

5-2022

THE REPRESENTATION OF WOMEN IN DISNEY ANIMATED FILMS

Sharik Jimenez
sjimenezuniga@unomaha.edu

Follow this and additional works at: https://digitalcommons.unomaha.edu/university_honors_program



Part of the [Inequality and Stratification Commons](#)

Please take our feedback survey at: https://unomaha.az1.qualtrics.com/jfe/form/SV_8cchtFmpDyGfBLE

Recommended Citation

Jimenez, Sharik, "THE REPRESENTATION OF WOMEN IN DISNEY ANIMATED FILMS" (2022). *Theses/Capstones/Creative Projects*. 181.

https://digitalcommons.unomaha.edu/university_honors_program/181

This Dissertation/Thesis is brought to you for free and open access by the University Honors Program at DigitalCommons@UNO. It has been accepted for inclusion in Theses/Capstones/Creative Projects by an authorized administrator of DigitalCommons@UNO. For more information, please contact unodigitalcommons@unomaha.edu.

THE REPRESENTATION OF WOMEN IN DISNEY ANIMATED FILMS

A Thesis in Sociology

by

Sharik Stephanie Jimenez Zuniga

Presented to the

Department of Sociology & Anthropology

in Partial Fulfillment of the
Requirement for the Degree

Bachelor of Arts

University of Nebraska at Omaha

2022

ABSTRACT

Disney animated feature film is a big global entertainment arena. This paper analyzes multiple animated Disney classic movies based on the subject of women's representation. These films are interesting to study because the targeted audience is children, and the stereotypical patterns that these Disney classic films portray may play an important role in their lives. It was found that the character development in the Disney animation films, focuses on giving the primary or the central character more pervasive roles, especially in cases where they are considered the female gender. However, they are gender role concerns in the Disney films that should be analyzed. One of the major results of this research was that Disney fails in the case of the representation matrix, especially when 8 of the most successful and popular films are analyzed. In the eight films studied, it was found that 63.3% of the characters were in the form of males while 36.6% were females. The analysis of films in Disney in the study has been done by focusing on the physical traits, the personality, behavior, and the occupation of the gender implicated in specific character development. The overall conclusion from this study provides that older movies contain more stereotypical traits, while new films are trying to break the stereotypes against female characters. However, the films still portray the female constant need for support and assistance.

INTRODUCTION

Society is construed by social norms and stereotypes. But compared to men, women are the most affected by society's stereotypes and norms. Historically women have suffered from oppression, oppression, misrepresentation, and judgments. One of the principal contributors to a non-stopping cycle of gender issues like sexism, women's representation, gender discrimination, and gender division, is the media since it keeps portraying negative and conservative comments, images, and gendered messages against women. There have been investigations and debates about how media plays an important role in gender discrimination and women misrepresentation, for example, the Gender Bias Without Borders article has argued that "The representation of women in visual media continues to ignite quite a considerable amount of debate and scholarly investigation across the globe. It has been argued that cinema, in particular, has made no genuine effort to project the position of women in a positive and systematic manner" (Smith, Choueiti and Pieper 2015). However, this research aims to observe and assess how gender is represented in Disney films. It is also important to watch what kind of messages are sent to the audience through the film scenes. The research analyzed how the characters act, speak and behave, in order to observe how characters in movies were developed and if they were stereotypes against women. It used a sampling interval model to randomly select the studied films. The sample was collected with the criteria that movies have to focus on princess stories. The sample was selected from a list of Disney animated films that began with Disney's first animated feature film Snow White and the Seven Dwarfs (released 1937) and ended with Encanto (released in 2021). Eight out of sixteen animated Disney films were selected in order to observe them and have a better understanding of the representation of women in those animated Disney films.

LITERATURE REVIEW

Disney animated films are watched by an all-ages audience, children to adults, and their main approach is to entertain the audience but everything in the media, in this case, Disney animated films lead to portrays ideas and values to the audience. This is important to acknowledge since characters in the films could entail and form a/with cognitive learning behavior. Therefore, everything that they would portray in those films. For example, the way that characters are portrayed could be unfavorable for the audience since if film industries create movies that have stereotypical scenes and characters, the film would cause a negative impact on the audience.

These types of stereotypes and the social norm against women reinforce the idea of oppression against women. The majority of films emit negative messages against women, which is important to acknowledge because women's film imagines are not changing at all. (Kitch 1997). How women are portrayed in films has a really big impact on the audience because these films are giving the message that women are not worthy or valuable. They reinforce the idea of beauty standards, sexism, and discrimination against them through subliminal messages. Sadly, these messages go to any people watching TV, including children. The new generations, our children are the ones that are receiving the messages from films that women it's just worthy because of their appearance or that they are emotionally dependent on male characters and that they would acquire happiness and fulfill their life if they are with men. (Cheng-Jun 2019.). if films continue to portray women in a negative way, it will continue with a non-stopping cycle of teaching new generations that gender discrimination is normal and that they should assume gender division roles because it's the norm in our society. This creates an endless cycle of gender discrimination/stereotypes because children's behavior and way of thinking would be

constructed based on what they would perceive through the films. Therefore, Disney animated film industry has to be careful about what characters and scenes they create because the way that they are portrayed on the screen could have a positive or negative impact on our society.

Given that Disney animated production is in a high-ranked position in the Global filmmaking economy, Disney animations stand a chance to change a lot of societal issues that have been plaguing the industry for decades. The Disney animation Industries has one contemporary problem recently seen as a major concern by major social and gender-based activists (Celis 2020). The issue of women's representation in animated character films presents a big Challenge for the animations giant. Women's representation is portrayed through gender roles and character development in the animating frameworks within the Disney Productions (Davis 2014). Sadly, most women's expression in contexts of a follower's stereotypical behavior is normally associated with gender. In most film production, some women are considered passive and, in most cases, portrayed as illogical with low intelligence and irrationally over-emotional. Playing such characters has a very integral impact on the audience (Celis 2020). The larger percentage of the business audience comprises children who enjoy these films and adopt such characters as their most influential personalities and role models. This image portrays the context of modern social ills that current feminism contains. The implications of such negativity of view of women potentially increase the perspective of negative self-image portrayal among the women in society (Davis 2014). A specific example of how the films make interpretations to be lost and confused is *The Little Mermaid* Disney movie.

The Little Mermaid is a movie that has a negative context and portrayal of the women but that is adapted for the children's audience. In *The Little Mermaid* movie, there are dialogues and songs that diminish women in many ways, but that are covered by certain factors/illusions/music

to make the movie sound appropriate for the audience. Therefore, this is a type of movie that shouldn't be categorized as a G-rated film since they have strong subliminal messages. Most of Disney princess movies violence is perpetrated in a romantic way. This type of film reproduces common misrepresentations of violent social interaction, perpetrator actions, and victim resistance against women. (Richardson and Kinewesquao 2019). As much as this study looks at the women's representation in the Disney film productions, it focuses on the traits and characters that women are assigned to and also focuses on the gender character development issues.

Gender and Disney

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). However, Disney continues assigning women, gender roles that depict women in a traditionally obsessive and misogynistic traits of gender, that were renege to the male gender, which continues to exhibit/present the traditional division of roles. 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. This research focuses on four primary criteria to understand women's representation within Disney animated film Productions.

Roles

During character development in Disney animation Productions, it shows that some characters have an impossible connection to the story development (Davis 2014). While some stories that depict a past lifestyle may require that women be defined in a way that the past exists, it is imperative to include modalities that outline the demystification of such issues within society. Women's roles and representation in Disney Productions may take different structures, especially from the eight selected films that the company has successfully produced. The key major roles usually assigned to women are antagonists, protagonists, or a function as a major or minor characters. 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 Moana enhances 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 the dynamic exchanges surrounding gender issues.

Gender

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 behaviors 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). For instance, these typical men traits are often prioritized over female characteristics. For example, violence and lack of self-control are often associated with anger, typically tied to attributes given to the male gender during the film productions. Female representation in these animated films Productions usually focus on the weaker gender and request support all the time to do or attain a milestone achievement. For example, in the movie Moana (2016) and Encanto (2021), women have to be helped to understand their potential inner powers and energy to exploit their usefulness in society.

Traits

Women's appearance and outward look are also given an integral impact in their roles. For example, attractive and seemingly intelligent women are projected as beautiful. This caliber of women is often given roles that pertain to beauty and usually as the central characters (Davis 2014). On the contrary, women who are not considered attractive especially based on their physical appearance, are typically given the antagonist roles and they only portray how dangerous they could be and how unimportant they may be to the main thematic/plot objective of the story (Wohlwend 2012).

Women's representation in Disney productions has always focused on attractiveness and intelligence as a pair/pact that should go together regardless of the roles, that a female is given. This is usually an impeccable contribution to the understanding of the stereotypical association of physical appearance with an individual's abilities to perform specific tasks that only require

mental intelligence (Wohlwend 2012). The physical characteristics of women have for a long time been used as the defining factors of their behaviors and contributions to society, especially in the conservative view of life. However, when women lose sight of what is expected of them, they immediately become associated with the values that would rather not define their potential.

Behavior

Characters' role development/behavior is a process that requires a proper understanding of the logical flow of the story and the context of the story. For example, a story set in a contextual environment in the past few decades or hundreds of years ago could be different from a story setup that takes into the present. Therefore, the character's behavior during the introduction development helps portray the expected outcome from the given production process (Van Dam 2021). Behavior is an important trait in order to understand the character's ideals and main functions, by examining this trait we could observe how both female and male characters behave/act and why they are being portrayed in that way

METHODS

This study applies qualitative methods to approach and understand the underlying contexts supporting female gender representation in the movie industry. The analysis is pegged on the four aspects: Role, Gender, Trait, and Behavior, as outlined in the coding sheet.

Understanding the impact of Disney women's representation in animated feature films requires a methodological approach to collect data on how the female word appears in Disney films. The coding sheet structure that covers different themes and patterns was applied and used in the films that have been selected and analyzed specifically based on the portrayal and perception of a woman that contribute to gender stereotypes against women and that is not normally seen in the film. The sample selected was collected from a sample interval from a list of 16 Disney animated

films from 1937 to 2021. The movies in the sample include Cinderella (1950), The Little Mermaid (1989), Aladdin (1992), Mulan (1998), The Princess and The Frog (2010), Brave (2012), Moana (2016), and Encanto (2021). (Table 1) . The idea is to examine these 8 films and observe, whether or not there is a stereotypical belief about women's position in society. The analysis outlines the behavior of the female characters based on their roles, especially the central character, as well as their traits. The potential sample of this paper would be the female characters in the movie to examine how women are generally portrayed in films. Also, some questions that may be asked include: are there stereotypical portrayals of gender? If so, how are they presented via appearance, language use, and behavior?

[See Table 1]

DATA COLLECTION

The data is collected based on these animated feature films' coding sheet representation metrics. The coding focuses on content analysis of the movies to look for patterns and themes that contribute to gender stereotypes against women and that are not normally seen in the films. The objective of the recording process is to outline the fundamental implications of understanding women and how such understanding leads to better or improved skills and personal development effects. The comparison between the number of females and males in each of the stated movies is important since based on that it would show if there is a discrepancy between gender and how that is portrayed in the films. Non-human characters were not coded or counted for the number of males or females in the film with the exception of The Little Mermaid film in which most characters and the focus of the film were mermaids. Lastly, it would be

analyzed the gender of the directors and see if there is any connection and/or how their gender could affect/ have an impact on the portrayal of the film characters.

MEASURES

The coding scheme to look for themes and patterns in women's representation would be based on gender, which is coded by a male or female character. The next category would be the roles, which would be coded as the role of the characters, meaning if they were portrayed as the primary character, secondary characters, and/or minor characters. Traits and attributes of the characters would be coded as whatever category suits them, for example, they could be coded as intelligent, attractive, caring or any other category that represented the character in the film. Behavior would be coded by their action in the film if they were leaders, followers, passive characters, or any other behavior description who may apply. Appearance would be coded based on their look and may include racial/ethnicity category. The occupation would be analyzed since that portrays their main role in the movies. Lastly, the gender of the directors for each film would be coded based on online databases.

RESULTS

Disney has been the largest filmmaking industry since 1937. The question of gender roles in Disney animated films has been one of the contextual issues in their industry (Thomas 2017). Based on the content analysis, and the methodological approach employed, it is proven that the inter-relationship of gender and behavior has predominantly been captured in all the movies in animation development processes in Disney. In addition, there is a discrepancy in the character's gender representation. While male characters are 63.3% of the characters, female

charters are just 36%. [See Table 3] These were the qualitative results of the following title movies:

CINDERELLA

The film of 1950, was directed by Clyde Geromini, Wilfred Jackson and Hamilton Luske was a man-made movie in which the plot development focused on the acceptance of the prince. Cinderella's big goal/dream in life was to marry the prince and apparently it was a shared dream with other single ladies in town. A clear example of the just mentioned sentence was how the king arrange a ball/dance so the prince could meet a maiden to get married, in which it was analyzed /observed that many females were there under the command of the king and to be vigorously selected based on appearance and under the expectations of the prince in how a perfect woman should be for him. The film included 7 men out of the 12 characters that were shown in the movie, leaving aside a minority of 5 female characters. By the analysis of content, it was found that negative comments, oppression, and mistreatment against women were imposed by other female characters. In this case, Cinderella was oppressed and controlled by her stepmom and her stepsisters (Anastasia and Drizella), and not by men. The stepmom and stepsisters abused her mentally and physically, they controlled her by giving her order and treating her as a servant. Her main role in the whole movie was to happily serve others since she never complained of the mistreatment. The Cinderella film portrayed two types of women, one with high beauty standards and a high level of attractiveness while the other type which is regularly the antagonist of the movie is unattractive and unpleasant. This Disney animated film made a huge statement about how appearance would leave to success and how unattractive would lead to mistreatment

THE LITTLE MERMAID

The Disney film of 1989 directed by John Musker and Ron Clements focused on a mermaid that wanted to be human because she fell in love with a human prince. The whole story focused on how Ariel, the main character of the movie does unexplainable things in order to be within the reach of the prince. This Disney film portrayed really strong scenes against women. The principal scene and the strongest one was when she exchanged her voice for a pair of legs. The song “poor unfortunate souls” by Ursula diminish women in so many ways but it’s adapted/covered by music so it sounds catchy, and nobody would pay attention to the content. “On land, it’s much preferred for ladies not to say a word, men on land are not impressed by a conversation” is one of the songlines, which diminish the women by saying that female’s voice is not valued between humans. Additional funding in this movie is that also spiteful comments, and discrimination is made it by another woman character. This movie has attributed a great deal of debate due to its patriarchal values. The Little Mermaid, as with most media, is attributed to a man’s gaze,' a phrase devised by Laura Mulvey to describe how visual entertainment, such as films, is arranged to appeal to males. (Golden and Jacoby 2017). There were 4 male characters, while there were 3 female characters in the movie, without counting the sailors and female servants and Ariel’s sisters because they have a minor character or no dialogue at all, if counted, there would be 12 female characters and 24+ male characters. With this funding, it can be concluded that female is not equally portrayed as men since there is a huge difference in the number of characters and their roles.

ALADDIN

This film was directed by Jhon Musker and Ron Clements, apparently, this animated Disney film seems to be gender-neutral and without gender stereotypes since the movie ends with a marriage with a non-prince. The movie made it clear that jasmine was just allowed to marry a prince and couldn't marry whatever person she felts in love with it if must be a prince. However, the sultan made a new policy that allowed jasmine to marry Aladdin. Despite the happily ever after ending of these characters, there were more severe issues though the entire film. The first fact analyzed is that jasmine was the only female character in the film while there were 6 male characters, without counting the extra characters that were made in order to fulfill the movie. Even counting the extras in the movie, it was observed that for every 6 men or so, there were only one or two extra female characters in the films, which results from gender discrepancy. The second issue in the movie is that the only female character in the movie was sexualized and given a more "sexy" look, this is an observation that was based on the comparison with the female extras (background actors) characters. While the extras were wearing a full-coverage dress, jasmine was wearing a group top with baggie pants, which don't really match her Arabic culture tradition and time period. Another observation from the film was when jasmine escaped from the palace to the town, jasmine seems like she doesn't know how the real world was and what condition her people were in, while all the movie princess mentioned that a princess's obligation and responsibilities are to know how it is their village/town and beside of that statement she seems clueless of what it's happening with the citizens. This type of behavior shows a woman that is clueless, non-smart, and careless, which the Disney industry described jasmine as the opposite and makes their scenes and characters to contradictory and controversial. The last analysis fact on the film was how this movie also, focuses on getting married. The plot of this movie also developed in finding a man to

get married to have a new sultan that could rule the palace/town. These findings show that the movie content is full of gendered messages against women and Disney has found a way to portray negatively women without the audience noticing.

MULAN

This Disney film was directed by Tony Bancroft and Barry Cook. The development in the Mulan plot was around the idea of bringing/recovering the honor for her family. Mulan was the first movie to break traditional stereotypes against women. Mulan's story showed the traditional beliefs, that the only way that a woman only way to bring honor to their family is to get married and have sons, while for the men was to provide for the family and to fight for their country. This traditional way of thinking was mentioned and applied to Mulan the entire movie, making her feel that she was not enough and a disgrace to her family since she doesn't need the perfect women's expectations. Her decision to cover her father for war was actually made by the fact that she wants to prove to herself and others that she is valuable and worthy and not really for honor issues. One of her lines after captain Shang Li discovered that she was a woman was that she only wants to prove how wrong were the people about her. Mulan acquired many abilities and skills throughout the training camp, which made her stand out from others. In the film, she was a better warrior compared to other male characters and that broke the stereotype that women couldn't do the same that men do because they are weak, delicate, and not capable of it. This film changes traditional gender roles but despite that, there are some issues that were not really eliminated from the older Disney films. In this movie, females are also less represented by women. While there are 9 male characters in the movie, there are 4 female characters in the movie, which makes gender not equally represented. Finally, the idea of marriage is still prevalent lent in this movie, which creates the ideology that women have to be engaged and have children to meet the expectations of society.

THE PRINCESS AND THE FROG

The film was in 2009 by the directors Jhon Musker and Ron Clements. Similar to the Mulan film, The princess and the frog, also portray Tiana(the primary character) differently from the old classical Disney princess. Similar to Mulan, Tiana tries to break some stereotypes against women. For example, she was portrayed as a really strong woman, a hard worker, and independent. however, the movie also limits her in the ways she could be distinguished from the others since the occupations and the roles that the animated industry gives her were to be a servant with a double-time shift. Disney could have portrayed Tiana as a business girl, who works in an office but instead, she was portrayed as a double-time waitress from a low-working class category. Stereotypes against women are still prevalent in this film since it shows the audience that without Naveen's help she could never have the money to pay for her dream of being a restaurant owner. Therefore, the films still show the constant female dependency on men. Lastly, the 2009 film still showed a discrepancy in gender characters with 28.6% of female characters and 71.4 % of male characters in the film.

BRAVE

A film of 2012 by Mark Andrews and Brenda Chapman. These movies like the more recent ones, Mulan and the princesses and the frog, also tried to break traditional stereotypes/ expectations against women. This movie a different from the others doesn't end up with a happily ever after marriage, instead, it ends up with a re-stored bond between the family members, which is a good advance/change for the Disney animated films. However, there are still some fallacies in the movie. For example, the movie includes nudity from some of the characters, strong language, and strong/inadequate body language at the end of the movie when her mom was originally

transformed into her human body, and have some adult sexual jokes that are not appropriate for children. Coming back from the main point of this research, the stereotypes shown in the film, were, first, the way that they prepared Merida her whole life to marry someone that she didn't know. She fought and played the games in order to get her own hand meaning that if she wins, she wouldn't get married to any of the suitors. She broke those stereotypes, and they all end up deciding that there were not going to apply that law anymore. However, women were less portrayed in the film. There were 4 female characters and 0 male characters, not to mention that there was a tone of extra clans male characters and zero female characters making a male character to be more than 70% of the characters.

MOANA

A film from 2016 directed by John Musker and Ron Clement. This film is one of the more recent jobs in Disney and by analyzing it, I was able to see the transition from one era to another and how characters in the film are being adapted to a more recent time and in a more realistic appearance. For the first time in the animated Disney films focused on princesses, female characters were slightly more than the number of males in the film. With 60 % female characters and 40% male characters. In every scene of the film male and females were equally distributed on the scenes. There were only two issues/contradictions in the film regarding gendered issues. First, why does Moana need Maui? she could restore the heart of Fiji by herself, so there is still the prevalence of male dependency. Second and lastly the division of labor on the island. Even though they have equal numbers of women and men in the film, the division of labor was a huge notable issue between the islanders since men were often portrayed as the providers and the sailmen, while women were just caring for children and doing home duties like the cleaning, cooking, and doing the laundry.

ENCANTO

A film from 2021 directed by Bryan Howard, Jared Bush, and Charise Castro Smith. Encanto is the last and more recent movie from Disney with a woman as part of the directors. In this research, Encanto is the first movie that is equally divided by an exact number of female and male characters. The movie portrayed an equal number of 50% male characters and 50% female characters, which also included an equal of female and male extra characters. The movie itself shows many stereotypes against women, for example, Luisa's character who has the Encanto to be strong, she is always expected to help others and also is represented as a big and muscular woman, which reinforces the idea that if a woman doesn't have feminine traits, they, either way, be pretty and delicate or big and tough as a man. there is also the character of Isabella, which is portrayed "as the perfect child or women", this is a more traditional stereotype that is played in the role but the movie development was different enough that they showed how this ideal and expectations about a person don't really matter and that a person has to love without high standards and level of expectation. However, there were a few stereotypical moments in the movie against the women and it was reflected that Abuela has big expectations only for Luisa and Isabella and not her other male grandchild Camilo. Also, the division of labor was reflected in the film, an example of how roles in the house were gendered assigned is Julieta, She is always cooking, also abuela it's a female character that Abuela the one in charge, and the male characters don't really have a job or help in the family, the where just in the movie as a supporter character. this movie really makes a chief on how women are portrayed on the screen since is the one with the least stereotypes but still yet have some stereotypical moments that still have to be wok on.

RESULTS

The study used these films to observe the importance of both gender roles' representation in impacting the audience and bringing out the character development and behavioral structures assigned to males and females. These constructs formed the variables largely dependent on the character gender assignments. The movies demonstrate that there was a trend that shows that women's representation was more concerned with appearance and that, at some point, the female characters exhibited more female role traits exhibition factors. [Table 5]. This demonstrated that 63.6% of females were represented as attractive while 36.4% were unattractive. In addition, 57.6% of female characters represented a no-smart character, which in result demonstrates that female characters are defied and perceived more by their appearance rather than by intelligence. The relevance of the outstanding trade and behavioral analysis gives the real position of female representation in Disney animated feature films.

Table 5: Common Traits

<i>Most common traits</i>	<i>Male characters</i>	<i>Female characters</i>	<i>Total</i>
<i>Attractive</i>	<i>26</i>	<i>21</i>	<i>47</i>
<i>Non-attractive</i>	<i>31</i>	<i>12</i>	<i>43</i>
<i>Intelligent</i>	<i>45</i>	<i>14</i>	<i>59</i>
<i>Non-intelligent</i>	<i>12</i>	<i>19</i>	<i>31</i>

Disney animation producers showed that the stereotypical aspects of the films were more inclined to the 30's and 50's decades. Now Disney's portrayal of women is different but still has some approaches that have to be discussed. In most of the movies, Disney describes gender in a discriminative way to women and portrays misogynistic features. which makes the filmmaking process inconsistent with the current gender construct developments. In animated films, characters developed to describe romantically, or aggressive behavior usually conforms to

the required regulations that guide such outlook. [See Table 4]. Depending on the story being created, women's behavior has traditionally been stereotypically viewed as their role (Wohlwend 2012). Women have been portrayed as romantic and passive with little conservative leadership behavior that is more supportive of the male gender rather than standing on their own.

Table 4: Most common behaviors

<i>Behaviors</i>	<i>Male characters</i>	<i>Female characters</i>	<i>Total characters with those behaviors</i>
<i>Submissive</i>	<i>1</i>	<i>11</i>	<i>12</i>
<i>Kind</i>	<i>9</i>	<i>23</i>	<i>32</i>
<i>Caring</i>	<i>8</i>	<i>17</i>	<i>25</i>
<i>Volatile</i>	<i>33</i>	<i>2</i>	<i>35</i>
<i>Bossy</i>	<i>22</i>	<i>6</i>	<i>28</i>
<i>Manipulative</i>	<i>29</i>	<i>4</i>	<i>33</i>
<i>Aggressive</i>	<i>16</i>	<i>0</i>	<i>16</i>
<i>Passive</i>	<i>0</i>	<i>28</i>	<i>28</i>
<i>Dependent</i>	<i>0</i>	<i>22</i>	<i>22</i>
<i>Sensitive</i>	<i>2</i>	<i>15</i>	<i>17</i>
<i>Delicate</i>	<i>0</i>	<i>28</i>	<i>28</i>
<i>Selfish</i>	<i>18</i>	<i>3</i>	<i>21</i>
<i>Dominant</i>	<i>23</i>	<i>3</i>	<i>26</i>

The four primary ways of defining the female gender roles in the Disney films were limited as the follows:

a) Women's appearance has more value than their intellect: Technically, Disney would make the appearance of the female gender more important for the same than the potential to select hidden behind such beauties (Thomas 2017). Additionally, in this construction issue, gender intellect was not a primary concern of their filmmaking giant.

b) Women are Helpless and Need Protection: Many Disney animated films portray women as helpless beings who are in constant need of protection (Globan and Vuković 2021). The portrayal of women as weaker beings is considered a conservative mode of

perceiving women's personal development and is non-consistent with the modern ways of women as societal Holdings whose contribution to survival and protection is heavily significant.

c) *Women Domestication*: The study also found that Disney movies portrayed women as more domesticated beings who are usually bound to marry, which only materializes with the fundamental opinion of women in society. Therefore, women's constant roles were, cleaning, cooking, and taking care of children.

d) *Unpleasant and Ugly*: In the Disney animated films, women who are not beautiful and attractive are considered/viewed as ugly, unpleasant, old, overweight, or obese and, in most cases, remain unmarried. Women that suit these descriptions are most of the time the antagonists or supporting characters. This founding shows that Disney is reinforcing the idea that beauty and attractiveness are the most valuable aspect that women should have otherwise they would be unsuccessful and discriminated against because if they are not attractive, they would be considered, not worthy.

Disney continues to be a dominant force in the entertainment industry. society is constantly surrounded by time shifts, and each age brings new challenges. Their values and representations alter from decade to century to accommodate the viewers. The effects of entertainment and gender relations, in general, were evaluated and described to comprehend the relevance of Disney's changes. It was clearly observed through the films how Disney is transforming, the inability to adjust to the surrounding culture (Coyne 2021). However, Disney has a wide range of issues, from magic, power of domesticity, feminine beauty standards, and love, allowing the audience to identify and not really pay

attention to the hidden messages that Disney portrays. Women's roles and overall gender roles are exhibited differently because every film is a product of its time and reflects the varying perceptions of society and self.

ANALISIS CONCLUSION

The lead character behavior analysis, focusing on the constructs of gender role representation, was significant. However, the high percentage of obvious female traits, for example, perceived demands of support by the male characters were associated with the female representation of extremally need and assistance, also by this description we could see how dependency and submission were the primarily stereotypes shown on the films (Paulin 2020).

Disney portrayed male characters, who were twice as macho as the girly figures. The men characters' most seen attributes included physical fitness and capability, and assertiveness, which are stereotypically masculine characteristics (Hine, Ivanovic and England 2018). They also included female features like being affectionate and exhibiting emotional feelings. All-female traits, like sobbing, being ashamed, and constantly thinking about their physical appearance, were the least common attributes shown in men characters. Women are stereotyped as the ones who will do anything for anyone, no questions asked.

Although some films like *Mulan*, *Brave*, and *The Princess and the Frog* include strong female protagonists, the main plotline still features a male counterpart. The films span in age from the 1930s to the present is huge and that is why was important to examine things from the different ages. The IMDb movie collector suggested that there were different eras in which the movie was created, which could explain why older movies have more stereotypes than the new releases movie. [Table 2] There were more stereotypes since back in that time everything was

more traditional and conservative, and the social norms for women were to take care of the family while the men were the ones with control and power. While recent Disney princess movies appear to alter gender norms and responsibilities, some traditional gender preconceptions still exist. [See Table 2]

DISCUSSION

Disney is one of the most prominent filmmakers globally, whose implications in women's character representation have been debated for the last few decades. Representing women as weak and unreliable beings that need support is often reflected in most of Disney's animated films. The company has been making full-length animated and featured films that have implemented the context of gender roles different from the expectation of the common audience and the regulatory bodies. Disney's application of gender roles is directly impacted by the media idea mostly emanating from the conservative view of gender.

The character development in the animation film industry, primarily as pioneered by this name, focuses on giving the primary or the central character more pervasive roles, especially in cases where they are considered the female gender. The analysis has some limitations since we cannot generalize that all movies represent women in a negative way since this research just examined eight movies out of a list of 16 Disney princess movies, while there are most than a thousand Disney classic movies. For future findings, I would like to include gender stereotypes against men because it's important content that has to be analyzed in order to understand better the gendered representation since men could be also negatively represented.

DISNEY COMPARISONS/BETWEEN PRINCESSES

The Cinderella film was one of the first princess animated films in which one of the main observations was that she didn't have a lot of lines and while she was talking, she was always interrupted by other characters in the film. Cinderella was one of the films that portrayed a lot of stereotypes against women. Mulan, for instance, is a production that brings out the unexpected girl child's effective development and Performance, which goes against all the traditionally known and set concepts (Sandlin and Garlen 2016). This movie's tradition of remark structure depicts females as someone who should remain domesticated and only perform duties revolving around the house. Mulan presents a girl who goes beyond all odds to become the most curated and well-performed fighter who fully brightens the city and is recognized by the authorities for her input in the war. This feature is analyzed as aligned with the masculinity concept when discussing impact behavior. Mulan goes beyond all the ordinary expectations and traditionally accepted position of a girl in the society to become an esteemed leader. Therefore, the animated film portrayed the opposite of what society was about and instead developed a structure and framework for which the society is expected to follow.

EFFECTIVE FEMALE REPRESENTATION

The filmmaking industry incorporates major gender roles that focus on the changes made in the modern world. However, Disney has consistently stuck to its conservative modes of presenting gender in a way that makes the female gender less important in most of its stories. The storytelling structures in every movie provided that gender must be consistently viewed as a dynamically changing issue. Based on the theoretical analysis of Disney's gender representation and roles, it is important to understand that the stereotypical behaviors of both male and female

gender are preserved conservatively in Disney, especially in high action features and the thrilling animated features.

The representation of male and female roles has consistently portrayed stereotypical behavior for a long time with no confirming change to the dynamics in the gender-based constructs. Corporate cultures never change, even with the evolution of personnel managing the entire filmmaking process. Even in the film was directed by a female director, films would still produce this gender tendency since they conform to the already existing reserved framework of female gender aspects and the gender roles, especially during the story structure development. According to the hypothetical presentations, it is important to understand that Disney's Handling of gender primarily reflects how society thinks about gender.

Most importantly, Disney has a primary role in shaping society and how society thinks about gender and other issues related to gender. The strength and beauty context are effectively exploited as part of societal growth and development issues. The depiction of acceptance of determined women leadership in Disney feature films only shows how the society thinks about gender and how far the community is willing to correct such measures.

Disney animated films have to consider a new way of representing females and at the same time focus more on the female representation context. All aspects like beauty and appearance are integral in teaching the younger generation about complex constructs like the issue of women's representation and gender roles. Making these rules more male-dominated is a concept that needs to be corrected, primarily when focusing on the stereotypical negative impacts of female leadership roles, for example, extreme levels of violence and consistent lack of self-control, which are being disseminated and consumed as entertainment for children.

CONCLUSION

Disney has modified its depiction of females, specifically their princesses, over the years to reflect the times and cultural qualifications. Even though Disney is already well-known, it is uncertain if and how much they've adapted to the shifting entertainment industry, for values and views about gender roles and societal standards. Characters in Disney movies have consistently changed to become a better representation in the film industry and also have tried to contain more female characters, which may be an essential aspect of fair and better contribution of female characters. Disney identifies to be slowly making advancements along with the surrounding and changing times in America through many types of research and relevant studies, including the movies themselves. (England 2011).

REFERENCES

- Celis, K. (2020). The good representation of women. *Feminist Democratic Representation*, 83-104. <https://doi.org/10.1093/oso/9780190087722.003.0004>
- Coyne, S. M., Linder, J. R., Booth, M., Keenan-Kroff, S., Shawcroft, J. E., & Yang, C. (2021). Princess Power: Longitudinal Associations Between Engagement With Princess Culture in Preschool and Gender Stereotypical Behavior, Body Esteem, and Hegemonic Masculinity in Early Adolescence. *Child Development*. <https://doi.org/10.1111/cdev.13633>
- Davis, A. M. (2014). Book review: Demystifying Disney: A history of Disney feature animation. *Animation*, 9(3), 355-358. <https://doi.org/10.1177/1746847714546253>
- Elza, C. (2014). Alice in Cartoonland: Childhood, gender, and imaginary space in early Disney animation. *Animation*, 9(1), 7-26. <https://doi.org/10.1177/1746847714520936>
- England, D. E., Descartes, L., & Collier-Meek, M. A. (2011). Gender Role Portrayal and the Disney Princesses. *Sex Roles*, 64(7-8), 555-567. <https://doi.org/10.1007/s11199-011-9930-7>
- Golden, J. C., & Jacoby, J. W. (2017). Playing Princess: Preschool Girls' Interpretations of Gender Stereotypes in Disney Princess Media. *Sex Roles*, 79(5-6), 299-313. <https://doi.org/10.1007/s11199-017-0773-8>
- Hine, B., Ivanovic, K., & England, D. (2018). From the Sleeping Princess to the World-Saving Daughter of the Chief: Examining Young Children's Perceptions of "Old" versus "New" Disney Princess Characters. *Social Sciences*, 7(9), 161.
- Kitch, Carolyn. 1997. "Changing Theoretical Perspectives on Women's Media Images: The Emergence of Patterns in a New Area of Historical Scholarship." *Journalism and Mass Communication Quarterly* 74(3):477

<https://login.leo.lib.unomaha.edu/login?qurl=https%3A%2F%2Fwww.proquest.com%2Fscholarly-journals%2Fchanging-theoretical-perspectives-on-womens-media%2Fdocview%2F1290598208%2Fse-2%3Faccountid%3D14692>).

Maplesden, A. (2014). Embodying Disney dreams: The representation of femininity and whiteness in recent Disney animated films.

<https://doi.org/10.26686/wgtn.16959523.v1>

Paulin, L. M. (2020). Tweencom girls: Gender and adolescence in Disney and nickelodeon sitcoms. *Journal of Broadcasting & Electronic Media*, 64(1), 62-64.

<https://doi.org/10.1080/08838151.2019.1706994>

Sandlin, Jennifer A. & Garlen, Julie C. (2016). Introduction: Feeling Disney, buying Disney, being Disney. *Disney, Culture, and Curriculum*, 31-58.

<https://doi.org/10.4324/9781315661599-11>

Smith, S. L., Choueiti, M., & Pieper, K. (2015). Gender bias without borders: An investigation of female characters in popular films across 11 countries. Geena Davis Institute on Gender in Media. <https://seejane.org/wp-content/uploads/gender-bias-without-borders-fullreport.pdf/> (Retrieved 1 November 2016).

Van Dam, B. (2021). A journey from girl-to-Womanhood: The influence of Disney princess fashion on the female gender. *Interpreting and Experiencing Disney: Mediating the Mouse*, 223-230. https://doi.org/10.1386/9781789384741_13

Wohlwend, K. E. (2012). The boys who would be princesses: Playing with gender identity intertexts in Disney princess transmedia. *Gender and Education*, 24(6), 593-610.

<https://doi.org/10.1080/09540253.2012.674495>

APPENDICES

Appendix A Coding sheet

Films

Number of women: _____

Number of men: _____

Age of the characters: _____

Hair color:

blond _____

White _____

Red _____

Light brown _____

Dark brown _____

Black _____

Other, specify _____

Height :

Short _____

Medium _____

Tall _____

Weight:

Thin _____

Average _____

Heavy _____

Perceived race/ethnicity:

Hair length:

short _____

medium _____

long _____

Main character:

women _____

men _____

Occupations of the characters in the film:

housekeeper/maid _____

caregivers _____

bosses _____

queens _____

Demigods _____

Dialogue and context:

use of emotional speech _____

empty adjectives _____

frequency of hedges _____

frequency of intensifier _____

Caucasian____

frequency of questions____

Black African American_____

Asian____

Behavior:

Native American____

romantic_____

Hispanic/Latino____

passive_____

Araba/middle eastern____

aggressive_____

Other, specify.____

submissive _____

Attractiveness :

Leader____

Attractive____

follower_____

unattractive _____

other (specify)_____

Use of makeup/cosmetics :

Wardrobe/How they dress

Yes_____

wearing lighter colors_____

No____

wearing strong colors_____

Princess attributes :

Short dresses_____

Beauty_____

t-shirts and Pants_____

Intelligence_____

skirts_____

voice/singers _____

bikinis_____

depended_____

other (specify)_____

independent_____

Roles in the film

serving hearth_____

principal characters _____

others_____

second characters_____

minor characters_____

TABLES

Table 1: 16 Disney princess movies titles

<i>ERAS</i>	<i>Disney princess films</i>					
<i>The golden age</i>	<i>Snow white (1937)</i>					
<i>The package era</i>						
<i>The silver age</i>	<i>Cinderella (1950)</i>	<i>Sleeping beauty (1959)</i>				
<i>The transition era</i>						
<i>The Disney renaissance</i>	<i>The little mermaid (1989)</i>	<i>Beauty and the beast (1991)</i>		<i>Aladdin (1992)</i>	<i>Pocahontas (1995)</i>	<i>Mulan (1998)</i>
<i>The post-renaissance era</i>						
<i>The revival era</i>	<i>The princess and the frog (2009)</i>	<i>Tangled (2010)</i>	<i>Brave (2012)</i>	<i>Frozen (2013)</i>	<i>Moana (2016)</i>	<i>Frozen II (2019)</i>
<i>The streaming era</i>	<i>Raya and the last dragon (2021)</i>	<i>Encanto (2021)</i>				

Table 2: 9 Distinct Eras

Eras								
The Golden Age(1937-1942)	Snow white	Pinocchio	Fantasia	Dumbo	Bambi			
The Package Era(1942-1949)	Saludos amigos	The three caballeros	Make mine music	Fun and fancy-free	Melody time	The adventures of ichabod		
The Silver Age(1950-1959)	Cinderella	Alice and the wonderland	Peter pan	Lady and the tramp	Sleeping beauty			
The transition Era(1960-1969)	One hundred and one dalmatian	The sword in the stone	The jungle book					
The Bronze Age(1970-1988)	The aristocats	Robin hood	Winnie the pooh	The rescuers	The fox and the hound	The black cauldron	The great mouse detective	Oliver and company
The Disney Renaissance (1989-1999)	The little mermaid	The rescuers down under	The beauty and the beast	Aladdin	The lion king	Pocahontas	The hunchback of Notre dame	Hercules/Mulan/Tarzan
The Post-Renaissance Era(1999-2008)	Fantasia 2000	Dinosaur	The emperor's new groove	Atlantis	Little & stitch	Treasure planet	Brother bear	Home on range

The Revival Era (2009-2019)	The princess and the frog	Tangled	frozen	Big hero	Zootopia	Moana	Frozen 2	
The Streaming Era (2020-present)	Raya and the last dragon	Encanto						

Table 3: Number of characters & gender

<i>films</i>	<i>#Male characters</i>	<i>#Female characters</i>	<i>Total characters per film</i>
<i>Cinderella</i>	7	5	12
<i>The little mermaid</i>	4	3	7
<i>Aladdin</i>	6	1	7
<i>Mulan</i>	9	4	13
<i>The princess and the frog</i>	10	4	14
<i>Brave</i>	10	4	14
<i>Moana</i>	2	3	5
<i>Encanto</i>	9	9	18
<i>Total= 8 films</i>	57	33	90

Table 4: Most common behaviors

<i>Behaviors</i>	<i>Male characters</i>	<i>Female characters</i>	<i>Total characters with those behaviors</i>
<i>Submissive</i>	1	11	12
<i>Kind</i>	9	23	32
<i>Caring</i>	8	17	25
<i>Volatile</i>	33	2	35
<i>Bossy</i>	22	6	28
<i>Manipulative</i>	29	4	33
<i>Aggressive</i>	16	0	16
<i>Passive</i>	0	28	28
<i>Dependent</i>	0	22	22
<i>Sensitive</i>	2	15	17
<i>Delicate</i>	0	28	28
<i>Selfish</i>	18	3	21
<i>Dominant</i>	23	3	26

Table 5: Common Traits

<i>Most common traits</i>	<i>Male characters</i>	<i>Female characters</i>	<i>Total</i>
<i>Attractive</i>	<i>26</i>	<i>21</i>	<i>47</i>
<i>Non-attractive</i>	<i>31</i>	<i>12</i>	<i>43</i>
<i>Intelligent</i>	<i>45</i>	<i>14</i>	<i>59</i>
<i>Non-intelligent</i>	<i>12</i>	<i>19</i>	<i>31</i>