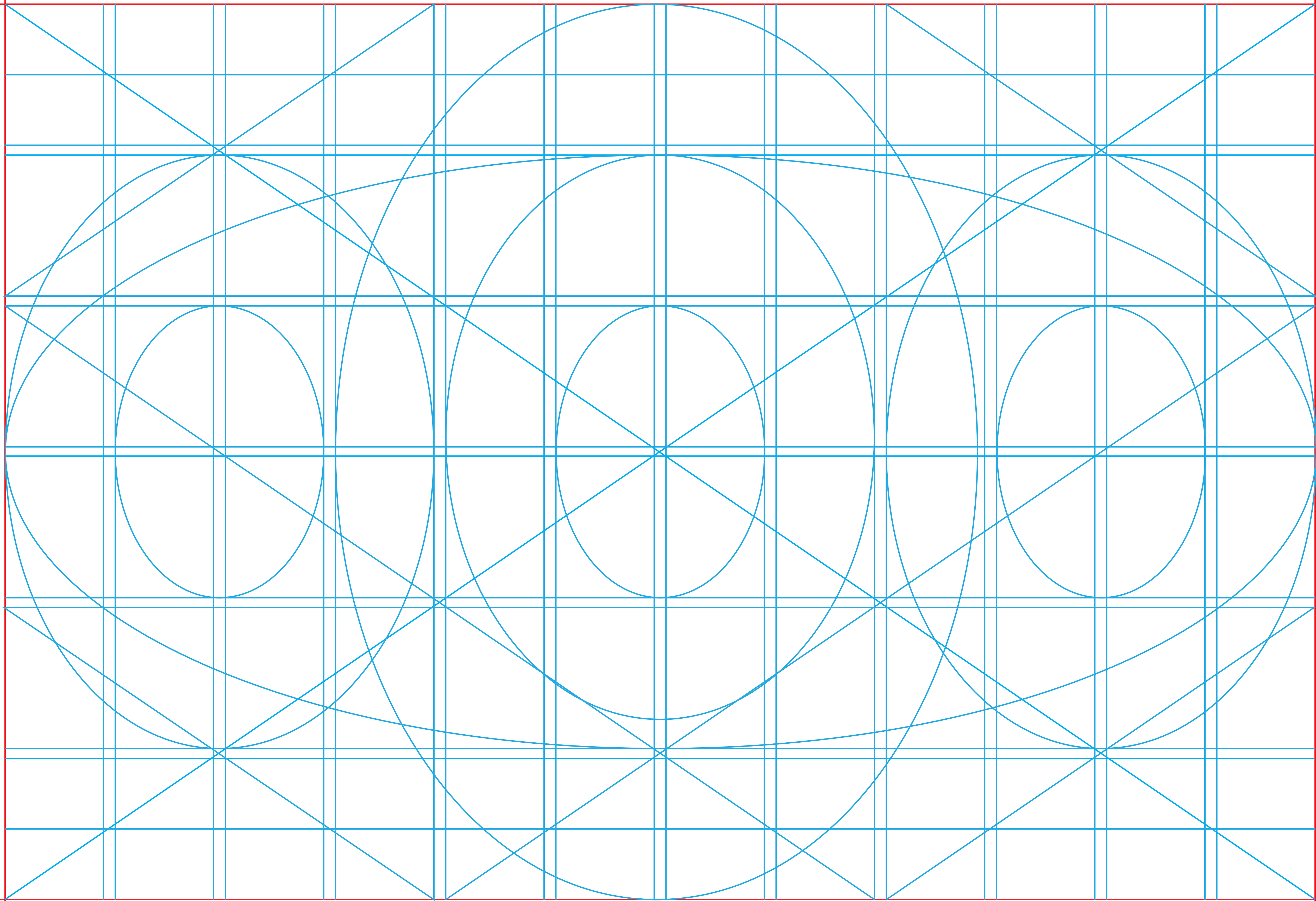


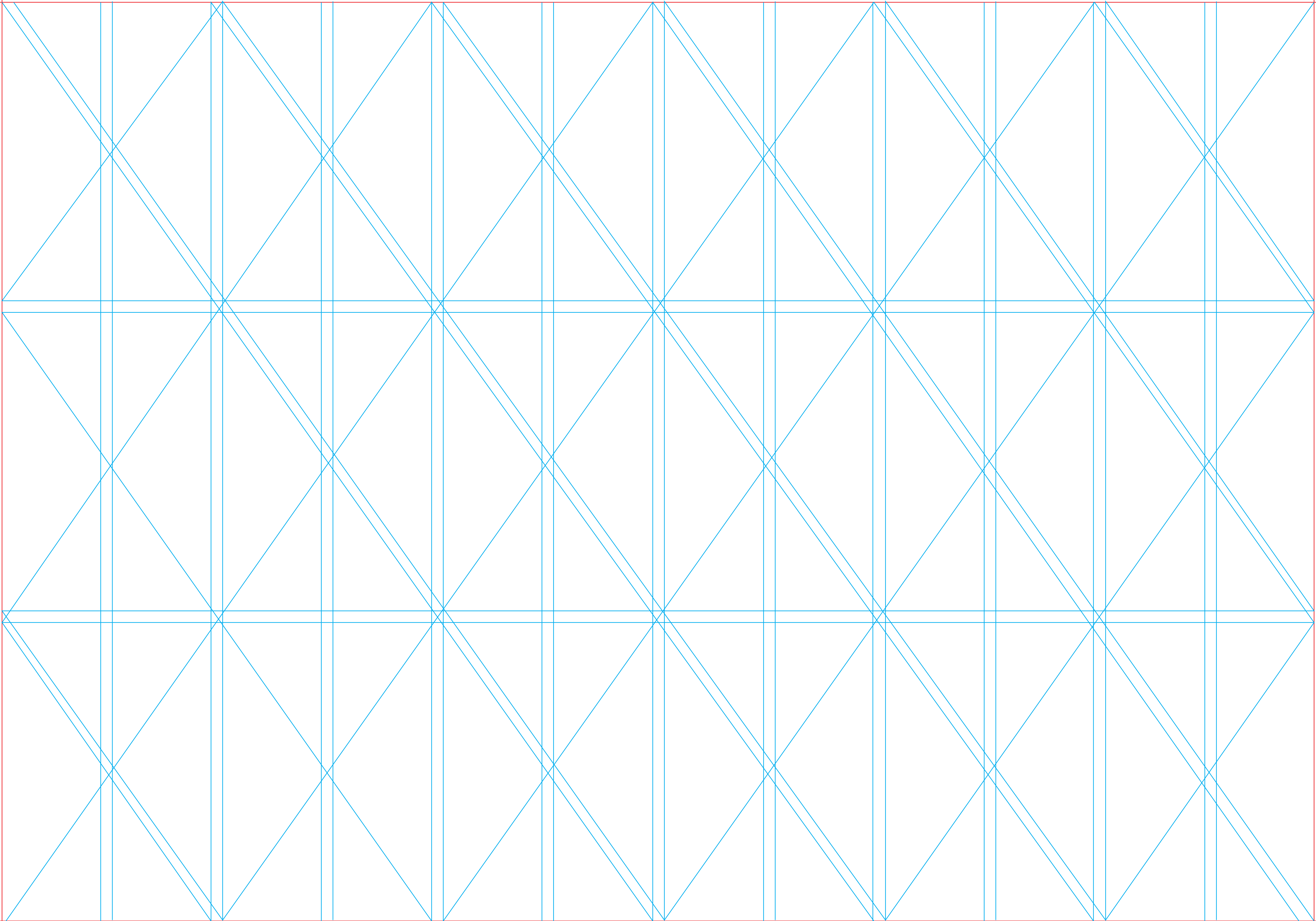
Former Twitter cyber chief [Name] has joined Laxwork, a leading cloud security firm, to help strengthen its cybersecurity capabilities in the competitive market.

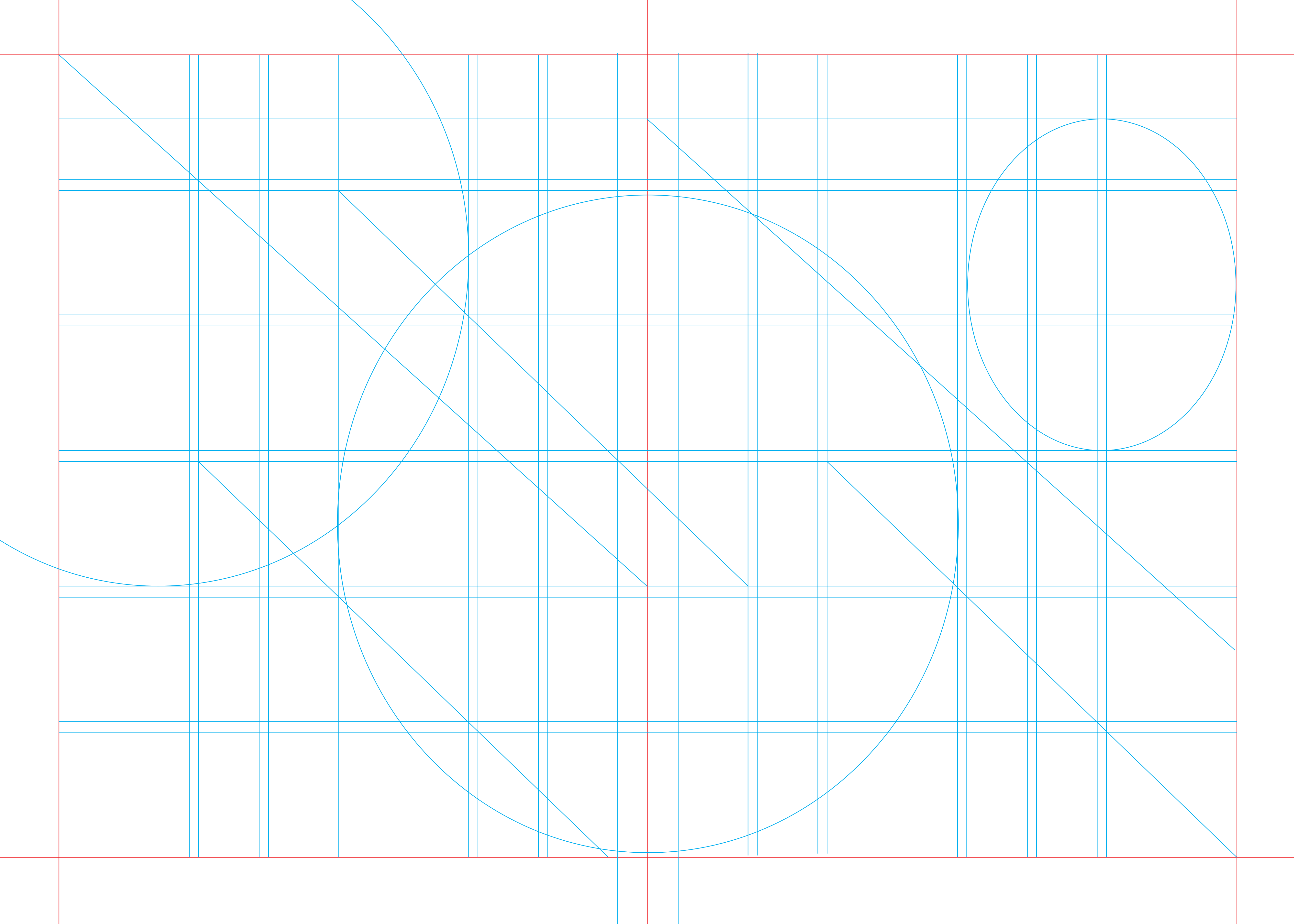
**Berkshire Opens New
Capital Ops Position**

Berkshire Hathaway has announced the opening of a new position in its capital operations department, reflecting the company's ongoing expansion and investment activities.









I KNOW WHAT I
HAVE TO DO, BUT
GOING BACK MEANS
I'LL HAVE TO FACE
MY PAST. I'VE BEEN
RUNNING FROM IT
FOR SO LONG.

ipsum dolor sit
amet, consectetur adipisc-
ing elit, sed diam nonummy nibh euismod tincidunt ut laoreet dolore magna aliquam erat volutpat. Ut wisi enim ad minim veniam, quis nostrud exerci tation ullamcorper suscipit lobortis nisl ut aliquip ex ea commodo consequat. Duis autem vel eum iriure dolor in hendrerit in vulputate velit esse molestie consequat, vel illum dolore eu feugiat nulla facilisis at vero eros et accumsan et iusto odio dignissim qui blandit praesent luptatum zzril delenit augue dui dolore te feugait nulla facilisi.

Lorem ipsum dolor sit amet, consectetur adipiscing elit, sed diam nonummy nibh euismod tincidunt ut laoreet dolore magna aliquam erat volutpat.

Lorem ipsum dolor sit amet, consectetur adipiscing elit, sed diam nonummy nibh euismod tincidunt ut laoreet dolore magna aliquam erat volutpat. Ut wisi enim ad minim veniam, quis nostrud exerci tation ullamcorper suscipit lobortis nisl ut aliquip ex ea commodo consequat. Duis autem vel eum iriure dolor in hendrerit in vulputate velit esse molestie consequat, vel illum dolore eu feugiat nulla facilisis at vero eros et accumsan et iusto odio dignissim qui blandit praesent luptatum zzril delenit augue dui dolore te feugait nulla facilisi.

Lorem ipsum dolor sit amet, consectetur adipiscing elit, sed diam nonummy nibh euismod tincidunt ut laoreet dolore

Lorem ipsum dolor sit amet, consectetur adipiscing elit, sed diam nonummy nibh euismod tincidunt ut laoreet dolore magna aliquam erat volutpat. Ut wisi enim ad minim veniam, quis nostrud exerci tation ullamcorper suscipit lobortis nisl ut aliquip ex ea commodo consequat. Duis autem vel eum iriure dolor in hendrerit in vulputate velit esse molestie consequat, vel illum dolore eu feugiat nulla facilisis at vero eros et accumsan et iusto odio dignissim qui blandit praesent luptatum zzril delenit augue dui dolore te feugait nulla facilisi.

Lorem ipsum dolor sit amet, consectetur adipiscing elit, sed diam nonummy nibh euismod tincidunt ut laoreet dolore magna aliquam erat volutpat.

Lorem ipsum dolor sit amet, consectetur adipiscing elit, sed diam nonummy nibh euismod tincidunt ut laoreet dolore magna ali-

I'M GONNA BE A
MIGHTY KING, SO ENEMIES
BEWARE



THEOLOGY IN "THE LION KING"

I know what I have to do, but going back means I'll have to face my past. I've been running from it for so long.

ABOUT SIMBA

Simba is a fictional character and the protagonist of Disney's The Lion King franchise. Introduced in the 1994 film The Lion King, Walt Disney Animation's hand-animated feature, the character subsequently appears in The Lion King II: Simba's Pride (2001) and The Lion King 1½ (2004) as well as the 2019 remastered original film. Simba was created by screenwriters Irene Mecchi, Jonathan Roberts and Linda Woolverton. While Mark Henn served as Simba's supervising animator as a cub, Robert A. Aquino animated the character as he appears as an adult. Simba was inspired by the character Bambi from Disney's Bambi (1942), as well as the stories of Moses and Joseph from the Bible. Additionally, several similarities have been drawn between Simba and Prince Hamlet from William Shakespeare's Hamlet. In 1997, The Lion King was adapted into a Broadway musical, with actors Scott Irby-Ranniar and Jason Ratzke originating the roles of the cub and adult Simba, respectively. JB McCrary and Donald Glover voice the cub and adult Simba respectively in the CGI remake. Simba is a very literal translation. It's simply the Swahili word for lion. In fact, many of the invisible (and some not so invisible) Disney

film's character's names are from the beautiful Swahili language, the predominant language spoken in East Africa—specifically Kenya and Tanzania. It's the wide-open plains of the Masai Mara (Kenya) and the Serengeti (Tanzania) that set the stage for our friends Simba, Nala, Timon, Pumba and Rafiki. Oh, and did you know Rafiki means "friend" in Swahili. Origin as mentioned earlier, it is of African origin and has both tribal and spiritual roots. This means that the giving of names in the general African culture is ritualistic and comes with many ceremonial connotations. As far as religion goes, it is not linked to any Christian or Islamic traditions but strictly to tribal rites as the Kikuyu and other nations believe in the presence of ancestral and spiritual spirits that watch over and protect the lives of the tribesmen.

THE TRUE ORIGIN OF 'THE LION KING'

As the movie once again captures the public imagination, it is time to use it as a way to take seriously African history, a topic that is sorely missing from our educational curriculum. A study of precolonial African history would re-center our understand-

ing of the past away from a skewed narrative about the supremacy of European rulers, one that limits our vision of the past and future.

The story of Sundiata Keita is behind "The Lion King." Known as the Lion of Mali, Sundiata was the founder of the Malian Empire, the largest kingdom in West Africa. He ruled his empire, which expanded from the Atlantic coast all the way to the Niger River, from 1235 to 1255. Some may know of his great-nephew, Mansa Musa, who was the richest person to ever live in the history of the world. According to Forbes, Musa's fortune was estimated at \$400 billion, adjusted for inflation. During his famous pilgrimage to Mecca, he built mosques in his wake and gave away so much gold that the price of gold was devalued for the next 20 years.

But while Musa's story is better known, the story of Sundiata's reign is largely invisible in the West, despite the efforts of griots, or African storytellers, who have passed down the tale for generations. It was also corroborated by Tunisian historian Abu Saïd and Moroccan traveler Muhammad ibn Battuta, both of whom traveled to Mali about 100 years after Sundiata's death to success-

ful on their lives. He saved his kingdom and the rest of his children and fled into exile, leading a life of hardship in diaspora. The Mandinka people were taken over by the cruel and oppressive King Shambaure Keita of Mande.

SUNDIATA: THE TRIUMPH

In need of their true leader, the people went in search for Sundiata to return and take his rightful place as the king. In exile, Sundiata had alliances with the king of Mema and other local rulers. He gathered an army to liberate the Mandinka people and overthrow the Sosso king. Upon his victorious return, he adopted a new title for himself, "Mansa," which means king or emperor in Mandinka.

the Lion King's existence and reign. One day, Sundiata had enough. He was determined to walk and miraculously healed.

THE RISE OF SUNDIATA

While certain aspects of the story vary, the general narrative remains constant. Mandinka griots tell a story of King Nare Magham Kinate, the real-life Mufasa. It was prophesied that if he took on an only wife, she would give birth to a son who would become a mighty and magnificent king. Accordingly, Kinate married Sogolon Kebejo, "the buffalo woman," as his second wife. She gave birth to Sundiata, but he was born crippled and unable to walk. Though the king favored him, both Sogolon and Sundiata were mercilessly mocked for his disability. One day, Sundiata had enough. He was determined to walk and miraculously healed. Sundiata then became strong and recognized as a leader among his people, sparking resentment from his father, King Nare Magham Kinate, his mother, Sogolon Kebejo, and his brother, Sogolon Mbojo.

Did Disney base its story on Shakespeare's Hamlet, unaware of the epic of Sundiata that preceded the Shakespearean tale by nearly 250 years? Perhaps. In a similar vein, many were unaware of South African Zulu singer Solomon Linda, the original singer and songwriter of the movie's classic song, "The Lion Sleeps Tonight." Linda was never compensated for his music nor acknowledged until recently, when the Netflix documentary "ReMastered: The Lion's Share" investigated the history and the debt owed for Linda's work.

Why have these origins been overlooked? The answer lies in the way that we've ignored African oral histories and culture. They aren't taken as seriously as European rulers of the past such as Alexander the Great, King Richard the Lionheart or Napoleon, all of whom have become household names. The familiarity of these rulers has mainly served to circulate the centrality and even supremacy of white European leaders. The continuing promotion of Western European literature, such as Shakespeare, has obstructed our ability to see African narratives as equally significant.

Worse yet, the number one most naive question asked of Africans is always "Have you seen lions?" The success of "The Lion King" shows that too many people are content to see

REMEMBERING SUNDIATA KEITA

Africa without Africans, and black culture without black people. But to borrow from the late historian Stephanie Camp, black history doesn't merely add to what we know; it also changes what we know and how we know it.

When Marve's "Black Panther" debuted, conversations circulated about Afro-futurism and what life might look like in the future for black people. However, we don't always have to look to the future. We can look at the past and present to imagine great African leaders.

Ironically, we would all do well to learn the invaluable lesson Mufasa was trying to teach Simba. From the stars, Mufasa admonished his son: "Simba, you have forgotten me. You have forgotten who you are and so forgotten me. You are more than what you have become—remember who you are." In history, forgetting is political. We have not forgotten about Sundiata Keita. We have merely chosen not to remember.

"The Lion King" is a powerful story of leadership, loss and redemption. But the real story of Sundiata Keita should inspire us all to cross our arms, beat our chests and declare with pride, "Lion King forever!"

"I'm not a king. Scar told me that. Maybe I'm not." - Simba

BUT YOU'RE NOT SCARED OF ANYTHING.

"Life's too short to stay in one place. Let's go on an adventure!"

The only animal to reject this feudal society is Scar, who rebels against the natural order that labels him a weakling just because he doesn't have the golden haunches and perky whiskers of his brother. When Scar comes into power, it becomes clear that he had recognized the imbalance promoted by the preceding reign. He is an idealist, and he promotes equality for all, lions and hyenas alike. However, despite his progressive politics, it is

"I'm brave. I'm strong. I can do anything!"

made unfailingly clear that Scar is the villain. His song about ushering in the New World Order features Nazi marching imagery, and seems to be an homage to Triumph of the Will, a Nazi propaganda film. So too, the film casts him in shadows, in contrast with the bright sunlight that always seemed to accompany Mufasa. Scar's reign is shown to turn sour, by interfering with the natural order of the food chain, a once proper utopia descends into anarchy and starvation. Much like many of the greatest evils of the twentieth century, such an abrupt and radical upheaval of the established order yields an intense shift in power rather than an equalization of it. In such a way, Scar represents a sort of Stalin-like figure, a revolutionary with selfish motives whose

evil will forever be inextricably linked to an idea of progressive change that he exploited and poisoned. However, within the film, there is not only the dogmatic unwavering natural law as the ultimate truth and all opposition as the ultimate evil – just the idea of rebellion. According to The Lion King, totalitarianism is

"We'll have fun and never have to worry about a thing."

the natural order, and rebelling against nature cannot end well. Perhaps the only way to combat social injustice is to say hakuna matata. "Hakuna matata, it means no worries." And it really does. It's in this section where Simba is finally free – free from his predetermined destiny, free from responsibility, free from fear and disgust, and most importantly, free from all influences on his life but his own heart. He spends his days having fun, no-stakes adventures and hanging out with like-minded friends. When Nala finds him and they fall in love all over again, it is as pure a love as can be. There are no pressures of royalty, no social conventions, just pure intimate passion. Simba chooses to go back with her to the kingdom falling apart under his

uncle's tyranny to rescue it not out of a sense of duty, but of love. And maybe that makes all the difference. When Simba ultimately returns to fight Scar, completing his archetypal hero's journey, it is this attitude of hakuna matata, as opposed to circle-of-life entitlement, that helps him succeed. Until now, fighting back against Scar—like Scar with Mufasa—would have been a pointless endeavor, with the only potential outcome being the selfish gain of power with no thought for actually reforming any injustices. Prior to this complete change of revolutionary impetus, attempting to combat the inherently exploitative power structure could serve no function other than enforcing it, as both working within or against the

KING OF THE JUNGLE

Unburdened, they playfully explore the world

Before Linda, there was a script written based on Jeffrey's ideas, but nobody at the studio liked it. So Jeffrey knew he needed to hire Linda and other talents to change things up. Co-director Rob Minkoff (who was hired alongside Roger Alier to bring the film to life) said that the original approach to the movie was very naturalistic. But when Rob was hired, he made sure that he made his desire to make the film much more spiritual. "I felt very strongly that it needed a spiritual dimension to deepen the mythic qualities of the storytelling," co-director Rob Minkoff told Forbes. "Roger [Alier] felt very much the same way and so we collaborated very effectively. We brought in all kinds of references and differing philosophies."

Creating an Essential Bond

Part of this vision had to be reflected in the visual design of the story so Christopher Sanders (the production designer) was hired on the journey fairly early on. "The project was around for a very long time in development. I was working on Beauty and the Beast when I first saw

as we were working on the film, there'd be a moment where Roger would look up and say, 'We should make this thing like...' and then somebody else would say, 'That day by the river' and he'd say, 'Yes!' You at just understood what everybody was talking about," Christopher explained.

Analysis about Simba

Disney's The Lion King (1994) is a wonder of animated storytelling that thoroughly explores problematic politics and power dynamics. Released at the height of Disney's creative power, in the peak of their Renaissance Era, The

African Savanna

responsible leader. As a child, he roams the tundras with the sense of privilege entitled to one who knows all the land he sees will soon be under his rulership. He plays with his best friend Nala (Moira Kelly), and together they spend their days testing the limits of their agency. One day, his uncle Scar (Jeremy Irons), who has been plotting to usurp Mufasa's throne, lures father and son into a stampede of wildebeests, where he kills Mufasa and sends Simba on the run. Simba encounters a meerkat and warthog, respectively named Timon (Nathan Lane) and Pumbaa (Ernie Sabella), and he spends some years with them forgetting about his past and learning the joys of a worry-free philosophy.

A Critical Examination of Power

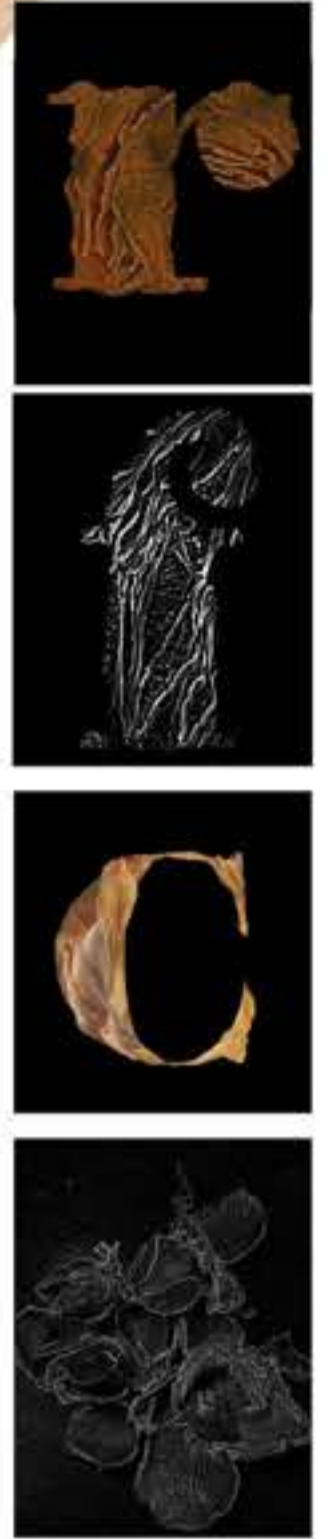
As mentioned, the film is loosely based on Shakespeare's Hamlet, a play written several centuries ago in an antediluvian era of kings and lords, and this perhaps explains its oddly conservative themes. There is considerable emphasis on the so-called "circle of life," a natural fixed social order that, if disrupted, will lead to chaos and violence, and this is Mufasa's justification for the animal kingdom's predatory nature. With a small dollop of natural juices, Simba is baptized into this feudal social order. Here, one's values are determined by birth, not merit or action. For those not already at the top, there is no chance of upward mobility. The essential message of the movie is "know your place." When Rafiki (Robert

drumstick [for Lion King]," Christopher Sanders said, "At that point, it was called King of the Jungle. I guess when I really engaged [Rafiki] and got started was I began by being asked to be one of the art [sculptors]. I had never art directed before and I went to Africa with the crew" at that point, it was the most amazing trip I have ever had in my life."

Not only did this trip to Africa allow the visionaries to gain inspiration for the landscape and the storytelling, but it also created a bond between them. "It was one of those things where later on as we were working on

"Hakuna Matata! It means no worries for the rest of your days." - Simba

saying, 'Behold! This is the creature that will one day feast upon your carcass in accordance with the laws of the universal Resistance is futile!' Only through subjugation are the animals able to confirm their place in the world, and thus find peace. This entire society is a prime example of the naturalistic fallacy hard at work. The idea that just because something is automatically means it's how it should be is the mark of a primitive, amoral civilization. The Darwinian principle of 'survival of the fittest' is an observation about an unfortunate fact of nature that a moral society should work on



I'M NOT A KING.

SCAR TOLD ME THAT.

MAYBE I'M NOT

Lorem ipsum dolor sit amet, consectetur adipiscing elit, sed diam nonummy nibh euismod tincidunt ut laoreet dolore magna aliquam erat volutpat. Ut wisi enim ad minim veniam, quis nostrud exerci tation ullamcorper suscipit lobortis nisl ut aliquip ex ea commodo consequat. Duis autem vel eum irure dolor in hendrit in vulputate velit esse molestie consequat, vel illum dolore eu feugiat nulla facilisis at vero eros et accumsan et justo odio

REMEMBER WHO I LAUGH IN THE FACE OF DANGER

Lorem ipsum dolor sit amet, consectetur adipiscing elit, sed diam nonummy nibh euismod tincidunt ut laoreet dolore magna aliquam erat volutpat. Ut wisi enim ad minim veniam, quis nostrud exerci tation ullamcorper suscipit lobortis nisl ut aliquip ex ea commodo consequat. Duis autem vel eum irure dolor in hendrit in vulputate velit esse molestie consequat, vel illum dolore eu feugiat nulla facilisis at vero eros et accumsan et justo odio dignissim qui blandit praesent luptatum zzril delenit augue duiis dolore fe feugiat nulla facili.

Lorem ipsum dolor sit amet, consectetur adipiscing elit, sed diam nonummy nibh euismod tincidunt ut laoreet dolore magna aliquam erat volutpat. Ut wisi enim ad minim veniam, quis nostrud exerci tation ullamcorper suscipit lobortis nisl ut aliquip ex ea commodo consequat. Duis autem vel eum irure dolor in hendrit in vulputate velit esse molestie consequat, vel illum dolore eu feugiat nulla facilisis at vero eros et accumsan et justo odio dignissim qui blandit praesent luptatum zzril delenit augue duiis dolore fe feugiat nulla facili.

Kill

I'M
GONNA
BE KING
OF PRIDE
ROCK

Lorem ipsum dolor sit amet, consectetur adipiscing elit, sed diam nonummy nibh euismod tincidunt ut laoreet dolore magna aliquam erat volutpat. Ut wisi enim ad minim veniam, quis nostrud exerci tation ullamcorper suscipit lobortis nisl ut aliquip ex ea commodo consequat. Duis autem vel eum irure dolor in hendrit in vulputate velit esse molestie consequat, vel illum dolore eu feugiat nulla facilisis at vero eros et accumsan et justo odio dignissim qui blandit praesent luptatum zzril delenit augue duiis dolore fe feugiat nulla facili.

NOBLELION

W

king

REMEMBER WHO YOU ARE

LIONKING

O

O

W

M

Lorem ipsum dolor sit amet, consectetur adipiscing elit, sed diam nonummy nibh euismod tincidunt ut laoreet dolore magna aliquam erat volutpat. Ut wisi enim ad minim veniam, quis nostrud exerci tation ullamcorper suscipit lobortis nisl ut aliquip ex ea commodo consequat. Duis autem vel eum irure dolor in hendrerit in vulputate velit esse molestie consequat, vel illum dolore eu feugiat nulla facilisis at vero eros et accumsan et justo odio dignissim qui blandit praesent luptatum zzril delenit augue duiis dolore te feugiat nulla facilisis.

Lorem ipsum dolor sit amet, consectetur adipiscing elit, sed diam nonummy nibh euismod tincidunt ut laoreet dolore magna aliquam erat volutpat. Ut wisi enim ad minim veniam, quis nostrud exerci tation ullamcorper suscipit lobortis nisl ut aliquip ex ea commodo consequat. Duis autem vel eum irure dolor in hendrerit in vulputate velit esse molestie consequat, vel illum dolore eu feugiat nulla facilisis at vero eros et accumsan et justo odio dignissim qui blandit praesent luptatum zzril delenit augue duiis dolore te feugiat nulla facilisis.

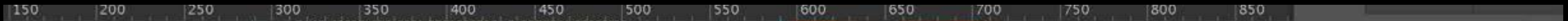
Lorem ipsum dolor sit amet, consectetur adipiscing elit, sed diam nonummy nibh euismod tincidunt ut laoreet dolore magna aliquam erat volutpat. Ut wisi enim ad minim veniam, quis nostrud exerci tation ullamcorper suscipit lobortis nisl ut aliquip ex ea commodo consequat. Duis autem vel eum irure dolor in hendrerit in vulputate velit esse molestie consequat, vel illum dolore eu feugiat nulla facilisis at vero eros et accumsan et justo odio dignissim qui blandit praesent luptatum zzril delenit augue duiis dolore te feugiat nulla facilisis.

Lorem ipsum dolor sit amet, consectetur adipiscing elit, sed diam nonummy nibh euismod tincidunt ut laoreet dolore magna aliquam erat volutpat. Ut wisi enim ad minim veniam, quis nostrud exerci tation ullamcorper suscipit lobortis nisl ut aliquip ex ea commodo consequat. Duis autem vel eum irure dolor in hendrerit in vulputate velit esse molestie consequat, vel illum dolore eu feugiat nulla facilisis at vero eros et accumsan et justo odio dignissim qui blandit praesent luptatum zzril delenit augue duiis dolore te feugiat nulla facilisis.

Lorem ipsum dolor sit amet, consectetur adipiscing elit, sed diam nonummy nibh euismod tincidunt ut laoreet dolore magna aliquam erat volutpat. Ut wisi enim ad minim veniam, quis nostrud exerci tation ullamcorper suscipit lobortis nisl ut aliquip ex ea commodo consequat. Duis autem vel eum irure dolor in hendrerit in vulputate velit esse molestie consequat, vel illum dolore eu feugiat nulla facilisis at vero eros et accumsan et justo odio dignissim qui blandit praesent luptatum zzril delenit augue duiis dolore te feugiat nulla facilisis.

NOBLE

king



SIMBA

REMEMBER WHO

THE LION KING

I'M GOING BE
KING OF PRIDE

THE LION KING

I'M GOING BE
KING OF

THE LION KING

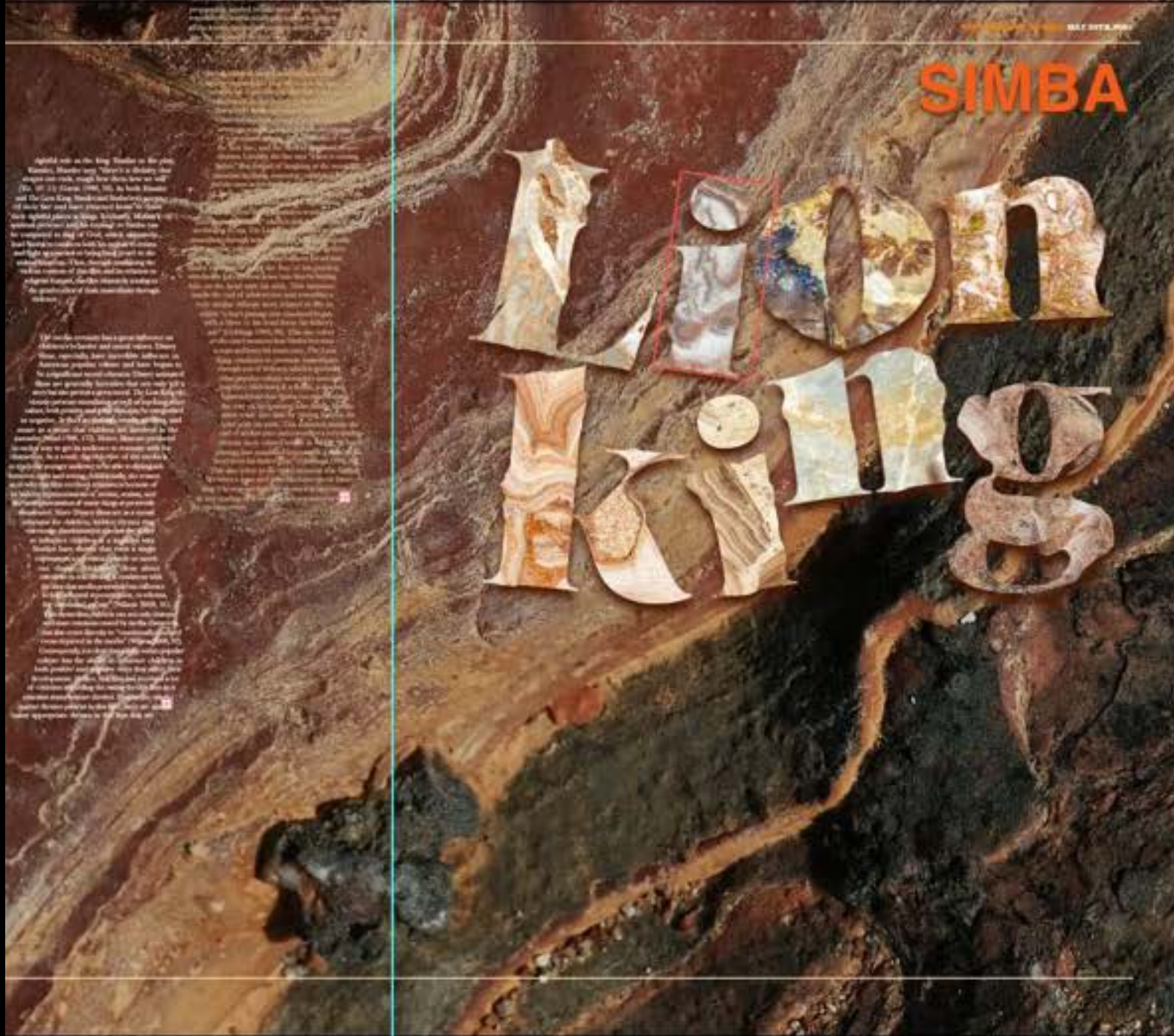
REMEMBER
WHO YOU ARE

SIMBA

THE LION KING

THE LION KING

I'M
GONNA
BE
KING
OF
PRIDE
ROCK



SIMBA

LION KING

LK

THE LION KING

I LAUGH IN THE FACE OF DANGER

Y! I! S

Remember who you are

SIMBA

THE LION KING

I LAUGH IN THE FACE OF DANGER

Lion King

I'm going to be king of pride rock. I'm going to be king of pride rock. I'm going to be king of pride rock.

I'm gonna be king of pride rock.

THE LION KING

X: 22.87 mm
Y: 178.87 mm

I'M GOING BE KING OF PRIDE ROCK
SIMBA

REMEMBER WHO YOU ARE

SIMBA
THE LION KING
I'M GOING BE KING OF PRIDE ROCK
SIMBA

THE LION KING
REMEMBER WHO YOU ARE

Color Color Guide

FFFFFFF

There are a number of ways to create a...
 The first step is to create a...
 The second step is to create a...
 The third step is to create a...
 The fourth step is to create a...
 The fifth step is to create a...
 The sixth step is to create a...
 The seventh step is to create a...
 The eighth step is to create a...
 The ninth step is to create a...
 The tenth step is to create a...

THE LION KING
 Remember who you are
 SIMBA
 I'm going to be king of pride rock.
 I'm going to be king of pride rock.
 I'm going to be king of pride rock.

The first step is to create a...
 The second step is to create a...
 The third step is to create a...
 The fourth step is to create a...
 The fifth step is to create a...
 The sixth step is to create a...
 The seventh step is to create a...
 The eighth step is to create a...
 The ninth step is to create a...
 The tenth step is to create a...
 The eleventh step is to create a...
 The twelfth step is to create a...
 The thirteenth step is to create a...
 The fourteenth step is to create a...
 The fifteenth step is to create a...
 The sixteenth step is to create a...
 The seventeenth step is to create a...
 The eighteenth step is to create a...
 The nineteenth step is to create a...
 The twentieth step is to create a...
 The twenty-first step is to create a...
 The twenty-second step is to create a...
 The twenty-third step is to create a...
 The twenty-fourth step is to create a...
 The twenty-fifth step is to create a...
 The twenty-sixth step is to create a...
 The twenty-seventh step is to create a...
 The twenty-eighth step is to create a...
 The twenty-ninth step is to create a...
 The thirtieth step is to create a...

THEOLOGY IN "THE LION KING"

I know what I have to do, but going back means I'll have to face my past. I've been running from

THEOLOGY IN "THE LION KING"

I know what I have to do, but going back means I'll have to face my past. I've been running from *him* so long.

Simba

Simba means Simba, the most magnificent lion in the world.

I'm not a king. Scar told me that. Scar is not... Simba.

AT YOU'RE NOT SCARED OF ANYTHING.

THE END, COME BACK WITH US!

ABOUT SIMBA
 In the beginning, the lion king, Simba, is a young cub who has just taken the throne from his father, King Mufasa. Simba is a young lion who has just taken the throne from his father, King Mufasa. Simba is a young lion who has just taken the throne from his father, King Mufasa.

THE TRICK ORIGIN OF THE LION KING
 Simba is a young lion who has just taken the throne from his father, King Mufasa. Simba is a young lion who has just taken the throne from his father, King Mufasa.

SCAR: THE TRIMPT
 Scar is a young lion who has just taken the throne from his father, King Mufasa. Scar is a young lion who has just taken the throne from his father, King Mufasa.

path

I'm not a king. Scar told me that. Scar is not... Simba.

THE END, COME BACK WITH US!

THE END, COME BACK WITH US!

NOBLE UIHKJHKJDSVG

SPIRITUAL LESSONS FROM SIMBA

SPIRITUAL LESSONS FROM SIMBA

The past will hurt, but the way I see it Simba, you have forgotten me. you can either run from it or learn from it.

hkkhkhbhfvdtevdffbfjdgy bdfhgydb dyfgd

You Feel Love tonight

past can hurt. But from e it, you can either run arn from it

SPIRITUAL LESS FROM SIMBA

CHANGE IS GOOD

The past will hurt, but the way I see it, you can either run from it or learn from it.

Simba, you have forgotten me. You have forgotten who you are, and so have forgotten me. Look inside yourself, Simba. You are more than what you have become.

Can You Feel the Love Tonight

Oh, yes, the past can hurt. But from the way I see it, you can either run from it or learn from it.

The Lion King's popular song "Hakuna Matata" means "no worries in Swahili." The phrase became well known and loved by audiences.

The song was an Academy Award for Best Original Song. It has a positive and uplifting message.

Disney accurately portrayed the naturalistic behavior of the lion king.

The song was written by the songwriters, Tim Rice and Elton John.

The song was nominated for Best Original Song at the 67th Academy Awards.

The song was the first Disney song to be nominated for Best Original Song.

The song was the first Disney song to be nominated for Best Original Song since "A Whole New World" from Aladdin.

The song was the first Disney song to be nominated for Best Original Song since "You've Got a Friend" from The Sandlot.

The song was the first Disney song to be nominated for Best Original Song since "I Wanna Dance with Somebody" from A Star Is Born.

The song was the first Disney song to be nominated for Best Original Song since "I Wanna Dance with Somebody" from A Star Is Born.

The song was the first Disney song to be nominated for Best Original Song since "I Wanna Dance with Somebody" from A Star Is Born.

The song was the first Disney song to be nominated for Best Original Song since "I Wanna Dance with Somebody" from A Star Is Born.

The song was the first Disney song to be nominated for Best Original Song since "I Wanna Dance with Somebody" from A Star Is Born.

The song was the first Disney song to be nominated for Best Original Song since "I Wanna Dance with Somebody" from A Star Is Born.

You have forgotten who you are and so have forgotten me. Look inside yourself, Simba. You are more than what you have become.

The great kings of the past loo us from those stars. So when alone, just remember that so will always be there to guide y

THE LION KING KING SIMBA



Despite *The Lion King* being produced by Walt Disney Picture films, which is usually targeted towards a younger audience, this film contains many themes that are not appropriate for children. As previously mentioned, sexism (including gender roles) and violent content was present throughout the entire film. More specifically, this film is almost exclusively concerned with masculinity. Furthermore, there is a theme of good and evil that is throughout the film such that "good and evil take on the physical attributes of muscular against skinny, and in each the same functions as emblem of masculinity and power, as patriarchal signifier" (Giddings 1999, 89).

Portrayals of Masculinity and Initiation in 'The Lion King'

For instance, the final scene of the film where Simba confronts Scar for their final battle was to provide a thrilling and dramatic end to the film as well as to reinforce media's beliefs of male masculinity. Despite the younger audience, *The Lion King* continues to promote masculinity through acts of violence, which is generally what popular culture nowadays associate together. Moreover, it is Rafiki, a shaman baboon friend that Simba encounters along the way of his journey, who finally knocks some sense into him by hitting him on the head with his stick. This initiation marks the end of adolescence and resembles a very similar African story related to Bly in which "a boy's passage into manhood begun with a blow to his head form his father's axe" (Giddings 1999, 90). This also refers

Overall, many instances in this film were used to reproduce and reinforce the same masculine values. This is evident in the film when Simba flees the animal kingdom feeling insecure and self-doubting that he cannot rule the kingdom as well as his father did, but ultimately accepting his self-worth and returning to reclaim his animal kingdom by conquering Scar in a violent battle. Additionally, religious features are found within reinforcing masculinity through violence. For instance, Simba's determination to defeat Scar was ultimately to reinstate harmony and freedom in the animal kingdom. These acts of violence resemble many things that are relevant in institutional religion such as the existence of good and evil in the world such as Simba and the animal kingdom against Scar and his hyena allies. In other words, the result is "nature out of balance and the destruction of the land" (Ward 1996, 173). As Ward (1996) explains, "in the biblical narrative, that means that evil is in the world, and Satan is alive and at work, a reality in which Christians believe" (Ward 1996, 173).

Masculinity and Religion in 'The Lion King'

Furthermore, this also raises the religious content of God and the Devil. There are mysteries in life that point to a transcendent, spiritual reality. *The Lion King* demonstrates this through the use of biblical myths (Ward 1996, 175). More specifically, the instance in which shaman baboon Rafiki was able to connect Simba to Mufasa's spirit in the sky. During this scene, Mufasa influences Simba to return

rightful role as the king. Similar to the play, *Hamlet*, Hamlet says "there's a divinity that shapes our ends, rough-hew them how we will" (VII, 10-11) (Gavin 1996, 56). In both *Hamlet* and *The Lion King*, Hamlet and Simba both accepted their fate and have returned home to claim their rightful places as kings. Evidently, Mufasa's spiritual presence and his message to Simba can be compared to that of God, which ultimately lead Simba to conform with his morals to return and fight as a means to bring back peace to the animal kingdom. Thus, through examining the violent content of this film and its relation to religious features, this film ultimately reinforces the gender roles of male masculinity through violence.

Consumption and Reception I

The media certainly has a great influence on children's behavior and moral values. Disney films, especially, have incredible influence in American popular culture and have begun to be a significant moral educator. Disney animated films are generally fairytales that not only tell a story but also present a given moral. *The Lion King* obviously presents moralizing as well as teaching other values, both positive and some that may be categorized as negative. It does so through words, pictures, and music in a sense that children are involved in the narrative (Ward 1996, 172). Hence, films are produced in such a way to get its audience to resonate with the characters. As a result, the objective of the media is

Throughout the entire film, a few of the main recurring themes were the fundamental leadership skills, traits, behaviors, and the consequences of a leader's abandonment of responsibility (Corner 2001, 439). Before the death of Mufasa, he advised and guided young Simba of all the knowledge and preparation needed to take over his reign. This resembles the way in which parents teach children all the knowledge and preparation needed to step into the real world on their own.

A King is coming, father

Overall, children (as well as young lions) must accept responsibility in order to develop into adulthood. This relates to different religious values seen in our society today in a sense that people must understand morals. Once the shock of seeing what syllables and words are actually being belted out over images of a savannah sunrise, the translation of both the first line, and the chorus response seems obvious. Literally, the line says "a lion is coming, father." But instead of laughing at the seemingly mundane meaning, remember; translating the words isn't the same as translating the idea being communicated. For starters, use Google and you'll learn the Zulu word for a "lion" is *ibhubesi*, not *ingonyama*. That's because the more fitting translation would be that "The Lion is coming, father," which is also the word the Zulu use for king. So make that "A King is coming, father."

The "nants" also raises the level of speech to a greater occasion on

King

themselves if the voice is metaphorically that of Simba speaking to Mufasa, either outside of the text or unspoken as he later rises to his destiny. It could also be one of the assembled animals speaking to their father as they travel to witness their future king. The response from the chorus is in agreement, so any reading of it works in accompaniment to the opening scene. So yes, these lyrics pack a whole lot more meaning than a simple translation will give you. And if the tears aren't welling up in your eyes for Simba already... then the next lines are going to do the job.

The literal meaning here is once again saying that *siyo Nqoba (baba)* will be achieved. And while it isn't listed in the official lyrics, it's easy to hear Lebo M. repeat the use of "baba" in between the first and second verses of the song. After he utters this line (including the unmistakable Zulu glottal "pop") which translate to "we will conquer," it sounds again like the ending of

of "Nqoba" masks another call out to the singer's father. That makes the calling out to a father the cap on the first line, the second, and even this third one: *sis ethe ngomama ethe*

RELATED: Every Live-Action Disney Remake in Production

The translation is tricky even if the words are clear (check out the translation at Genius) given the connotations of war that "conquer" brings in English (the word "overcome" or "achieve" has no such negative angle). No matter the specifics, the addition of the father callout helps bring the opening segments of the song together in a way translated lines can't. Together, the lines effectively say: "Behold a king is coming, father (the king, I will conquer, father (the king)." And since the "I conquer" can also mean "we conquer" given the accompanying voices, it's still possible to read these words as Simba's, another animal's, all the other animals combined - heck, why not Mufasa's to his own father? Not hard to see why the directors felt Lebo M. understood the "heart" of Simba's journey to king.

to his father is the perfect way to open and close the story. In fact, how even if being as mighty a king as his own father after hearing this story at his side.

Another key component of the entire film is the theme song, "Circle of Life," which posits that everything apart of the Circle of Life. This song certainly expresses religious meanings and teaches the significance of "relationships as part of the food chain, as well as the reality that life and death are part of the same circle" (Ward 1996, 172). Once Simba took his place in the animal kingdom and restored order in the animal kingdom and new birth are part of the important message that is associated in this song is "birth, death, and new birth are part of something unnatural" (Ward 1996, 172). In other words, "this shows that life is a process and a cycle, and we must live to our fullest potentials and accept that everything happens for a reason. For instance, the ritual of baptism, which was shown in the beginning of the film for Simba and Nala's new covenant, signifies to that act and the circle of life continues" (Ward 1996, 174). Clearly, Simba

THEOLOGY IN "THE LION KING"

I know what I have to do, but going back means I'll have to face my past. I've been running from it for so long.

ABOUT SIMBA

Simba is a fictional character and the protagonist of Disney's The Lion King franchise. Introduced in the 1994 film The Lion King, Walt Disney Animation's 32nd animated feature, the character subsequently appears in The Lion King II: Simba's Pride. Simba was created by screenwriters Irene Mecchi, Jonathan Roberts and Linda Woolverton. While Mark Henn served as Simba's supervising animator as a cub, Ruben A. Aquino animated the character as he appears as an adult. Simba was inspired by the character Bambi from Disney's Bambi (1942), as well as the stories of Moses and Joseph from the Bible. Additionally, several similarities have been drawn between Simba and Prince Hamlet from William Shakespeare's Hamlet. In 1997, The Lion King was adapted into a Broadway musical, with actors Scott Irby-Ranniar and Jason Raize originating the roles of the cub and adult Simba, respectively. JD McCrary and Donald Glover voice the cub and adult Simba respectively in the CGI remake. Simba is a very literal translation, it's simply the Swahili word for lion. In fact, many of the lovable (and some not so lovable) Disney film's character's names are from the beautiful Swahili language, the predominant language spoken in East Africa - specifically Kenya and Tanzania. It's the wide-open plains of the Masai Mara (Kenya) and the Serengeti (Tanzania)

THE TRUE ORIGIN OF 'THE LION KING'

use it as a way to take seriously African history, a topic that is sorely missing from our educational curriculum. A study of precolonial African history would re-center our understanding of the past away from a skewed narrative about the supremacy of European rulers, one that limits our vision of the past and future. The story of Sundiata Keita is behind "The Lion King." Known as the Lion of Mali, Sundiata was the founder of the Malian Empire, the largest kingdom in West Africa. He ruled his empire, which expanded from the Atlantic coast all the way to the Niger River, from 1235 to 1255. Some may know OF his great-nephew, Mansa Musa, who was the richest person to ever live in the history

of the world. According to Forbes, Musa's fortune was estimated at \$400 billion, adjusted for inflation. During his famous pilgrimage to Mecca, he built mosques in his wake and gave away so much gold that the price of gold was devalued for the next 25 years. But while Musa's story is better known, the story of Sundiata's reign is largely invisible in the West, despite the efforts of griots, or African storytellers, who have passed down the tale for generations. It was also corroborated by Tunisian historian Abu Zayd and Moroccan traveler Muhammad ibn Battuta, both of whom traveled to Mali about 100 years after Sundiata's death to learn of the Lion King's existence and reign. While certain aspects of the story vary, the general narrative remains constant. Mandinka griots tell a story of King Naré Maghann Konaté, the real-life Mufasa. It was prophesied that if he took on an ugly wife, she would give birth to a son who would become a mighty and magnificent king. Accordingly, Konaté married Sogolon Kedjou, "the buffalo woman," as his second wife. She gave birth to Sundiata, but he was born crippled and unable to walk. Though the king favored him, both Sogolon and Sundiata were mercilessly mocked for his disability. One day, Sundiata had enough. He was determined to walk and, miraculously, he did. Sundiata then became strong and recognized as a leader among his

people, sparking resentment from paternal half brother Dankaran Tourman and his mother, Sassouma Bereté. Tourman wanted the throne for himself. When the king died, many suspected foul play. Fearful of an attack on their lives, Sogolon took Sundiata and the rest of her children and fled into exile, leaving a kingdom in

SUNDIATA: THE TRIUMPH

disarray. The Mandinka people were taken over by the cruel and oppressive King Soumaoro Kante of the Sosso. In need of their true leader, the people sent word for Sundiata to return and take his rightful place as the king. In exile, Sundiata built alliances with the king of Mema and other local rulers. He gathered an army to liberate the Mandinka people and overthrow the Sosso king. Upon his victorious return, he adopted a new title for himself, "Mansa," which

THE RISE OF SUNDIATA

The answer lies in the way that we've ignored African oral histories and culture. They aren't taken as seriously as European rulers of the past such as Alexander the Great, King Richard the Lionheart or Napoleon, all of whom have become household names. The familiarity of these rulers has mainly served to circulate the centrality and even supremacy of white European leaders. The continuing promotion of Western European literature, such as Shakespeare, has obscured our ability to see African narratives as equally significant. Worse yet, the number one most naive question asked of Africans is always "Have you seen lions?" The success of "The Lion King" shows that too many people are content to see Africa without Africans, and black culture without black people. But to borrow from the late historian Stephanie Camp, black history doesn't merely add to what we know; it also changes what we know and how we know it. When Marvel's "Black Panther" debuted, conversations circulated about Afro-futurism

and what life might look like in the future for black people. However, we don't always have to look to the future. We can look at the past and present to imagine great African leaders. Ironically, we would all do well to learn the invaluable lesson Mufasa was trying to teach Simba. From the stars, Mufasa admonished his son: "Simba, you have forgotten me. You have forgotten who you are and so forgotten me. You are more than what you have become... remember who you are." In history, forgetting is political. We have not forgotten about Sundiata Keita. We have merely chosen not to remember. "The Lion King" is a powerful story of leadership, loss and redemption. But the real story of Sundiata Keita should make us all want to cross our arms, beat our chests and declare with pride, "Lion King forever!" To this day, we still don't know the definitive story about the creation of Disney's 1994 classic, The Lion King. There are many who think many of the details were lifted from a Japanese anime series from the 60s called Kimba The White Lion. When asked about this as recently as 2019, Disney dodged the question. To them, there is only one definitive history of this film... And it too is pretty fascinating...

REMEMBERING SUNDIATA KEITA

Disney's The Lion King, Forbes released a fascinating oral history or the creation and production of everyone's favorite childhood film. Of course, many Millennials (as well as their parents) are still humming "Be Prepared" or re-creating famous scenes from the movie. Simba and Hamlet are the main characters of their works. Gavin also believes "that both Hamlet and Simba represent the mythical archetype of the exiled child whose role is to restore world order and who has an heroic task" (Gavin, 1996). Simba, being the prince of the Pride Lands, dreams of following in his father's footsteps and having the freedom to do whatever he wants when he is still a lion cub. The same expectation is seen of Hamlet, but his uncle marries his mother and his age prevents him from seeking the throne after the death of his father. Though their personalities and introduction differ, they still hold many similarities as far as the overall plot is concerned. The late King Hamlet, Hamlet's father, appears to Hamlet as a ghost. During Hamlet's time period, Lucifer was seen to have the ability to manifest and trick people by taking many forms; Hamlet's companions warn him and accuse the king's ghost to be Lucifer but Hamlet believes the ghost to be

"I'm not a king. Scar told me that. Maybe I'm not." - Simba

BUT YOU'RE NOT SCARED OF ANYTHING.

Hakuna Matata

Hakuna Matata! It means no worries for the rest of your days."

Unburdened Bliss

"We'll have fun and never have to worry about a thing."

"I'm brave. I'm strong. I can do anything!"



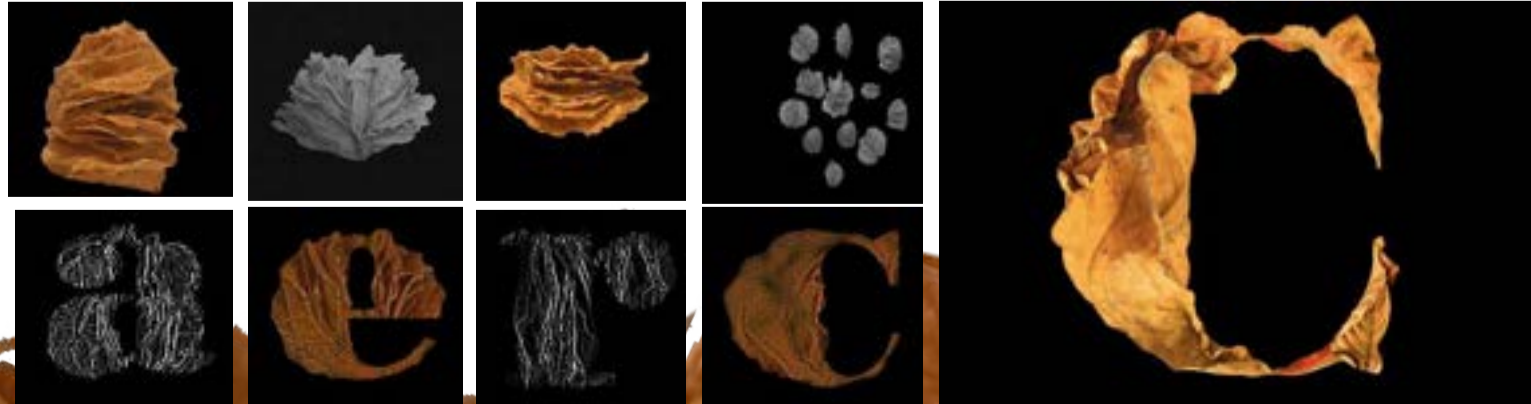
Epic animation masterpiece with underlying politics
Released at the height of Disney's creative power, in the peak of their Renaissance Era, The Lion King garnered almost universal adoration from the moment of its release, immediately became a classic of animation, and seems to grow more popular still with every passing year. The story itself, based loosely on Shakespeare's Hamlet, tells a classic tale of heroism and cowardice, destiny and self-actualization, love and sacrifice. The animation is stunning, embedding the narrative into the film's very imagery, allowing the visuals themselves to say so much. Paired with arguably Disney's best soundtrack and a powerful score by Hans Zimmer, it all comes together in what is perhaps the studio's most formally accomplished film to date. But many reviews have been written about the characters and formalities, I'm interested in taking a closer look at the politics underlying it all.

Simba's Journey: From Naive Prince to Brave Leader in The Lion King

The Lion King follows Simba (Jonathan Taylor Thomas, Matthew Broderick), heir to the throne occupied by his father Mufasa (James Earl Jones), as he grows from a naive young prince into a brave, responsible leader. As a child, he roams the tundras with the sense of privilege entitled to one who knows all the land he sees will soon be under his rulership. He plays with his best friend Nala (Moirra Kelly), and together they spend their days testing the limits of their agency. One day, his uncle Scar (Jeremy Irons), who has been plotting to usurp Mufasa's throne, lures father and son into a stampede of wildebeests, where he kills Mufasa and sends Simba on the run. Simba encounters a meerkat and warthog, respectively named Timon (Nathan Lane) and Pumbaa (Ernie Sabella), and he spends some years with them forgetting about his past and learning the joys of a worry-free philosophy. As mentioned, the film is loosely based on Shakespeare's Hamlet, a play written several centuries ago in an anted-

Simba, a young prince, faces loss and responsibility to reclaim his rightful place as king.

lovely kingdom on Shakespeare's Hamlet, a play written several centuries ago in an anted-



lead to chaos and violence, and this is Mufasa's justification for the animal kingdom's predatory nature. With a small dollop of natural juices, Simba is baptized into this feudal social order. Here, one's values are determined by birth, not merit or action. For those not already at the top, there is no chance of upward mobility. The essential message of the movie is "know your place." When Rafiki (Robert Guillaume) unveils Simba and proudly displays him up on pride rock, the implication is "aww, look how cute," but he might as well be saying, "Behold! This is the creature that will one day feast upon your carcass in accordance with the laws of the universe! Resistance is futile!" Only through subjugation are the animals able to confirm their place in the world, and thus find peace.

Challenging Feudal Society and Questioning Utopian

This entire society is a prime example of the naturalistic fallacy hard at work. The idea that just because something is automatically means it's how it should be is the mark of a primitive, amoral civilization. The Darwinian principle of 'survival of the fittest' is an observation about an unfortunate fact of nature that a moral society should work on equalizing, not enforcing. Using it as a justification for natural selection is philosophically and ethically bankrupt. Looking at this society as it is, it becomes clear that, despite it being presented as a utopia, there is a foundational issue with this fundamentally pro-dynastic, pro-oligarchical system that favors the ruling class while the underclass gets literally eaten alive. The only animal to reject this feudal society is Scar, who rebels against the natural order that labels

golden haunches and perky whiskers of his brother. When Scar comes into power, it becomes clear that he had recognized the imbalance promoted by the preceding reign. He is an idealist, and he promotes equality for all, lions and hyenas alike. However, despite his progressive politics, it is made unflinchingly clear that Scar is the villain. His song about ushering in the New World Order features Nazi marching imagery, and seems to be an homage to Triumph of the Will, a Nazi propaganda film. So too, the film casts him in shadows, in contrast to the bright sunlight that always seemed to accompany Mufasa. Scar's reign is shown to turn sour, by interfering with the natural order of the food chain, a once proper utopia descends into anarchy and starvation. Much like many of the greatest evils of the twentieth century, such an abrupt and radical upheaval of the established order yields an intense shift in power rather than an equalization of it. In such a way, Scar represents a sort of Stalin-like figure, a revolutionary with selfish motives whose evil will forever be inextricably linked to an idea of progressive change that he exploited and poisoned.

Finding Freedom, Love, and the Power of Choice in The Lion King

However, within the film, there is not only the dogmatic unwavering natural law as the ultimate truth and all opposition as the ultimate evil – just the idea of rebellion. According to The Lion King, totalitarianism is the natural order, and rebelling against nature cannot end well. Perhaps the only way to combat social injustice is to say hakuna matata. "Hakuna matata, it means no worries." And it really does. It's in this section where Simba is finally free – free from his predetermined destiny, free from responsibility, free from fear and disgust, and most importantly, free from all influences on his life but his own heart. He spends his days having fun, no-stakes adventures and hanging out with like-minded friends. When Nala finds him and they fall in love all over again, it is as pure a love as can be. There are no pressures of royalty, no social conventions, just pure intimate passion. Simba

Love and bravery conquer oppressive systems.



Scar's Rebellion: Challenging the Natural Order for Equality

The only animal to reject this feudal society is Scar, who rebels against the natural order that labels him a weakling just because he doesn't have the golden haunches and perky whiskers of his brother. When Scar comes into power, it becomes clear that he had recognized the imbalance promoted by the preceding reign. He is an idealist, and he promotes equality for all, lions and hyenas alike. However, despite his progressive politics, it is made unflinchingly clear that Scar is the villain. His song about ushering in the New World Order features Nazi marching imagery, and seems to be an homage to Triumph of the Will, a Nazi propaganda film. So too, the film casts him in shadows, in contrast to the bright sunlight that always seemed to accompany Mufasa. Scar's reign is shown to turn sour, by interfering with the natural order of the food chain, a once proper utopia descends into anarchy and starvation. Much like many of the greatest evils of the twentieth century, such an abrupt and radical upheaval of the established order yields an intense shift in power rather than an equalization of it. In such a way, Scar represents a sort of Stalin-like figure, a revolutionary with selfish motives whose evil will forever be inextricably linked to an idea of progressive change that he exploited and poisoned.

Love Finding Freedom, Love, and the Power of Choice in The Lion King

Prior to this complete change of revolutionary impetus, attempting to combat the inherently exploitative power structure could serve no function other than enforcing it, as both working within or against the system inherently recognizes it as an inevitable truth. It's not just that he could not have a place of worry and fear, function other than enforcing but, from that position, even winning would be a loss. Only with love and bravery can he win, and would that triumph be substantial. Love and bravery conquer oppressive systems, igniting true liberation.



Finding Freedom and Love: Simba's Journey to Challenge Tyranny

However, within the film, there is not only the dogmatic unwavering natural law as the ultimate truth and all opposition as the ultimate evil – just the idea of rebellion. According to The Lion King, totalitarianism is the natural order, and rebelling against nature cannot end well. Perhaps the only way to combat social injustice is to say hakuna matata. "Hakuna matata, it means no worries." And it really does. It's in this section where Simba is finally free – free from his predetermined destiny, free from responsibility, free from fear and disgust, and most importantly, free from all influences on his life but his own heart. He spends his days having fun, no-stakes adventures and hanging out with like-minded friends. When Nala finds him and they fall in love all over again, it is as pure a love as can be. There are no pressures of royalty, no social conventions, just pure intimate passion. Simba chooses to go back with her to the kingdom falling apart under his uncle's tyranny to rescue it not out of a sense of duty, but of love. And maybe that makes all the difference. When Simba ultimately returns to fight Scar, completing



"Life's too short to stay in one place. Let's go on an adventure!"

"Life's too short to stay in one place. Let's go on an adventure!"

SPIRITUAL LESSONS FROM

Simba, you have forgotten me.

Simba, you have forgotten me.

You have forgotten who you are and so have forgotten me. Look inside your self, Simba. You are more than what you have become.

The past will hurt, but the way I see it, you can either run from it or learn from it.

CHANGE IS GOOD

Can You Feel the Love Tonight

Oh yes, the past can hurt. But from the way I see it, you can either run from it or learn from it

of the past look down on us from the stars so whenever you feel alone, just remember that those kings will always be there to guide you

The narrative begins with Mufasa presenting his son, Simba, to the inhabitants of the savanna as his future heir. Mufasa repeatedly expresses his pride and the tribulations that befall his kingdom. Scar's meddling in the order of Simba's kingdom is also congruent with the telos of secularization under al-Attas's definition. Mufasa's death at the hands of Scar symbolizes the deliverance of Simba from religious natural law's control over his entire life. Simba lost his medium of access into understanding his place in the world, and thus he strayed. The plot further unfolds to indicate a spiral into meaninglessness followed by the total loss of metaphysical control in Simba's life, accompanied by the introduction of new language and lines of reasoning to verbalize Simba's meaninglessness.

Navigating Nihilism and Rediscovering Purpose in the Journey of Simba

Simba, too young to know any better, heeds Scar's malevolent command to run away. After wandering into the desert with no apparent direction and an obvious case of depression, Simba is saved from looming vultures by two other victims that were exiled from the pangs of social order: Timon and Pumbaa. Timon and Pumbaa almost immediately teach Simba a phrase, Hakuna Matata, explaining that it means "no worries." Timon and Pumbaa lead Simba to their own isolated oasis, with Timon explaining that "life is meaningless." With al-Attas's definition of secularization in mind, it is clear that Timon's statement marks Simba's loss of metaphysical meaning in life. This expression of Nietzschean nihilism, essentially asserting that "everything means nothing," is completely antithetical to theistic philosophies.

In Kitab al-Tamhid li-Qawaid al-Tawhid, Imam Abul Thana al-Lamishi al-Maturidi opens his text by stating that, "Surely, the essences of things are immutable and established" [3]. This is known as essentialism, which was the dominant belief since Plato and Aristotle until the modern period. It is so important that even the most advanced theological texts often open with this assertion. The wholesale denial of meaningfulness is simply incompatible with any belief in a greater purpose. At the borders of theism reside theistic existentialists such as Kierkegaard, who deny any divine teleology to the creation of the universe but accept that purpose can be found [4]. Although Simba basks in the bliss that is nihilism for a period of time, he eventually comes to reject it and assumes his role as the destined king of the land.

The catalyst to Simba's change of heart is a spiritual experience with the metaphysical. As Simba, Timon, and Pumbaa discuss what the stars might be, Simba responds to Timon and Pumbaa's physical descriptions with a spiritual one. After stating that the stars are the kings of the past watching them from above, Simba is ridiculed, which prompts him to walk off into the night. Rafiki, a baboon that comes across as some kind of spiritual leader or shaman, locates Simba and leads him on a chase. Upon reaching a river, Simba hears Mufasa's voice from above, commanding him to assume his role as king and assuring him that he never left. This confirms what Simba was told about the reality of a metaphysical realm wherein the former inhabitants of the world live on. Simba then sheds all apathy and aimlessness, having reacquired a sense of purpose in the world. He races back to his family with one goal in mind: to overthrow the agents of anarchy, restore balance, and fulfill his purpose in life for the sake of something greater than his own

A Metaphor for Secularization and the Struggle for Balance and Meaning

The plot of The Lion King is accelerated by the death of Mufasa. Mufasa, the beacon of order, balance, wisdom, and purpose is killed by a vengeful, jealous Scar. Scar plots against and kills the one entity that, for him, represents the barrier withholding the honor that he deserves. He causes social upheaval by manipulating the subjects of the kingdom. Scar lures Simba into a valley, spooks a herd of wildebeests, and then pushes Mufasa into the stampede. Once Scar removes Mufasa from Simba's life, he misguides Simba by presenting his twisted advice detailing that he should run away. This particular segment of the plot is powerful, as it mirrors the process of secularization befalling the torchbearers of principle to misguide their progeny. If Mufasa is viewed as the apparatus establishing justice and meaning in the kingdom as well as the gateway through which Simba acquires his metaphysical calling, then Mufasa can be understood as a metaphor for religious tradition. Scar, the hand by which Mufasa is destroyed and the facilitator of the pillaging of balance and community in the kingdom, is akin to the process of secularization. Proponents of secularization garner supporters by promising that they will achieve what they seek by way of religion, often "ringing in the promise of peace where too often across history there had been strife" [1]. The process of secularization is presented, however, as a shortcut to the ideal communal manifestations of adherence to religious tradition, which is what makes it so appealing. Similarly, Scar lures Simba into the

son. One such maxim, in response to Simba characterizing the right of a king as to "take whatever he wants," communicated that a good king seeks to give rather than take. Mufasa further explains the importance of respecting the natural balance of the world, and asserts that a king does not own anything, but merely protects his dominion. After a scare, Mufasa explains to Simba that even he feels fear. The principles that can be derived from these events are in contrast with the zeitgeist, as hedonism, over-indulgence, and narcissism are now sought, rather than fought. We are constantly told to do and take whatever we want, and let nothing stand in our way. Life has become about pursuing what we feel, rather than respecting an established natural law that merely seeks to maintain balance in the structure of society down to the smallest family unit. Children are often flooded with super-human affirmations, with incessant praises that launch them onto a pedestal that ultimately leads to a self-destructing narcissistic personality disorder. In contrast with this, Mufasa softens his son's ego, demonstrating his own fallibility to show him that it's completely normal to be flawed. He attempts to temper his son's paradigm by teaching him that he exists for a purpose, and that purpose is greater than his own self - a lesson that would do wonders for contemporary society.

Operationally, narcissism then becomes the dominant apparatus by which society functions, and humans are relegated to the most base of animals, competing with each other for gratification with no concern for the species at large. This is the status of contemporary society, with an example of the spoiled fruits of it being the individual prioritization of facilitating gratification of abnormal sexual desires at the expense of optimally functioning families. Because purpose, order, meaning, and value are always the most appealing choices at the end of the day, Timon and Pumbaa quickly abandon their values (or lack thereof) when they encounter an opportunity to risk their lives for the fulfillment of a valuable purpose greater than their own.

A Journey from Hedonism to Purpose, a Wake-Up Call against Secularization and Narcissism

Simba's journey from a life of principles, order, purpose, and selflessness to a blind bliss of hedonism, anarchy, narcissism, and aimlessness represents the slippery slope that victimizes most people in contemporary Western environments. Nevertheless, Simba's journey back to his heritage of meaning is inspiring as a wake up call to become vigilant towards the deceptive whispers of secularization and the seductiveness of hedonistic anarchy. Many more lessons may be gleaned from The Lion King, without a doubt. There is not much benefit from what tends to appear on the television screen these days, but The Lion King is a trustworthy

The Lion King's popular song "Hakuna Matata" means "no worries" in Swahili. The phrase became well-known and loved by audiences. The song won an Academy Award for Best Original Song. It has a positive and uplifting message.

The song remains iconic from The Lion King. It is a positive and uplifting message.

A Swahili Phrase that Means No Worries

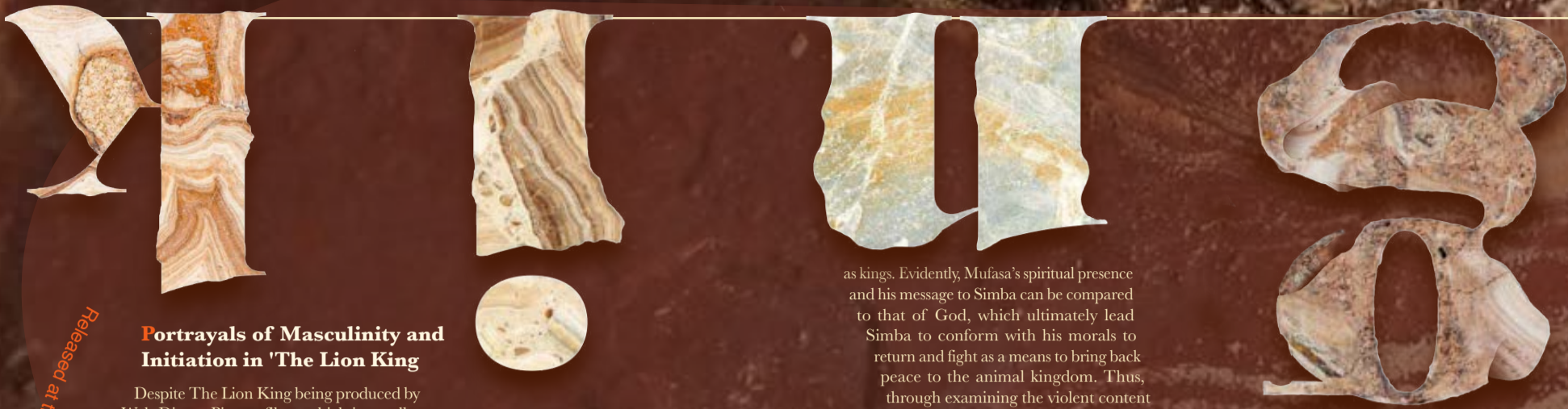
Many have seen Disney's The Lion King and heard the famous meercat and hog duo Timon & Pumbaa sing "Hakuna Matata," which they say "means no worries." As it turns out, Disney got their facts straight with this one, and "hakuna matata" does indeed mean no worries. The phrase originates in the Swahili language and roughly translates to "there are no troubles," which is exactly how the lovable Timon & Pumbaa used it in the movie. "Hakuna Matata" was written by Elton John and Tim Rice, who collaborated on the soundtrack for the entire movie. The soundtrack included classics like "The Circle Of Life," "I Just Can't Wait To Be King," and of course, "Hakuna Matata," which won them an Academy Award for Best Original Song (several of them were nominated). Use of the phrase became so popular that it ended up annoying the people of East Africa who say it in native speech, as tourists to the region began saying it incessantly after seeing the movie.

As a result, the East African people started using another phrase with a similar translation, which is "hakuna matata," which is "hakuna matata." This one hasn't caught on with the tourists quite yet.

From the perspective of Broadway insiders, Disney's move came at a moment when the studio's stage arm was a one-hit wonder (with "Beauty and the Beast," which opened at the Palace in 1994). Industry skepticism was high. "It was skepticism of Hollywood in general," remembers Nancy Coyne, chair of Serino/Goyno, the Broadway ad agency that frequently works for Disney. "It was 'They don't know what we do.'" Certainly Disney's decision to take on the restoration of the New Amsterdam showed their company's dedication to the theater industry, structurally and artistically," says Nick Scandalios, the exec VP of the Nederlander Organization, which owns the Palace, the Minskoff and the Lamt-Fontanne (where "Beauty" moved in 1999). "At the time, there was barely a company other than Disney that could have done what they did."

Simba's Youthful Aspirations and the Lively Anthem of The Lion King

One of the most popular songs from The Lion King movie soundtrack is "I Just Can't Wait To Be King" sung by the young lion cub Simba who is to be the king of The Pride Lands in the future. The song speaks of Simba's eagerness to be the king of the jungle which he perceives to be an enthusiastic activity as a cub. "I Just Can't Wait To Be King" appears in The Lion King movie soundtrack and is written by Elton John and Tim Rice. Elton John also contributed with "Can You Feel The Love Tonight" and "Circle Of Life" for the movie soundtrack. The performers on the movie song are Rowan Atkinson, Jason Weaver and Laura Williams, who also voice act for the characters of Zazu, Simba and Nala respectively. In the movie, we see the three characters-Simba, Nala and Zazu taking a stroll through the savanna and performing the song. Simba is full of pride and youthful determination that he contradicts wise-knowledge of Zazu in the song jokingly. Nala also agrees with Simba. Just Can't Wait to Be King I'm gonna be a mighty king So enemies



Portrayals of Masculinity and Initiation in 'The Lion King'

Despite 'The Lion King' being produced by Walt Disney Picture films, which is usually targeted towards a younger audience, this film contains many themes that are not appropriate for children. As previously mentioned, sexism (including gender roles) and violent content was present throughout the entire film. More specifically, this film is almost exclusively concerned with masculinity. Furthermore, there is a theme of good and evil that is throughout the film such that "good and evil take on the physical attributes of muscular against skinny, and in each the mane functions as emblem of masculinity and power, as patriarchal signifier" (Giddings 1999, 89).

Masculinity and Religion in 'The Lion King'

For instance, the final scene of the film where Simba confronts Scar for their final battle was to provide a thrilling and dramatic end to the film as well as to reinforce media's beliefs of male masculinity. Despite the younger audience, 'The Lion King' continues to promote masculinity through acts of violence, which is generally what popular culture nowadays associate together. Moreover, it is Rafiki, a shaman baboon friend that Simba encounters along the way of his journey, who finally knocks some sense into him by hitting him on the head with his stick. This initiation marks the end of adolescence and resembles a very similar African story related to Bly in which "a boy's passage into manhood begun with a blow to his head from his father's axe" (Giddings 1999, 90). This also refers to the exact moment that Simba becomes a man and loses his innocence. 'The Lion King' continues to promote masculinity through acts of violence, which is generally what popular culture nowadays associate together. Moreover, it is Rafiki, a shaman baboon friend that Simba encounters along the way of his journey, who finally knocks some sense into him by hitting him on the head with his stick. This initiation marks the end of adolescence and resembles a very similar African story related to Bly in which "a boy's passage into manhood begun with a blow to his head from his father's axe" (Giddings 1999, 90). This also refers to the exact moment that Simba becomes a man and loses his innocence. 'The Lion King' continues to

Noble symbol of hope



Consumption and Reception I

Overall, many instances in this film were used to reproduce and reinforce the same masculine values. This is evident in the film when Simba flees the animal kingdom feeling insecure and self-doubting that he cannot rule the kingdom as well as his father did, but ultimately accepting his self-worth and returning to reclaim his animal kingdom by conquering Scar in a violent battle. Additionally, religious features are found within reinforcing masculinity through violence. For instance, Simba's determination to defeat Scar was ultimately to reinstate harmony and freedom in the animal kingdom. These acts of violence resemble many things that are relevant in institutional religion such as the existence of good and evil in the world such as Simba and the animal kingdom against Scar and his hyena allies. In other words, the result is "nature out of balance and the destruction of the land" (Ward 1996, 173) As Ward (1996) explains, "in the biblical narrative, that means that evil is in the world, and Satan is alive and at work, a reality in which Christians believe" (Ward 1996, 173).

A King is coming, father

Furthermore, this also raises the religious content of God and the Devil. There are mysteries in life that point to a transcendent, spiritual reality. 'The Lion King' demonstrates this through the use of biblical myths (Ward 1996, 175) More specifically, the instance in which shaman baboon Rafiki was able to connect Simba to Mufasa's spirit in the sky. During this scene, Mufasa influences Simba to return to the animal kingdom as this was the final push needed for him to return and defeat Scar to claim his rightful role as the king. Similar to the play, Hamlet, Hamlet says "there's a divinity that shapes our ends, rough hew them how we will" (Viii. 10-11) (Gavin, 'The Lion King' continues to promote masculinity through acts of violence, which is generally what popular culture nowadays associate together. Moreover, it is Rafiki, a shaman baboon friend that Simba encounters along the way of his journey, who finally knocks some sense into him by hitting him on the head with his stick. This initiation marks the end of adolescence and resembles a very similar African story related to Bly in which "a boy's passage into manhood begun with a blow to his head from his father's axe" (Giddings 1999, 90). This also refers to the exact moment that Simba becomes a man and loses his innocence. 'The Lion King' continues to

as kings. Evidently, Mufasa's spiritual presence and his message to Simba can be compared to that of God, which ultimately lead Simba to conform with his morals to return and fight as a means to bring back peace to the animal kingdom. Thus, through examining the violent content of this film and its relation to religious features, this film ultimately reinforces the gender roles of male masculinity through violence.

Analyzing 'The Lion King'

The media certainly has a great influence on children's behavior and moral values. Disney films, especially, have incredible influence in American popular culture and have begun to be a significant moral educator. Disney animated films are generally fairytales that not only tell a story but also present a given moral. 'The Lion King' obviously presents moralizing as well as teaching other values, both positive and some that may be categorized as negative. It does so through words, pictures, and music in a sense that children are involved in the narrative (Ward 1996, 172). Hence, films are produced in such a way to get its audience to resonate with the characters. As a result, the objective of the media is to teach the younger audience to be able to distinguish between right and wrong. Additionally, the reason as to why this film received criticism is because of its hidden representations of racism, sexism, and the misrepresentation of many things as previously mentioned. Since Disney films act as a moral educator for children, hidden themes that encourage discrimination also has the ability to influence children in a negative way. Studies have shown that even a single exposure to a television episode or movie can change "children's ideas about emotions in real life and is consistent with the idea that media portrayals can influence a child's mental representation, or schema, for emotional events" (Wilson 2008, 91). This shows that children can not only observe and share emotions caused by media characters, but also react directly to "emotionally charged

Regal and majestic

I LAUGH IN THE FACE OF DANGER

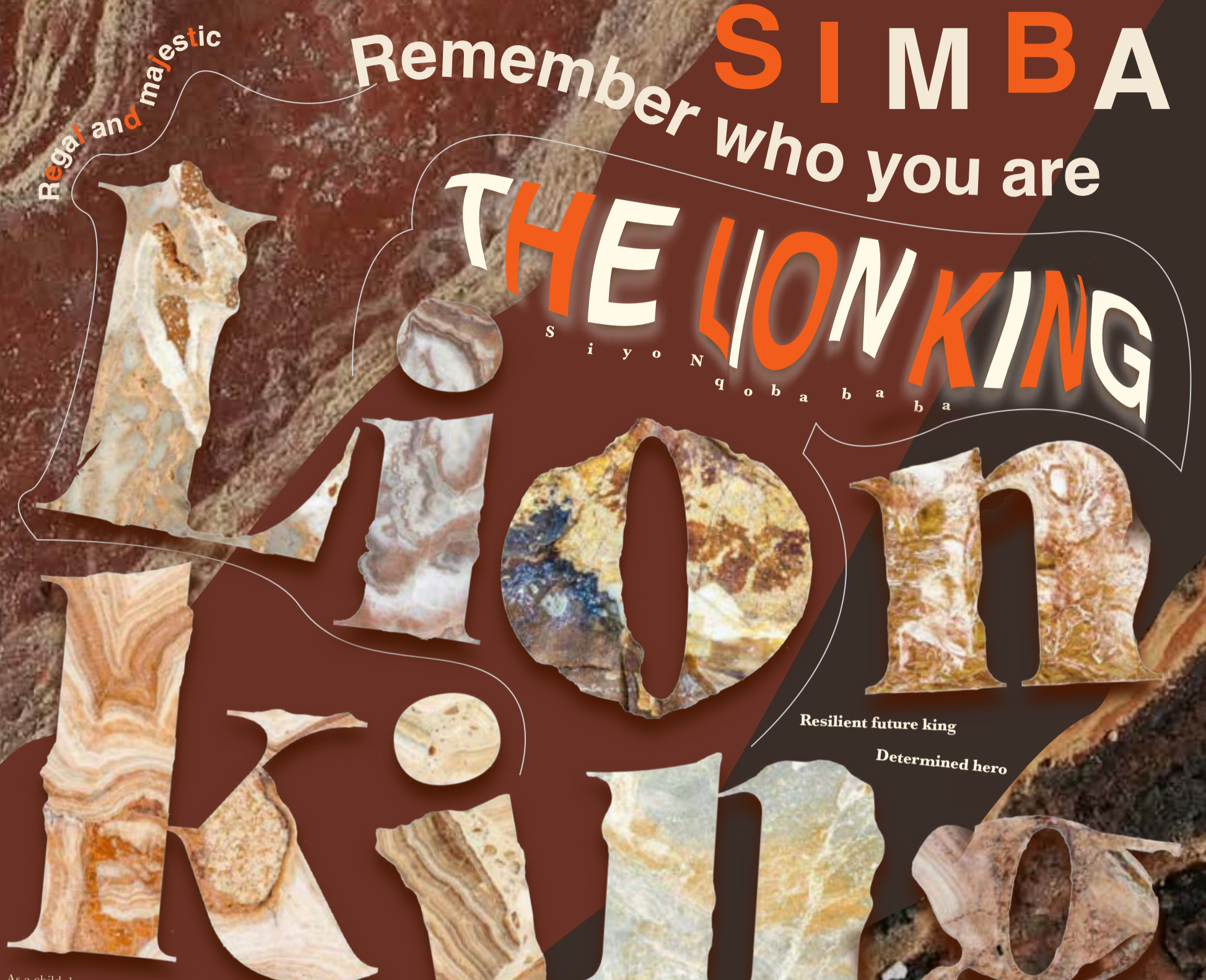
Simba's transformation showcases the power of growth, forgiveness, and embracing responsibility.



and a powerful score by Hans Zimmer, it all comes together in what is perhaps the studio's most formally

Examining 'The Lion King'

The media certainly has a great influence on children's behavior and moral values. Disney films, especially, have incredible influence in American popular culture and have begun to be a significant moral educator. Disney animated films are generally fairytales that not only tell a story but also present a given moral. 'The Lion King' obviously presents moralizing as well as teaching other values, both positive and some that may be categorized as negative. It does so through words, pictures, and music in a sense that children are involved in the narrative (Ward 1996, 172). Hence, films are produced in such a way to get its audience to resonate with the characters. As a result, the objective of the media is to teach the younger audience to be able to distinguish between right and wrong. Additionally, the reason as to why this film received criticism is because of its hidden representations of racism, sexism, and the misrepresentation of many things as previously mentioned. Since Disney films act as a moral educator for children, hidden themes that encourage discrimination also has the ability to influence children in a negative way. Studies



As a child, he roams the tundras with the sense of privilege entitled to one who knows all the land he sees will soon be under his father's rule. That makes the calling out to a father the cap on the first line, the second, and even this third one. eros et accumsan et iusto

"Siyo Nqoba (baba)"

The translation is tricky even if the words are clear (check out the translation at Genius) given the connotations of war that "conquer" brings in such negative angle. No matter the specifics, the opening segments of the song together in a way translated lines can't. Together, the lines effectively will conquer, father (the king). I And since the "I conquer" can also mean "we conquer" given the accompanying voices, it's still possible to read these words as Simba's, another animal's, all the other animals combined--heck, why not Mufasa's to his own father? Not hard to see why the directors felt Lebo M. understood the "heart" of Simba's journey to king.

Inspiring leader

themselves if the voice is metaphorically that of Simba speaking to Mufasa, either outside of the text or unspoken as he later rises to his destiny. It could also be one of the assembled animals speaking to their father as they travel to witness their future king. The response from the chorus is in agreement, so any reading of it works in accompaniment to the opening scene. So yes, these lyrics pack a whole lot more meaning than a simple translation will give you. And if the tears aren't welling up in your eyes for Simba already... then the next lines are going to do the job.

RELATED: Every Live-Action Disney Remake in Production

The literal meaning here is o (Moira Kelly), and together they while it isn't listed in t geney. One day, his uncle Scar (Jeremy Irons), who has been plotting to Mufasa's throne, were working on the film, there'd be a moment where Roger would look up and say, "We should make this thing like..." and then somebody else would say, "That day by the river" and he'd say, "Yes! You all just understood what everybody was talking about," Christopher explained.

The Lion King follows Simba

Jonathan Taylor Thomas, Matthew Broderick

heir to the throne occupied by his father Mufasa

James Earl Jones

Released at the the height of Disney's creative power, in the peak of their Renaissance Era, 'The Lion King' garnered almost universal adoratio

became a classic of animation, and seems to grow more popular still with every passing year. of heroism an

love and sacrifice. The animation is stunning, embedding the narrative into the film's very

friend. He pays with his bear

Part of this vision had to be reflected in the visual design of the story so Christopher Sanders (for fairly early on, "The project was around for a very long time" in development. I was working on Beauty and the Beast when I first saw drawings for Lion King)." Christopher Sanders said, "At that point, it was called King of the Jungle. I guess when I really engaged [with it] and got started was I began by being asked to be one of the art directors. I had never art directed before and ... I went to Africa with the crew at that point. It was the most amazing trip I have ever had in my life."

Not only did this trip to Africa allow the visionaries to gain inspiration for the landscape and the storytelling, but it also created a bond between them."

It was one of those things where later on as we were working on the film, there'd be a moment where Roger would look up and say, "We should make this thing like..." and then somebody else would say, "That day by the river" and he'd say, "Yes! You all just understood what everybody was talking about," Christopher explained.

as he grows from a naive young prince into a brave, responsible leader.

THEOLOGY IN "THE LION KING"

I know what I have to do, but going back means I'll have to face my past. I've been running from it for so long.

According to her interview

Woolverton claimed that the for, conseter adiscie is d

>Lorem ipsum nibh euism o d i c n i d n u l o r e t o r e m a g n a l i q u a e r t

...the light, ediam non my n v

"I'm not a king. Scar told me that. Maybe I'm not." - Simba

>Lorem ipsum dolor sit amet, consetetuer adipiscing elit.

Before Linda, there was a script written based on Jeffrey's ideas, but nobody at the studio liked it.

So, Jeffrey knew he needed to hire Linda and other talents to change things up. (Kopriky, Ho, Codrenea, Ho)

BUT YOU'RE NOT SCARED OF ANYTHING.

Alters to Roger alongside

ABOUT SIMBA

Simba is a fictional character and the protagonist of Disney's The Lion King franchise. Introduced in the 1994 film The Lion King, Walt Disney Animation's 32nd animated feature, the character subsequently appears in The Lion King II: Simba's Pride. Simba was created by screenwriters Irene Mecchi, Jonathan Roberts and Linda Woolverton. While Mark Henn served as Simba's supervising animator as a cub, Ruben A. Aquino animated the character as he appears as an adult. Simba was inspired by the character Bambi from Disney's Bambi (1942), as well as the stories of Moses and Joseph from the Bible. Additionally, several similarities have been drawn between Simba and Prince Hamlet from William Shakespeare's Hamlet. In 1997, The Lion King was adapted into a Broadway musical, with actors Scott Irby-Ranniar and Jason Raize originating the roles of the cub and adult Simba, respectively. JD McCrary and Donald Glover voice the cub and adult Simba respectively in the CGI remake. Simba is a very literal translation, it's simply the Swahili word for lion. In fact, many of the lovable (and some not so lovable) Disney film's character's names are from the beautiful Swahili language, the predominant language spoken in East Africa - specifically Kenya and Tanzania. It's the wide-open plains of the Masai Mara (Kenya) and the Serengeti (Tanzania) that set the stage for our friends Simba, Nala, Timon, Pumba and Rafiki. Oh, and did you know Rafiki means "friend" in Swahili. Origin As mentioned earlier, it is of African origin and has

We brought in all kinds of references and differing philosophies

THE TRUE ORIGIN OF 'THE LION KING'

use it as a way to take seriously African history, a topic that is sorely missing from our educational curriculum. A study of precolonial African history would re-center our understanding of the past away from a skewed narrative about the supremacy of European rulers, one that limits our vision of the past and future. The story of Sundiata Keita is behind "The Lion King." Known as the Lion of Mali, Sundiata was the founder of the Malian Empire, the largest kingdom in West Africa. He ruled his empire, which expanded from the Atlantic coast all the way to the Niger River, from 1235 to 1255. Some may know OF his great-nephew, Mansa Musa, who was the richest person to ever live in the history of the

of the world. According to Forbes, Musa's fortune was estimated at \$400 billion, adjusted for inflation. During his famous pilgrimage to Mecca, he built mosques in his wake and gave away so much gold that the price of gold was devalued for the next 25 years. But while Musa's story is better known, the story of Sundiata's reign is largely invisible in the West, despite the efforts of griots, or African storytellers, who have passed down the tale for generations. It was also corroborated by Tunisian historian Abu Zayd and Moroccan traveler Muhammad ibn Battuta, both of whom traveled to Mali about 100 years after Sundiata's death to learn of the Lion King's existence and reign. While certain aspects of the story vary, the general narrative remains constant. Mandinka griots tell a story of King Naré Maghann Konaté, the real-life Mufasa. It was prophesied that if he took on an ugly wife, she would give birth to a son who would become a mighty and magnificent king. Accordingly, Konaté married Sogolon Kédjou, "the buffalo woman," as his second wife. She gave birth to Sundiata, but he was born crippled and unable to walk. Though the king favored him, both Sogolon and Sundiata were mercilessly mocked for his disability. One day, Sundiata had enough. He was determined to walk and, miraculously, he did. Sundiata then became strong and recognized as a leader among his people, sparking resentment from paternal half brother Dankaran Tourman and his mother, Sassouma Bereté. Tourman wanted the throne for himself. When the king died, many suspected

people, sparking resentment from paternal half brother Dankaran Tourman and his mother, Sassouma Bereté. Tourman wanted the throne for himself. When the king died, many suspected foul play. Fearful of an attack on their lives, Sogolon took Sundiata and the rest of her children and fled into exile, leaving a kingdom in disarray. The Mandinka people were taken over by the cruel

SUNDIATA: THE TRIUMPH

and oppressive King Soumaoro Kante of the Sosso. In need of their true leader, the people sent word for Sundiata to return and take his rightful place as the king. In exile, Sundiata built alliances with the king of Mema and other local rulers. He gathered an army to liberate the Mandinka people and overthrow the Sosso king. Upon his victorious return, he adopted a new title for himself, "Mansa," which Disney base its story on Shakespeare's Hamlet, unaware of the epic of Sundiata that preceded the Shakespearean

THE RISE OF SUNDIATA

The answer lies in the way that we've ignored African oral histories and culture. They aren't taken as seriously as European rulers of the past such as Alexander the Great, King Richard the Lionheart or Napoleon, all of whom have become household names. The familiarity of these rulers has mainly served to circulate the centrality and even supremacy of white European leaders. The continuing promotion of Western European literature, such as Shakespeare, has obscured our ability to see African narratives as equally significant. Worse yet, the number one most naive question asked of Africans is always "Have you seen lions?" The success of "The Lion King" shows that too many people are content to see Africa without Africans, and black culture without black people. But to borrow from the late historian Stephanie Camp, black history doesn't merely add to what we know; it also changes what we know and how we know it. When Marvel's "Black Panther" debuted, conversations circulated about Afro-futurism

and what life might look like in the future for black people. However, we don't always have to look to the future. We can look at the past and present to imagine great African leaders. Ironically, we would all do well to learn the invaluable lesson Mufasa was trying to teach Simba. From the stars, Mufasa admonished his son: "Simba, you have forgotten me. You have forgotten who you are and so forgotten me. You are more than what you have become... remember who you are." In history, forgetting is political. We have not forgotten about Sundiata Keita. We have merely chosen not to remember. "The Lion King" is a powerful story of leadership, loss and redemption. But the real story of Sundiata Keita should make us all want to cross our arms, beat our chests and declare with pride, "Lion King forever!" To this day, we still don't know the definitive story about the creation of Disney's 1994 classic, The Lion King. There are many who think many of the details were lifted from a Japanese anime series from the 60s called Kimba The White Lion. When asked about this as recently as 2019, Disney dodged the question. To them, there is only one definitive history of this film... And it too is pretty fascinating... Before the release of Jon Favreau's live-action adaptation of

REMEMBERING SUNDIATA KEITA

Disney's The Lion King, Forbes released a fascinating oral history or the creation and production of everyone's favorite childhood film. Of course, many Millennials (as well as their parents) are still humming "Be Prepared" or re-creating famous scenes from the movie. Simba and Hamlet are the main characters of their works. Gavin also believes "that both Hamlet and Simba represent the mythical archetype of the exiled child whose role is to restore world order and who has an heroic task" (Gavin, 1996). Simba, being the prince of the Pride Lands, dreams of following in his father's footsteps and having the freedom to do whatever he wants when he is still a lion cub. The same expectation is seen of Hamlet, but his uncle marries his mother and his age prevents him from seeking the throne after the death of his father. Though their personalities and introduction differ, they still hold many similarities as far as the overall plot is concerned. The late King Hamlet, Hamlet's father, appears to Hamlet as a ghost. During Hamlet's time period, Lucifer was seen to have the ability to manifest and trick people by taking many forms; Hamlet's companions warn him and accuse the

Hakuna Matata

Resilient young lion embracing his destiny with courage.

Hakuna Matata! It means no worries for the rest of your days."

Unburdened Bliss

We'll have fun and never have to worry about a thing.

"I'm brave. I'm strong. I can do anything!"

Mufasa's spirit comes when Simba is in need of



"I'm brave. I'm strong. I can do anything!"

Simba, a young prince, faces loss and bereavement, leading him to seek solace in a carefree life. However, he must confront his past and embrace his responsibilities to reclaim his rightful place as king.

Simba's Journey: From Naive Prince to Brave Leader in The Lion King

The Lion King: Politics and Redemption

The Lion King follows Simba (Jonathan Taylor Thomas, Matthew Broderick), heir to the throne occupied by his father Mufasa (James Earl Jones), as he grows from a naive young prince into a brave, responsible leader. As a child, he roams the tundras with the sense of privilege entitled to one who knows all the land he sees will soon be under his rulership. He plays with his best friend Nala (Moirá Kelly), and together they spend their days testing the limits of their agency. One day, his uncle Scar (Jeremy Irons), who has been plotting to usurp Mufasa's throne, lures father and son into a stampede of wildebeests, where he kills Mufasa and sends Simba on the run. Simba encounters a meerkat and warthog, respectively named Timon (Nathan Lane) and Pumbaa (Ernie Sabella), and he spends some years with them forgetting about his past and learning the joys of a worry-free philosophy. As mentioned, the film is loosely based on Shakespeare's Hamlet, a play written several centuries ago in an anted-

emphasis on the so-called "circle of life," a natural fixed social order that, if disrupted, will lead to chaos and violence, and this is Mufasa's justification for the animal kingdom's predatory nature. With a small dollop of natural juices, Simba is baptized into this feudal social order. Here, one's values are determined by birth, not merit or action. For those not already at the top, there is no chance of upward mobility. The essential message of the movie is "know your place." When Rafiki (Robert Guillaume) unveils Simba and proudly displays him up on pride rock, the implication is "aww, look how cute," but he might as well be saying, "Behold! This is the creature that will one day feast upon your carcass in accordance with the laws of the universe! Resistance is futile!" Only through subjugation are the animals able to confirm their place in the world, and thus find peace.

Challenging Feudal Society: A Reflection on Society, Power, and the Questioning Utopian

This entire society is a prime example of the naturalistic fallacy hard at work. The idea that just because something is automatically means it's how it should be is the mark of a primitive, amoral civilization. The Darwinian principle of 'survival of the fittest' is an observation about an unfortunate fact of nature that a moral society should work on equalizing, not enforcing. Using it as a justification for natural selection is philosophically and ethically bankrupt. Looking at this society as it is, it becomes clear that, despite it being presented as a utopia, there is a foundational issue with this fundamentally pro-dynastic, pro-oligarchical system that favors the ruling class while the underclass gets literally eaten alive. The only animal to reject this feudal society is Scar, who rebels against the natural order that labels

golden haunches and perky whiskers of his brother. When Scar comes into power, it becomes clear that he had recognized the imbalance promoted by the preceding reign. He is an idealist, and he promotes equality for all, lions and hyenas alike. However, despite his progressive politics, it is made unflinchingly clear that Scar is the villain. His song about ushering in the New World Order features Nazi marching imagery, and seems to be an homage to Triumph of the Will, a Nazi propaganda film. So too, the film casts him in shadows, in contrast with the bright sunlight that always seemed to accompany Mufasa. Scar's reign is shown to turn sour; by interfering with the natural order of the food chain, a once proper utopia descends into anarchy and starvation. Much like many of the greatest evils of the twentieth century, such an abrupt and radical upheaval of the established order yields an intense shift in power rather than an equalization of it. In such a way, Scar represents a sort of Stalin-like figure, a revolutionary with selfish motives whose evil will forever be inextricably linked to an idea of progressive change that he exploited and poisoned.

Finding Freedom, Love, and the Power of Choice in The Lion King

However, within the film, there is not only the dogmatic unwavering natural law as the ultimate truth and all opposition as the ultimate evil – just the idea of rebellion. According to The Lion King, totalitarianism is the natural order, and rebelling against nature cannot end well. Perhaps the only way to combat social injustice is to say hakuna matata. "Hakuna matata, it means no worries." And it really does. It's in this section where Simba is finally free – free from his predetermined destiny, free from responsibility, free from fear and disgust, and most importantly, free from all influences on his life but his own heart. He spends his days having fun, no-stakes adventures and hanging out with like-minded friends. When Nala finds him and they fall in love all over again, it is as pure a love as can be. There are no pressures of royalty, no social conventions, just pure intimate passion. Simba

Love and bravery conquer oppressive systems.

Scar's Rebellion: Challenging the Natural Order for Equality

The only animal to reject this feudal society is Scar, who rebels against the natural order that labels him a weakling just because he doesn't have the golden haunches and perky whiskers of his brother. When Scar comes into power, it becomes clear that he had recognized the imbalance promoted by the preceding reign. He is an idealist, and he promotes equality for all, lions and hyenas alike. However, despite his progressive politics, it is made unflinchingly clear that Scar is the villain. His song about ushering in the New World Order features Nazi marching imagery, and seems to be an homage to Triumph of the Will, a Nazi propaganda film. So too, the film casts him in shadows, in contrast with the bright sunlight that always seemed to accompany Mufasa. Scar's reign is shown to turn sour; by interfering with the natural order of the food chain, a once proper utopia descends into anarchy and starvation. Much like many of the greatest evils of the twentieth century, such an abrupt and radical upheaval of the established order yields an intense shift in power rather than an equalization of it. In such a way, Scar represents a sort of Stalin-like figure, a revolutionary with selfish motives whose evil will forever be inextricably linked to an idea of progressive change that he exploited and poisoned.

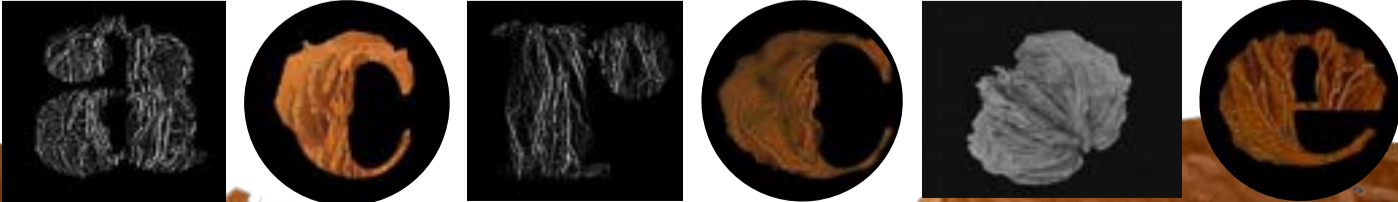
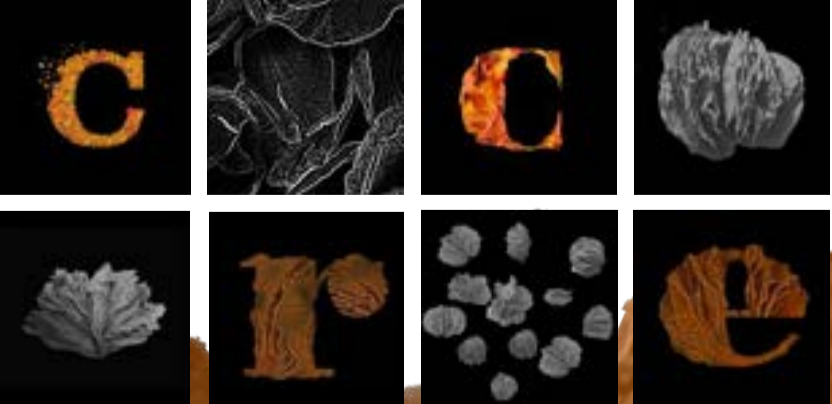
Love, Finding Freedom, Love, and the Power of and bravery triumph over Choice in The Lion King

Prior to this complete change of revolutionary impetus, attempting to combat the inherently exploitative power structure could serve no function other than enforcing it, as both working within or against the system inherently recognizes it as an inevitable truth. It's not just that he could not have a place of worry and fear, function other than enforcing but that, from that position, even winning would be a loss. Only with love and bravery can he win, and would that triumph be substantial. Love and bravery conquer oppressive systems, igniting true liberation.

example of the naturalistic fallacy hard at work. The idea that just because something is automatically means it's how it should be is the mark of a primitive, amoral civilization. The Darwinian principle of 'survival of the fittest' is an observation about an unfortunate fact of nature that a moral society should work on equalizing, not enforcing. Using it as a justification for natural selection is philosophically and ethically bankrupt. Looking at this society as it is, it becomes clear that, despite it being presented as a utopia, there is a foundational issue with this fundamentally pro-dynastic, pro-oligarchical system that favors the ruling class while the underclass gets literally eaten alive. The only animal to reject this feudal society is Scar, who rebels against the natural order that labels him a weakling just because he doesn't have the golden haunches and perky whiskers of his brother. When Scar comes into power, it becomes clear that he had recognized the imbalance promoted by the preceding reign. He is an idealist, and he promotes equality for all, lions and hyenas alike. However, despite his progressive politics, it is made unflinchingly clear that Scar is the villain. His song about ushering in the New World Order features Nazi marching imagery, and seems to be an homage to Triumph of the Will, a Nazi propaganda film. So too, the film casts him in shadows, in contrast with the bright sunlight that always seemed to accompany Mufasa. Scar's reign is shown to turn sour; by interfering with the natural order of the food chain, a once proper utopia descends into anarchy and starvation. Much like many of the greatest evils of the twentieth century, such an abrupt and radical upheaval of the established order yields an intense shift in power rather than an equalization of it. In such a way, Scar represents a sort of Stalin-like figure, a revolutionary with selfish motives whose evil will forever be inextricably linked to an idea of progressive change that he exploited and poisoned.

Finding Freedom and Love: Simba's Journey to Challenge Tyranny

However, within the film, there is not only the dogmatic unwavering natural law as the ultimate truth and all opposition as the ultimate evil – just the idea of rebellion. According to The Lion King, totalitarianism is the natural order, and rebelling against nature cannot end well. Perhaps the only way to combat social injustice is to say hakuna matata. "Hakuna matata, it means no worries." And it really does. It's in Simba's section where Simba is finally free – free from his predetermined destiny, free from responsibility, free from fear and disgust, and most importantly, free from all influences on his life but his own heart. He spends his days having fun, no-stakes adventures and hanging out with like-minded friends. When Nala finds him and they fall in love all over again, it is as pure a love as can be. There are no pressures of royalty, no social conventions, just pure intimate passion. Simba chooses to go back with her to the kingdom falling apart under his uncle's tyranny to rescue it not out of a sense of duty, but of love. And maybe that makes all the difference. When Simba ultimately returns to fight Scar, completing



Lies too short to stay in one place. Lets go on an adventure!

The same is seen of Hamlet, but his mother and his age prevent him from following in his father's footsteps and have Pride lands dream of following in his mother's footsteps and have



SPIRITUAL LESSONS FROM SIMBA

Can You Feel the Love Tonight

Oh yes, the past can hurt. But from the way I see it, you can either run from it or learn from it

CHANGE IS GOOD

The past will hurt, but the way I see it, you can either run from it or learn from it.

Simba, you have forgotten me.

You have forgotten who you are and so have forgotten me. Look inside your self, Simba. You are more than what you have become.

A Metaphor for Secularization and the Struggle for Balance and Meaning

The plot of 'The Lion King' is accelerated by the death of Mufasa. Mufasa, the beacon of order, balance, wisdom, and purpose is killed by a vengeful, jealous Scar. Scar plots against and kills the one entity that, for him, represents the barrier withholding the honor that he deserves. He causes social upheaval by manipulating the subjects of the kingdom. Scar lures Simba into a valley, spooks a herd of wildebeests, and then pushes Mufasa into the stampede. Once Scar removes Mufasa from Simba's life, he misguides Simba by presenting his twisted advice detailing that he should run away. This particular segment of the plot is powerful, as it mirrors the process of secularization befalling the torchbearers of principle to misguide their progeny. If Mufasa is viewed as the apparatus establishing justice and meaning in the kingdom as well as the gateway through which Simba acquires his metaphysical calling, then Mufasa can be understood as a metaphor for religious tradition. Scar, the hand by which Mufasa is destroyed and the initiator of the pillaging of balance and community in the kingdom, is akin to the process of secularization. Proponents of secularization garner supporters by promising that they will achieve what they seek by way of religion, often "ringing in the promise of peace where too often across history there had been strife" [1]. The process of secularization is presented, however, as a shortcut to the ideal communal manifestations of adherence to religious tradition, which is what makes it so appealing. Similarly, Scar lures Simba into the valley, promising him that following his instructions will quicken

balance and restraint to his son. One such maxim, in response to Simba characterizing the right of a king as to "take whatever he wants," communicated that a good king seeks to give rather than take. Mufasa further explains the importance of respecting the natural balance of the world, and asserts that a king does not own anything, but merely protects his dominion. After a scare, Mufasa explains to Simba that even he feels fear. The principles that can be derived from these events are in contrast with the zealot, as hedonism, overindulgence, and narcissism are now sought, rather than fought. We are constantly told to do and take whatever we want, and let nothing stand in our way. Life is merely seeks to maintain balance in the structure of society down to the smallest family unit. Children are often flooded with super-human affirmations, with incessant praises that launch them onto a pedestal that ultimately leads to a self-destructing narcissistic personality disorder. In contrast with this, Mufasa softens his son's ego, demonstrating his own fallibility to show him that it's completely normal to be flawed. He attempts to temper his son's paradigm by teaching him that he exists for a purpose, and that purpose is greater than his own self. A lesson that would do wonders for contemporary society.

"Hakuna Matata" means "no worries" in Swahili.

Navigating Nihilism and Rediscovering Purpose in the Journey of Simba

Simba, too young to know any better, heeds Scar's malevolent command to run away. After wandering into the desert with no apparent direction and an obvious case of depression, Simba is saved from looming vultures by two other victims that were exiled from the pegs of social order: Timon and Pumbaa. Timon and Pumbaa almost immediately teach Simba a phrase, Hakuna Matata, explaining that it means "no worries." Timon and Pumbaa lead Simba to their own isolated oasis, with Timon explaining that "life is meaningless." With al-Attas's definition of "secularization" in mind, it is clear that Timon's statement marks Simba's loss of metaphysical meaning in life. This expression of Nietzschean nihilism, essentially asserting that "everything means nothing" is completely antithetical to theistic philosophies. In Kitab al-Tamhid li-Qawa'id al-Tawhid, Imam Abul Thana al-Lamishi al-Maturidi opens his text by stating that, "Surely, the essences of things are immutable and established" [3]. This is known as essentialism, which was the dominant belief since Plato and Aristotle until the modern period. It is so important that even the most advanced theological texts often open with this assertion. The wholesale denial of meaningfulness is simply incompatible with any belief in a greater purpose. At the borders of theism reside theistic existentialists such as Kierkegaard, who deny any divine teleology to the creation of the universe but accept that purpose can be found [4]. Although Simba basks in the bliss that is nihilism for a period of time, he eventually comes to reject it and assumes his therole as the destined king of the land.

The song won an Academy Award for Best Original Song. It has a positive and uplifting message.

A Journey from Hedonism to Purpose, a Wake-Up Call against Secularization and Narcissism

Operationally, narcissism then becomes the dominant apparatus by which society functions, and humans are relegated to the most base of animals, competing with each other for gratification with no concern for the species at large. This is the status of contemporary society, with an example of the spoiled fruits of it being the individual prioritization of facilitating gratification of abnormal sexual desires at the expense of optimally functioning families. Because purpose, order, meaning, and value are always the most appealing choices at the end of the day, Timon and Pumbaa quickly abandon their values (or lack thereof) when they encounter an opportunity to risk their lives for the fulfillment of a valuable purpose greater than their own. Simba's journey from a life of principles, order, purpose, and selflessness to a blind bliss of hedonism, anarchy, narcissism, and aimlessness represents the slippery slope that victimizes most people in contemporary Western environments. Nevertheless, Simba's journey back to his heritage of meaning is inspiring as a wake up call to become vigilant towards the deceptive whispers of secularization and the seductiveness of hedonistic anarchy. Many more lessons may be gleaned from The Lion King, without a doubt. There is not much benefit from what tends to appear on the television screen these days, but The Lion King is a trustworthy option for parents that want to reinforce a principled paradigm in their children without the baggage that most other works in the media industry sneak into our minds.

The song remains iconic from The Lion King. It remains iconic from the Lion King. It remains iconic from the Lion King.

Simba's Youthful Aspirations and the Lively Anthem of The Lion King

One of the most popular songs from 'The Lion King' movie soundtrack is 'I Just Can't Wait To Be King' sung by the young lion cub Simba who is to be the king of The Pride Lands in the future. The song speaks of Simba's eagerness to be the king of the jungle which he perceives to be an enthusiastic activity as a cub. 'I Just Can't Wait To Be King' appears in The Lion King movie soundtrack and is written by Elton John and Tim Rice. Elton John also contributed with 'Can You Feel The Love Tonight' and 'Circle Of Life' for the movie soundtrack. The performers on the movie song are Rowan Atkinson, Jason Weaver and Laura Williams, who also voice act for the characters of Zazu, Simba and Nala respectively. In the movie, we see the three characters-Simba, Nala and Zazu taking a stroll through the savanna and performing the song. Simba is full of pride and youthful determination that he contradicts wise-knowledge of Zazu in the song jokingly. Nala also agrees with Simba. Just Can't Wait to Be King! I'm gonna be a mighty king So enemies beware Well,

of the past look down on us from the stars so whenever you feel alone, just remember that those kings will always be there to guide you

The narrative begins with Mufasa presenting his son, Simba, to the inhabitants of the savanna as his future heir. As he raises him, Mufasa repeatedly presses upon Simba the importance of balance and restraint to such maxim, in response to Simba characterizing the right of a king as to "take whatever he wants," communicated that a good king seeks to give rather than take. Mufasa further explains the importance of respecting the natural balance of the world, and asserts that a king does not own anything, but merely protects his dominion. After a scare, Mufasa explains to Simba that even he feels fear. The principles that can be derived from these events are in contrast with the zealot, as hedonism, overindulgence, and narcissism are now sought, rather than fought. We are constantly told to do and take whatever we want, and let nothing stand in our way. Life is merely seeks to maintain balance in the structure of society down to the smallest family unit. Children are often flooded with super-human affirmations, with incessant praises that launch them onto a pedestal that ultimately leads to a self-destructing narcissistic personality disorder. In contrast with this, Mufasa softens his son's ego, demonstrating his own fallibility to show him that it's completely normal to be flawed. He attempts to temper his son's paradigm by teaching him that he exists for a purpose, and that purpose is greater than his own self. A lesson that would do wonders for contemporary society.

The Lion King is a classic Disney movie that portrays themes of honor, loyalty, bravery, but most of all, love. One of the many ways love is displayed in the film is through the song 'Can You Feel the Love Tonight', written by Tim Rice and performed by Elton John. The song fits easily into the storyline of the two main characters and their unconditional love for one another. Its lyrics and melody significantly help to enforce the movie's main theme of this universal emotion. In Elton John's rendition of 'Can You Feel the Love Tonight', Tim Rice's lyrics display striking metaphors that give rise to an overall message of love's unstoppable power and ubiquity despite the tribulations and hardships often presented in life. The song's metaphorical lyrics work to emphasize the strength of love. In the beginning of the song, Rice describes "An enchanted moment" where there is a calm surrender, "To the rush of day, these lines explain the peaceful refuge that love represents to the speaker; his lover offers an escape from the battles that he, a 'restless warrior,' has to fight in his life. He says that love is 'where we are'; it surrounds and encompasses the couple, also contributing to the idea that their relationship is able to shelter them, if only momentarily, from the problems they face in the outside world. Later in the song, the speaker says that 'There's a time for everyone, / If they only learn / That the twisting kaleidoscope / Moves us all in turn'. Here, the song shifts from a personal explanation of love to a universal explanation, claiming that all people will eventually get to experience this kind of unconditional and omnipresent love in their lives. Fate, 'the twisting kaleidoscope,' gives everyone in the world 'a time' to truly feel love the way the narrator does. These metaphors praise love and its ability to affect people in such a positive way. With the help of various metaphors, 'Can You Feel the Love Tonight' presents an optimistic outlook because of love's presence in life. The way love is expressed in the song, it has the power to mitigate pain and shelter from life's many obstacles. It has a profound effect on the narrator, who believes it will one day have a profound effect on all people. Through the song, listeners are shown that with love, anything is possible.

The past will hurt, but the way I see it, you can either run from it or learn from it.

In concert with the New Victory and the opening in early 1998 of the musical "Ragtime" (at what was then the Ford Center, next door to the New Vic), "The Lion King" cemented Broadway as a destination not just for theatergoers but for families and tourists. Those tourists have become a huge force in the health of the Broadway industry, and a big reason that shows like "Lion King," as well as "Phantom" and "Wicked," can sustain runs measured in decades. In tandem with the shift on 42nd Street came similar moves to rejuvenate the bow-tie-shaped center of Times Square, all of which, taken together, has made the theater district one of the city's most popular, and populous, draws. With Broadway as one of its major motors, the area must contend with managing its success. "Now there are concerns about the fact that people may not want to work here any longer," Cahan says, "because there are so many tourists and there's so much happening on the streets."

A Swahili Phrase that Means No Worries

Many have seen Disney's The Lion King and heard the famous meercat and hog duo Timon & Pumbaa sing "Hakuna Matata", which they say "means no worries". As it turns out, Disney got their facts straight with this one, and "hakuna matata" does indeed mean no worries. The phrase originates in the Swahili language and roughly translates to "there are no troubles", which is exactly how the lovable Timon & Pumbaa used it in the movie. "Hakuna Matata" was written by Elton John and Tim Rice, who collaborated on the soundtrack for the entire movie. The soundtrack included classics like "The Circle Of Life," "I Just Can't Wait To Be King," and of course, "Hakuna Matata," which won them an Academy Award for Best Original Song (several of them were nominated). Use of the phrase became so popular that it ended up annoying the people of East Africa who say it in native speech, as tourists to the region began saying it incessantly after seeing the movie. As a result, the East African people started using another phrase with a similar translation, which is "hama shida". This one hasn't caught on with the tourists quite yet. Even before The Lion King's release in 1994, "h