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**A Multimodal Critical Analysis of Gender Representation in  
Disney Movies: Original VS Remake**

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Requirements for the Degree of Master in Language and Culture

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## Dedication

« When you believe in a thing, believe in it all the way, implicitly and unquestionably”- Walt Disney

This Dissertation is purely dedicated to my mom and dad who taught me about dreams and how to catch them. For my mom *MALIKA* the queen of my heart, there is no English word that can describe you because simply you are beyond everything. I can never thank you enough for what you did to me and I know this thesis made you happier than me thank you, you are my life I love you.

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*Aya*

## Dedication

Walt Disney once said "All our dreams can come true, if we have the courage to pursue them."

This research paper is sincerely dedicated to my beloved parents who have taught me to be unique, determined, to believe in myself, and who have been my source of inspiration, strength and hope throughout this research and my whole life. When I think of giving up, they never leave my side, and their continuous moral, spiritual, emotional and financial support has helped me to finish this path. Mom and Dad, you are the spark for me when my light blew out. Thank you for your unwavering love along this journey I have taken. I love you both always and forever "H.H".

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## **Abstract**

This paper aims to find similarities and differences in the portrayal of gender in ten original Disney movies and their remakes. Using the qualitative research design, this research took a closer look at five scenes per movie to filter out crucial information on whether portrayals have changed throughout the years and the way this change was manifested in the scenes being selected. As investigation tool, this research employed content analysis depending on the principles of Multimodal Critical Discourse Analysis (MCDA) that was implemented following three stages: description of modes, interpretation of modes, and modes' explanation. The study drew particular attention to the external appearance of males' and especially females' characters, their appearance, their behaviour and personality, and their role in society all along three different eras. The findings demonstrated that some films have been adapted to modern times, showing how female characters changed from being passive in the first era to more active and independent through the second era, and they eventually turned more rebellious in the third era.

*Keywords:* Multimodal Critical Discourse Analysis, Disney, gender roles, stereotypes

## **List of Abbreviations**

IMDB: Internet Movie Data Base

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## General Introduction

### 1. Background of the Study

Once upon a time, because that is how all the best stories start, in a not so far off place, a man named Walt Disney could change completely the world with his tales in a groundbreaking way. Turning away the boring fairy tales into fantastic love stories, Disney has been a part of the lives of millions for over 80 years. The company that started by a man and a mouse has become the leader in animated movies and a huge part of the entertainment industry and the largest media firms.

Disney has for many years been at battle with the public and their audience for being accused of portraying their characters, specifically females, in stereotypical ways. Gender roles and their connotations are a huge part of society, and can impact viewers in the way they compare themselves to the others around them. Media already has a substantial influence, portraying what is expected from society and social norms (Garnder, 2015).

Disney can also be seen making changes in the way they represent their characters, especially females. While looking specifically at Disney princesses, the depiction of females and their gender roles can be described in at least one of three ways. One, the original portrayal of Disney princesses is the stereotypical damsel-in-distress. This can be seen through the domestic *Snow White*, *Cinderella*, and *Sleeping Beauty*. A second portrayal arose and shifted the roles of female characters to be seen as rebellious and ambitious. This picture can be seen through the characters of Ariel, Mulan, and Rapunzel. Lastly, a final shift took place and the female characters were portrayed as independent and free spirited. This type of depiction can be seen through Merida, Anna and Elsa (Garnder, 2015).

It is true that previous studies (Siklos, 2009; Smith, et al., 2010) have focused on gender role messages from the films, usually finding that they contain stereotypical messages that negatively characterize females, these previous studies have tended to generalize portrayals over the entire eighty- year history of Disney films and have not looked at how those influential messages have changed over time. With the most important alterations occurring in the world, various terms changed or evolved with the developments that are taking place. Such a topic as the evolution of gender roles in the princesses' movies of Disney is very valuable because they affect one's identity. Hence, this study focuses on the nature of gender-related messages transmitted via these movies and the way they evolved throughout time.

## **2. Statement of the problem**

It could be argued that Disney is the most-well known company in the world. Disney is the world's largest media conglomerate by market value and Hollywood's biggest single movie producer. Disney's influence has reached far beyond just films. It is one of the major contributors to the numerous influences that surround children and adults. However, this influence has stepped out of just movies to present powerful and sustained messages about gender roles and social relations without receiving enough interest from researchers about how these messages continue to influence ladies' characters. Therefore, this study intends to detect how Disney princess movies represent the gender roles and development of Disney princesses over the years. It is also important to watch what kinds of messages are sent to the audience through the film scenes.

## **3. Research questions**

The present study aims at answering the following questions:

1. What are the gender roles and stereotypes presented in Disney movies?

2. How did Disney present the development in gender roles and gender stereotypes throughout time?

#### **4. Objectives of the study**

This work seeks to meet the following objectives:

1. To determine the ways Disney present gender roles and stereotypes in movies.
2. To highlight the way gender roles and stereotypes have developed throughout history.

#### **5. Research methodology**

##### **5.1. Research design**

The present study is carried out to investigate how gender is represented in Disney movies. To meet this end, this study adopts a descriptive qualitative research design. This design depends on Multimodal analysis of linguistic and visual modes as way to serve the main aim of this study, which is to describe, investigate, and analyze gender representations in Disney movies. Moreover, this selection is in part prompted by the research questions underlined, which require an in-depth, thorough description and exploration of the phenomena at hand.

##### **5.2. Research Instruments**

The current study employs the principles of content analysis to answer the previously outlined research questions and objectives. This content analysis is applied to a sample of ten movies made by Disney Corporation.

##### **.3. Sampling Materials**

This study applies content analysis on a sample of ten movies taken from Disney. The selected samples are chosen because they exhibit critical value that serves the objectives of this study. That is to say, these movies portray how Disney presented gender roles now and then and how princesses changed over movies. The ten movies chosen are categorized into three eras: Classics Era, Renaissance Era and New-Age Era.

## **6. Structure of the Study**

The current study is divided into two chapters, and chapter two contains two sections. The first chapter deals with Disney as corporation, introducing gender and the stereotypes for males and females and its effect on the audience of all ages along with the messages it conveys.

The second chapter deals with the methodological framework applied in this study; it is divided into two sections. The first one provides a detailed account of every step this study has taken in its quest to answer the underlined research questions and objectives. It describes and justifies the choice of the research design adopted. It also explains the choice of the instrument for the collection and analysis of the data. The second section provides a comprehensive analysis, discussion, and interpretation of the data procured.

## **Chapter One: Gender Representation in Disney Movies**

### **Introduction**

“The only way to get what you want in this world is through hard work”. This is a much known quote from *The Princess and the Frog*, and that is exactly what Walt Disney did. He worked so hard turning the simple fairy tales into legendary love stories to create a whole world of fantasy, magic and truth. However, behind all this magic is a dark past that frightens many adults as they continue to re-watch these films. In many of these films, Disney portrays subliminal messages of gender role hidden behind a happily-ever-after. Critics often mention the westernized and very traditional representation of female characters in Disney films. Hence, this chapter is dedicated to explore Disney as a whole body, starting from its creator to the movies and the messages behind them all then moving to Disney’s main characters and the development of each. The chapter culminates in introducing the gender roles and stereotypes presented by Disney. So “Hocus Pocus”, let the magic begin!

### **1.1. Disney Company**

#### **1.1.1. Walt Disney**

The great Walter Elias Disney was born in December 5, 1901 in Chicago Illinois U.S. Disney was an American motion picture and television producer and showman, famous as the creator of such great animated cartoon films and characters such as the legendary Mickey Mouse and Donald duck. After the popularity of those cartoons, Walt and his brother Roy took a step ahead and created their first full-length animated film, which was *Snow White and the Seven Dwarfs* (1937) and was followed by classics such as *Pinocchio* (1940) and *Cinderella* (1950) (England et al., 2011).

Walt Disney was known for being perfectionist, innovator and a skilled businessman. He maintained tight control over the company in both creative and business aspects. He also

spread the company expansion into live-action films, television programming, and theme parks. He planned and built Disneyland, which is a huge amusement park that opened near Los Angeles in 1955, and before his death, he planned to build a second park named Walt Disney world near Orlando, Florida. It was his desire to innovate that kept Disney going and leads the way to future. By his death, Disney had transformed the family entertainment industry and influenced more than one generation of not just America but from the whole world(Feilitzen&Bucht, 2001).

### **1.1.2. Motives behind Disney's Creation**

Film is a powerful medium that entertains not only people of a particular age but also of all ages. In fact, they do not only entertain, but they also influence people into modelling their characters. Disney is considered as one of the six leading companies in the media industry worldwide (Feilitzen&Bucht, 2001). Disney movies are produced in the United States and also have a strong effect internationally; creating important implications for all age everywhere (England et al.,2011).

Walt Disney changed the way of fairy tales like never before. From his rough beginnings of commercials to the multi-billiondollar company, Disney has made several stories and fables come to life (Biography). He introduced the enchanted world of princes and princesses and far away kingdoms to the lives of millions of children and even adults. The company animated films are a part of most children's lives and the prominent growth has only continued to rise. Disney's influence has reached far beyond just films. It is one of the major contributors to the numerous influences that surround children. According to an article last updated in 2013, it owns several films and theatre companies, music and radio companies, parks and resorts, publishing and television companies, and various other things (Christopher&Radcliffe, 2013).

The influence of Disney has stepped out of just movies through advertising and merchandise. Disney can be seen marketing children's toys, games, books, cartoons, and even clothing. The power of Disney and their influence is bigger than just their capacity to reach children and adults through the various avenues already presented. Disney and their films are an important aspect to focus on because their stories have become a major influence on children. They present powerful and sustained messages about gender and social relations that are the expected and standard norms of society (Tonn, 2008). Just as times have changed and the stereotypical roles for males and females have evolved, so has the roles of the characters presented in Disney films. Throughout its history, the roles of men and women pictured in their films have mirrored the cultural perspective and beliefs of social norms and expectations on gender roles and identity. Disney, therefore, becomes a great example and representation of following cultural trends and the influence of views and expectations of behavioural norms linked with males and females (Mckenzie, 2023).

### **1.1.3. Gender and Disney Exposure**

Disney being a large corporation that has produced many movies seen by many audience it has been found that Disney shows often show gender roles in close proximity to the public perception of gender norms. It has also led the way for the rest of the cartoon world. In The Walt Disney Corporation 2014 Annual Report, Disney had 3 domestic channels, which had an estimated 251 million combined subscribers, and 3 international channels that had an estimated combined 408 million subscribers (The Walt Disney Corporation, 2014, p. 2). According to the United States Census Bureau, in 2014 there were 318.9 million people in the United States. This means that over 2/3 of the population should subscribe to at least one of the domestic Disney channels. The combined international channels have a higher subscriber rate than the United States. The last five Disney movies to be released-*Big Hero six*, *Frozen*,

*Wreck-it-Ralph*, *Winniethe Pooh*, and *Tangled* have had a combined total of \$1,039,800,317 in box office sales Internet Movie Database (IMDB)(Hooks, 2000).

Stereotypical behaviours are normally associated with either gender. Women tend to be considered passive, overemotional, and illogical, just to name a few characteristics (Broverman et al., 1972). This image is one that modern feminism attempts to combat because of the negative view of women it promotes to men and the negative self-image it creates in women (Hooks, 2000).

Stereotypical male behaviours tend to be more highly valued than female ones (McKee & Sherriffs, 1957). Men can also be attributed with negative behaviours. Violence, stubbornness, and a lack of self-control when related to anger or sexual urges are often associated with men, and the stereotypes can be linked to male children acting violently (Watson, 2007).

Behaviour messages are often presented to children through the media they consume, such as stories or cartoons, and they pay attention to them and form their worldviews using them. When surveying 80 children about their tendency towards gender stereotyped toys or activities, it has been found that those classified as heavy television watchers were more stereotypical in their preferences (McGhee, 1975).

## **1.2. Gender Roles and Stereotypes**

### **1.2.1. Disney and Gender**

Gender roles are substantial in defining the position of women in Disney filmmaking processes. For instance, films with women as directors and producers tend to focus on the power of women and the place of women in society. As much as the representation of women has been limited in Disney productions, it is worth understanding that the number has been

increasing in the past few decades. The entertainment industry considers the contribution of women in animation feature filmmaking as an integral and fundamental process that requires multicultural assistance in equal measures (Celis, 2020).

Disney continues assigning women gender roles that depict women in traditionally obsessive and misogynistic way compared to their male counterparts who continue to present the traditional division of roles and Apart from entertainment, the Disney film productions seem that they are trying to target a change in the mindsets on the emotional issues concerning gender and gender roles. The potential impacts of demystifying traditional beliefs surrounding gender roles go beyond the assignation of a particular character in a given position that depicts a traditionally objected value (Jimenez, 2022).

### **1.2.2. Disney Roles**

Disney animation depicts how some characters have an improbable link to the plot progression during character development. It may be necessary for women to be defined in certain stories that portray a bygone age so that it actually existed, but it is crucial to incorporate strategies for demystifying such problems in society. Different systems may be used for women's representation and roles in Disney productions, particularly in the eight successful films that were chosen. Antagonizers, protagonists, or a role as a major or minor character are the primary significant roles that are typically given to women in fiction (Davis, 2014).

Regardless of the position assigned to women, the most fundamental and constructive issue is the portrayal of such situations and their impact on the current generation. For example, women given a major character role like in the case of Moan enhance the production to focus on developing constructs surrounding achievements made by women in a society that believes in the patriarchy type of leadership. The roles played by women in Disney animated

feature films play an integral role in portraying expectations of the future and incorporations of the dynamic exchanges surrounding gender issues (Jimenez, 2022).

### **1.2.3. Gender Representation**

Gender representation is nowadays a complex structure that most film Industries are struggling to understand and, at the same time, implement in the Productions (Elza, 2014). The social sciences today portray gender as a multi-sectoral and multinomial structure in which it cannot be limited to the definitions of male or female alone (Davis 2014). The perception of gender alone is a feature that has been very controversial and influences the women's representation position in Disney film productions (Wohlwend, 2012). Technically, understanding how gender affects film productions is rooted deeply in the story development and structures that involve the director's requirement on a particular subject. However, the general issue that has been imminent is that stereotypical male behaviours and character development in this movie tend to conform to the conservative values that are some of the structural building blocks of the American social-cultural frameworks (Elza, 2014).

Men's usual attributes frequently take precedence over those of women. For instance, rage is frequently linked to violence and a lack of self-control, traits that are typically assigned to men in film productions. The majority of the female characters in this animated filmproductions tend to depict the weaker gender and constantly ask for help in order to accomplish goals or reach milestones. For instance, in the films *Moana* (2016) and *Encanto*(2021), women need assistance in understanding their inner potential and energy in order to maximize their utility to society(Elza, 2014).

## **1.3. Disney Body Image and Love Portrayal**

### **1.3.1. Body Image**

When examining body images and corresponding personalities in Disney from a gender perspective, it becomes visible that the characters are subject to double standards – not the same ideals apply to the sexes equally. Even though the representations of masculinity in Disney have also changed over the years not just females, males became as passive characters since the story does not tend by their roles as lead characters anymore(Hine et al., 2018).

“Magic mirror on the wall, who is the fairest one of all?”This quote that started all and completely took over the beauty world and even spread to the industrial one. This famous question from the classic fairy tale *Snow White* is first posed by Disney’s Evil Queen in the 1937 feature film *Snow White and the Seven Dwarves*. The wicked woman is jealous of her stepdaughter for being the most beautiful woman in the land. Ever since, she has asked her question again and again on the TVs of children and adults and took their attention to what are really the beauty standards (Buchegger, 2020).

Since the time of *Snow White*, Disney princesses served as our role models and heroes. We watched them, learned from them, and even wanted to be them. This made young girls and boys believe that there are some beauty ideals that they should follow and it has created a mental model image of how a girl or a boy should speak, eat, sit, interact and look in an ideal body size with ideal breast size, slim waists and large hips, muscles, white teeth, soft hair... etc.by that, Disney movies have been the strongest influence on such young generation mindsets on how they should behave. However, with ever-changing societal norms and cultural ideals, Disney has been forced to adapt and shift the portrayals of their characters to shape the newest generations. Disney took a train through three eras, each era strongly represents beauty traits of its characters in parallel to time shift(Buchegger, 2020).

**Classics Era (1937-1959):**The Classics-Era main characters like Snow White, Cinderella, and Sleeping Beauty were those typical princesses that are considered the most beautiful ones in

the kingdom, introducing the role of a beautiful, gentle and innocent princess, with white skin like snow, cherry small lips, eyelinerd eyes, soft long hair, large hips and chest, slim waists ...etc. The princess struggles to find someone to save her from being bad treated and eventually love and marry her (Combar, 2023).

**Renaissance Era (1989-1999):**The Renaissance Era of Disney, also called the “rebel era,” appears to have been in response to a wake-up call for a needed transition by making princesses curious about the world rather than doing the housework for others and only waiting for the rescue from someone else. This era includes Ariel, Belle, Jasmine, Pocahontas and Mulan.They were not interested in introducing only their best physical appearance by being gentle, soft but also focusing on inner beauty and conveying that to be happy, falling in love does not require having all the beauty standards . Princesses in this period start looking in different skin color and different shapes to initiate the beginning of diversity (Combar, 2023).

**New-Age Era (2009-present):** The latest era of Disney, also known as the “independent woman era,” is the most recent and most equal era of Disney. It includes Tiana, Rapunzel, Merida, Elsa, Anna and more. It definitely embodies the new definition of a princess. Princesses work hard to achieve their dreams, and they do not turn to shortcuts or a man to help them getting what they want. This era is not about looking for a men or running away from being a housewife or a slave, it is about achieving the impossible if they want to. it does not matter for them if you are ugly or well looking, if you are white or black, young or old, well dressed or not, freezey hair, over-weighted...etc. This is the revolution itself (Combar, 2023).

#### **1.3.1.1. Beauty Traits Development and Behavior**

Disney movies are not only about females and their stories, but males also play an essential role in those movies and have a huge and strong impact on the audience since the girls start imagining that their life partner should be the same as the charming prince of *Snow White* or *Brave* like general Chang, Mulan's husband. Even the boys were influenced by the characteristics of beauty of those heroes.

### 1.3.1.2. Female Beauty Traits

#### Snow White from Disney's *Snow White*



**Figure 1.** Disney's Snow White (Hand, 1937)

*Snow white* is seen doing domestic work around the house and nurturing to the dwarfs and animals. She was naive enough to take a bite of the poisonous apple. She is saved by prince charming. Snow White gives the message to young girls that your duties are cleaning and enjoying it, taking care of others, and finding a true love (Middlebury, 2023).

#### Cinderella from Disney's *Cinderella*



**Figure 2.** Cinderella from Disney's *Cinderella* (Jeronimi, 1950)

*Cinderella* is the ultimate "Happily Ever After" fairytale. Cinderella is a servant in her own home, seen doing domestic work and serving her family members. She is obedient and never stands up for herself to her evil step mother and step sisters. She falls in love with her prince charming, who ultimately saves her from her terrible servant life by only knowing her by her beauty and her perfect foot size. Cinderella teaches young girls that if you are beautiful enough, a wealthy prince will save you (Middlebury, 2023).

### **Aurora from Disney's *Sleeping Beauty***



**Figure 3.** Aurora from Disney's *Sleeping Beauty* (Jeronimi, 1959)

Aurora from *Sleeping Beauty* is born a princess. Prince Phillip falls in love with her at first sight and saves her from death with a kiss. The love at first sight belief is something society instills in young girls. As a young girl, watching a movie where the prince falls in love with you at first sight instills the message that beauty is all that matters. If you are beautiful, a prince will fall in love with you, without even knowing you (Middlebury, 2023).

### **Ariel from Disney's *the Little Mermaid***



**Figure 4.** Disney's Ariel (Musker, 1989)

Ariel seems to be a little more different and independent and almost rebellious than the earlier princesses. Once she falls in love with a prince, whom she cannot have because he is human, she is willing to do whatever it takes to get him. The picture of ideal, elegant, well behaved princess vanished, for Ariel gives up her voice for legs in order to get her prince charming. The prince falls in love with her for her good looks and behavior, with no knowledge of what she thinks or says. The fact that Ariel gives up her voice and changes herself into a human in order to get her prince is a powerful underlying message for young girls that being different is also a good thing even if you do not accomplish all the beauty standards you still beautiful, which gives more credit to inner beauty (Middlebury, 2023).

### **Belle from Disney's *Beauty and the Beast***



**Figure 5.** Belle from *Beauty and the Beast* Trousiabale & Wise

The name Belle means beauty. Belle, similar to all the other early Disney princesses is white, thin, and beautiful. But Belle is intelligent and loves to read, which is something that we have not yet seen in any other Disney film. She also falls in love with a beast, which is quite different from the other

typical stories. Even with the changes of this movie that are portraying the prince as an ugly creature, Disney still did not escape the traditional love story (Middlebury, 2023).

### **Jasmine from Disney's *Aladdin***



**Figure 6.** Aladdin's Jasmine (Clenents & Musker, 19

Jasmine is born into the role of a princess, and is told by her father that she must marry a prince. She defies her father and wants to marry who she loves. Jasmine is not like the other princesses; she is not white, her hair is thin, and she fall in love with a poor men Aladdin, which is different from the

previous movies. It tends to depict the principal female role as a self-assertive and resilient character. Jasmine, while resisting her father's demand that she marries a prince, states, "How dare you! All of you! Standing around deciding my future. I am not a prize to be won (Jasmine, Aladdin 1992). Her declaration illustrates the progressive idea that a woman's life should not be under the control of a male figure. This image teaches young girls that women are entitled to choose the lifestyle they wish to seek, including the choice of selecting whom they want to marry. In the end, she gets her lover Aladdin, made him a prince, and lived a happily ever after (Middlebury, 2023).

### **Pocahontas from Disney's *Pocahontas***

Disney's Pocahontas features a strong, independent, and compassionate girl who follows her



intuition. She did not care about her look or her manner; all what she wants is to survive. What a great example for young girls. Pocahontas is a wonderful Disney princess for girls to look up to. She does fall in love, and stands up for John Smith, ultimately saving his life from her own father

(Middlebury, 2023).

**Figure 7.**Disney's *Pocahontas*(Gabriel & Goldberg, 1995)

### ***Mulan from Disney's Mulan***



Mulan was a powerful, brave and independent Disney princess. She is the only Disney princess we see take on a male role. This fairy tale is not a love story, and Mulan does not rely on a prince charming to come to her rescue

**Figure 8.**Disney's *Mulan*(Cook &Bencroft, 1998)

and was different from the village girls who only care about marriage and how they look. This is a positive role model for

young girls, seeing a female step up and become their own hero. The lead female protagonist expresses a longing to follow her own path that differs from the role predetermined by her gender. She says, "Look at me... I will never pass for a perfect bride or a perfect daughter. Can it be, I'm not meant to play this part? Now I see that if I were truly to be myself, I would break my family's heart"(Mulan, 1998). Just as Jasmine expresses her resistance toward an arranged marriage, Mulan does not want to become an ideal Asian bride(Middlebury, 2023).

### ***Tiana from Disney's Princess and the Frog***



**Figure 9.**Tiana from Disney's *Princess and the Frog*(Gabriel & Goldberg, 1995)

standards (Middlebury, 2023).

### **Rapunzel from Disney's *Tangled***



**Figure 10.** Rapunzel from *Tangled*( Byron& Howard, 2010)

gain her own independence. Rapunzel is a good female role model for young kids(Middlebury, 2023).

Tiana is the first dark skin princess featured in a Disney film. Tiana is a princess with a dream, which is something positive to see. She dreams of owning a restaurant. She kisses the frog, and ends up turning into a frog, but the

two go on an adventure together to find a cure. She is not saved by a prince charming; she is the one helping to find the cure. This recent Disney film breaks down the

Although the story of Rapunzel is the classic princess who needs saving by a prince type of fairytale, Disney manages to put a spin on this version in its recent movie *Tangled*. The princess Rapunzel does not fall in love with the prince at first sight because of his beauty and is not at

all moved by his character or charm. All Rapunzel wants is freedom from the tower where she was captive in order to

### **Merida from Disney's *Brave***



**Figure 11.**Merida from Disney's *Brave*

It seems like Disney is steering away from its traditional princess roles with this movie. In this film, Merida is a princess but does not want the responsibilities and definitely does not want a prince charming. Merida is not the typical Disney princess either. She is as wild and spunky as her crazy red hair. Brave is also the first Disney princess movie that does not feature a prince charming. She is independent in this film and ends up being the hero in the end, breaking away the Disney rule of falling in love and having happy ever after; which is a refreshing new look for a Disney princess (Middlebury, 2023).

### 1.3.1.3. Male Beauty Traits

#### The Beast from Disney's *Beauty and the Beast*



**Figure 12.** The beast in *Beauty and the Beast* (Trousdale & wise, 1991)

Disney's *The Beauty and The Beast* was released in 1991. Gaston is the rich bachelor that the entire village female population seems to drool over because he's big, strong, rich...etc. This right away forms an ideal image for men that they will only get women's attention by obtaining those attributes. Another character is the Beast. Just the fact that he is a beast portrays the typical manly image; strong and tough with no emotions. Even the last scene in the movie has significance

because when they fall in love, he changes back into a handsome human. Why couldn't their love continue in his beastly form? Of course only a handsome male could have a woman as perfect as Belle but here the beauty standard changed to the inner beauty; it does not matter how someone looks, what is important is how someone feels, acts or think (Middlebury, 2023).

#### ALADDIN from Disney's *Aladdin*



**Figure13.** Disney's Aladdin (Clements & Musker,1992)

Aladdin follows the Disney trend by being handsome and fairly muscular, tall, with beautiful smile. Yet, he is so poor that he did not even think about love because of his situation. However, after he was fascinated by princess Jasmine, he attempts to secure a relationship with her. Aladdin transforms himself into a prince with the help of a genie. This reinforces the idea that women will only go for the rich or high class men.

The proof of that is the scene where the genie comments on how he needs to change him in order to be a prince, but at the end, Jasmine falls in love with the poor Aladdin with all his imperfections (Middlebury, 2023).

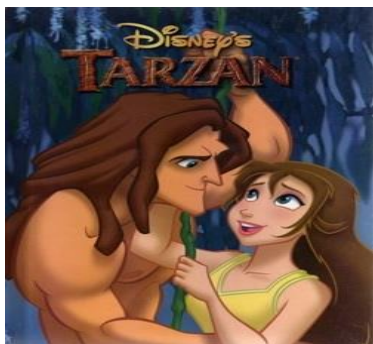
***Hercules*** from Disney's *Hercules* 1997



**Figure14.** Disney's Hercules (Clements & Musker,1992)

Hercules starts out as a clumsy boy but soon transforms into society's constructed image of how a man should look and act. A man has a large and strong body full with muscles, white skin, and a gentlemen that is ready to fight any danger that could harm himself or a woman. This is exactly the typical personality of a hero (Middlebury, 2023).

***TARZAN***from Disney's *Tarzan*



**Figure15.** Disney's Tarzan (Lima & Buck,1999)

Tarzan's story shows a slightly different male stereotype than most of the other Disney films. The main stereotype portrayed is that a male should be able to protect everyone that he is close to. In this example, it would include Jane and his gorilla family simply because he is the male, but unlike any other male

character, he is so different. He is a man that was raised with animals; the woods are his home, he does not know anything about human nature and how a man should be, he was strong , tough ,dirty...etc. However, with all of this, he falls in love with a beautiful women, which means that Disney took a further step in appreciating inner beauty not only the physical one and representing a new type of love(Middlebury, 2023).

### **Flynn from Disney's *Tangled***



**Figure 16.** *Tangled*  
Flynn(Gray&  
Howard,2010)

Rapunzel, which may provide the fact that Disney took a new step in introducing her new character being a thief not an honorable gentleman as it is seen in any previous movie. Even his look is not like prince charming, but he attends to fall in love with a princess and can still have a happily ever after(Middlebury, 2023).

Flynn Rider portrays a different type of males in Disney's *Tangled*. Instead of the successful and dominant role he plays- the thief role-, he is physically having the appearance and charm (the smolder) a prince would be expected to have. Crime

is generally associated with males because males tend to be more violent. However, in this film he does fall in love with

### **1.3.2. The Disney Princess Line and the Feminine Beauty Ideal**

All the protagonists of Disney are part of the so-called 'Princess Films.' Princess films are those with a female lead who is either royal by birth (Snow White from *Snow White and the Seven Dwarves*, Aurora from *Sleeping Beauty*, Ariel from *The Little Mermaid*, Jasmine from *Aladdin*, Pocahontas from *Pocahontas*, Rapunzel from *Tangled*, Merida from *Brave*, and Moana from *Moana*), by marriage (Cinderella from *Cinderella*, Belle from *Beauty and the Beast*, Tiana from *The Princess and the Frog*)(Buchegger, 2020).

It is no surprise that the Disney princesses, who are based on those traditional characters, became the company's most iconic figures. They also quickly rose to some of the most popular characters Disney has ever created, and their intense marketing via the Disney Princess line has only contributed to that popularity. By launching their own franchise and providing their fans with toys, dresses, make-up, and games, Disney Company ensured that children are not only able to watch their idols on screen, but to feel 'close' to them on a daily basis. By playing with toys related to them or by even 'becoming' the characters themselves by dressing up in their costumes. The Disney princesses have the power to not only be cartoon figures, but 'playmates' and – most importantly – role models who can “teach us how to have a body” (Leo, 2016, p. 195).

All these achievements made the Disney female character 'worthy' of being part of the Princess line, but with all of the success, the Disney Princess line has been severely criticized as to what images and ideals it presents particularly to young girls who are its most avid consumers. The Disney princesses are often largely defined by their beautiful looks and the romantic relationships that result from those beautiful looks (Rustad, 2015). Even though they represent different ethnicities and exhibit some variation in their hair and skin color, their basic features are all verisimilar: They have oval faces, very large eyes, flowing voluminous hair, and an extremely slender, curvaceous, graceful body. The typical princess is portrayed as young and attractive with large eyes, small nose and chin, moderately large breasts, prominent cheekbones, lustrous hair, and good muscle tone and skin complexion (Rustad, 2015).

However, in the early 1990s and reached far into the new millennium, positive portrayals of women in various body shapes, ages, and skin colors slowly became more visible in the media and mostly in Disney movies (Wolf, 2002). This does not mean, however, that the obsession with beauty simply came to a still stand. What it means is that what counts as 'beautiful'

today is more variegated than some decades ago. Time changes, and also people change, and so does their way of seeing things(Wolf, 2002).In this context, Garofalo (2013, pp. 2824-2825) claims that the “ideal women and their physical attractiveness is a female’s most powerful ‘weapon’ and something she ‘must’ have in order to become socially and psychologically rewarded”.

Changes in their designs have been made over the years to further improve the feminine beauty ideal embodied by the Disney Princess brand. As shown in the image below, they have added trinkets and ornaments to make themselves even "prettier" and more stereotypically feminine. Their gowns have also become more glittery. The seams of their clothing are now embellished with gold, while Jasmine, the only princess to wear pants, appears to be donning a tulle dress. Characters like Pocahontas now wear jewelry, while Mulan's initially plain costume has been transformed into an embellished one (Buegger, 2020).



**Figure 17. Transformation of Disney Princesses**

What is most significant is that the Disney Princess line does not present its characters in their original or most iconic form, but in their most feminine and ‘princess-like’ one. *The mermaid* Ariel, for example, whose trademark is her fishtail, and who stands out as the only non-human Disney princess, is marketed in a greenish-turquoise gown she never once wears neither in her main film, nor in the spin-offs. Belle, who spends most of the film’s running time as a commoner in a simple white and blue dress, is depicted in the flowing princess gown she only wears briefly. *Pocahontas*, who is the only Native American princess and who does not wear shoes or accessories in the movie, is equipped with boots, earrings and ornaments. Rapunzel, who actually has short brown hair at the end of *Tangled*, got her long, blonde mane back for the Disney Princess line (Coyne et al., 2016).

The adaptation of less overtly feminine characters for the franchise is another noteworthy aspect. *Mulan*, for instance, is portrayed in a feminine outfit she only wears in one moment at the beginning of the movie and spends the majority of the film disguising as a warrior.

Mulan's story of going to battle and protecting her home has strong lessons for women. *Merida* from *Brave*, however, underwent the biggest change in the Disney Princess line and the Walt Disney Company; She is the first Disney princess to not have a love interest, appearing in the first princess film where the story is not dealing with romance. She was the best with archery skills . Her wild, untamed red mane was turned into flowing, groomed curls and her round, natural face was made more oval and heavily equipped with makeup. Her waist became smaller and her dress was ornamented with gold and glitter. This thorough 'feminization' made her fit better into the group of the other hyper-feminine Disney princesses (Coyne et al., 2016).

### **1.3.2. Portrayal of Love**

The first era of princesses adheres to the idea of love at first sight. All of the princesses end up with a dashing prince, whom they barely know and have only met once or twice. No information is given on how their romantic relationships are formed and/or maintained. All of them fall in love, get married, and somehow live happily ever after. This also sends the message that when a man and woman meet, they instantaneously fall in love. No time is needed to elapse and no other common factors need to be in place in order for love to form (Tanneret, 2003). The three types of princesses fear ending up alone and even fantasize about the day they are to meet their prince. They all sing about the possibility of falling in love and finding immediate happiness. Their entire narrative as a character is to find a happy ending through romance (Whelan, 2012).

All three of the princesses are also saved by their male counterparts. Snow White and Aurora are both placed in a deathly coma. Their very lives depend on their prince finding and rescuing them with true love's kiss. Cinderella's life didn't depend on her falling in love, but

her livelihood was dependent on being saved by the prince from 16 enslavements (Junn, 1997; Whelan, 2012).

References to marriage and weddings were also highly common throughout the three movies (Junn, 1997). The emphasis for the second era of princesses is placed on ending up with a suitor whom the princess loves. They want to choose the right partner and still be able to fulfil their dreams (Whelan, 2012). The films from the second era actually refer to love times more than the first era. Jasmine, for example, rebels against her arranged marriage and focuses on pursuing Aladdin because she falls in love with him (Junn, 1997). The ideas of marriage and weddings decreased as compared to the first era, which shows improvement because marriage is not their only end game. Mulan, for example, does not marry her love interest and instead decides to pursue a dating relationship (Tanner et al., 2003). Pocahontas breaks this stereotype even more because her romantic relationship completely dissolves. She instead chooses the love of her family and stays behind with them (Aidman, 1999).

Love also gets represented as something that forms over time, especially in *Mulan* and *Beauty and the Beast* which show progress in how love is portrayed (Tanner et al., 2003). Although the second eras of princesses do break some of the traditional stereotypes concerning romance, their ultimate goal still remains to find a suitable partner for marriage (Do Rozario, 2004). This is present in *Aladdin*, *Beauty and the Beast*, and the *Little Mermaid*. Mulan does not marry her suitor in the end, but she does give up her tomboyish identity to enter a relationship with Shang. The film also alludes to the fact that they will enter a romantic relationship that will most likely lead to marriage.

Love and marriage serve as a way to tame and domesticate these rebellious women by having them settle down (Whelan, 2012). Their happily ever after still seems to be dependent on finding a man (Junn, 1997). Pocahontas, as briefly mentioned earlier, does not adhere to this

stereotype. However, the interpretation of her story is completely distorted and historically inaccurate. Pocahontas never had a romantic relationship with John Smith and eventually does leave her family to marry and move to England. Therefore, one could argue that the historical facts reflect stereotypical portrayals of love (Superhuman, 2015). Women's attractiveness to men is also more apparent in this era when it comes to finding a suitable mate. Compared to the first era, these films show 7.5 times more sexually related depictions of women. The princesses engaged in more sexually provocative stances to try and attract a partner, such as striking certain poses and primping themselves before seeing their prince (Junn, 1997).

The three princesses are depicted as highly attractive and more voluptuous with bigger busts (Junn, 1997). The princesses of the first and second eras are shown as being forced to renounce their personal interests in order to pursue marriage (Lee, 2008). In order to get married and live happily ever after, they frequently have to defy parental expectations or leave their families and homes. The princes, however, were not constrained from marrying the woman of their choosing by outside forces. Their happiness was not reliant on falling in love; rather, it was merely an advantage that they could choose their companions as they liked (Lee, 2008). This demonstrates how finding a loving suitor is still necessary for romance and the princesses' happily-ever-afters, even if they decide against pursuing marriage (Whelan, 2012).

#### **1.4. Disney Effect on Society and Young Girls**

With the constant success of their well-known movies, Disney has a huge impact on circulating powerful and consistent messages regarding gender norms and roles. Girls and women are consistently exposed to “a limited and static image of girlhood [and womanhood], an issue that is apparent when observing Disney princess media” (Golden & Jacoby, 2017, p. 299). The first animated film produced by Disney was the adaptation of the Brothers Grimm's fairy tale of *Snow White and the Seven Dwarfs* which brought enormous success

(Disneystudios) other successful animated films followed. Whether it is *Snow White*, *Cinderella*, or *Frozen*, the Walt Disney Studios are known for their film adaptations of fairy tales and stories about kings, princesses, and witches. Over the years, the princess character has become Disney's most successful brand (Golden & Jacoby, 2017).

Although the various princesses in Disney movies are marketed as distinct characters, the majority share similar character traits, such as being self-sacrificing and innocent, and dependent on finding the one true love to have a happy ending. Disney movies “provide girls with a strictly one-dimensional vision of femininity and a rigidly defined set of gendered roles” (Golden & Jacoby, 2017, p. 299). Exposure to Disney "princess culture" at a young age could be reinforcing negative gender stereotypes in girls. Young girls who watch movies, play with toys and consume media inundated with princess imagery can have diminished self-esteem, suffer from negative body-image issues and avoid learning opportunities stereotypically thought of as male-oriented enforcing negative gender stereotypes in girls(Golden & Jacoby, 2017).

The effects of princess culture were less troubling for boys, as more stereotypically feminine behaviour could serve as a counterbalance to the hyper-masculine superhero culture that many young boys take in on a daily basis. Parents do not need to completely block off young girls from anything containing a princess, noting that Disney had made decent strides in the past few years in creating characters that do not subscribe to traditional gender stereotypes (Williams, 2016).

#### **1.4.1. Cultural Identity Portrayed by Disney Princesses**

The theme of cultural identity and skin color is prevalent in many Disney princess films, and it affects the way in which young girls acquire knowledge about cultural backgrounds and

body image. The Disney classics that emerged in the 1950s contained predominantly white characters. In, "Seeing White: Children of Color and the Disney Fairy Tale Princess," Dorothy Hurley (2005) discusses the various underrepresented cultures and races in Disney animated films. She explains, "The problem of pervasive, internalized privileging of Whiteness has been intensified by the Disney representation of fairy tale princesses which consistently reinforces an ideology of White supremacy" (Hurley, 2005, p 224).

The renowned classics, including *Snow White* and *Cinderella*, portray distinctly white skinned characters. Snow White, a warm-hearted and loved character, is known for her pale complexion. In addition, Cinderella is also fairly white-skinned whereas her evil stepsisters have a darker complexion. Young girls, regardless of their cultural heritage, were exposed to these princess images that reflected the prevalence of white favouritism during that time. Minority groups were nonexistent in earlier films, conveying a message that states a lack of importance (Bispo, 2017).

Young girls of a minority cultural group may become dissatisfied with their lack of cultural similarity to the beloved white princesses. This affects how they begin to see themselves in terms of race and belonging to a racial group. If young girls fail to find reflections of themselves in Disney princess films, they can become disillusioned with their self-image and cultural heritage. They may assume that their culture, and their image within a minority group, is not highly valued by society (Lacroix, 2004).

A broader representation of ethnically varied Disney characters starts to appear in the 1990s, at the same time that newer films are beginning to reflect shifting gender roles. The new wave of progressive movies portrays ethnic groups from Asia, Native America, and even the Arab world. Disney strays from its usual focus on white characters and culture in *Mulan*. The inclusion of various races in Disney films helps to convey the significance of other cultures to

young viewers, even though Disney has a history of inaccurately portraying various cultures in their films, such as the Arabs portrayed as dirty thieves in Aladdin and inaccurate depictions of Chinese culture in Mulan. Additionally, a variety of ethnic groups are shown favourably. Contrary to many other films, the European and white skinned characters in Pocahontas were depicted as barbaric and invasive because of their attempts to disturb the Native American's natural environment. The darker skinned characters were portrayed as the peaceful individuals. These images may provide beneficial knowledge to young girls about different heritages, counteracting the lack of diverse cultures in older films (Bipso, 2017).

#### **1.4.2. The Princess Bubble**

Disney has created a 'princess bubble', as explained by Rutherford and Baker (2021). This bubble shows that the physique and behaviour of the Disney princesses is a predictor of success and good fortune. Furthermore, this creates the impression of a link between the possession of beauty and the 'happily-ever-after' outcome received by female characters (Rutherford & Baker, 2021).

Disney conveys to young girls a message that physical attractiveness is all that is necessary for success in life. Due to its narrow range of acceptability for female characters, this 'princess bubble' is extremely problematic, provides a skewed perspective on gender and contributes to the perpetuation of false stereotypes about how to act and look that prevent a more accurate portrayal of female characters in popular culture. Furthermore, with all the marketing and promotion of Disney princesses, these characters have become an extremely popular form of media and merchandise for young girls (Rutherford & Baker, 2021).

#### **Conclusion**

With the progression of how women are portrayed in Disney's princess films, the opportunity to become more diverse and inclusive exists. The Walt Disney Company can continue to learn from societal changes in order to make the movies more relevant to a wider range of people. This process is already taking place, and can even be seen in movies like *Mulan*, *Pocahontas*, and *Moana*, in which the lead character is not a white American. The story lines have changed dramatically from a damsel in distress being saved by her prince charming to a princess taking control of her own destiny and being the one doing the saving. This continual progression will allow for a more accurate portrayal of women in the movies, which will in turn continue the progress happening in society. The Walt Disney Company's influence has lasted for decades and it will last for many more, but only if they continue taking societal cues to develop their characters into more than stereotypes.

## **Chapter Two**

### **Gender Representation in Disney Movies: A Critical Multimodal Analysis**

#### **Introduction**

This chapter helps better understand the method being used for the intended analysis. Starting with a general definition of what content analysis is and what it does, the chapter narrows it down to the one part of using MCDA that puts the focus on the female characters' appearance and behaviour to help answer the main questions related to gender presentation in Disney movies. Doing so, the research will culminate in analysing, interpreting, and explaining the modes pertinent to every scene and the way these modes developed throughout time.

#### **1.1. Research design**

The research design is generally defined as the type of “inquiry within qualitative, quantitative, and mixed methods approaches that provide specific direction for procedures in a research study” (Creswell & Creswell, 2018, p. 49). Therefore, a research design refers to the overall strategy that you choose to integrate the different components of the study in a coherent and logical way, thereby, ensuring you will effectively address the research problem; it constitutes the blueprint for the collection, measurement, and analysis of data.

Given its crucial role in scientific inquiry, the study design needs to include a number of components in order to be deemed practical. A solid study design, according to Kothari (2010, as cited in Akhtar, 2016), must first identify the research problem. The methods used to collect the data and the population being investigated must then be specified. The steps for data analysis must also be described. Most critically, a study design is chosen in accordance with the researcher's method of scientific enquiry. The quantitative approach and the

qualitative approach are the two basic methods used when examining the numerous phenomena that exist in the social sphere.

The research approach must be selected according to the underlined objectives of the study. According to the research objectives, a researcher may opt for either a quantitative study, or a qualitative study, or sometimes both. The current study adopts a qualitative approach to investigate the research problem identified and to achieve the research aims and objectives outlined. This study opts for a qualitative approach because its principles serve the central research goal, which is to describe, investigate, and analyze gender representation in Disney movies. Moreover, this selection is in partly prompted by the research questions underlined, which require an in-depth, thorough description and exploration of the phenomenon of stereotyping gender. The qualitative approach is an approach that allows researchers to be flexible and creative in their quest for scientific inquiry. In addition to that, it provides them with the in-depth insights they seek.

## **1.2. Sampling Materials**

The sample for this research consists of all movies that have ever been released by Disney. To get to this sample, a Google search was conducted. A list of all Disney movies was retrieved from a website called *disneymovieslist*, which gives an overview on all Disney films released from 1937 until now. In a further step, the sample was narrowed down to all movies that show a female princess as a main character and then to all the Disney princess movies that have already been made into a remake, which eventually came down to a total of six movies (*Cinderella, Sleeping Beauty, Beauty and the Beast, Aladdin, Brave and Moana*).

Table 01

*Overview of the Chosen Movies*

	Original	Remake
First era	Cinderella 1950	Cinderella 2015
	Sleeping beauty 1959	Maleficent 2014
Second era	Beauty and the beast 1991	Beauty and the beast 2017
	Aladdin 1992	Aladdin 2019
Third era	Brave 2014	/
	Moana 2016	/

In addition the movies wherein females are main characters, the researchers decided to opt for *Aladdin* as well. This movie does not quite match the rest of the sample in a sense that *Aladdin* does not have a princess as the main character. However, to justify the decision, it must be said that this film have also been remade and is likely to make a crucial contribution to the analysis of the representation of female characters in Disney films. *Aladdin* is furthermore a good fit for the sample as the female character princess “Jasmine” is a central character who challenges the male, seeking her own identity.

To narrow down the content those movies offer, only specific scenes will be analyzed. However, it is important to focus on the same scenes within every item of the sample for the analysis to be consistent. The selection depends on identifying which scenes are important for the analysis and specifically for addressing the research questions. These are: the introductory scene, the conflict, the climax, then the falling action, and finally the ending scene.

Table2

*The Selected Scenes*

Scene	Description
The opening scene	Provides basic information about the characters and the setting as well as the specific details and rules of the fictional world
First encounter	Princess meets the prince for the very first time
Conflict	The scene in which a problem occurs that dramatically changes the events of the film and thus has an impact on the ending of the film
Climax	The crisis of the film
The ending	The ending of the plot

**1.3. Content analysis**

The tool used for this research is a Content analysis of ten different Disney movies in three different eras, especially what concerns and the main female characters portrayed in these films. The purpose of this method is to analyze not only the content of a movie, but also to look at the presentation of gender in the characters, their interactions with each other,

their behaviour, and other aspects such as the atmosphere in different scenes (Frey et al., 1999).

As been said by Kammerer (2020), content analysis “prolongs the natural reception, but it only begins when it leaves behind the concreteness of perception and reaches general conceptual knowledge without losing the reference to the individual work or corpus” (p. 385).

Seeing and hearing are at the beginning of the process of film analysis that must continue and thereby differentiate itself in further practices and competencies (reading, counting, comparing, understanding, examining, searching, abstracting, writing down, sketching) to gain meaningful knowledge (Kammerer, 2020).

Content analysis in this case is a good method to take a closer look not only at the dialogues and content of the movies, but also the pictures and sounds which is known as multimodal analysis. Film analysis takes every single aspect into account to get the most all-encompassing analysis of the progression in the portrayal of Disney princesses, and helps to put them into perspective.

### **1.3.1. Content Analysis and Multimodal Critical Discourse Analysis**

When more than one method of communication is used to convey meaning in a text, this is referred to as multimodality. Despite the fact that communication has always been multimodal, different people communicate in different ways, so it is crucial to understand the many modes of communication in order to properly comprehend the meanings being said. These can be divided into five groups: Linguistic, Visual, Aural, Gestural, And

Spatial.Critical discourse analysis (or discourse analysis), however, is a research method for studying written or spoken language in relation to its social context. It aims to understand how language is used in real life situations. An approach called multimodal discourse analysis examines several forms of communication, including text, color, and visuals. It is a technique for discursive analysis that considers how different communication modes interact with one another to produce semiotic meaning as well as how they each communicate independently. (Kress, 2010).

### **1.3.2. Analysis Procedure**

The selected scenes of all movies (opening scene, the first encounter between princess and prince, the conflict scene, the climax, and the ending scene) will first be entirely observed for the before creating a sequence protocol for each scene. The sequence protocol consists of nine columns of information on the portrayal of the main female character in each of the scenes, always clustered by original film versus remake. The table below gives an overview on the columns and what each of them means. These pieces of information were analysed according to the three stages of MCDA: Modes' description (an objective description of the existing signs and symbols), Modes' Interpretation (Interpreting the modes previously described), and modes' explanation (linking this interpretation to culture and society).

Table03

*Procedure of the Analysis*

1. Name and version of the movie	Name of movie stated above; rows marked with O=original and R=remake
2. Number of the Scene	Number for each scene (1=opening; 2=encounter; 3=conflict; 4=climax; 5=ending)
4. Plot Summary	Quickly summarizes the main events of each scene
5. Apparences of the princesses	Information on visible factors regarding the princess (look, features, clothes) (Description of the Modes)
6. Personality/behaviour of the princess	Information on personality/actions of princess and overall behaviour for each scene (Interpretation of the Modes)
7. Social life of the princess	Information on role of princess, her relationships, interactions, social order (Explanation of the Modes)
8. Motivations of the princesses	Information on what drives the princess, what is her overall goal/what she wants

**1.3.3. Analysis and Interpretation of the Scenes**

The selected scenes of each of the ten movies were summarized in a film analysis sequence protocol of the different scenes of each movie to learn more about differences and similarities between the original and the remake in the three different eras. The sample for each movie includes the opening scene, the first encounter, the conflict, the climax, and the ending scene. For each scene, the most important findings of each movie are first presented and then discussed and interpreted. in a following analysis

### 1.3.3.1. First Era

- *Cinderella*

#### Opening Scene: Learning about Cinderella's' Past



**Figure 18.** Learning about Cinderella's' Past (Dralagh, 2015)

The opening scene of both movies did not change; it is almost identical: “once upon a time”. This line reminds the audience to forget about the world in which they live and embark upon a journey back in time. In the original *Cinderella* movie, the plot starts with her as a servant girl to her own stepfamily. In the remake, the plot starts with Ella being a child. The audience learns about her mother and her father and Ella's relationship with both before the movie picks up in the actual present, which puts the focus more on who she is as a person and her values versus who she is supposed to be.

Presenting more background information on princesses in remakes compared to their original versions, one can say that there is a shift in portrayal from showing rather passive princesses to giving them a past and a reason for their actions; thus, making them more active characters. This is also a very important factor for the representation of women. In our society the role of women has changed, and women have gained more freedom and responsibility. Hence, providing more information on a character's personality, family situation, general background, hobbies, and such helps the audience form a better connection with the character and gives them an identity instead of just objectifying women.

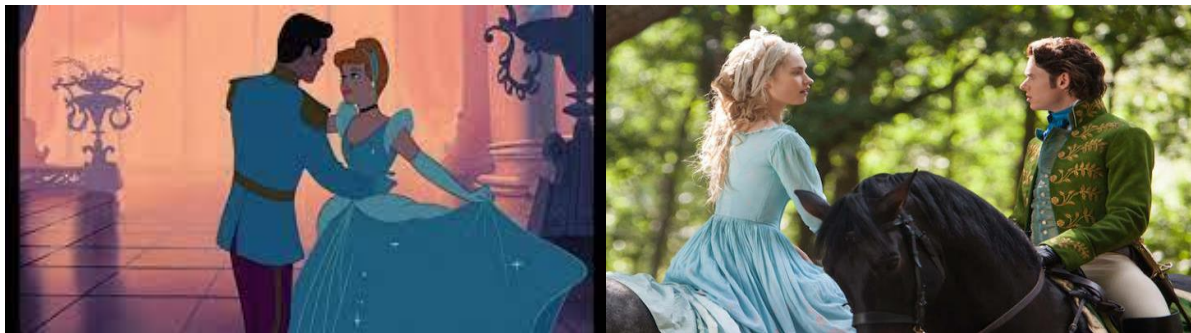
For the **descriptive mode**, this opening sequence helps to build expectations for the viewer. In the original, it started with a song, enchantingly harmonious song that is heard throughout the opening credits. It is clear that multiple people are singing it, acting as a chorus. This chorus acts as narrators, with the lyrics of the song serving to prepare the action of the storyline for the viewers. As for the visual mode Cinderella appearance through the original and the remake was kept exactly the same as stereotypically as it can be, with blonde blue eyes and beautiful body, the picture-perfect princesses that fits in with female stereotypes. Considering Ella, as she is named in the remake, got the nickname "Cinderella" from her stepsisters while they were laughing at her face that was covered with cinder. She is described to be kind, caring and "saw the world not always as it was, but perhaps as it should be" (*Cinderella*,00:00:59).

These modes can have many **interpretations** the idea of beauty being the most important trait of a woman was a societal standard at the time of this film release, and it was very prevalent in Disney princess films. Cinderella is seen as one of the most iconic princesses, even having her own castle at Walt Disney World. Because of her popularity, many young girls want to be

like Cinderella and are waiting for their prince charming to swoop in and save them from their circumstances.

This situation can have positive and negative **explanations** while valuing beauty could be positive, it can also be negative. Little girls may start to think that they need to look a certain way to win a husband and that all that matters is their beauty. Even though Walt Disney was just conforming to the cultural norms of the day, Disney influence continues to reinforce gender stereotypes.

### **Cinderella's First Encounter with the Prince**



**Figure 19.** Cinderella's First Encounter with the Prince (*Dralagh, 2015*)

The first encounter with the male character usually happens faster in the original movies than it does in the remake. For the description mode Regarding Cinderella the encounter in both movies is completely different; in the remake Cinderella "Ella" actually meets the prince before the ball. In the woods, when he is hunting (Cinderella, 2015, 27:50). The two share a longer conversation before they meet again at the dance. In the original, the first encounter takes place at the ball (Cinderella, 1950, 51:30), when **describing the modes** of the first encounter; one can figure out that the distance mode is the most prevalent. In the original, as soon as Cinderella and the prince met in the ball, they did not leave each other's side; they were so close, and they even kissed. In the remake, it was clear that they met before the ball.

The distance modes indicate that they have never actually seen each other's faces before, neither have they spoken to each other. The fact that the two already met beforehand in the remake shows that it is not just all about a girl in a princess dress that the prince falls for. It seems like he is already very keen on her when he sees her in the woods as an ordinary girl.

This situation has many **explanations** regardless of the difference of the encounter between the two movies, the remake seems to show that it is not only about beauty with the time difference beauty is no longer enough or needed at some point. Even though not much conversation is shown in the remake either, Ella and the prince at least meet in the woods before the big ball and seem to be quite flirty with each other. However, it still seems rather odd that a girl would just walk out of her childhood home and without hesitation marry someone she barely knows just because of a slipper that fits and a dance they shared together.

### **Cinderella's Conflict Scene: Gaining Independence**



**Figure 20.** *Cinderella's Conflict Scene (Dralagh 2015)*

In both the original and the remark, Cinderella from the very beginning was portrayed as the maid of her step family; she cannot quite be described as strong or independent as she must obey and do everything she is told. As for **the descriptive mode**, what becomes apparent right away is that she has mice in both movies that are her friends; in the original, they help

her fixing her mother's old fashioned dress to be suitable for the ball. The conflict scene for both versions is when her step mother prevents her from going to the ball by giving her more chores to complete in the original whereas in the remake, she stood in her way forbidding her from going by being harsh and using strict language and even ruining her dress that belonged to her mother, a pink dress in both movies.

The modes' **interpretation** maintains that Cinderella in both versions feels defeated and loses her composure that she kept the whole time; her kind gestures and facial experiences all went away as she cried her heart out giving up on going to the ball.

As for **the explanation**, this situation reveals that the stepmother always appears evil and from the beginning, she always took advantages of Cinderella while she was bearing everything for the sake of her promise to her parents. She breaks down at the point where she could not take the harsh treatment anymore believing that the kindness no longer works against the evil.

### **Cinderella's Climax Scene: Becoming Heroine**



**Figure 21.** Cinderella's Climax Scene (*Dralagh, 2015*)

In *Cinderella* movies, there is no actual hero because the action in this movie does not require such. As for the climax, it is a bit different in both movies. In the original the grand duke arrives at Cinderella's house while she is locked in the attic by her step mother to try on

the slipper on the last of the maidens. When she actually gets out of the attic and about to try the slipper, the step mother tries to prevent it and the slipper does break thank god Cinderella has the second pair (cinderella1950, 01:12:34). As for the remake, after her stepmother finds out that she is the mystery girl, she tries to convince her to marry the prince and makes her the head of the royal house while presenting wealthy men as suitors to her daughters; when she refuses, she breaks the glass slipper and locks Ella in the attic (Cinderella 2015, 01:23:11).

As for the **descriptive** mode in one of the final scenes of the original, as Anastasia bows and smiles, welcoming the Grand Duke into her home, he shakes and appears outwardly disgusted by her. This mode can be **interpreted** as that the filmmaker's success in attempting to make Anastasia and Drizella clearly unattractive to all, Drizella is dressed solely in the least attractive shades of green, which contrasts with her stark black hair, and Anastasia's exclusively pink and purple-toned attire is meant to clash with her bright red hair. These colours are obtrusive and obnoxious. **The explanation** of this situation is clear, Disney meant to make the evil characters ugly which is a stereotype in Disney movies, but that changed into the remake; even though the step mother and her daughters are evil, but they are still beautiful.

### ***Cinderella's Ending Scene: The Happily Ever After***



**Figure22.***Cinderella's Ending Scene(Dralagh, 2015)*

Many Disney movies, both originals and remakes still use the happily ever after ending to the story. Most of the originals and till now the remarks still focus on love thought while there are some that use other matters to make a good ending for the protagonist. Both versions of Cinderella still end with her falling in love with the prince. In the original, Cinderella's shoes fit, they fall in love and gets married, the film ends with, "They lived happily ever after". The earlier Disney originals portray rather childlike and innocent female characters who in the end find protection in their prince but do not make important decisions or take action in crucial situations. Rather, they are guided by others and mostly do what they are told.

For **the descriptive mode**, as exactly portrayed in the original *Cinderella*, trying on the slipper in the original because she is told to do so and marrying the prince without first forming a true connection. Remakes focus more on portraying strong female characters by challenging the stereotypes; characters that form deeper connections have an influence on the action, stand up for themselves and others, and make their own decisions. It is Ella, who decides to tell the prince who she really is and who, in the end, stands up against her stepmother (Cinderella, 2015, 01:32:00). For the linguistic mode throughout the both versions, *Cinderella* language has always been kind and passive; she never talked back or said any bad words even with her animals whereas the step mother and her daughters were harsh; they talked back, fought and even used bad words. This signify that they are evil and no matter how their mother tried to make them, classy they will never be.

As for **the interpretation** of the modes Cinderella, the girl needs beauty and her prince for the happily-ever-after. Here again, we have a rather passive Cinderella waiting for the prince to search for her and make her his wife. The remake leans toward a similar direction; however, the relationship between Ella and the prince is on a deeper level, as they meet before the ball, where they share a longer conversation, and more importantly, Ella is not a passive

character but rather stands up for herself and in the end defies her stepmother by saying: “You have never been and you never will be my mother” (Cinderella, 2015, 01:32:50). Using a quote from Ella in the ending scene of the remake also emphasizes the fact that she is rather actively influencing the plot and especially her own future when she faces the prince and reveals who she really is: “I’m no princess. I have no carriage, no parents, and no dowry. I do not even know if that beautiful slipper will fit. But, if it does, will you take me as I am? An honest country girl who loves you”. (Cinderella, 2015, 01:24:20).

**The explanation** of this is that even though there is a slight difference in the characters, Cinderella is still the girl who looks for the prince to change her life to get rid of her evil stepmother and stepsisters. The overall message supported in the remake seems to be focusing more on showing one’s true self instead of passively relying on outer beauty leading to happiness.

- *Sleeping Beauty and Maleficent*

### Opening Scene: Learning about Aurora’s Past



**Figure23.** Learning about Aurora’s Past (Stemborg, 2014)

Many different Disney movies start with no background story about the female characters, but there has been a shift in Sleeping Beauty story and its remake *Maleficent*. The original starts with a summary of a fairy tale, read straight out of a storybook. The narrator with his deep voice starts to narrate from an old book full of sketches that represent Aurora's birth story (*Sleeping Beauty*, 1959, 0:02:59). The whole land was singing 'Hail to the Princess Aurora' while walking toward the castle where she was betrothed to Prince Phillip to unite two kingdoms. Among the guests are the three good fairies, Flora, Fauna and Merry; they came to bless Aurora with gifts, but they were interrupted by the arrival of the evil fairy *Maleficent* who curses Aurora as a revenge. In the remake, it opens with telling the story of how Maleficent became evil, which is important for the development of the movie while in the original, there is no mentioning of a previous relationship between the king and Maleficent.

As for **descriptive mode**, in terms of appearance, both versions of Maleficent are tall with a narrow face, skin is white like a snow and are dressed in black costumes and have two big horns on their heads. In the original movie, Maleficent has wings, but in the remake she has no wings; they were cut by the king, which led her to revenge by cursing his baby while. In the original, Maleficent cursed the baby because she was not invited to the ceremony. For the curse in the original, the good fairies give solution to break it while in the remake, it was given by Maleficent herself. As for the linguistic mode in the original, Maleficent was talking in devilish tone while in the remake she was gentle. As for the sound mode in the original, for Maleficent's entrance, the whole castle was singing 'Hail to the Princess Aurora' while in the remake, it was only the ceremony sounds with no music.

As for **the interpretation mode**, the appearance of Maleficent is symbolic of her dark magic and evil personality; the horns alone represent the evil itself; she carries a magical staff with a

black crow representing her loyal servant that refers to his dark personality as her heart. He seems to be her eyes outside and her maid in talking about her evil plans.

This situation **explains** that Disney took a further step in showing the true reason that made Maleficent evil, which is that no one is born evil, there is always a reason, which leads to the revenge. Showing the true story of Maleficent made the audience understand and even consider it logical that she wanted to revenge cursing the princess as way to go counter the fact that Disney always portrayed evil characters as females.

### **Aurora's First Encounter with the Prince**



**Figures 24.** Aurora's First Encounter with the Prince (Stemborg, 2014)

In *Sleeping Beauty* 1959, Aurora first meets Prince Phillip when she is a baby when they were betrothed to each other by their parents. Sixteen years later, while Aurora is out picking berries she met up with the animals singing "I Wonder" with them and telling them how she is dreaming of meeting someone new and eventually finding love. Her singing catches the attention of prince charming Phillip who is out in the forest, riding his horse; he was enchanted by Aurora's singing, and tried to follow her voice. When she starts to sing "Once Upon a Dream", prince Phillip arrived (*Sleeping Beauty* 1959, 0:30:21), and he was fascinated by her

beauty that was magically blessed with waist-length, wavy, golden hair like sunshine, violet eyes, and lips that shame the red rose. Even though she dresses like a peasant, he approaches her and starts to dance, and they fall in love with each other (*Sleeping Beauty*, 1959, 0:33:01).

For the remake movie of 2014, Aurora met the prince charming when she was in the woods wondering about how her life is going to be in the enchanted land (*Malificent*, 2014, 0:58:52). He saw her and was fascinated by her beauty, long, blonde hair with a slight wave, pale skin and blue eyes and wearing a peasant blue dress. In the original, she was wearing a black corset over a gray long-sleeved calf. Prince Phillip approached Aurora and helped her to stand up (*Malificent*, 2014, 0:59:25). At that moment, they fell in love with each other under the watch of Maleficent.

As for **descriptive mode**, Aurora was lonely in the woods thinking about her life unlike in the original when she was dancing with the animals and imagining her prince charming. As for Phillip's occurrence, it is totally different. In the original, he followed her voice but in the remake, he met her accidentally. As for the sound mode, in the original, all the scene was full of songs like "I Wonder" and "Once Upon a Dream" while in the remake, it is only the sound of the forest.

As for **the interpretation** modes related to Aurora's situation in the woods, Disney took a further step in presenting the princess objective; they seek more for their freedom and want to be independent rather than dreaming about the prince charming.

This situation can be **explained** as the development of Disney into becoming modern taking small steps, first shown here in Aurora's motive while roaming around the woods. In contrast to the original, she was thinking about her future moving to the enchanted forest with her godmother with no idea that she is going to meet the prince charming.

## *Sleeping Beauty* Conflict Scene: Gaining Independence



**Figures 25.** *Sleeping Beauty* Conflict Scene (Stemborg, 2014)

In the original movie, Aurora returns home to tell her Aunts about the date and they were frightened by the news so they told her who she really is. She is naturally confused as this means everything she has ever known was a lie and all of this happened under the watch of Maleficent's servant. However, in the remake, Disney took a further step for the villains; they changed personality, and Maleficent became Aurora's fairy godmother that take care of her all of these years and felt so bad that she cursed Aurora and could not tell her the truth. The heartless villain is now showing feeling of regret and starts drooping tears that was previously impossible to see. Aurora goes back home and tells the pixies that she is leaving home to live in the enchanted land in contrast to the original when she told them she is meeting a new guy.

For the **descriptive mode**, in the original, the three pixies used their magic to celebrate Aurora's birthday which was forbidden so that Maleficent cannot find them while in the remake, they did not use their magic. As for linguistic mode, Aurora, while talking to her aunts, they were talking softly and in calm tone while in the remake, they were arguing and talking loudly. For the music in the original, Aurora was singing and dancing while expressing her feeling to pixies while in the remake, it was a full silence.

As for the **interpretation mode**, Disney took another step into changement, showing Maleficent as the good godmother and how the years changed her motive, and with this big change, even the pixies turned to be represented as less helpful.

This situation's **explanation** is that even the evil antagonist, the cold hearted turned into a loving mother figure. Even though she wanted her revenge, it was long forgotten. Here it means that love between her and Aurora was so big that it erased her true motive.

### ***Sleeping Beauty* Climax Scene: Becoming Heroine**



**Figures 26.** *Sleeping Beauty* Climax Scene (Stemborg, 2014)

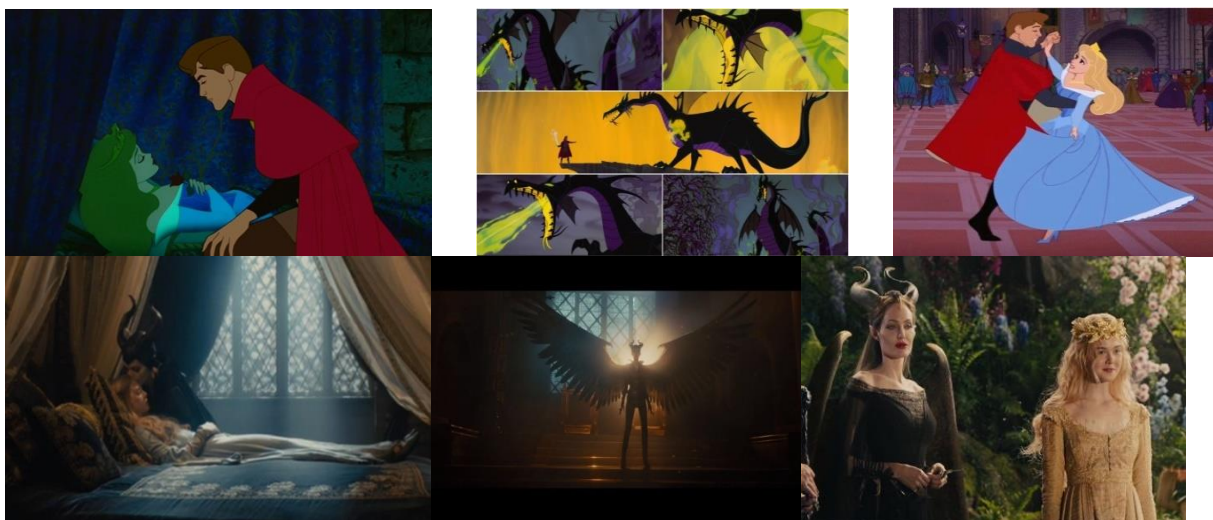
In the original movie, after Aurora has learned that she is a princess, the three pixies took her to the castle to fulfill her Princess birthright. While she was resting in a secret room, the pixies dressed her with blue ball gown with long triangular sleeves and golden crown, and meanwhile, Maleficent seduced her to pick herself by a spinning wheel and falls into a deep sleep (*Sleeping Beauty*, 1959, 0:46:42). In contrast, in the remake, Aurora faced maleficent in a scene full of tears and sadness from both of them, took a horse toward the castle, and she seemed more rebellious than the original; she was doing what she wanted so that nobody can stop her even maleficent magic. Even when her dead locked her in a room, she escaped but in her way she picked herself and fell into deep sleep (*Maleficent*, 2014, 00:64:42).

Concerning **the descriptive mode**, Maleficent shows more facial expression of sadness and regret she almost dropped tires, and Aurora dressing differs; she was more princessy in the original but the remake she was still looking like a peasant she did not pay attention to her appearance , for the mood it so creepy and dark in the remake only few candles that light up the castle . As for linguistic mode, Maleficent was so soft in her dialogue to Aurora her tone changed from strong devilish to weak, in contrast to the original Maleficent showed to be more powerful and she was more loud. As for music in the original different instrument gave us the sad tone while in the remake the music was a mixture of strong drums and opera orchestra.

As for the **interpretation mode** in the original the evil won, maleficent got what she wanted and was happy about it in contrast to the remake where she was in instant grief the moment aurora fell deep asleep.

As for **the explanation mode**, the fact that maleficent was not happy about what happened even though it was what she wanted changed everything, the look of the audience toward the evil changed it became clearer that evil characters can be good.

***Sleeping Beauty* Ending Scene: The Happily Ever After**



**Figures 27.***Sleeping Beauty* Ending Scene(Stemborg 2014)

In the original, the Fairies saved Stephan and he killed Maleficent when she turned herself to a dragon and he encounters Aurora. His kiss awakens her and she is reunited with her parents and dance to happily ever after. For the remake the ending was totally different here maleficent was struggling to rescue her by bringing prince Philip with her but he failed to awake her by the kiss instead she was saved by Maleficent forehead kiss and to save her from the king aurora reunited her with her wings and the battle begins with mode full of fire and darkness and war soundtrack ,she showed a little of mercy but at the end she killed the king, when the battle ended and Aurora was selected to be the queen of the two lands.

For the **descriptive mode**, Aurora is now the queen she was wearing a golden dress and golden crown she shines bright like a diamond. the weather become so soft and sky was blue like an oceans, the enchanted forest was magical full of colors every plant and every creator were so happy and covered with flower even maleficent she was wearing more opened black dress and is was marked by her hair her look was a significance that her heart gets kind and bright again.

As for the **interpretation**, Villains are a crucial component of Disney's empire, and have provided the world with some of the most terrifying, evil that mostly represented by ugly women and beauty is in for heroines.

As for **the explanation mode**, beauty for Disney is no longer linked with the princesses only, it became more apparent to be shown in the evil characters too, this is another step away from the stereotypes that have been seen before and be reveling Maleficent done by the beauty icon Angelina jolly Disney moved on and showed to everyone that a wounded heart can be healed and black can turn white and evil can turn to kindness.

### **1.3.3.2. Second era**

- *Beauty and the Beast*

### Opening Scene: Learning about Belle's Past



**Figures 28.** Belle's Past (*Condon 2017*)

In the original *Beauty and the Beast*, it started with the narrator telling the story through a series of caricatured stained windows, of an enchantress who curses a spoilt prince and turned him to a beast and all its inhabitants to anthropomorphic and humorous furniture because of his bad attitude, behavior and arrogance. Then, she left him with the enchanted red rose that bloomed when he turned his 21<sup>st</sup>; the curse will be broken if he finds true love. By contrast, in 2017, the story was told by a female narrator, each scene was presented visually. First, we meet the Prince preparing for a party in royal style: having his face made up the party begins and was marked by black singer that it was not mentioned in first version, At this point the enchantress showed off and cursed the prince, the transformation is presented in an extreme close-up visual of his eyes, brows and nose. It is graphic and intended to horrify.

As for **descriptive mode** in the original, the scenes were just presented in glass window with simple designs that refer to that era and dark background that represents what the prince is going to suffer, while for the remake, it was all realistic visual scene; the prince caring about his look they were doing him fantastic make up look with blue, white and gold eye shadow just like his personality and red lipstick he is wearing blue custom and white wig. His look was a representation of the wealthy people of that time. The scene changed to the party where

a black woman is singing. As the singer was leading guests, they were all wearing white to let only the prince shine .suddenly mode changed by the entrance of enchantress to windy scary dark scene, she is was looking the same of the original and like any other villains done bywomen ,ugly , short and old wearing black cloak that refers to their dark magic and then turned to look a beautiful huge enchantress who turned the prince to a beast exactly like his manners .the castle changed from beautiful bright land to scary abounded dead land representing how the prince life become. for linguistic mode it changed from a man narrator to a women narrator which means that women’s are no longer inferior to mans and they can be responsible, free, doing what can male do.As for or the sound mode it was mostly marked by the singing of the black women Garderobe (Audra McDonald) who has an incredible solo right at the beginning that was absent in the original and with some instrument that changed depending on the scene from soft in the party to scary when the enchantress came.

As for the **interpretation mode**, showing the black woman singing here it showed how female role has changed especially black race it was a confirmation that blacks are now more than slaves they are free, responsible and can lead and the fact it was showing in movies they made it even clear that there is no difference between blacks and whites.

This situation has **an explanation mode**, which is that gender is no more an obstacle in Disney movies. They made it clear that we are all humans and there is no difference between races. They even take main roles now.

### **Belle’s First Encounter with the Prince**



**Figures 29.**Belle’s First Encounter with the Prince(Condon, 2017)

In the original movie, The Beast first meets Belle when she tried to free her father (*Beauty and the Beast*, 1991, 0:24:12), that he had previously imprisoned her for trespassing into his castle. Belle was terrified of the way he was talking to her and how he looked in the light and took an instant dislike towards him due to his abusive nature and unstable temper. She offered herself as a substitute for her father and he accepted the deal. In contrast, in the remake after her dad was going back home he tried to pick a flower from the garden, the Beast's first contact with Belle was why he is taking her father as a prisoner (*Beauty and the Beast*, 2017, 0:29:01), and the first encounter was by Belle taking Lumiere toward the Beast's face and she was terrified (*Beauty and the Beast*, 2017, 0:29:40).

For descriptive mode in the original while Belle was trying to free her dad in a dark castle she was pulled brutally by the Beast, his way of treating women shows how bad his manners are. Belle faced him while she was still on the floor under the only light spot of the scene; it may refer to that Belle is the purest soul and the one who's going to bring light to the Beast's life. In contrast, in the remake Belle was more courageous and stronger; she took a stick from the floor and faced the Beast. For her appearance in both versions she was tall with brown hair tied back in a low ponytail by a ribbon, hazel eyes and rosy lips and wearing a blue dress with white sleeves and a dark cloak. It was a new version of a Disney princess. For the Beast he was moving on the shadows but the moment he revealed himself she was frightened; he was an animal, a chimera all covered with brown fur. In reference to his social class his majestic fur is only for rich people, sharp teeth as his bad attitude and blue eyes the only thing that resembles his human. In the remake he was gentle and didn't touch her and showed a little bit of mercy when he let Belle goodbye her father. For linguistic mode Belle was more confident in her way of talking to the Beast. In contrast to the original she was like begging him to free her dad. Previously women were inferior to men and were supposed to represent weakness; however, now women are leaders and powerful and Disney was showing that in her remake.

movies and for the beast he was more gentle in talking to Belle the loud scary tone vanished, .for sounds was a mixture of many instruments that changed with the scene mode , slight when Belle talking to her father , loud and chaotic when she's talking to the beast.

For interpretation mode, the beast being a chimera is a symbol for his social class and him being majestic. Also his acts toward Belle shows how previously women were inferior to men and were supposed to represent weakness however it shows quite the opposite in the remake women now are leaders, more powerful and now more respected.

As for the explanation mode the big change that Disney took broke all the know stereotypes by giving more power to women making them stronger and capable against men.

### ***Beauty and the Beast Conflict Scene: Gaining Independence***



**Figures 30.***Beauty and the Beast Conflict Scene*(Condon 2017)

In the original version, Belle started to accept the fact that she's a prisoner and adapts living in the castle but she was afraid that she could never go back to her father again. in the other hand the beast start to fall in love with her, and he get her attention when he saved her from the wolves and earned her trust, they start accepting each other and she didn't know anything about the curse . for the remake in contrast, the scene where Belle was saved by the beast she started taking care of his wounds , the setting changed from the living room to his bed with his furniture . After the beast slept 'Lumier' explain to Belle what is behind the red rose she truly

felt so bad about it and want to help. Also the appearance of the enchantress in the story line while she's totally absent in the first version.

For descriptive mode for both versions when Belle was afraid of the Beast when he was yelling and breaking the furniture's she took a horse toward the wild forest the weather was so snowy and wolves try to hunt her here the Beast in dramatic entry when she was surrounded by the wolves he was just behind her and start to roars and throw them left and right like any other man could done in such situation. Belle was going to run but after seeing him passing out because of his look wounds all over his body she covered him with her cloak and went back to the castle, however the setting changer from the living room in front fireplace and dark background that represent romantic scene, in contrast in the remake setting took place in his royal bed with slight lightening. for linguistic mode Beast in the original still had a loud strong tone while he's talking to Belle and furniture's but in contrast in the remake Beast was talking appropriately with Belle because women needs to be respected and they have the right to be so. As for sound mode there were a new song a flashback of the best childhood story in the remake after Belle took care of the Beast wounds it was done first by the little prince then it took place in the castle by the furniture's.

For the interpretation mode women are seen not capable of saving themselves they are in need for male powers they are not brave enough. It is shown no matter how bad women got treated at some point they always show mercy as Belle did toward the Beast. The letter changing of behavior from rude to respectful added a hint of romance and gentleness into the story.

As for the explanation mode Disney showed the two faces old and new, by breaking the stereotypes and gender roles. By showing the behavior of the Beast and the way he treated Belle starting the new era for women.

### ***Beauty and the Beast Climax Scene: Becoming Heroine***



**Figures 31.***Beauty and the Beast* Climax Scene(Condon, 2017)

For both versions it was marked by the main scene when the beast and the belle dance in the castle hallway like real lovers on the song tale old as time, in the original by the end of the night he let her to be free and go back to her father. When Gaston and the towns people find out about the Beast, they go to kill him, while Belle tries to stop them but she couldn't .The beast fight till last breath but at the end Gaston took the beast from the back with a knife and fall between Belle's hands but in remake first, the beast started singing "Evermore," after he lets Belle go free that was missing in the original version. Second, after Gaston and the townspeople go after the beast, Belle arrived to the castle and before Gaston start to fight with beast, Belle took his butduring the fight Gaston shoot him with his gun when he was jumping toward Belle and he fall in her hands wounded.

For **descriptive** mood it was strongly on the dance scene , they were dancing like real lovers in the main hall way as they are the main focus belle was a real she was wearing the famous princess golden ball gown, wrapped off-the-shoulder sleeves, a wide-hemmed floor-length skirt, long yellow opera gloves, round yellow earrings, and yellow high-heeled shoes for the beast he was wearing black dress pants ,navy blue ballroom tailcoat with wait shirt and He also tied the back of his fur similar to a ponytail adorned with a medium blue ribbon while wearing this suit he was really a prince the lighting and the setting perfectly suited the romantic scene , however for the fighting scene in took place outside the castle at night like any other Disney movie night is the turning point when love and good beat the evil. For the

beast it was his first time he felt something he has a reason to survive and someone to love and cherish. lover to confess his feeling to her which is something new for Disney that a male hero is the one who is looking for love and scarifies himself for love. For linguistic mood the beast learn how he should talk to a women his voice changed to smooth and soft. as for sound it was full of sound truck , the battle was loud ,scary and changed to dramatic when the beast fall down in belle's hands

For the **interpretation** mode the act of belle when took his weapon shows that women now are tough as male they can be strong, fight and save lives rather than been saved. As for the beast it was his first time feeling something and having someone a lover to confess his feelings to. This is something new for Disney that a male hero is the one who is looking for love and scarifies himself for love.

As for the **explanation** mode Disney did not only change female gender roles they also changes male and it was shown when the best was the one who was looking for love. And that he was the one living a miserable life waiting for someone to save him.

### ***Beauty and the Beast* Ending Scene**



**Figures 32.***Beauty and the Beast* Ending Scene(Condon 2017)

In the original while Belle is crying over the beast corps, something magical happened he changes magically back into human but in the remake not only the beast who lost his life but also the furniture became dead, the turning point was when Belle confess her feeling to him,

the enchantress break the curse and turn the beast into human again and all the enchanted objects turn back into people and they were all joined the happily ever after dancing party.

For **descriptive** mode belle was holding the beast and crying because she couldn't confess her feeling to him and he passed away in scene full of darkness ,silence and grief but suddenly a the beast was held in a gold tornado and he transformed to a human again while in the remake the enchantress with the last flower Patel with her magic she turned him and all the furniture's into humans again the dark weather turned to a sunny day and everything shines as before ,full with happiness and joy and setting changed to dancing party in hallway that shines exactly like what everyone is feeling , for the remake the dressing changes belle was wearing a white ball gown with flowers exactly like her personality and the prince was wearing a brighter blue suit as reference that his personality changes from dark to bright .for linguistic mode the prince is now more gentle with everyone in the castle his bad manners vanished.

For the **interpretation** mode Disney took a further step in remaking movies and sends a powerful message about the importance of inner beauty, despite beast appearance he is the one who truly shines and for belle, she is a stubborn young woman, determined to do more with her life than to simply end up in a marriage where her duty is strictly housework she is having dreams and desires of which do not include a man.

For the **explanation** mode Beauty and the Beast teach young viewers, particularly girls, the importance of having your own ambitions and that these dreams are not limited by gender and the power of love and kindness always wins and the faults of arrogance and hate always lose.

- **Aladdin**

### **Opening Scene: Learning about Aladdin's Past**



**Figures 33.** Aladdin's Past (Ritchie, 2017)

In the opening scene of the Aladdin both the original and the remark they start with the famous Arabian Nights song but with a slight difference. While the 1992 Aladdin opens with the song straight then the poddler who is hilarious and tries to sell the audience a whole bunch of amazing handicrafts, he was supposed to show up at the end of the film as a sailor who was once a genie but they did not take that path in the animated film. However the 2019 movie has that path we are straight introduced to will smith which is the genie as a human singing the song, as a sailor to his kids then we are taken to Agrabah. Through the song we are shown a person being consumed by the cave of wonders while Jafar is watching. As a sound mode the introductory song that whisks viewers into the mysterious world of Agrabah. In the original film, there's a lyric that goes "Oh, I come from a land / from a faraway place / Where the caravan camels roam / Where they cut off your ear / If they don't like your face / It's barbaric, but hey, it's home." Those last few lines kicked up backlash after the 1992 film was released these lines show that the people in Agrabah are very violent and barbaric. Though the place is an imaginative one, it represents the Arab people, The new *Aladdin* takes things a step further, changing those lines so they go, "Where you wander among / Every culture and tongue / It's chaotic, but hey, it's home." Changing the whole meaning that meant to say that Arabs are "barbaric" Which is a stereotye.

Whereas in the **descriptive mode** in both movies as it starts it shows Agrabah and its people wearing clothes that exactly present Arabs in the colourful market that is full with people that trying to sell many things as for the linguistic mode the Arab language is present in both movies in the original when the poddler said ‘Salam’ and in the remake as a woman was calling her child and also the accent that was so clear.

In the **interpretation mode** the changing of the lyrics of the song erasing the clear message that the Arabs are barbaric but that did not change anything as it was shown in the first scene the market where according to Disney shows the true nature of Arabs.

This situation have an **explanation** which is a stereotype done by Disney. The letter showed the typical stereotypes known about those people which have caused a lot of talk after the movie was released.

### **Aladdin First Encounter with Jasmine**

The first encounter in both movies is very similar it happens when the princess jasmine is walking discovering the market where she helps kids by giving them food without paying, in the 2019 movie, Aladdin saves jasmine by giving her bracelet to pay but he uses slight of hands to pawn jasmine’s bracelet as they



**Figures 34:** Aladdin First Encounter with Jasmine (Guy & Ritchie, 2017)

escape and run from the guards (0:08:04). In the 1992 film, however Aladdin claims jasmine to be his sister (0:17:26) and that she’s crazy person, she plays along pretty well calling a camel the doctor and Abu the sultan.

As for the **descriptive mode** The Arab people shown in both movies are either cruel guards or rude shop owners. The citizens are seen in a setting where nothing is clean and neat. They are

shabby and dirty and presenting them as thieves. And for the linguistic mode the eastern call the ruler of their kingdom the Sultan unlike the western they say king it shown that the shop owners are harsh calling Aladdin “street rat” just because he is orphan and lives on the street.

As for the **interpretation** mode the way the citizens are presented it is a stereotype and even considered as racism. Association of Arabs with violence, greed and other negative traits suggested that Disney was insensitive at best and xenophobic at worst.

As for the **explanation** mode as it was mentioned before using this stereotype by Disney confirmed that Arabs, and Islam, is a culture foreign to most of America. They are not familiar with their customs and when something is unfamiliar, people tend to fear it. And by representing it that why it made people more afraid of them. Stereotypes cultivate this image of the evil Arab and the eastern side.

### **Conflict scene: Gaining Independence**

The conflict scene in both versions occurs when Jafar steals Aladdin's lamp and subsequently becomes the Genie's master (Aladdin, 2019, 01:32:20). In contrast to the original the remake is more detailed, jasmine plays a significant role in this scene which is an important distinction to make. When jafar first wish is to become sultan and puts everyone against the real sultan and the princess, she stands up for herself and her father by giving a powerful speech to their most trusted soldier hakim by giving him a chance to choose which side he wants to be on (Aladdin 2019, 01:39:00). Jasmine here sings the song “speechless” which is not included in the original. The conflict scene in the original is shorter; jasmine also tries to challenge Jafar by saying “we will not bow to you” (Aladdin, 1992, 01:12:00).



**Figure 35.** Aladdin's Conflict Scene(Guy &Ritchie, 2017)

As for the **descriptive** part, jasmine unlike all the princesses before her she took a step toward being rebellion and independent she tries to end the patriarchal and silly laws to become a fair queen and when she sings the song speechless she explains it even more as a sound mode tells the story of a kingdom that has unfair rules and differentiates people based on their gender. She sings this song to her father who is very obedient to the rules and the warrior Named Jafar who is greedy for power. In addition, the song was sung as a form of Princess Jasmine's expression of unfair rules.

As for the **interpretation** mode Jasmine is also portrayed as a strong and powerful character challenging Aladdin and the other people around her. Her performing "Speechless" is an important representation of her personality, as she is standing up for herself and others instead of being passive

This situation have an **explanation**, it shows that Jasmine does not only challenge Aladdin but also the power dimensions that rule in her kingdom. With her character, it becomes clear that it does not necessarily take physical strength to win an argument, but that some situations can be actively and successfully influenced primarily through intelligence and willpower. This illustrates a very different kind of strength that many women carry within them.

## Climax Scene: Becoming Heroine



**Figures 36:** Aladdin's Climax Scene (*Ritchie, 2017*)

Aladdin has no real hero because the action in this movie does not require much; the action is shared effort between Aladdin and the genie to defeat jafar. However jasmine behaviour can be seen as heroic because she stands up for herself and her father and for Aladdin. She is considered a heroine because she is courageous and rebellious, smart, kind and protects the ones she loves. In the original movie jasmine uses her sexual appeal of her body to seduce jafar so she can save Aladdin (Aladdin 1992, 01:14:07).

For the **descriptive** mode jasmine's behaviour follows the stereotype that women are meant to use their sexuality for their advantage. As the distance mode she breaks the distance between her and jafar seducing him with her facial expression that changed and even kissed him so Aladdin can steal the lamb.

As for the **interpretation** the villain's plan eventually evolves to him staging a forced marriage with the princess, but a clear infatuation with Jasmine is built up throughout the movie. And, by the end of Aladdin, it is responsible for the grossest moment in any Disney film which is the kiss between jasmine and jafar.

This situation has an **explanation** which is that Disney back then decided that her sexuality has to be a part of her character they play into norms with the body types they promote and the way they sexualize them, especially when it comes to non-white Princesses tending to get more sexualized than others.

### **Ending scene: The Happily Ever After**



**Figures 37:** Aladdin Ending Scene (*Ritchie, 2017*)

In this era remakes and movies focus more on portraying strong female characters that form deeper connection and have influence on the action, stand up to themselves and others and make their own decision. It is shown clearly in Aladdin. Both the original and the remake put Jasmine in a powerful position. In the original the sultan grants her the right to marry the one she wants by erasing the law that requires her to marry of royalty (Aladdin 1992, 01:24:30). In the remake, they went further and changed the plot to make an even more significant statement: the sultan makes his daughter Jasmine the new sultan which is a major step and a big change; it gives her all the power to make her own decisions (Aladdin 2019, 01:57:40). Never ever in the world of Disney where an unmarried woman become the sultan.

For the **descriptive** mode the main message of Aladdin is presented at the very beginning and runs through the entire movie: “It is not what is outside, but what is inside that count” (Aladdin, 2019, 02:50). This theme or message is reflected in many different scenes and aspects of both movie versions. For instance, although Jasmine is a beautiful young princess,

her inner values come into play much more and play a superior part in the film. She is characterized as smart, (mostly) independent, fearless, powerful, protective, and as someone who stands up for others and for herself. Her tiger Rajah can be seen as a symbol for her powerful character. The song "Speechless" which she performs during the long climax scene (Aladdin, 2019, 01:36:40) of the remake is also an important statement made in the movie. Although she is a woman and supposed to be quiet in a situation like that, she decides to not submit to Jafar and is rather rebellious towards his actions. The focus of the film and the main message it conveys is that women can very well play an active role in the plot and be heroines themselves. Being a heroine in this sense does not necessarily mean holding a sword in your hand but rather standing up for other people, sacrificing yourself, not letting yourself be beaten down, and showing courage. Jasmine is a heroine, and she is an important female character, who not only challenges her male counterpart Aladdin, but also the film's greatest antagonist Jafar. Only when her father's health is at stake is she willing to marry Jafar and give in so that she can protect her father.

This have many **interpretations**, Up until now, all the Disney princesses were white. It wasn't until *Aladdin's* Jasmine that fans saw their first Disney princess of color. The fact that the movie opens with the song "Arabian Nights" suggests that Princess Jasmine is Arab. Her ethnicity is still unknown, though, as Agrabah was obviously influenced by both the Middle East and South Asia. Princess Jasmine stands out from the majority of the white princesses that have come before her in terms of beauty; she speaks softly and seductively and sports a bra top that reveals her stomach. The only Disney princess to have kissed a villain is her.

As for the **explanation** mode she aspires to be free of the societal obligations that have been placed on her, such as getting married in an arranged marriage and this drives her primary character struggle, garnering her reputation as one of the more progressive Disney princesses.

Jasmine from the new movie (*Aladdin* 2019) doesn't reject an arranged marriage because she wants to fall in love; she rejects an arranged marriage because then a foreign husband will assume the position of sultan, when really *she* is the best person for the role. No one will care for her people like she does — certainly not a man who only wants to marry her for her beauty, and the power and money that come with the title of sultan.

Jasmine wishes to be a good ruler for the people of Agrabah. The reason she's outside the palace isn't to escape an arranged marriage, but to familiarize herself with the people of Agrabah. She despises the fact that her father keeps her locked up, not just because she wants to see more of the world, but because she cannot help her people unless she knows what they need. The setup echoes the original Jasmine, but brings specificity to her general desires. *Aladdin* gives her a goal that she works towards and eventually sees through.

Even though Jasmine gets married to Aladdin in the end, their relationship is on a deeper level than for instance that of Cinderella or Snow White in the original Disney movies. Even though the statement made at the beginning cannot be applied to all the remakes, it seems like there is a major shift in the depiction of what a happy end can be: women can be happy without a man by their side, and they can make their own decisions. This is a major shift to more independence (Towbin et al., 2004). A big symbol for a female's independence is also Jasmine becoming sultan without needing to be married to a man in the remake. She has the choice to marry, but it is not a precondition for her status. This reflects a change in society, where it is possible to have female leaders who do not rely on men for their success. Although we all love *Aladdin*; we can't deny that his faults and flaws are cleverly disguised to be oh so charming. His clever and witty demeanor disguises a hint of selfishness; he promises to grant the Genie freedom as his third wish but reconsiders when he realizes he must keep up with his

Prince Ali act to impress jasmine that follows the stereotype that men only care about wealth and riches. If this kind of greedy decision were to fall upon a female role, it would be exemplified rather than disguised by charming banter. When we reach the final “happy ever after” scene Aladdin declines becoming the heir because “he can’t pretend to be something he’s not.” Although the city is clearly ridden with poverty, he chooses to decline the power to change that. With this statement, his various flamboyant lies throughout the entire plot are wrapped up with a pretty ribbon on top and a heartfelt hug.

### 1.3.3.3. Third Era

- *Brave*

#### Opening Scene: Learning about Merida’s Past

The opening scene of brave starts with a scene of Merida’s childhood, as a birthday gift, her father king Fergus, giving her a bow. Archery is her greatest joy and talent. Although it is a sport associated with male medieval characters like Robin Hood rather than princesses.

The Queen who has spent her life adhering to the expectations placed on royal women, chides her husband for this unladylike gift. This scene from



**Figures 38.** Merida’s Past(Andrew &Chapmans, 2012)

Merida’s childhood also features the evil bear Mer’du, who attempts to attack the young Princess and her mother. King Fergus fights off the bear but loses a leg in the process, a story that becomes legend.

Because of the significance of legends in *Brave*, which is evocative of the heroic epics and Arthurian myths of medieval literature, Merida can be considered as the protagonist in a role that has traditionally been dominated by men.

As for the **descriptive** mode the queen facial expression explains it all that she did not want her daughter to own a bow let alone learn archery and be good at it the way she told her husband that “she’s a lady” (Brave2012, 0:02:30). For the sound mode the scene has a calm background music the cello played perfectly.

As for the **interpretation** Merida’s mother wanted her to be a lady keeping with the stereotypes that women are supposed to look pretty and merry rather than fight and act like men.

This situation has an **explanation** which that it has always been a stereotype that female cannot do anything that men do in contrast they only have to look pretty and wait for the prince charming.

### **First encounter: Forming Real Connection with the Prince**

Throughout the entire movie, there is no love interest. The three men that vie for Merida's affections in the movie have largely comic purposes and relatively brief parts. She is content to be single and has no romantic interests.

In the **descriptive** mode so many princess movies the princess is taken away from all of her troubles by her love interest, but Merida must solve her own problems. There is no handsome prince that sweeps the princess off her feet and provides a new life for her. She says, "You can just tell the lords the princess is not ready for this," (Brave 2012, 0:15:17) as she prepares what she intends to say to her mother about marriage. She may never be prepared for this, in

reality. This conveys the crucial feminist message that it's okay if love and marriage don't fit into women's present or future lives.

Moving to the linguistic mode Merida's language is unusual considering she is a princess she talks back uses sarcasm and with harsh face features she did that when her mother confronted her about the suitors saying "i suppose a princess just does what she's told" (Brave2012, 0:12:28) she sounds ironic as she express what she knows is a fact referring to herself in the third person "a princess" denying this role. This portrays Merida as a disobedient daughter and a rebellion princess.

As for the **interpretation** mode Merida believes in her own self-worth, and she does not need a man to define her or show her how to live her life. She insists on finding love when she is ready and states that she may never be ready because she has other goals besides falling in love.

In the **explanation** mode Merida did not want to become less feminine and more masculine, she wanted to be respected as a feminine being and have the right to choose whatever path she desired.

### **Conflict Scene: Gaining Independence**



**Figure 39.** Brave's Conflict Scene (Andrews & Chapman, 2012)

The main conflict of the film is between Princess Merida and her mother, as a visual mode Queen Elinor, which characterizes Elinor not as a kind of wicked stepmother, but as someone who has internalized the expectations imposed upon her as a noblewoman. Although Elinor loves her daughter, she lacks understanding. She expects Merida to behave like a princess, but her expectations are contrary to Merida's very nature.

When Queen Elinor informs Merida that the lords of the three clans of the kingdom will present suitors to compete for Merida's hand in marriage, Merida expresses extreme anxiety at the prospect of losing her freedom. Elinor uses chess pieces to warn Merida of the dangers of following one's own path, retelling the legend of a great king who divided his kingdom among his four sons. The eldest son became selfish and his quest for power led to the destruction of the kingdom. When the games start and one of suitor hit the target Merida refuses to accept what happened and chose to compete for her own hand hitting all targets (Brave 2012, 0:26:05). She complains directly about the unfairness of being forced to marry without her consent and criticizes her mother's selfishness saying "This whole marriage is what you want!" She poses a rhetorical question and answers it explicitly criticizing her mother's negligence of her desires and choices "Do you ever bother to ask what I want? No!" Merida also criticizes her mother's bossy attitude "You walk around telling me what to do, what not to do! Trying to make me be like you!" threatening Elinor's positive face through her rejection of resembling her mother "I'm not going to be like you!"

As for the **descriptive** mode Merida responds to Elinor's criticism of her childish behaviour, and as a linguistic mode she performed a bald insult by calling Elinor "beast" which for her heartless attitude and total inconsideration of Merida's choices and wishes (brave2012, 0:28:04). Thus, Merida's multiple complaints, criticisms and insult, defy Elinor's power as mother and queen, and render Merida as a defiant daughter and princess.

As for the **interpretation** mode Merida's fight with her mother because she did not want to become less feminine and more masculine, she wanted to be respected as a feminine being and have the right to choose whatever path she desired.

As for the **explanation** mode nearly all Disney princess films show patriarchy and express hegemonic norms about the role of women is through a plot focused on the princess finding romantic love with a "prince charming."

### ***Brave Climax Scene: Becoming Heroine***



**Figure 40.** Brave's Climax (Andrews & Chapman, 2012)

The final climatic scene of the movie includes a two-part rescue, both performed by women. The first portion of the rescue occurs when Merida's father, Fergus, sees Elinor in bear form and believes that the bear killed his wife, rather than seeing the truth that the bear is his wife. Instead of passively watching and waiting for a man to save her mother, as so many princesses in past Disney films do when someone is in trouble, Merida actually threatened her father. As she shoots her arrow at Fergus' sword to stop him from striking Elinor, the bear, Merida utters a bold order "Get back!" followed by the assertion "That's my mother!" Her unmitigated threatens Fergus' positive face wants directly since it challenges his power as father and king. Therefore, he immediately questions her sanity (Brave 2012, 01:17:30).

As a **descriptive** mode this act shows that Merida is willing to take control of situations and defies gender roles in that fighting is something stereotypically done by male characters, especially in princess movies. It also reinforces that Merida, a woman, can be brave, strong, capable, and willing to stand up to and hold her ground against a man. The second part of the final rescue occurs when, in the middle of the sword fight, Mor'du attacks and tries to kill Merida.

Elinor, in bear form, comes to her rescue and kills the beast using both great strength and cleverness, since she kills him by unsteading a huge stone and letting it fall on him. This once again offers a representation of women as self-reliant, bold, and quite capable of executing rescues.

As for the **interpretation** the plot of Brave is focused on healing a relationship between two women, a mother and daughter, not romantic love. Merida does not want to be married, perhaps ever, and she fights for her right to choose whether marriage is the right path for her. The film ends without her having any kind of love interest, and Merida is very happy with that. This is important for girls to see and realize that they can choose whether or not they wish to obey the traditional standard of getting married.

This situation **explains** message in Merida's resistance to being told what to do and insistence that she choose her own fate. Patriarchy is rooted in a belief that women are inferior and should therefore relinquish their free will to men.

### **Ending Scene: The Happily Ever After**

In the end after her mom killed Mor'du, Merida covers her mother using the repaired tapestry, but she remains a bear as the sun rises for the second time. Merida realizes the mistake she has done and cries her heart out asking her mother to forgive her and reconciling with her

(Brave 2012, 01:21:40) unknowingly fulfilling the true meaning of the witch's message and reversing the spell's effect on her mother and brothers.



**Figure 41.** Brave's Ending Scene (Andrews & Chapman, 2012)

As for the **descriptive** part, she apologizes to her mother and admits her mistake, defying Elinor and the lords of the clans. This turn appeals to Elinor's negative face wants employing negative politeness strategies, namely apology. Then she continues intensifies expression of gratefulness towards Elinor's support "You've always been there for me" and "You've never given up on me" which appeal to Elinor's positive face need to be appreciated. Merida also expresses her need for her mother using the address form "mommy" which emphasizes the daughter-mother intimate bond. Eventually, she expresses her love to Elinor appealing to her positive face. These represent Merida as a loving daughter, which contradicts her portrayal as rebellious and competitive.

As for the **interpretation** mode Merida is particularly significant because she fights for free will in the context of a film that does not represent women as being willing to give up anything, even their ability to speak, in pursuit of a man

As for the **explanation** mode Brave is a big step for Disney toward a positive representation of women and an upholding of feminist messages. The film takes many of the positive

elements present in past Disney princess movies, such as a strong female lead. The main messages from this movie are that your fate is up to you. You can change your destiny if you're brave. When compared to earlier Disney animated princess stories, Brenda Chapman and Mark Andrews' Disney/Pixar animated film *Brave* (2012) adopts a somewhat radical approach to the portrayal of gender roles. Princess Merida (Kelly Macdonald), the lead character in those movies, does not have a romantic interest, which is one of the films' key contrasts from *Brave*. Merida's story, for instance, does not entail being saved by a prince, according to some critics who claim that she demonstrates greater agency than earlier Disney princesses (Nowlan&Finch, p. 127). The film *Brave* both directly acknowledges and subverts rigidly prescribed gender stereotypes.

The feisty princess Merida breaks with the patriarchal princess tradition in many ways, beginning with her appearance. She provides an unusual model of a princess. She is characterized by being messy, adventurous, brave, independent and competitive. These five major characteristics are indicated visually through the action processes in which Merida is involved. Merida's most noticeable feature is her large mass of unruly bright orange curls.

Her messy hair is strikingly different from the perfectly styled hair seen on other Disney princesses and goes against stereotypical conceptions of feminine beauty. Even when her mother tries to tuck her hair under a bonnet so she looks dignified in front of the clans, one curl resists and hangs out, and Merida embraces the rebellious curl and pulls it back out whenever it is tucked in. Merida's hair is untameable and mirrors Merida's refusal to obey. Merida also has quirky freckles and does not have the "airbrushed" look of past princesses. While still slender, she has more realistic body proportions than past princesses, with a slightly protruding belly and wider hips, and overall is not hyper-sexualized. Merida's face is noticeably rounder than her fellow princesses and she does not have the super refined features

traditionally recognized as beautiful. Finally, though Merida does wear a dress, she insists that her clothing be comfortable so she can enjoy her active lifestyle. She detests the restrictive lady-like dresses that are more traditional for a princess in her territory, and when she is forced to wear one she purposefully rips the dress to allow a better range of motion to aim her bow and arrow. Overall, Merida looks like a real young woman rather than a male fantasy.

Merida's appearance differs from past princesses and fights patriarchy by going against traditional ideas of beauty. Merida has a strong personality that goes against the patriarchal idea of a weak, submissive young woman. Merida does not partake in the "womanly" domestic activities championed by patriarchy and often performed by past Disney princesses. Princesses like Snow White and Cinderella are often shown cleaning, cooking, or sewing, but Merida enjoys physical activities such as horseback riding, rock climbing, and archery. She loves her prized bow, despite her mother's belief that weapons are not appropriate for a lady. She is confident and does not hesitate to take control when she ought to, such as coming up with a plan to sneak Elinor in bear form out of the castle or procuring food when she and her mother are in the woods. She insists on thinking for herself, which is a model embodiment of the feminist principle of self-determination. Though her decisions may not always turn out the way she intends, she is strong enough to make her own choices instead of just doing what her mother or father tell her to do.

Merida's actions also challenge stereotypical gender roles in that she performs many things traditionally associated with male characters. For example, one day Merida rides off into the woods and climbs a huge rock to drink from a waterfall, called the Fire Falls. When Merida tells her family about her adventure that day, her father responds, "Fire falls? They say only the ancient kings were brave enough to drink the fire" (Brave). The feat Merida accomplished was thought of as something only men of power could achieve a very oppressive patriarchal

view. Merida rejects this patriarchal view and her father is proud of her for this. She also goes against her prescribed gender role when, instead of allowing her suitors to compete to win her hand in the archery contest, she defiantly announces “I’ll be shooting for my own hand,” and beats her suitors in the competition (Brave). Merida’s brazen break from tradition also shows intense selfdetermination, since she was intent on making her own choices rather than yielding to what society determined was proper behaviour for her. Merida bravely and consistently completes actions deemed “inappropriate” for a woman despite the disapproval of those around her, and in doing so acts as a strong model for others who do not fit into society’s narrow conceptions of gender.

Merida is not the only character featured in Brave that demonstrates a move away from gender stereotypes. The character Elinor, Merida’s mother, also defies the patriarchal concept of women being second to men. Though Fergus is king, it is clear that Elinor is just as powerful in the kingdom. When everyone begins fighting in the castle hall, Elinor is able to end the entire fight simply by walking calmly through the hall and retrieving her husband and the other three clan leaders, and insisting that they behave respectfully. This shows that the people of the kingdom highly respect Elinor.

Feminist values are also shown through the male characters in the film. Though men such as the king and the lords can be tough and competitive, they very clearly respect women and view them as equals. This is shown by king Fergus’ relationship with his wife, and by the lords listening to and obeying the queen. Furthermore, Fergus has no issue with his daughter living her life the way she chooses which shows that he respects her and knows that she is competent in living her own life.

There are several characteristics of the plot of Brave that break traditional fairy-tale stereotypes and show that the film is an important step away from patriarchy. One example is

that the plot is centred on the relationship between a mother and her daughter. The relationship between Merida and Elinor is full of misunderstanding, struggle over conflicting ideas, and love. In almost all past princess movies, including Snow White, Cinderella, The Little Mermaid, Pocahontas, The Beauty and the Beast, The Princess and The Frog, Frozen, and Aladdin, the princess' mother is deceased or in some other way out of the picture. This makes it even more remarkable that in Brave, repairing the relationship between the princess and her mother drives the plot of the movie. Bringing the exploration of relationship dynamics between two close females to the forefront of a film is significant because it highlights an important struggle that women face. It also downplays romance and highlights family dynamics, which counteracts the message that romance is the only goal worth pursuing for girls, a message they get from other princess stories where marriage is the only goal that is typically focused on. Additionally, while both mother and daughter are flawed, with Merida being headstrong and Elinor being a somewhat stubborn perfectionist, ultimately both are portrayed as likeable characters with valid ways of being. This means that the film offers two suitable models of empowered females.

- **Moana**

### **Opening Scene: Learning about Moana's Past**



**Figures 42.** Learning about Moana's Past (Musker, 2016)

Moana opens with 2D animation that resembles the art style seen in Pacific islander tattoos, like those seen on the character of Maui. Disney moved on to other cultures' real heritage and history from only American's to different culture "Polynesian". A female voiceover begins to tell us of the creation of the world and the creation of the first island in Oceania, the story of Maui the hero of Polynesian's legends saving the island. As the clip ends, we see that an old woman is telling this story to a group of toddlers and one of them Moana, who was absolutely mesmerized by the story (0:54-4:06).

For the **descriptive** mode, Disney changed her perspective of far far away lands to real geographical once an island her inhabitants are the Polynesians, as the story changed from 2D to 3D animation. Ta Fiti a female all covered with plants and flowers portrays the idea of women being nurturing and life giving, which is true, but it also perpetuates a stereotype. For linguistic mode the narrator was an old woman telling the legend of Ta Fiti her tone changes from one scene to another from calm to scary as Maui trying to save the heart. As for sound mode Disney used the special instrument of Polynesian culture.

As for the **interpretation** mode, Disney worked on presenting other cultures one of them is the Polynesian culture and introducing its traditions and heritage. Adding to that it reinforced women role by making Ta Fiti the goddess of nature rather than a male role.

As for the **explanation** mode, by moving from an era to another, Disney made sure to make changes every time to attract audience from all around the world.

### **First Encounter: Forming a Real Connection with the Prince**

In *Moana*, there is no prince, therefore; there is no encounter.

### **Conflict scene: Gaining Independence**



**Figures 43.**Moana’s Conflict Scene(Musker, 2016)

Moana’s conflict is her father who does not want her near the ocean because of fear implanted by his own past, Disney shows progress here by having a father that is trying to control his daughter, but cannot prevent her from always following her heart, no matter the cost, she wants to be an obedient daughter and a good chief even though she’s a girl but also she loves to explore beyond the sea and to save her island. Moana finally was forced by the traditions to follow the path of her ancestors and accept her role once the islands' supply of food begins to die out. Moana believed that traveling beyond the reef for food is the best solution even if her father strongly forbids it but she nearly drowned before she can even make it past the barriers(0:18:58). Moana grandmother Tala wish before her death encourages her to find Maui beyond the sea and restore the heart with her last ounce of breath (0:29:33). her grandmother spirit guides her past the reef and into the seas and carries over the ocean obstacles Moana to Maui's island, they finally met (0:36:45) and she told him to fix his mistake He refused but Moana persuaded him .This action shows another characteristic not typical of earlier princesses, as Moana has a bit of spunk and is not afraid to stand up to male figures, even demigods.

For **descriptive** mode Moana last meeting with her grandmother was at night with slight fire lightning and sketches from the 2D animation of the beginning the mode was giving the vibes of funeral, Moana is not only for the implementation of new animation techniques, but also for introducing characters far removed from the prototypical design that had previously been

leading this company productions. Her Physical appearance at 16 years old has a slender yet muscular build that sets her apart from previous Disney princesses. Moana shattered quite a few structures within the company, from all perspectives she is the first Disney princess with a realistic body type, she has brown tone, brown eyes with thick eyebrows, full brownish-pink lips, and long wavy black hair. Moana usually wears her hair down, only tying it in a top bun sporadically when sailing. For her outfits she wears nothing else like other princesses ball gowns, heavy skirts, long dresses ...etc her outfits are all made out of Tapa, Pandanus, leaves, feathers, and other natural resources found on Motunui. She wears a crop top made out of red Tapa with a layered style accessorized with seashells with a red sash wrapped around her skirt. For Maui was presented as real Polynesian man, huge body full of tattoos and black wavy hair and a skirt made of leaves.

For linguistic it was marked by the use of Tokelauan native language many times throughout the movie and for the first time in Disney animation .as for sound and music, it was marked by the song«We Know The Way” in Tokelauan language and the famous song done by Moana while she was trying to go past the reef “How Far I'll Go”.

As for the **interpretation** mode she is rebellious and no one can stop her desire if she wants something she's doing it without hesitation her gender neither her physical appearance stop her from being a strong independent women and only women support women.

As for the **explanation** mode the women supporting each other's is a new thing shown in the movies of Disney considering the new era the movie was released in and that gender roles and the old stereotypes are no longer shown.

**Climax Scene: Becoming Heroine**



**Figures 44.**Moana’s Climax Scene (Musker, 2016)

Moana climax is a showdown when Maui and Moana were on their way to save Ta Fiti. But the lava monster was trying to stop them, Moana tried to beat her with Maui help with his magical fishhook. The biggest moment of the movie when Moana cross the ocean and call out TeKa and reminds her who she really is she presses her face to Moana's in the Maori greeting ritual called "Hongi" and transforms into the island goddess Ta Fiti(0:89:00). Once her heart has been returned, TeKa’s hard, outer shell slowly begins to crumble, and she turns back into the beautiful and calm TiFiti, restoring growth and life to the islands. The goddess raises concerns about portrayals of females; she wreaks destruction when angry.

For the **descriptive** mode, the moment the lava monster revealed herself she was Demon of earth and fire she is a lender figure with skin made of volcanic magma, yellow eye holes, yellow interior mouth, flaming hair that made the weather turned to dark night this scene was a proof that humans have taken too much from nature and have created the climate crisis and nature respond on her own way .once the monster turned into Ta Fiti the weather changed as it was calm, blue sky, clear ocean and the island survived again. For music Moana while she was calling the lava monster she sings “Know Who You Are” and it was so emotional that lead the monster to realize who she is.

For the **interpretation** mode, the scene when Moana got the help from Maui faces a lot of criticism while it was Moana that ultimately saved the island, she could not have done it without Maui. As for Ta Fiti she was angry and this feeling made her misuse her power and

end up being portrayed in villainous ways until someone who cared enough was able to remind them who they truly were.

As for the **explanation** mode the situation of Moana once again proves that the male sidekick is necessary to the princess's story and success. As for Ta Fiti the way Moana tried to help her and she did get her back to her old self proves more the power of women saving each other.

### **Ending Scene: The Happily Ever After**



**Figure 45.**Moana's Ending Scene(*Musker, 2016*)

The goddess give Maui his fishhook and give Moana a boat so she can go back to her island, Moana was ruined with her family and the island nature survived every,proved to everyone that the worst thing to happen to you doesn't have to define you even with the failure of her father to cross the benderies of the ocean, she opened the path to the inhabitants to sail past the reef on the ancestors boats and made everything possible, she was wearing a lei made out of red leaves with flowers accompanied with her grandmother necklace to make her proud.

In the **interpretation** mode she proved to the world that a woman is capable of writing her own story without the help of a man. With the progression of how women are portrayed in Disney's princess films, the opportunity to become more diverse and inclusive exists. The Walt Disney Company can continue to learn from societal changes in order to make the movies more relevant to a wider range of people.

As for the **explanation** mode the story lines have changed dramatically from a damsel in distress being saved by her prince charming to a princess taking control of her own destiny and being the one doing the saving. This continual progression will allow for a more accurate portrayal of women in the movies, which will in turn continue the progress happening in society.

#### **1.3.4. Discussion of the Main Findings**

Summing up the major findings of this research, it became apparent that there has been a shift from rather passive female characters, who do not talk much or drive the story forward, and who need the help of a man and seemingly only look for marriage in the end, to more active princesses, who take matters into their own hands, act more independently without always relying on their male counterparts, and who stand up for themselves

Disney movies have grown and adapted over the years. However, no matter how much the writing or animation of Disney films has changed, some attributes have remained steady over the years. Plenty of Disney movies share similar storylines or concepts in a mold that has proven to work for decades. While there are similarities and differences between old and new Disney movie, *Sleeping Beauty* (1959) and *Maleficent* (2014) are on the top of the list. The main difference in the two movies was maleficent itself, Mistress of Evil vs Protector of the Moors in *Sleeping Beauty*. Maleficent proclaims herself the Mistress of Evil but for new Maleficent, she is sometimes incorrectly referred to as an evil queen, likely because she lives in an abandoned castle in the Forbidden mountains, Instead, Maleficent is Protector of the Moors, she is much more focused on protecting her own, peaceful people and being the fairy godmother to Aurora. Therefore, the idea of portraying women as being always evil has decreased with time.

As for *Beauty and the Beast*, it is the sound modethat made the remake completely different with completely new sensations through adding in three news songs: "Days in the Sun", showing Belle and Beast gradually adjusting to life in the castle together; "How Does a Moment Last Forever and "Evermore", an emotional lament from the Beast where he accepts his fate in lieu of being with Belle, which leads to more timing expanding an 84-minute movie and adding dramatic weight where it was not before. The songs present along with the time taken by the two characters to fall in love demonstrate that women now take their time thinking about the person they wish to end with.

Moving to the last two movies, *Brave* and *Moana* could break completely the stereotypes emphasized in previous Disney movies. The beauty traits differed a great deal and even talks about beauty decreased. The roles that women are supposed to occupy in society have also changed. Ladies' priorities became centered around financial and personal freedom along with family protection.

## **Conclusion**

This chapter seeks to demonstrate both: stereotypical and non-stereotypical gender role portrayals in the Disney Princess movies. The gendered messages did not consistently move away from traditional themes in more recent movies. Despite the fact that some movies showed a number of non-stereotypical gender qualities, all of the movies incorporated some stereotypical representations of gender. Both the male and female roles changed over time, but overall, the male characters evinced less change than the female characters and were more androgynous throughout. The princess role retained its femininity over time and was rewarded for that, but also expanded to incorporate some traditionally masculine characteristics.

## **General Conclusion**

Overall, it seems like the portrayal of gender in Disney movies has changed from a traditional to a more modern portrait over the three different eras, where the princess or main female character becomes more independent and takes on character traits that are considered more masculine than feminine. The focus has shifted from being all about love between female and male characters to being more about growth and family. Female characters broke stereotypes in remakes and have become decision makers and actual heroines, saving others instead of always being the ones who need to be saved by males. A big difference can also be seen in the change from cartoon characters to actors. Emotions are transported better, and the audience can get the feeling of really being there with the characters when it is a live action movie. Details in facial expressions are not lost as quickly as they may be in cartoons, and the brain can remember real characters longer than drawn images of people.

Even further research on the topic of the portrayal of characters of both genders in movies is important. It can be assumed that the world and the society we live in are never going to stop changing. With the huge success Walt Disney has had, it is most likely that more movie remakes will be produced. That means that new changes in the portrayal of female and male characters and in other parts – such as the representation of race and sexuality – need to occur.

To conclude, this paper by using multimodal critical discourse analysis, answers the questions that this study investigates which focus on the gender representation in the Disney movies. This paper aims to find similarities and differences in the portrayal of gender in ten original Disney movies and their remakes by using the qualitative research design, we find that social norms and the role of gender and the stereotypes in society have changed immensely. Based on the analysis of the selected princess characters, it can be assumed that Disney as a company has also changed, and to some degree, has been able to adapt to the current social

norms through the way femininity is portrayed. Disney seems to try to transform the characters over time from foreigndetermined princesses to self-determined heroines completely breaking the gender roles that always gave the hero role to males by making them more side characters that sometimes are normal with no prince or king title. Also, based on other films that were not included in this thesis, it becomes apparent that Disney tries to bring more diversity into its films and tries to deviate from the old prototype of the princess character as much as possible. The later Disney films in particular show that fairy tale princess films still have their place in the 21st century provided that social norms and values are changed and appropriately adapted to the times.

- **Limitations**

There are several limitations to this study because only ten movies and their remakes have been analysed and were broken down into only five scenes each. A lot of possible findings could be in other scenes of the movies that have not been analysed in this paper.

Not only could the sampling materials that offer more room for improvement, but the method used also be changed for further research. Content analysis may provide a wide range of aspects to look at. Elements like the music in the different scenes or a more detailed look at the supporting characters, the dialogues, or the surroundings of the characters could have also led to different findings.

There are many more Disney movies worth looking at, not necessarily including princes and princesses but other characters as well. A quantitative content analysis could be used for a bigger sample size of movies. For the size of this paper, only the most apparent findings on similarities and differences between original and remake have been filtered out for analysis. The time for the analysis was also very limited, which is another reason for the rather small sample.

- **Suggestions for Future Research**

**Considering the findings of the present research, future researchers can work on the following:**

- ✓ How Disney movies revolution affects the audience of different ages.
- ✓ Representation of social class in Disney movies.
- ✓ The psychology of femininity in Disney movies.

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## المخلص

تهدف هذه الدراسة إلى إيجاد أوجه التشابه والاختلاف في تصوير الجنسين في عشرة أفلام أصلية ومكررة من ديزني. باستخدام تصميم البحث النوعي ، ألقى هذا البحث نظرة فاحصة على خمسة مشاهد لكل فيلم لتصفية المعلومات المهمة حول ما إذا كانت الصور قد تغيرت على مر السنين والطريقة التي ظهر بها هذا التغيير في المشاهد التي يتم اختيارها. كأداة للتحقيق. هجا و قد استخدم بحث تحليل المحتوى اعتمادًا على مبادئ تحليل الخطاب النقدي المتعدد الوسائط و وصف الأنماط وتفسيرها. ولقنت الدراسة الانتباه بشكل خاص إلى المظهر الخارجي لشخصيات الذكور وخاصة الإناث، ومظهرهم، وسلوكهم وشخصيتهم، ودورهم في المجتمع على مدى ثلاثة عصور مختلفة. أظهرت النتائج أن بعض الأفلام قد تم تكييفها مع العصر الحديث، حيث أظهرت كيف تغيرت الشخصيات النسائية من كونها سلبية في العصر الأول إلى أكثر نشاطًا واستقلالية خلال العصر الثاني، وأصبحت في النهاية أكثر تمرّدًا في العصر الثالث.

**الكلمات المفتاحية:** تحليل الخطاب النقدي متعدد الوسائط، ديزني، أدوار الجنسين، الصور النمطية