Princess or Heroine? – A Qualitative Analysis on How the Portrayal of Female

Characters Has Evolved Between Disney's Originals Films and its Modern Remakes

A master's thesis presented to

the faculty of

the Scripps College of Communication of Ohio University

and the Institute for Communication and Media Studies of Leipzig University

In partial fulfillment

of the requirements for the degrees

Master of Science in Journalism (Ohio University),

Master of Arts in Global Mass Communication (Leipzig University)

Tonja Meckesheimer

December 2021

This master's thesis titled

Princess or Heroine? – A Qualitative Analysis on How the Portrayal of Female

Characters Has Evolved Between Disney's Originals Films and its Modern Remakes

by

TONJA MECKESHEIMER

has been approved for

the E.W. Scripps School of Journalism,

the Scripps College of Communication,

and the Institute for Communication and Media Studies by

Hans Meyer

Professor of Journalism

Scott Titsworth

Dean, Scripps College of Communication

Christian Pieter Hoffman

Director, Institute for Communication and Media Studies, Leipzig University

Abstract

MECKESHEIMER, TONJA, M.A., December 2021, M.A. Global Mass Communication;
M.Sc. Journalism

Princess or Heroine? – A Qualitative Analysis on how the Portrayal of Female Characters
Has Evolved Between Disney's Originals Films and its Modern Remakes

Director of Thesis: Hans Meyer

This paper aims to find similarities and differences in the portrayal of female characters
in seven Disney's original films and their modern remakes. With the help of qualitative
film analysis, the researcher takes a closer look at five scenes per movie to filter out
crucial information on whether portrayals have changed throughout the years and if so,
how these changes manifest. The analysis pays particular attention to the external
appearance of the female characters, their behavior and personality, their relationship
with others, and their role in society. In addition to the pure analysis of the portrayal, the
main message of the films is examined for differences and similarities, to determine
which values and norms are transported and how these have developed over time, if this
is the case. The analysis finds that some films have been adapted to modern times,
showing female characters more active and independent, and not make it all about men.
Nevertheless, it also becomes clear that the perfection of actors' looks is still very present,
and even if external beauty is no longer as much of a theme in remakes as it is in most of
the originals, one can find almost no optical flaws in the characters' appearances.

Dedication

I dedicate this master thesis to my parents as a token of my gratitude for

supporting me so lovingly and energetically throughout my school and university career.

Table of Content

List of Tables

1. Introduction

Nowadays, children grow up with TV shows, movies, and computer games at a very early age. Just like adults, they are accompanied by various media every day. It is often impossible not to be guided by countless influences and impressions. Through media, norms and values are conveyed, opinions are formed, and information is constantly transmitted. The processing of various stereotypes in films or television programs is not uncommon and is often subconsciously absorbed through media consumption.

Stereotypes are firmly anchored in everyday life and, unlike the ways in which we communicate them, are highly resistant to change (Eckes, 2010). Media constantly bombard us with images of both men and women, as well as information about their character traits and the standards we expect them to meet.

Social Role Theory proposes that cultural expectations present in society influence people's roles and behaviors (Eagly, 2013). It is therefore important that contemporary changes in society are reflected in changes to representations in the media. As further suggested by Hine, England, Lopreore, Skora Horgan, and Hartwell (2018), such observations are "particularly pertinent to prolific media forms, such as Disney movies, due to their contribution in shaping societal fabrics" (p. 2).

Many Disney movies focus on women as main characters who embody various roles (for example Cinderella, Sleeping Beauty, or *Beauty and the Beast*) and are good sources of stereotypes.

With annual revenue of around $65 billion in 2020, the Walt Disney Company is a leader in the film industry (Disney, 2020). Critics often mention the heteronormative, westernized and very traditional representation of female characters in Disney films. Many scholars and critics suggest that Disney primarily conveys false messages about gender roles and expectations, as well as distorted images of body and beauty standards (see Bruce, 2007; Forman-Brunell & Hains, 2015; Heatwole, 2016; O'Brien, 1994). The shift in gender stereotypes can also be found in a diachronic comparison of the female characters in Disney movies released in different decades.

To obtain some profound and insightful findings, the aim of this research paper is to analyze a total of 16 Disney movies consisting of seven originals and their modern remakes. The term *remake* refers in the case of this study to the live-action films, which are based on their original screenplays, meaning they are new versions of Disney's existing original films.

By comparing their portrayal of women in terms of outward appearance, character traits and relationships to the male counterparts, the researcher is seeking to find if differences and similarities have evolved throughout the years and why. Therefore, the overarching research question is the following: To what extend has the portrayal of female characters in Disney movies changed or not changed between originals and remakes?

More specific research questions will be introduced in the method section of this paper. The method being used for answering the research questions is a film analysis. The

researcher examines a wide range of Disney movies to collect different themes and later compare those themes with the aim of finding similarities and differences.

The literature review in the following chapter aims to give more insight on research that has already been done in this field. Many scholars have dealt with the portrayal of female characters not only in Disney movies (England, Descartes & Collier-Meek, 2011; Hine et al., 2018) but also in other movies, television shows and advertisements (Antoniou & Akrivos, 2020; Heathy, 2020; Iorgulescu & Marcu, 2017).

The researcher, however, wants to apply the existing findings in a different approach by looking for similarities and differences – not between Disney movies from different decades but between originals and remakes. This kind of comparison is fruitful because even the slightest changes in those movies can have a great deal of meaning regarding contemporary changes of the roles of women. The method section will introduce the research approach. It will further discuss the chosen sample and the process of analysis and state more specific research questions, which will help answer the overarching question stated above.

At the end of this research, the aim is to point out the most striking similarities and differences between all seven movies and their remakes that reflect the change our society has gone through.

Specific themes include dependence, behavior of the princess, external appearance, and relationship with men. Those are, however, explained more in detail in one of the following chapters. The result and discussion section of this paper will be followed by a reflection on limitations of the study and an overall conclusion.

2. Literature Review

The following chapter takes a deeper look at different aspects that need to be considered for the analysis of the portrayal of princesses in Disney movies. To get a better understanding on the outcomes of the later performed analysis, it is important to not only consider gender stereotypes when it comes to a shift in portrayal of female characters, but to also look at possible changes in society, the effect Disney has on its audience and on young girls, and the relationship between originals and remakes.

In addition, what constitutes a remake must be clarified and why this definition is of importance. This literature review therefore gives a detailed insight on these mentioned aspects before the method is further outlined in a following chapter.

Research has already been conducted on female portrayals in media and in Disney movies particularly, however, this topic is of high importance and changes in society that are reflected through media need to be made apparent on a regular basis to generate awareness for certain issues. Comparing originals to remakes gives the analysis of this topic a different angle that can lead to more detailed findings.

2.1 Gender Stereotypes and their Effects on the Perception of Society

With the huge impact that the media has on society, stereotypes are seemingly unavoidable. As pointed out by Ellemers (2018) gender stereotypes "describe typical differences between men and women, but also prescribe what men and women should be and how they should behave in different life domains" (p. 276). Stereotypes reflect general expectations about members of particular social groups. Some gender stereotypes

for instance are that men are taller or stronger than women. However, this does not necessarily apply to every single case (Ellemers, 2018).

Especially in movies, television shows, and advertisements gender stereotypes are prevalent (Antoniou & Akrivos, 2020; England, Descartes & Collier-Meek, 2011; Hine et al., 2018; Heathy, 2020; Iorgulescu & Marcu, 2017) As suggested by Antoniou and Akrivos (2020), stereotypes reduce a person's identity to a few specific traits and either exaggerate or oversimplify them, which makes it almost impossible for change or development. It "contributes to the maintenance of the established social order by classifying people based on a norm, pathologizing any deviation from it" (p. 80).

Heathy (2020), for instance, claims that stereotypes are often used in advertisements depicting women as "being weak and fragile, easily frightened, defenseless, blinded by emotions, dependent on male counterparts and showing their beauty, grace and sexual attractiveness" (p. 45). Those stereotypes used to portray women often fail to depict their empowerment (Heathy, 2020).

Stereotypes can have negative and positive effects. For instance, they can cause distorted judgment and biased behavior, such as discrimination and inter-group conflict, but at the same time they allow for a quick and intuitive assessment of groups (Bordalo & Gennaioli & Shleifer, 2014). According to Ellemers there is "overwhelming research evidence that gender-stereotypical expectations influence the way we judge the abilities of women and men" (p. 278). Gender stereotypes in an educational context, for instance, causes female students to be seen as less talented when it comes to subjects in all areas of science, such as math, chemistry, or physics (p. 278).

5

Gender stereotypes do not only occur for character traits but also for occupation and behavior. A lot of different jobs are still dominated by a gender. A job dominated by men would, for instance, be the police, and a job dominated by women would be that of a nurse or a nanny (Ellemers, 2018).

Differences in character traits result in differences in behavior and life choices between men and women. As suggested by Ellemers, action tendencies and overconfidence in men often result in more risky choices regarding, for example, sexual behavior, gambling, or alcohol and drugs (Ellemers, 2018).

Many gender stereotypes in men and women's character traits, behavior, and occupation can be easily explained by referring to biological differences between genders (Ellemers, 2018). For the most part, men are physically stronger than women, which results in a dominance of men in jobs that require strength. The same can be said about women being able to bear children, which makes them have a completely different relationship to children and can result in a better sense of guiding care (Ellemers, 2018).

Such gender stereotypes seem to be "deeply rooted in evolution and hard-wired in the brain" (p. 278). Different authors have raised the question of whether gender stereotypes can be avoided by society. As for now, it seems like more and more people are reluctant to make gender-based claims.

However, research has found that private convictions and implicit beliefs still often rely on gender stereotypical associations. Nevertheless, most of the time people seem to be unaware that this is the case (Ellemers, 2018). Therefore, it can be said that

gender stereotypes still do and probably still will for a while shape our judgments and behaviors (Ellemers, 2018).

2.2 Disney's 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 (Walt Disney Animation Studios 20). 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 (Golden & Jacoby, 2017).

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). This raises

the question as to what effect these images and portrayals of female characters in Disney movies have on young girls and their conceptions of femininity.

2.2.1 Disney Characters as Role Models for Little Girls

For young girls, Disney princesses can be more than just characters in movies: they can be friends, figures of identification, or role models (Golden & Jacoby, 2017). Girls often react to characters in movies quite similarly as they would react to people in real life, and as Eder points out, they perceive them as mockups of parasocial behavior. Girls often interact with characters as if they were a part of their actual surroundings (Eder, 2014). Therefore, it can be said that Disney films take on the function of a moral educational authority and are intended to help shape a child's understanding of right or wrong or good and evil (HD Austria, 2016).

One study, for instance, focused on the effects Disney movies can have on little girls and found that girls who believed in gender stereotypes portrayed in different films were more likely to have anxiety and be depressed (Golden & Jacoby, 2017). Furthermore, they stated that girls reported "feeling pressure to be thin, kind, caring, please everyone, speak softly, and not cause trouble" (Golden & Jacoby, 2017, p. 300).

Eder furthermore mentions the process of typification, meaning that whenever an audience gets confronted with a new character, they put them into a box or a category and form an opinion on them. Sometimes that happens very quickly; sometimes it can take some time (Eder, 2014).

The audience draws conclusions about the characters and creates several emotional expectations and attitudes toward different characters (Eder, 2014). This

creates certain images of fictional characters in the minds of the viewers, and the expectations and demands that go along with them are often transferred by the viewers into real life. In terms of Disney princess movies, these viewers are mostly young girls who are influenced from an early age by the characters and their behavior or appearance.

2.2.2 The Princess Bubble: How Disney Creates Distorted Views on Female Stereotypes

Disney has created a 'princess bubble', as explained by Rutherford and Baker (2021). This bubble shows that the physique and behavior of the Disney princesses is a predicator 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 creates a message for young girls that equates beauty with worth, and that physical beauty is all they need to be successful in life. This 'princess bubble' is highly problematic because it "presents a narrow range of acceptability for female characters, offers a distorted view of gender, and serves to further engrain into popular culture a flawed stereotype on how to look and behave that negates a fuller representation of female characters" (Rutherford & Baker, 2021).

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).

2.2.3 Picture Perfect Princesses

Physical attractiveness and beauty play such an important part in most of the Disney movies. For instance, in *Sleeping Beauty* one of the first gifts Aurora receives

from the fairies is the gift of physical beauty. "Slim bodies […], long necks, demure

shoulders, medium- to large-sized perky breasts, with tiny waists, wrists, ankles and feet

– all these features re-appear on princesses in almost every Disney movie and provide a

detailed image of real beauty to girls" (Rutherford & Baker, 2021).

This emphasis on physical perfection is typical of the Disney princess. Especially

in animated films, the so-called Kindchenschema (English: child scheme), introduced by

Konrad Lorenz in 1943, has a huge effect on the reception of beauty. This scheme

describes typical external aspects as well as certain behavioral characteristics of small

children: a relatively large head, round cheeks, a high and round forehead, large eyes, a

small nose, a small chin, and awkward movements. Experiments confirm that these

specific external features of the child scheme are judged to be particularly beautiful in

women (Fels, 2017).

From early on, Walt Disney used such features in the development of its

characters. The drawing style is soft and characterized by round shapes. Women in

Disney films therefore usually have predominantly thin bodies, round heads, and big

round eyes (Fels, 2017).

2.3 Portrayal of Women in Disney Movies

For years, the representation of women as strong characters in films has been low

compared to that of men (Israelsen-Hartley, 2017). It is strongly evident that the women

who were shown were often presented as sexual objects with a great deal of naked skin

and a flawless appearance. Even though there has been a shift in the number of women

cast in main roles, women are still often portrayed "overwhelmingly white, abled,

10

straight, skinny, and partially nude" (Israelsen-Hartley, 2017). According to Stacy Smith, "the picture young female viewers see of themselves in media […] reinforces the idea that a girl's value is not only on her appearance but also her romantic interests, rather than what she can do or be" (Israelsen-Hartley, 2017). Depictions of women in Disney movies mirror this trend especially in the earlier films where princesses are presented rather passive than active and are valued for their outward appearance over intelligence or ability. The next chapter gives a more detailed overview on such findings from past research on Disney movies.

In the context of gender and the portrayal of women in particular, it is worth referring to the Bechdel Test, which "consists of three questions to objectively determine the representation of women in a movie and if a woman's role can exist independent of a man's role" (Fogel & Criscione, 2020, p. 67). These three questions ask for the following: 1. Does the movie show at least two women with names? 2. Do these named women talk to each other? 3. In their conversation, do these named women talk about something other than a man? These questions of the Bechdel Test are useful as they quickly evaluate the role of female gender in a movie (Fogel & Criscione, 2020). Strong female characters, for instance, mostly indicate that they have a central role in the movie whereas female characters with minor roles are often only supporting the central male character's self-realization (Fogel & Criscione, 2020). Passing the Bechdel test is a sign that a film is fair in terms of gender roles, with adequate representation of women (Fogel & Criscione, 2020). Therefore, a quick run-through of this test for each of the selected

films in this paper's sample will quickly show which of the films pass the test and whether anything has changed between the original and the remake.

2.3.1 Past Studies on Disney Movies

As briefly mentioned in the introduction, quite a few studies can be found on the role of women in Disney movies, some of which focus on specific movies, analyzing them in detail while others focus more on either stereotypes or the progression of Disney characters.

Many studies, however, cover only the timeframe between the publication of the very first Disney movie, which was in 1937 and the year 2016. Hine et al. (2018), for instance, conducted research on the representations of gender in Disney movies that got released between 2009 and 2016. In their study, the researchers' aim was to "examine the behavioral characteristics, rescue behavior, and romantic conclusions of prince and princess characters in five iconic Disney films" (Hine et al., 2018, p.1) by using a content coding analysis.

By analyzing a total of five Disney movies from different years, the researchers found that both male and female characters in some of the more modern movies shared some similar character traits such as being "affectionate", "athletic", "assertive", or "fearful" (Hine et al., 2018). Overall, Disney princesses were depicted in a more masculine than feminine way, compared to Disney princes (Hine et al., 2018).

Liebermann argues that the fact that Disney movies mostly end with a big wedding of the princess and the prince, conveys the message that marrying one's true love should be the ultimate goal of every girl or woman, because it is the 'happy end' of

every movie. The final scene suggests that "marriage is the most important part of a woman's life" (Liebermann, 1986, p. 386).

England, Descartes and Collier-Meek (2011) also analyzed different "types of behaviors portrayed by the film's main female and male characters, how often such behaviors were depicted and how these were connected to the character's gender" (p. 558).

They used a timeframe starting with the first ever published Disney movie (1937) until the year 2009, in which the other researchers started with their analysis. They concluded that gender stereotypes were highly present, especially in the earlier published Disney movies. Princesses, such as Cinderella or Snow White, for instance, were responsible for cleaning the house and taking care of children (England, Descartes & Collier-Meek, 2011).

With time, those fixed character traits and responsibilities shifted or at least evolved in some ways. Movies like *Pocahontas* or *Mulan* show princesses who "participated in stereotypically masculine activities, such as conducting diplomacy and war" (England, Descartes & Collier-Meek, 2011, p. 563).

This was not only a shift for princesses, but for princes as well. For instance, some movies published after 2010, depicted men being emotional, sensitive, and helpful, which are character traits that have been traditionally associated with femininity (England, Descartes & CollierMeek, 2011).

Davis (2014), another researcher worth mentioning in this regard, did a study on the progression of Disney princesses from 1937 to 2014. In his study, the princess movies

were grouped into three categories: the early films (1937-1959), the middle films (1989-1998), and the most current films (2009-2013). All three categories show Disney princesses with different character traits and how they changed throughout the decades.

In the earlier films (*Cinderella*, *Snow White and the Seven Dwarfs*), princesses were mainly portrayed as being helpless and needing to be saved by their prince (Davis, 2014). In the middle movies (*The Little Mermaid*, *Beauty and the Beast*) there had already been a shift, showing the main female characters as more independent than before. The most current films (*Moana*, *Frozen*), portray Disney princesses as strong individuals who no longer need a male counterpart for help (Davis, 2014).

The early era princesses do not advance the plot forward. Instead, the narrative is driven by the decisions and actions of other characters (Higgs, 2016; Davis, 2014). Other women are often portrayed as enemies, such as the wicked stepmother in *Cinderella* or the evil queen in *Snow White* (Higgs, 2016).

Productions of the eighties and nineties (*The Little Mermaid*, *Beauty and the Beast*, *Aladdin, Pocahontas*, *Mulan*) show a change in the portrayal of women. Although the happy ending remains marriage to a man, the princesses are more independent and have agency. These princesses save other people and even save themselves instead of passively waiting to be saved. The princesses now also advance the story themselves through their own actions and decisions (Davis, 2014). Ultimately, however, as in earlier films, it was fundamentally about finding true love. According to Higgs (2016) "the film essentially says that a 1990s woman may think that she wants more, but a heterosexual relationship is what she needs" (p.67).

Since the early 2000s, Disney films (*The Princess and the Frog, Rapunzel, Merida, The Ice Queen*) have increasingly depicted egalitarian images of women. The female characters now do not need to be rescued, but achieve their goals without male help (Davis, 2014). In the latest films, such as *Frozen II*, it even goes so far as to define true love not as romantic, but more so as love between the two sisters Elsa and Anna. For the first time, there is a focus on relationships between female characters more than the relationship between Anna and Hans.

All the aforementioned studies focus on Disney movies and the portrayal of either both princess and prince, or only the female main characters, identifying different shifts in character traits. They are highly connected with the current study because they build the framework for doing further research on Disney movies and their portrayal of female characters.

The aim of this research is to give an even more advanced overview on the differences as well as the similarities between various Disney movies and their remakes in terms of their portrayal of the main female characters and the relationships the princesses have with their male counterpart in each of the movies. By comparing five important scenes of each of the original Disney movies and their remakes can lead to major findings because even the slightest changes and adaptations producers used for remaking the originals can quickly become apparent. The same can be said about similarities between the two versions.

2.3.2 The Princess Figure as Disney's Own Brand

Over the years, the princess character has become Disney's most successful movie character. Since Disney made princesses its own brand in the year 2000, they have been able to achieve enormous financial success (Roeller, 2016). Disney's motto and the associated main marketing strategy has been and remains: Every girl can be a princess.

Disney developed a traditional Disney princess prototype, which has evolved since it started in 1937 and is accordingly adapted to the context of that time. The basic elements of a traditional or classic Disney princess are quite clearly defined: a young, beautiful, and good-natured princess, often separated from her parents. She gets into danger or a begrudging situation and hopes to find her one true love and be rescued from her difficult or even dangerous situation (Borsy, 2017). This formula can be applied to most of the movies being analyzed for this paper: Cinderella loses her parents, gets harassed by her stepmother and stepsisters, and needs to be saved by the prince to live a better life without being her stepfamilies personal servant; Aurora, in *Sleeping Beauty*, falls under a spell that will kill her if she does not get saved by the prince and his kiss of true love; Snow White needs to escape the queen, who wants to kill her, so she as well needs to be saved from her magic sleep by the one true love and kiss from a prince; otherwise she would not wake up (Borsy, 2017). These are just a few examples, but as mentioned, many Disney movies use this kind of prototype of a Disney princess and her main story. After combatting a series of obstacles, the ending is always a happy one, as defined by a vanquishing of the enemy and a wedding with the likewise beautiful, good-natured, and fearless prince (Borsy, 2017).

2.4 From Originals to Remakes: A Definition

Before going deeper into the relationship between original films and their remake, it is necessary to define the remake. Verevis (2006) defines remakes as "films based on an earlier screenplay, as new versions of existing films [or] as films that to one degree or another announce to us that they embrace one or more previous movies" (p.1).

Remakes are more modern versions of original films that get produced for different reasons. Cuelenaere, Willems, Joye (2019), for instance, claim that when films are being remade, they "undergo several transformations, including changes related to (the representation of) national, disability, and gender identities" (p. 613).

A remake can be understood as an industrial product set in the material conditions of commercial film production, in which the plot is copied, and the formula is repeated forever (Verevis, 2006). For filmmakers, remakes are consistently thought to provide suitable models, and something of a financial guarantee for the development of studio projects (Verevis, 2006).

In a commercial context, remakes are pre-sold to the audience because it is assumed that the viewer already has experience with the original stories from previous films, literary works, or other properties, or at least with some narrative images, before engaging in its particular retelling (Verevis, 2006). Hollywood studios often duplicate past successes and minimize risk by emphasizing the familiar. They recreate films that have proven successful in the past often only with slight changes. As suggested by Verevis (2006), "remakes reflect the conservative nature of the industry; they are motivated by an economic imperative to repeat proven successes" (p.4).

To maintain economic viability, the remake also has to take into account variations and differences (compared to the original) to incorporate societal change (Verevis, 2006). What remakes often have to offer is they deliver not only reliability in forms of repetition with regard to the narrative patterns and familiar characters, but also novelty and innovation by introducing new characters and slight changes in various scenes all in the same production package (Verevis, 2005).

According to Wulff (2009), the difference between two films - the original and the remake - manifests historical change and cultural difference. Difference, however, is also a manifestation of adaptation, because not every new adaptation merely exploits the original, but rather updates it, realigns it, and sets thematically altered accents (Wulff, 2009). In the practice of remaking, pragmatic reasons are usually in the foreground. It is about adapting films to other markets (with other stars), updating stories, and adapting them to changed historical, generic, and stylistic circumstances (Wulff, 2009).

Additionally, to what has been used as a definition for remakes, Heinze & Krämer (2015) argue that "remaking […] always implies a double temporality of continuity and change, albeit with an emphasis on the latter" (p. 6). They further claim that on the one hand, any form of remake is a reflection on the continuing historical relevance - economic, as well as cultural and psychological - of a particular story and can thus have a canon-forming effect. On the other hand, remake is always more or less changeable; it occurs in numerous and very different variations and can be driven by very different motivations and reasons (Heinze & Krämer, 2015).

It is furthermore important to point out that a remake is not a complete copy of the original film. The process of remake is more so conceived as a translation rather than a copy, which means that a remake is never completely identical to the text or film it transforms or renews (Heinze & Krämer, 2015).

2.5 The Relationship Between Originals and Remakes

Hollywood in general seems to be obsessed with remaking very successful and well-known movies "purely because of how near-perfect they were the first time" (Mendelson 2013). As for many things, remakes have both advantages and disadvantages that go along with reshooting an original movie. On the one hand, remakes offer a high level of familiarity: people know the story, they are familiar with the different characters, and if the original was a success, chances are high that many people are interested in seeing the remake (Bohnenkamp & Knapp & Hennig-Thurau & Schauerte, 2014).

On the contrary, the potential of remakes to offer sensations "in the form of using novel story elements, introducing new characters, or adding new sensory dimensions is systematically limited, which should reduce their […] attractiveness for consumers and imply […] disadvantages compared to unbranded films" (Bohnenkamp et al., 2014, p. 19).

There are two factors that can have an impact on the success of the remake: similarity and recency. Making an original into a remake already automatically goes along with having a lot of similarity between both films. However, producers can include some variation by changing, for instance, the location or the time of the movie, including new characters or adding some plot twists to the story.

With their research on the success of remakes and sequels, Bohnenkamp et al. (2014) found out that the "success of remakes with audiences is influenced by the similarity of a remake to the original movie" (p. 21). Remakes with less similarities to the originals turned out to be more successful than those very similar to its source.

Recency, which refers to the release dates of the movies, is another important factor that plays into the success of a remake. Here, recency can have positive and negative effects because more recent movies offer a lot more familiarity than movies released decades ago, because the audience might not even have been born then. At the same time, if a remake is produced very close to the release date of the original, the "sensation value of the remake will be limited" (Bohnenkamp et al., 2014, p. 22).

Disney released its first remake *The Jungle Book* in 1994. Another remake of the original Jungle Book from 1967 was made in 2016, followed by a remake of *Beauty and the Beast* in 2017. With the remakes being successful, Disney moved forward "to create a new cannon of what it calls live action from a long list of its animated features" (Madej & Lee, 2020, p. 107).

In the meantime, the reactions to remakes compared to the originals seem to differ widely. For example, CGI technologies (Computer-Generated Imagery) used for live action movies are not always able to demonstrate the same "quality of expression that an animation brings" (Madej & Lee, 2020, p. 107).

The reason for movies being made into remakes is often a change in society. The focus for this paper will mainly lay on transformations related to gender identities and how these relate to gender stereotypes in the different decades.

2.6 Perception of Cartoons and CGI Versus Life-Action Movies

First, before looking at differences and similarities or rather pros and cons of cartoons and CGI, as well as life-action movies, it is important to give a little explanation on how these three categories differ from each other. Cartoon movies and CGI are both considered animated film techniques. Cartoons are the very early animations, such as *Mickey Mouse*, using individual drawings or paintings that are photographed frame by frame (filmsite, 2021). In this case, the individual frames usually differ slightly to give the illusion of movement. This causes the two-dimensional static art to come alive for the audience (filmsite, 2021)

Snow White and the Seven Dwarfs in 1937 was the very first full-length animated movie. Followed by many other Disney animated movies, those films contain "exquisite detail, flowing movements, gorgeous and rich color, chanting characters, lovely musical songs and tunes, and stories drawn with magical or mythological plots (filmsite, 2021).

CGI compared to cartoons is a later developed and more realistic technique of making animated films. This involves digitally generating 3D computer graphics that take an audience to different worlds in movies (urbanuncut, 2020). Hollywood has hereby perfected the use of special effects and animation, which makes it ever harder to distinguish real film from simulation (urbanuncut, 2020).

Live-action movies do not really need an explanation. They are films made with real actors and actresses in real surroundings. Just like the remake of Disney's *Beauty and the Beast*, they may include some CGI animated characters. Live action movies do have some perks in the sense that the audience is being confronted with real people

instead of cartoon characters. This often gives the audience a better connection to the different characters as they can empathize with the emotions by those characters (de Borst & de Gelder, 2015).

With life-action as well as with CGI, the audience can get a sense of "actually being there" in the movie scenes with the characters. CGI today is so advanced that, as already expressed, it can be very close to real (de Borst & de Gelder, 2015). However, with live-action producers can have the advantage of luring an audience into movie theaters by casting famous actors and actresses, which can have a huge part in the success of a movie (de Borst & de Gelder, 2015).

In cartoons, however, there is more of an emotional distance because the characters and the fictional world are far removed from reality. Live action movies can therefore transport real emotions and convey a better sense of closeness and connection (de Borst & de Gelder, 2015).

While empathizing with a character is easier in live-action movies, cartoons seem to "get across more clearly how a character is feeling or what their personality is like beyond the limits of a human actor [or actress]" (Worth, 2019). When drawing characters, it is possible to really exaggerate facial expressions of emotions. In that case smiles can be drawn wider, and eyes shiftier, which means that the emotions of characters can be expressed even better than by real people (Worth, 2019).

An example would be the scene from *Beauty and the Beast* "Be our guest". Comparing the cartoon version from 1991 to the live-action version also using CGI-technology from 2017, Belle is sitting at a large table with Cogsworth and Lumiere

singing to her and welcoming her in the Beast's castle. While it is rather difficult to understand the expressions of the characters in the live-action movies because of a lack of detail, it is way easier to understand them in the cartoon version of the movie.

Lumiere's face and body in the cartoon, for instance, have more contrasts which makes certain expressions come across more clearly. In the live-action version, Lumiere is still an animated character but created with CGI. Thus, everything is pretty much the same color with only a few shades, which, compared to cartoon characters, makes it more difficult to clearly see his expressions while he is also constantly moving (Worth, 2019).

Watching cartoons may feel impersonal to certain audiences because characters mostly do not look anything like real people. Watching real people on screen gives a feeling of connection and closeness to what is going on. Seeing a real house or a forest, a grandma who has features like one's own, or a restaurant, where they serve one's favorite pizza makes it more relatable than seeing drawings of such things (de Borst & de Gelder, 2015). Researchers at Bielefeld University's Cluster of Excellence Cognitive Interaction Technology (CITEC), for instance, did an analysis on how the brain responds differently to photo-realistic and more stylized characters. Johanna Kißler, one of the professors conducting the experiment, claims that people "quickly forget what [a] cartoon figure went through in a movie. The things experienced by real human actors can stay with us for days after we see a film" (Schindler & Zell, & Botsch & Kißler, 2017).

The reason behind those findings is the fact that the brain processes cartoon images and real pictures differently. The study demonstrates that real photographs are processed in a particular region of the visual cortex that is responsible for perceiving

people, which creates a mental connection to the characters and stores the faces in long-term memory. "With images of cartoon characters, a part of the brain reacts that is responsible for perceiving objects. The brain, however, does not establish a sense of identification with such objects, and does not store them long term" (Schindler et. al, 2017).

2.7 Why this Study Matters

Society has undergone major changes when it comes to gender roles, stereotypes, and cultural values. Especially in movies, such changes are often picked up and portrayed. For the audience to better identify with the characters of a movie, successful films are therefore often remade and adapted to the changes that have occurred in society.

Remakes, especially those produced many years apart, offer potential contrasts of cultural changes that can put critical concepts into bold relief. As pointed out by Champoux (2006) "films spaced many years apart offer observations on cultural mores, roles and relationships in the same culture at two different times" (p. 210). Selected scenes could demonstrate the dynamics of value shifts and highlight what was essential during the two periods through their differences (Champoux, 2006).

Remake scenes show variations and adaptions quickly, which makes interpretation easier than comparing different films from different decades. The remake not only turns the cinematic predecessor into the original, but at the same time makes it clear that this original can be subjected to a reconsideration from a new angle (Champoux, 2006).

24

The importance of films especially for the education of children needs to be constantly emphasized. As explained in a previous chapter, children are exposed to movies and different characters from an early age. In this way, they are often taught different norms and values. If these values and norms change in reality, it is especially important to adapt them in films as well.

The role of women today is fundamentally different compared to a few decades ago, but other factors have also changed significantly. The analysis of film remakes shows how and why they are rich teaching resources for showing similarities and differences in many concepts over time (Champoux, 2006).

2.8 Jens Eder's Levels of Figure Analysis

The analysis will be based on the principles of figure analysis by Jens Eder (2008), mainly using the model "Die Uhr der Figur" (engl.: "the cycle of characters") (Eder, 2014). According to Eder (2014), the audience perceives figures in films as thinking, feeling, and acting beings. He furthermore argues that they encounter the recipient on four levels, which he has tried to capture in a model to make analysis as all-encompassing as possible.

The first level is about figures being artefacts that create elementary perceptual impressions. The second level is about characters as so-called "fictional beings" (Eder, 2014). "This includes [for example] their physical, psychological and social characteristics, their behavior, their experiences" (p. 136). A third level of analysis is seeing figures as "symbols" of overarching themes, and the last level is about characters being "symptoms" in connection with specific circumstances of their production.

Eder's principles of analysis provide the ideal basis for the research on princesses in Disney movies. However, only the level of "fictional beings" is relevant for the analysis in the present research study because the focus lies on outward appearance, character traits, and relationship to men. The other three levels of analysis proposed by Eder do not apply to this research and are therefore not further considered.

Before describing the method used for this research, it is important to take a closer look at the third level of fictional beings to understand the framework. When analyzing characters in movies, Eder differentiates between three areas: *physical characteristics, psychological characteristics,* and *social characteristics and relationships* (Eder, 2014). Physical characteristics are related to the body and are most of the time perceptible. Examples of physical characteristics would be height, hair color, weight, or even other physical abilities. Psychological characteristics are related to the personality of a character, such as their morals, their attitude toward life, their fears, and beliefs. Finally, Eder (2014) defines social characteristics and relationships as "position and interaction of the character in intersubjective contexts, meaning their relationship with other characters, social groups, or institutions" (p. 177).

Such characteristics can be assigned to the past, present, or future in a temporal perspective. Figure analysis mostly focuses on the present of a character. However, future-oriented expectations and aspects from a person's past are often also included in the analysis of a figure because they can always have an influence on the present and present actions (Eder, 2014).

When analyzing characters in movies, Eder also proposes a various range of questions to ask about them to get a better understanding about the characters and their lives (Eder, 2014, p.317). Not all the questions Eder suggests will be relevant for the analysis of Disney princesses; however, it will be worthwhile to consider some of them as they present a detailed framework to help understand the physicality, sociality, inner life, and personality of the different princesses better. For each suggested question, Eder also comes up with more detailed questions, which will be stated underneath the main questions. It is important to state that not all the following questions and sub questions are used each time to analyze the individual characters and their portrayal. They more so serve as stimuli, guiding the analysis in a sense that they allow for a deeper understanding of what to look for while analyzing each character of the Disney movies.

That means that these questions are not directly answered at any point in this paper. However, Eder put a lot of thought into what needs to be considered when looking at figures in films and it is worth stating these specific questions in this chapter to make it clear, even if just indirectly applied, what the analysis is based on.

This analysis of the portrayal of female characters in Disney movies is not only about certain character traits, relationships, and appearance. There is much more behind it, which is often not immediately obvious at first glance, but is a strong component of the analysis and essential to get the whole picture. The following table gives an overview on the most important questions worth considering with the main questions stated in the left column and some more specific sub-questions for each main question stated in the right column.

Table 1

List of Jens Eder's questions for figure analysis

1. What are the essential features of the character and how are they related?	Are certain character traits emphasized or hidden that are associated with strong collective emotions, values, norms, and taboos? What distinguishes the character in terms of such traits, such as physical attractiveness, vulnerability, bodily functions, motivation, emotion, identity? What do you learn about her and what is being withheld?
2. How can the physicality of the figure be described?	What characterizes the figure in the following respects: general external appearance and body-related artifacts (glasses, hairstyles), facial expressions, posture and movement behavior, gestures, speech behavior. Which aspects of the body are emphasized or marginalized? To what extent does the body of the character correspond to collective norms and values? To what extent does its representation target central and value-occupying aspects such as beauty, sexuality, health, performance, age?
3. How can the sociality of the character be described?	What characterizes the character in the following respects: social action, interaction, and social relations; groups, and structures; social positions, roles and status, social representations, values and norms, identity? Does the character resonate with common social stereotypes? To which social groups and roles is it assigned, and from which is it distinguished? What are the main social relations of the character and how do they develop? What are her relationships of love, power, and recognition with other characters?

Table 1 Continued

4. How can the characters inner life and personality be described?	What personality traits does the character have?
	What do we learn about the character's inner life?
	How does the inner life develop?
	Are perceptions, dreams, ideas depicted?
5. How does the figure model change in the reception process and what does this mean for the figure itself?	Does the character undergo strong changes? Which ones?
	Are such changes related to their character traits or are those social or physical changes, are they gradual or sudden?
	When does it take place?

All these questions and the previous mentioned areas of analysis are crucial for understanding Disney princess characters and their portrayal in movies and are therefore observed and applied when evaluating individual scenes. In the following chapters, Eder's above listed questions are referred to at times.

3. Method – Film Analysis

This chapter helps better understand the method being used for the following analysis. Starting with a general definition of what film analysis is and what it does, the chapter narrows it down to the one part of film analysis that puts the focus on the characters and therefore helps answer the main question on female portrayals in Disney movies: figure analysis, which will also be explained in more detail. In a further chapter the sample is presented before looking at the research questions and an outline of the procedure for the analysis.

3.1 An Overall Definition of Film Analysis

The method used for this research is a film analysis of 14 different Disney movies 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 look at the presentation of characters, their interactions with each other, their behavior, and other aspects such as the atmosphere in different scenes (Frey, Botan & Kreps, 1999).

As suggested by Kammerer (2020), film 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).

Film 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. 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 (Berger, 2020).

3.2 Figure Analysis

Because films most of the time have only a limited time span of approximately one and a half hours, every film also has a limited inventory of characters; there cannot be any number of characters. In contrast to books, it is way more difficult to place movie characters in the center and to characterize them in detail. As suggested by Faulstich (2013), film as an audiovisual medium "tends toward the visible, toward the external, and must make a special effort to portray the interior - thoughts, feelings, mental states, etc. of a person" (p. 99).

It should be noted that many main figures in film are strongly influenced by roles or represent certain types of characters. Classic roles are often genre-specific or have references to the current social situation, that is, roles often show social behavior patterns and professions (Faulstich, 2013, p. 100).

The figure analysis should reveal characteristic features of a character. The aim is to manage to describe the characters of the film in the same way as one would describe a new acquaintance to a friend who has not yet seen him. This begins with external features such as appearance, clothing, and behavior, and extends to character and other personality traits (Faulstich, 2013, p. 103).

There is a difference between flat and round characters. Flat or one-dimensional characters usually appear as supporting characters and have only secondary importance for the film's main message (Faulstich, 2013, p. 103). Round, or multidimensional characters, in contrast, are mostly main characters of a movie. They can be distinguished by two characteristics: either they have a certain kind of complexity, or they are subject to a change in personality (Faulstich, 2013, p. 103).

The first of these characteristics means that the list of their characteristics and traits is comparatively long, and as Faulstich further explains, they are "characterized by great variety and certainly also by contrasts and contradictions that make a character appear truly alive" (p. 103). The second mentioned characteristic means that the character at the end of the film is no longer what he or she was at the beginning. In the case of this study this could mean that a shy and dependent girl stands up for herself and throughout the movie becomes a strong independent woman who gets married to the prince and therefore becomes a princess.

Focusing on detail in the way certain characters look, behave, and present themselves, what their backgrounds are, how they interact, and what they care about in the original movies versus their remakes, will help gain a better understanding of a possible shift in society's perception of the role of women as well as on gender stereotypes and how they have developed over time.

Historically, film or sequence protocols belong to the first techniques of analysis in film studies and initially served primarily to "verify the subject matter" (Hickethier 2007, p. 36). Protocols make the film available for analysis even in its absence; they

32

make the results of the analysis verifiable and comprehensible for others and allow for regulated reference to specific film scenes or features of the film.

Nevertheless, Hickethier criticizes them as an unnecessary and impractical 'literalization' of film" (Hickethier 2007, p. 38), insofar as viewings of many films today are possible on electronically or digitally available copies. Hickethier advocates for the limited recording of selected features in the sequence or setting protocol, which are already directed towards a certain question horizon, rather than capturing all features (Hickethier, 2007).

Logging, as an in-depth and thorough examination of a movie, is similar to the process of repeat viewing, which can bring to light nuances that were previously overlooked. Thus, taking notes is of productive value in the analysis even without writing them down (Kammerer, 2020). A sequence protocol as claimed by Faulstich (2013) is "a mandatory task and indispensable starting point of any film analysis" (p.78). It means that the film plot gets segmented into scenes or sequences. This creates access to the organizing principle of the film plot, not only for the more detailed analysis of a single sequence but also for the entire movie (Faulstich, 2013).

3.3 Sample

The population 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. The same website offers an overview on that as well and includes a total of 25 films up until the year 2019. The missing films between 2019 and now are retrieved from the website of Walt Disney, which only states all movies released since 2017. The last step on the way to the final sample is then narrowing it down to all the Disney princess movies that have already been made into a remake, which comes down to a total of five movies (*Snow White*, *Cinderella*, *Sleeping Beauty*, *Beauty and the Beast*, and *Mulan*).

In addition to this selection of movies, the researcher decided to include two more films (*Aladdin*, and *Lady and the Tramp*). Both movies do not quite fit with the rest of the sample in a sense that *Aladdin* does not have the princess as the main character and *Lady and the Tramp*, has a female dog as a main character instead of an actual female princess.

However, to justify the decision, it must be said that these two films have also been remade and are likely to make a crucial contribution to the analysis of the representation of female characters in Disney films. Furthermore, they each have at least two of the three crucial characteristics (film by Disney, main character who is female, made into a remake) that are of importance for the sample and make it possible to enlarge the sample to obtain a more comprehensive set of findings in the end. *Aladdin* is furthermore a good fit for the sample as the female character princess Jasmine is a central character who challenges the male character and even in the cartoons, seeks her own identity.

Another exception is the remake of Snow White and the Huntsman, which was not distributed by Disney but by Universal. Given the fact that this paper is supposed to analyze Disney's original films and its remakes, the movie should not actually be a part of the sample. However, since *Snow White* was the very first animated film, it plays an important role in the analysis of the portrayal of women. For this reason, it is important and arguable that an exception can also be made in terms of the sample to not exclude such a significant film. The crucial factor here is that at least the original was produced by Disney. It is still possible to make the comparison between the two versions to get valuable insights into changes in the portrayal of female characters in film. The sample therefore includes the following seven Disney movies and their remakes:

Table 2

Overview movie sample

Original	Remake
Snow White (1937)	Snow White and the Huntsman (2012)
Cinderella (1950)	Cinderella (2015)
Lady and the Tramp (1955)	Lady and the Tramp (2020)
Sleeping Beauty (1959)	Maleficent (2014)
Beauty and the Beast (1991)	Beauty and the Beast (2017)
Aladdin (1992)	Aladdin (2019)
Mulan (1998)	Mulan (2020)

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 of which scenes are important for film analysis and specifically for addressing the research question presented in this paper are based on the model "Aufbau des klassischen Dramas" (English: structure of the classical drama) by Gustav Freytag (see also White, 1995). He differentiates between five acts.

First, the introduction; second, the rising action, or in other words the conflict; third, the climax, then the falling action; and finally, the end. Since the first research question for the analysis of the portrayal of female characters includes the analysis of the interaction with others, specifically the relationship with men, this model by Freytag needs a little bit of adjustment. In a second act it is important to include the scene in which the princess first meets her male counterpart. The third scene will then be the conflict followed by the climax, as suggested by Freytag. The falling action and the end are put together into the ending scene. Thus, the five scenes that are used for the analysis of the Disney films – originals and remakes – include the following five segments:

Table 3

Definition of scenes

Scene	Description
The opening scene	Provides basic information about the characters and the setting as well as the specific rules of the fictional world
First encounter	Princess meets the prince for the very first time

Table 3 Continued

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 – for example in *Sleeping Beauty* the conflict scene starts with Aurora getting pricked by the needle because of Maleficent's spell – it is at the same time some sort of an introduction for the climax of the movie, which sometimes happens right after the conflict scene and sometimes takes longer to occur.
Climax	The crisis of the film peaks
Ending scene	The plot is concluded

For conducting the analysis, each movie will be accessed through the platform Disney+.

3.4 Research Questions

To answer the above stated overarching research question, a closer look will be taken at each main female character of the chosen sample of Disney movies and their remakes. The sequence protocols of the selected movie scenes allow a detailed analysis of the Disney princesses and how they have evolved and changed over the past decades. Two more specific research questions, which were derived from previously discussed literature and findings by other researchers (Davis, 2014; England, Descartes & Collier-Meek, 2011; Hine et al. 2018) will be analyzed within this research.

As pointed out by several authors (England, Descartes & Collier-Meek, 2011; Davis, 2014; Hine et al., 2018), the portrayal of women in movies in general has changed throughout the years and with characters such as Lara Croft or Supergirl – women who have been portrayed with more heroic and manly character traits. Their physical appearance has shifted as well (UKessays, 2017).

According to Johnson (2015), the same can be applied to Disney characters and their development over several decades. Furthermore, instead of depending on their male counterpart, Disney princesses have developed more self-confidence over time and become less dependent in general by taking matters into their own hands (Johnson, 2015). However, it is also interesting to look not only at the differences but also at similarities. To find out whether those mentioned findings apply to original movies versus their remakes, the first, more specific research question for this study is the following:

RQ1: What similarities and differences can be found between the original movie and the remake regarding the outward appearance of female characters, their character traits, and their interaction with others?

In addition to the analysis of main female characters and their portrayal, an analysis of the messages, norms and values conveyed in the respective films is also of importance. As Faulstich and Strobel (2013) mention, an attempt is made to filter out the message of a film and to get to the heart of the matter by using proven interpretation grids (p. 162). Früh (2017) notes, however, that the content analyst knows neither the opinions and communication intentions of the communicator nor the understandings and reactions of the audience. Therefore, it must be kept in mind that the analyst always starts from his or her own understanding and interpretation of the messages (p. 47).

To get some profound findings on the main messages transported by the individual movies and their remakes, the findings of the first research questions will be used to filtering out some crucial quotes and symbols from the movie scenes. The

procedure will be explained further in the following chapter. The aim is to look for a change in the main message regarding female stereotypes. As discussed in the literature review, stereotypes portrayed in movies, television shows, or advertisements do not always reflect reality and are highly resistant to change (Eckes, 2010). This statement makes it interesting to see whether there has been an overall change in stereotypes of female characters between the originals and the remakes.

Another reason to look at the main message of each movie and their remake is the argument given by Rutherford and Baker in the literature review that Disney often sends the message that beauty means worth and success. It is therefore interesting to see whether this message has been continuous over the years or if there has possibly been a shift in what kind of message Disney wants to send out to its audience, especially young girls. The specific research question for this analysis is therefore the following:

RQ2: How does the main message regarding female stereotypes of the remake differ from that of the original?

Based on the findings of research question number one, and by filtering out significant and meaningful quotes for each movie, the main messages for each film and their remake will become apparent. Comparing the main message of the respective films with their remakes will give some crucial insight on whether producers adapted those movies to current social conditions and developments.

The aim of the current study is to find answers to these two mentioned research questions, as well as the overarching research question stated in the introduction. Looking for similarities and differences between two movies that have the same storyline will give

even better insights on possible changes in the portrayal of female characters. Since the selected scenes are quite similar in the original and in the remake, similarities and differences can be recognized and interpreted much better. The findings will be stated and later discussed in one of the following sections of this paper.

3.5 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 film analysis 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 mean.

Table 4

Sequence protocol - Definition of columns

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)
3. Sequence of the scene	States the time frame of each scene
4. Plot summary	Quickly summarizes the main events of each scene
5. Appearance of the princess	Information on visible factors regarding princess (look, features, clothes)
6. Personality/behavior of the princess	Information on personality/actions of princess and overall behavior for each scene

Table 4 Continued

7. Sociality of the princess	Information on role of princess, her relationships, interactions, social order etc.
8. Motivations of the princess	Information on what drives the princess, what is her overall goal/what does she want
9. Important quotes from scenes	Collecting important quotes

When working with the sequence protocol it might occur that no new information on any factor is given in a scene. In that case the column is left blank. It also needs to be stated that later in the results section and interpretation part of this paper, not all scenes that are being observed and analyzed are discussed. To give a sufficient overview on the findings, only the scenes that show important aspects in terms of the portrayal of Disney princesses are stated in the result section. It should be made clear that both the aspects that show differences, as well as the aspects that show similarities between the original and the remake are filtered out and interpreted because all those findings are relevant for answering the research questions.

After observing each movie scene and writing the sequence protocol, the researcher examines the material with the aim to elaborate similar themes and topics (for example dependency on others, family situation, relationship with men, outward appearance, and so on). Those topics are then marked with different colors to get a better overview on the material. This rundown has been repeated twice to cover all themes and find significant outcomes (McKee, 2003). The questions for analysis by Eder, which were already listed and explained in the literature review are used throughout the entire

analysis to find different topics, characteristics, and more detailed interpretations about what is being observed in the different scenes of the individual Disney movies.

The study focuses on differences and similarities in dialogue and depiction of characters, the way female characters behave, how they interact with other characters in the movie, and how they articulate themselves. Only when each theme is covered multiple times, the text is ready for interpretation and contextualization.

Based on studies already carried out, it can be assumed that significant differences in the portrayal of Disney princesses will become apparent during the analysis and subsequent interpretation. As pointed out by various authors, it is already known that there have been major changes in the role of women, their external appearance, and their behavior in general over the past decades. Nevertheless, it can be assumed that these changes will be even more visible when comparing originals with remakes. The important thing here is to pay close attention to details above all. It is precisely for this reason that the analysis of two films with the same plot and the same characters is crucial, as details become clearer more quickly and can thus be interpreted concretely.

4. Results: An Original Remake?

The selected scenes of each of the 14 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. 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 in a following chapter discussed and interpreted. Only after this procedure is complete, the second research question will be discussed.

RQ1: What similarities and differences can be found between original movie and remake regarding the outward appearance of female characters, their character traits and their interaction with others?

General findings on outward appearance and Bechdel test: What is still mostly the same between many of the originals and remakes is the outward appearance of the Disney princesses. Almost all of them fall into the category of stereotypical female characters mainly being white, with long hair, a tiny waist, and typically wearing dresses (England et. al., 2011; Fels, 2017). Exceptions are Mulan, Snow White (in the remake) and Maleficent. For the originals, which are all cartoon animations, characters are drawn with childlike features having wide eyes, long lashes, a large mouth, red cheeks, and a tiny nose, and a beautiful big smile, which has already been addressed in the literature review when talking about the portrayal of characters in cartoons versus live-action movies and about the child scheme (see 2.2.3 Picture perfect princesses; chapter 2.5.1; Worth, 2019).

Even Lady in *Lady and the Tramp*, who is not a human princess, is portrayed as the perfect and good-looking female dog, with her big eyes, long and thick eyelashes, and a groomed coat, wearing make-up in the cartoon version, and with her eyebrows perfectly shaped. Overall, with a few exceptions, most princesses of the chosen sample embody the stereotypical beautiful and attractive female.

An example of the exceptions worth pointing to is Snow White. In the original, she is introduced as the shy, but responsible and beautiful princess with the same features as most Disney princesses and a voice that sounds soft, and innocent, and almost childlike. In the remake, Snow White as a child is introduced as flawless and beautiful as well but growing up as a prisoner to her own stepmother, she is rather covered in dirt, with disheveled hair, and not much make-up. She does not fit in with the picture-perfect princesses discussed earlier.

Regarding the Bechdel Test out of all 14 Disney movies – originals and remakes – a total of ten movies pass. This includes *Cinderella*, *Sleeping Beauty*, *Beauty and the Beast*, *Snow White*, and *Mulan*. The movies that do not pass are *Lady and the Tramp* and *Aladdin* as for *Lady and the Tramp* there is no other female character Lady would talk to. Same can be applied to *Aladdin's* original, where princess Jasmine is the only named female character of the main cast. In *Aladdin's* remake Dalia is another important character; however, their conversations do without exception include men.

In *Cinderella*, there is a lot of conversation happening between her and her stepsisters and stepmother that do not have men as the subject of conversation. *Sleeping Beauty* shows conversation between the three fairies talking about Aurora; *Beauty and*

the Beast – even though most of the cast is indeed male and many conversations are about the Beast – shows a conversation between Belle and Mr. Potts as well as between Belle and Madame de Garderobe. In *Snow White's* original and remake Snow White does talk to the queen about other topics than men and Mulan talks to her mother, grandmother, and the matchmaker about her appearance and how she does not bring honor to the family. In *Mulan's* remake they included conversation between Mulan and Xian Lang about their chi.

4.1 Opening Scenes: Learning About Character's Past

Some differences of the opening scenes can be found mostly in the sense that the remakes often give more information on the childhood of the main female character or the male counterpart and give the audience more of a reason behind why some characters are the way they are. In many of the remakes the main female character's past is addressed and profoundly thematized, which is not the case in most of the original versions. *Lady and the Tramp* is one exception, where the opening scenes are almost identical, telling the story of how Lady got into the family.

However, most Disney's originals do not provide much background information on their princesses. *Snow White's* original, for instance, introduces her life rather quickly without giving any information on her past. The audience does not learn about her family's history or her relationship to the queen and how it became that way. In the remake the film starts off with the audience learning about the kingdom and the queen's death right away. Not only do they learn about the relationship between Snow White and

her mother and father, but her friendship with William and how her stepmother took over the kingdom by first marrying and then killing Snow White's father.

In the opening scene of the original *Cinderella* movie, the story of Cinderella and her early years are summarized briefly, and 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.

The shift from no background information to giving female characters a background can also be applied to *Sleeping Beauty* and *Maleficent*. The original starts with a summary of princess Aurora's childhood, but the remake opens with telling the story of how Maleficent became evil, which is important for the development of the movie. In the original, there is no mentioning of a previous relationship between the king and Maleficent, whereas there is a lot of information given in the remake on how they once were lovers.

For *Beauty and the Beast*, the opening scene introduces the prince in a more detailed way in the remake compared to the original and the audience gets to see him before he turns into the Beast. Furthermore, the audience learns more about Belle's skills in the remake than they do in the original. In the first movie, Belle is more of a bookworm and that is really all we learn about her. In the remake, however, she is also very helpful to her father when it comes to technical matters. She is portrayed as very clever in the new movie as she invents a new idea to do laundry.

46

4.2 First Encounters: Forming Deeper Connections

The first encounter between female characters and their male counterparts happens a great deal faster in the originals than it does in the remakes. When Lady meets the Tramp for the first time in the original, she is with her friends and tells them about the baby. The Tramp walks in on them and takes over the conversation, flirting openly with Lady (Lady and the Tramp, 1955, 23:00). In the remake producers changed the scene by putting Lady outside by herself before she meets the Tramp. She is walking along the fence thinking she is talking to her friend (Lady and the Tramp, 2020, 19:07). On the other side of the fence, however, is not her friend but the Tramp, who is listening to what she says. The Tramp is the one in trouble in that scene: he needs to escape from a dog catcher. He is dependent on what Lady does next because he needs her help to hide from the dog catcher, who wants to bring him to the pound.

The first encounter between Snow White and the prince is over in a moment. The prince hears her sing, falls in love, and tries to approach her. Snow White is shy and seems afraid, so she runs away and hides. In the remake it is not totally clear who Snow White's actual "prince" is. She seems to be in some sort of love triangle with the real prince William, who is her childhood friend, and Eric, the Huntsman. However, she has known William since they were children, so their connection is already deeper. The love interest, however, is not clearly defined.

Regarding the prince and Cinderella's first encounter, there is a big difference between both movies: in the remake, Ella meets the prince before the ball when he is hunting in the woods (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), so they have never actually seen each other's faces before,

neither have they spoken to each other. The fact that the two already meet beforehand in

the remake shows that it is not just all about a girl in a princess dress who 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.

The scene in which Aurora meets the male character Philip in the movie *Sleeping

Beauty* is also very different in both films regarding the interaction between the two

characters. In the original, Philip approaches Aurora and he immediately shows interest

in her. No major conversation happens during that scene. The relationship and how it

starts is very similar to *Cinderella* and presents a lot of stereotypical behavior as well.

The prince initiates everything and Aurora as the beautiful young lady just goes along

with it, utterly stunned by the prince.

In the remake, this scene is different. Philip, who is lost in the woods, meets

Aurora. Compared to the original, the two have a conversation of substance. In this

version, Aurora takes the initiative in wanting to see Philip again (Maleficent, 2014,

01:00:30).

The scene in which Belle first meets the Beast in his castle is different between

both movies in the sense that in the old movie, the situation is an agreement between

Belle and the Beast that she agrees to imprisonment in the stead of her father (Beauty and

the Beast, 1991, 23:45). In the remake, Belle asks for a last farewell with her father and

then pushes him away to close the gate and be the prisoner (Beauty and the Beast, 2017,

30:00). This plot change is a very important distinction as Belle is the decision maker in this scene. She does not ask or beg; she simply takes matters into her own hands and saves her father.

In the original *Mulan*, Mulan first meets the male counterpart Shang after a fight scene with the other soldiers (Mulan, 1998, 33:00). She occupies a subordinate position to him and is thus more dependent on his orders and actions.

In the remake, this scene is different. Mulan meets Chen, the male counterpart in this movie, in a group of others. In this scene, they are equals. An interesting finding is the removal of the dragon Mushu who is only present in the original movie. He is sort of a helper and protector of Mulan in the first movie but did not play a part in the remake.

The love story between Aladdin and princess Jasmine is shown in much more detail in the remake than it is in the original. The original approximately has a length of one and a half hours, whereas the remake has a length of two hours and fifteen minutes, which gives way more room for detail.

While many other princesses in Disney's originals (such as Aurora, Cinderella, and Snow White) seem to be willing to take the very first prince that comes their way and marry them to live happily-ever-after, Jasmine makes it clear that she only wants to marry for love and she rejects a lot of princes, who have plenty to offer her. This depiction of her is similar in both versions of the movie.

4.3 Conflict Scenes: Gaining Independence

Right at the beginning when the audience learns about Lady's past and her relationship with the human family in the original Disney movie, it becomes apparent that

she is very dependent on them and needs their love and care more than anything. She

cannot be by herself, which is why she manages to escape the room she is supposed to

sleep in and convince her owners that she needs to sleep in their bed (Lady and the

Tramp, 1955, 04:30). She is portrayed as very spoiled and ladylike.

The conflict scene in the original version of *Lady and the Tramp* starts with the

aunt moving into the house to take care of Lady and the baby. Lady gets in a fight with

the aunt's cats and gets blamed for everything, which is why the aunt takes her to buy a

muzzle. Lady escapes and gets attacked by three stray dogs. It is the Tramp who saves

her from that situation she got herself in by defending her and winning the fight against

the three other dogs.

In the remake the scene is quite similar but different in the way that it is only one

stray dog who attempts to attack Lady and the Tramp does not fight the dog to protect her

but rather outsmarts the other stray dog by making up a fake story about Lady having

rabies. The two then fool the stray together with the made-up story until he escapes, and

Lady is safe (Lady and the Tramp, 2020, 36:40). Compared to the original, Lady is not

just dependent on the Tramp's help, but they must work together to get out of the

situation. Hence, her role is more active in that scene than it is in the original.

In both the original and remake of *Aladdin*, princess Jasmine is from the very

beginning portrayed as a strong and smart woman who has her own will and does not just

want to do as she is told. At the beginning of both movies, she cannot quite be described

as independent as she must obey the rules of her father's kingdom. What becomes

apparent right away is that while other characters also have animals that accompany

50

them, the princess has a tiger, who represents power, only listens to her orders, and protects her. In general, looking at both movies, they are quite similar in terms of plot.

The conflict scene for both versions is when Jafar steals the lamp from Aladdin and therefore becomes the master of the Genie (Aladdin, 2019, 01:32:20). In the remake this scene is more detailed. In contrast to the original version, Jasmine has a big part in this scene, which is an important aspect to address. When Jafar makes his first wish to become sultan and puts everyone against the real sultan and the princess, Jasmine stands up for herself and her father and gives a powerful speech to Hakim, their most trusted soldier, where she gives him the chance to decide which side he wants to be on (Aladdin, 2019, 01:39:00).

The conflict scene in the original movie is shorter than it is in the original; however, Jasmine also tries to challenge Jafar by saying: "We will never bow to you" (Aladdin, 1992, 01:12:00). Jasmine's song "Speechless" (Aladdin, 2019, 01:36:40) and her speech to the soldier are, however, additions they made for the remake, that are not included in any way in the original version.

For the conflict scene in *Mulan*, in the original movie the soldiers, most notably Shang, find out about Mulan being a woman, whereas in the new movie she reveals this herself. Here again, Mulan takes more action in the remake, reflecting on her behavior and understanding what she needs to do. She takes responsibility for her actions and sets the plot into motion.

The action differs significantly between both movies as Shang almost kills Mulan in the original before she gets left behind (Mulan, 1998, 01:01:10), whereas in the remake

she is the one leaving (Mulan, 2020, 01:13:40). In this scene in the original, the power

relations between Mulan and Shang are again stressed, as Mulan is very dependent on

Shang's decision whether to kill her or not. In the remake, it is not between her and Chen

but between her and the leader.

4.4 Climax Scenes: Becoming Heroines

In *Lady and the Tramp*, the climax scene in both, the original and the remake,

starts with the rat getting into the house and trying to attack the baby (Lady and the

Tramp, 1955, 01:04:50; Lady and the Tramp, 2020, 01:18:00). Both versions are quite

similar in the way that both times Lady is not able to save the baby and the Tramp must

step in and be the hero. He gets into the house and while trying to kill the rat and save the

baby, the scene ends with him being the bad guy and getting taken away to the pound

because the people think he tried to attack the baby. Here, positions change in the remake

and Lady goes after the Tramp to save him and be the heroine in this part. She does care

for the Tramp in the original as well, but she needs her family to help her follow the

carriage with the car (Lady and the Tramp, 1955, 01:12:00). In the remake she shows

courage, devotion, and bodily engagement to help her male counterpart, by chasing the

carriage without relying on her family and friends and jumping in front of the horses to

make them stop and free the Tramp.

The original version of *Snow White* has its climax at a completely different part of

the movie than the remake does. It happens when Snow White takes a bite of the apple

the queen had given her and then falls into a deep sleep (Snow White and the Seven

Dwarfs, 1937, 01:14:50). During the climax of the remake of Snow White, Snow White

52

herself leads the army to the queen's castle. She is the one making decisions. Once they manage to enter, it is her again, who looks for the queen and faces her without the help of others. Even though several men follow her for protection, they must stay behind while Snow White battles one-on-one with the queen (Snow White and the Huntsman, 2012, 01:49:50). By killing the queen, Snow White also saves her soldiers and William and Eric because the queen's death leads to the disappearance of her black army.

Maleficent is the antagonist during the entire film in the original of *Sleeping Beauty* and Philip fights her with the help of the good fairies. Aurora's father Stefan is the antagonist in the remake. Maleficent even encourages Philip to kiss Aurora for her to wake up again. When Stefan's soldiers attack Maleficent, she is once again portrayed as the strong woman with a hard shell who protects the ones she loves and ends up being the heroine of the movie.

Mulan gets permission to lead the army during the climax scene of the remake. When she notices the emperor is in trouble, she does not hesitate and searches for him. She is willing to protect him at all costs. When she faces Shan Yu, she fights for her life and defeats him with her smartness and skills. She does not need a hero to do it for her. She is later described as the heroine and brings honor to her family.

Neither *Aladdin* nor *Cinderella* has a real hero because the action in those movies does not require such. In Aladdin, the action is a shared effort between the Genie, Aladdin, and Jafar himself to defeat Jafar. However, Jasmine's behavior can be seen as heroic in the sense that she stands up for herself, Aladdin, and for her father. She also in

general possesses heroic character traits which justify her being considered a heroine: she is courageous and rebellious, smart, and kind, and protects the ones she loves.

4.5 Ending Scenes: The Happily-Ever-After

Many Disney movies, both originals and remakes, still use the happily-ever-after ending to the story. Although most of the originals and many remakes still focus on love, there are some that use other matters that make a good ending for the protagonists. Both versions of *Cinderella*, *Lady and the Tramp*, *Aladdin*, and *Beauty and the Beast* still end with the female character and her prince falling in love and happily getting married. The same happens in the original version of *Snow White*. Cinderella's shoe fits, the two fall in love and get married; the Tramp gets adopted into Lady's family and the two live happily together and become parents; Jasmine can change the law, get married to Aladdin even though he is not a prince, and become sultan; Belle kisses the Beast, he turns into his human-self again and they both love each other and live happily-ever-after. Snow White in the original wakes up from the prince's kiss, they fall for each other and get married as well.

On the contrary, the endings of *Mulan, Maleficent,* and *Snow White* in the remake are quite different. Mulan leaves Shang/Chen and goes back to her family to show honor and devotion to them. Even though the ending between her and Shang/Chen is left open, priority for Mulan lays in her family, not in romantic love.

In *Maleficent*, the focus is not at all on the love story between Philip and Aurora, but more so on Maleficent finding her peace, letting down her wall of thorns, unifying the kingdoms, and making Aurora queen. Here again, we see a quick moment between

Aurora and Philip in the end, but it is left open as to how their story will continue. The focus is on Maleficent, and her relationship to Aurora.

For Snow White in the remake, her story does not end with love in the movie. It ends with her being crowned queen. The audience does not learn about who she chooses to spend her life with, or if she even does.

More Powerful Female Characters: Overall, the earlier Disney originals portray rather childlike and innocent female characters who in the end find protection in their prince, but don't make important decisions or take action in crucial situations. Rather they are guided by others and mostly do what they are told. Examples would be 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, and Snow White taking a bite of the apple because the witch pressures her by promising a wish. In the end, when the prince wakes her with his kiss, she simply marries him without having had a deep connection with him before.

Remakes and movies such as *Mulan* or *Aladdin* focus more on portraying strong female characters, who form deeper connections, who 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). And it is Snow White, who encourages the people to fight by her side to take back the kingdom and defeat the evil queen (Snow White and the Huntsman, 2012, 01:37:55). Another very important example of a powerful woman is Mulan. She saves the entire kingdom by killing Shang Yu and gets honored by the

emperor, who grants her the right to be an officer in the Emperor's Guard, a position which had never before been granted to a woman.

A similar situation is shown in *Aladdin*, where both the original and the remake put Jasmine in a powerful position. In the original the sultan grants Princess Jasmine the right to marry whomever she wants by erasing the law that requires her to marry a prince (Aladdin, 1992, 01:24:30). In the remake, producers went even further and changed the plot to make an even more significant statement: Jasmine's father makes Jasmine the new sultan, which is a major step because it gives her all the power to make her own decisions (Aladdin, 2019, 01:57:40). Never had an unmarried woman become sultan in the world of Disney.

Research Question 2: Main message: Before going deeper and connecting the findings to current circumstances, it is worth looking at research question two and the main message of each Disney movie.

RQ2: How does the main message regarding female stereotypes of the remake differ from that of the original or is it the same?

Starting with *Mulan*, it seems like the overall message in the original movie and the remake is quite different. Looking at the findings from research question number one, at some important quotes from the scenes, and at symbols being used to transport messages to the audience, two main statements seem to be made. One message of the original seems to be that girls can be anything they want, even heroines. Mulan is portrayed as a young and ordinary girl who enjoys martial arts and fighting more than fitting into the role of a woman. To escape her requirements as a girl, she tricks her way

56

into doing what she likes by pretending to be a man and warrior. Even though she is gifted, not everything falls at her feet, and she must prove herself. Looking at the plot and Mulan's development throughout the movie supports the statement made at the beginning.

In the remake, Mulan is presented differently. She has a special talent right from the beginning and thus does not represent the ordinary girl. Here, the message from the original loses its meaning somewhat, because not everyone is as gifted as Mulan. Even though she is not as strong as most men in the army, she has her tricks to make it and prove herself.

In the original, Mulan is more of an average, relatable character, and has Mushu and Cri-Kee to help her succeed. Those two supporting characters do not exist in the remake and Mulan seems to be independent from the start. The reason for not including such an important character from the original could be to make the live action version more realistic. Mulan had to be more independent without having her sidekick Mushu who stood by her side throughout the entire original film. Not having him by her side in the remake meant for her that she had to form closer connections with the rest of the army.

The second message is about love and devotion. Both film versions do not show a clear love story between Shang and Mulan. Nevertheless, there are differences. In the original, Shang is superior to Mulan in the army and gives orders, which limits her independence. At the end of the film, the theme of bringing honor to the family is not highlighted as much as in the remake and the focus is again on the fact that a woman is

supposed to find a man. This is highlighted by the grandmother's comments: "Oh great, she brought home a sword. She should have brought home a man" (Mulan, 1998, 01:19:55). When Mulan asks Shang if he wants to stay for dinner, her grandmother yells from the background "Would you like to stay forever?" (Mulan, 1998, 01:21:20).

In the remake, Chen is not superior to Mulan. This makes the balance of power quite different, and Mulan is not dependent on his orders. At the end of the film, she is celebrated much more as a heroine. This becomes especially clear by the sword and the symbols engraved in it, which the soldiers of the emperor give to her. Here, it is repeated what great courage she has achieved by fighting bravely for the emperor and bringing honor to her family. The theme "a woman needs a man" is only addressed in the matchmaker scene but not again later. The focus is on Mulan's heroism, which is symbolically brought to the fore by the sword.

Snow White: The main message regarding female stereotypes in the original version of *Snow White* seems to be the following: a woman's duty is to clean and cook, she is dependent on men, passively waiting for one to marry and care for her, which seems to be her only happy end. The climax of the movie is her passively waiting to be saved, and even right before Snow White takes a bite of the apple, she expresses her passivity when she wishes to finally meet her true love: "I wish […] that he will carry me away to his castle, where we will live happily-ever-after" (Snow White and the Seven Dwarfs, 1937, 01:14:30). This is the perfect example of the just mentioned stereotype. She does not want to play an active part in meeting her prince but more so wants to be "carried away". This supports what Liebermann has claimed, about weddings and the one

true love being the ultimate goal of every girl or woman, as it is the 'happy end' every movie seems to be aiming for (Liebermann, 1986, p. 386).

In the remake producers seem to address the opposite. With Snow White and her stepmother, they introduce two strong female characters who both have a reason for why they became the women they are. One important message about female stereotypes is given by Snow White's stepmother right before she kills the king: "When a woman stays young and beautiful forever, the world is hers" (Snow White and the Huntsman, 2012, 07:30). This supports the statement made earlier by Rutherford and Baker about a link between the possession of beauty and the 'happily-ever-after' outcome received by female characters.

Although the movie makes this statement in the beginning, it is not a main message the movie transports. It is rather a key scene that evokes a completely contrary plot. Passivity is not a theme in the remake of *Snow White*. Instead of being passive and sleeping through the fight for her rescue, Snow White takes matters into her own hands and faces the queen in a woman-against-woman finale and destroys her stepmother in the end. This stepmother oppressed her and many other beautiful women for so long, just for her own beauty's sake. This movie is more about inner than outer beauty, about standing up for oneself and others, and it really addresses that a woman neither needs beauty for a happy ending nor does she necessarily need a man.

Snow White gets more of an active role, where she is independent, makes her own decisions and fights for herself instead of waiting for someone to save her. This becomes

especially clear with her speech in the scene right after she wakes up from her sleep and faces the people:

> "All these years, all I've known is darkness. But I've never seen a brighter light than when my eyes just opened. And I know that light burns inside all of you! Those embers must turn to flame […] I will become your weapon! Forged by the fierce fire that I know is in your hearts! […] I can kill her. And I'd rather die today than live another day of this death! Who will ride with me? Who will be my brother?"
>
> (Snow White and the Huntsman, 2012, 01:37:40)

She completely embodies the opposite of a female character the audience gets to see in the original version. This scene is crucial regarding stereotypes because Snow White becomes an active leader, encouraging everyone to join her in her fight. She demonstrates power, courage, stands up for herself, and is willing to sacrifice her own life for a better world for all.

Sleeping Beauty/ Maleficent: For *Sleeping Beauty* and *Maleficent*, the overall message seems to be "Love conquers all." However, love has a different meaning between the two films. In the original, it is all about romantic love between the prince and Aurora, demonstrated in not much more than him saving her life with a kiss. Once again, in this original version of the film the female stereotype of a woman finding her happy end in the one true love is expressed through its entire length. The same can be applied to external beauty being linked to the happy end, which is made clear right at the beginning when the fairies gift Aurora with beauty and a beautiful voice.

In *Maleficent* it is more about the "motherly" love between Maleficent and Aurora. Even though Maleficent starts off as an antagonistic character to Aurora, she forms a strong bond with her and regrets the spell. The remake is not so much about Aurora's and Philip's love story but more so about Maleficent's inner growth, finding peace, and family in general. This leads to another possible message: people can change from good to bad and vice versa, and it is therefore always important to see both sides of a story and try to understand the reason behind someone's actions. In the original, the audience does not know anything about Maleficent's past and why she is so evil, which makes it hard to empathize with her. The portrayal is far more traditional in that the princess becomes the victim of the bad witch and needs to be saved by the prince. They altered this in the remake and made a woman the heroine of the story.

Cinderella: The overall message of the original version of *Cinderella*, is similar to that of *Snow White* and *Sleeping Beauty* in the sense that 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 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.

Beauty and the Beast: In *Beauty and the Beast*, the overall message is about loving someone for who they really are inside. It focuses on character rather than beauty. The introduction starts with a quote saying: "He fell in despair and lost all hope, for who could ever learn to love a beast" (Beauty and the Beast, 2017, 04:20). The rose in the movie stands for love and the Beast could be seen as a symbol for ugliness, which are both important symbols leading to the message transported in the movie remake: It is inner beauty that counts. Even though one would think no one could fall in love with a beast, the movie presents the opposite. Belle gets to know the Beast's personality and his soul and falls for him without being physically attracted.

Overall, the storyline is very similar to *Sleeping Beauty* in the sense that a kiss saves the life of the other. In this case, however, it is Belle who saves the prince with her kiss. Not only for that, but also for the fact that she always protects her father, she can be considered a heroine. She is not portrayed as a victim nor a dependent girl looking to find love. Belle never once mentions a man other than her father. Family, and protecting the ones she loves means everything to her. She is portrayed as smart, independent, kind, pure, protective, responsible, strong-minded, and courageous, which is way different

from many of the other Disney movies. There are no major differences between the original version and the remake as both seem to address the same themes.

Aladdin: The main message of *Aladdin* is presented at the very beginning of the movie and runs through the entire movie: "It is not what is outside, but what is inside that counts" (Aladdin, 2019, 02:50). This is a similar message to the one from *Beauty and the Beast*. 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 like Mulan, 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.

Lady and the Tramp: Even though *Lady and the Tramp* is not about a human love story but about animals, the main message is still similar. Lady comes from a wealthy family with loving owners that feed her. She is a beautiful cocker spaniel whereas the Tramp is a mixed breed stray dog without a family, who must find food himself daily. The main message is – just as in Beauty and the Beast – that the outward appearance or someone's origin does not nearly count as much as one's personality. It is more about inner beauty than it is about looks and class or in this case breed.

The two versions of the movie, however, do present a quite different portrayal of Lady. Just like other original versions of Disney movies, Lady is portrayed as a rather dependent character who is more passive in the original than in the remake. In the original she is without exception always dependent on somebody else's help (her family feeds her, the Tramp helps her survive outside her territory, and her friends and family help her save the Tramp in the end).

In the remake Lady is considered more of a heroine towards the end of the movie, playing an active role and driving the story forward. Her personality changes from beginning to end in the sense that she starts making decisions herself and does not just wait for somebody's help. When the Tramp steps in to save the baby, it is because she is locked up and cannot do it herself, which is not her fault. However, she is the one running after him and bravely throwing herself in front of the carriage to save him. Here again, the main message seems to be women (or female dogs in this case) can be heroines too.

5. Interpretation of the Findings

This chapter is divided into subchapters pointing to the most crucial interpretations of the findings. The subchapters are organized according to the individual units of analysis (opening scene, first encounter, conflict, climax, ending scene). Only the most apparent findings are used for interpretation and therefore not every movie and its remake are always listed in every subchapter. The chapter starts off with a more general interpretation of the female portrayal and ends with a summary of the most striking similarities and differences.

5.1 Stereotypical Female Portrayal but More Active Princesses

The fact that most princesses are still portrayed as the most beautiful, white, thin, and flawless human beings makes it hard for a wider audience to find themselves represented in the characters. Just as it has been stated in the literature review, this narrow view of beauty can cause anxiety and depression, as girls put pressure on themselves to be thin and perfect. Overall, it can create high expectations towards women and their looks (Golden & Jacoby, 2017).

Even though Disney seems to have started making their female characters more diverse by creating characters such as Mulan or princess Jasmine, there is still a lot more room and need for diversity to make viewers find representations of themselves on screen and not feel bad about their own appearance while constantly being bombarded with picture-perfect female characters (Israelsen-Hartley, 2017).

Although a link between beauty and success in life does not seem to be emphasized as much in the later movies and remakes as it has been in the originals, all these Disney characters are still portrayed as unrealistically beautiful.

A possible reason for using mostly attractive characters for movies is the what-is-beautiful-is-good-stereotype (Dion et. al., 1972) and the assumption that physical attractive individuals "possess more positive qualities and experience more satisfying life outcomes than do unattractive individuals" (Bazzini, Curtin, Joslin, Regan & Martz, 2010, p. 2688). In their study (2010), Bazzini et. al. found that movies, especially Disney movies, often promote the stereotype that what is beautiful is also good (p. 2706). Attractive characters are often portrayed as less aggressive, more intelligent, and more likely to be romantically involved.

Applying the Bechdel Test to the various Disney films is valuable in the sense that it points to the fact that women are still very often underrepresented and, in most cases, whenever they have their part in a film, their lives still often revolve around men. However, it is a superficial test that does not go much deeper.

Active female characters: Presenting more background information on princesses in remakes compared to their original versions, speaks for the suggestion of Hine et al. (2018) who talked about 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 that have a story. 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 (Pulver, 2016). Women become leaders, they increasingly get

66

represented in politics and other fields, and are not so much just traditional housewives and mothers anymore. Although there is still a great deal to be done in terms of women's representation in politics and other areas, it is very important to reflect the changes that have taken place so far in films and to have women no longer just passively participate in events. Women in positions of power, as main characters, leaders, and heroines should no longer be a rarity (Israelsen-Hartley, 2017). 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.

Changing the beginning of Snow White in the remake creates a different perspective and makes it easier to understand the circumstances. While Snow White in the original movie seems to be the perfect representation of beauty, in the remake she identifies more through her inner beauty by being innocent, true-hearted, and kind to everyone. Snow White's outer beauty does not play as much of a primary role, which contradicts with the statement made by Rutherford & Baker (2021), about Disney creating a message for young girls that lets them think beauty means worth, and that physical beauty is all they need to be successful in life and to find their happy ending in marriage.

It's also interesting to take a closer look at Belle when it comes to men. She does not passively wait for her prince to take her and offer her a life. She is not even looking for a man and is more interested in educating herself and helping her father. Belle could get with Gaston but does not simply want to marry whoever comes her way just like

Snow White, Cinderella, or Aurora in Disney's original films would. Even though Gaston is a quite handsome man, Belle seemingly wants more in a man than just his looks and she is far from being dependent on finding one.

Princess Jasmine in *Aladdin* is a good example for a representation of a diverse and powerful female character. She is defined through her inner personality by being smart, fearless, loving, kind, and protective of others, including her father and Aladdin. Her tiger is an important symbol for her power and strong will. While some of the male characters are accompanied by a parrot and a monkey, Jasmine gets the most powerful sidekick of them all.

In many of the remakes producers tried to make characters more diverse and with stronger personalities to help distance their movies away from objectification of women by giving them an actual identity. Here, it is worth pointing to Hine et al. (2019) who claim that "results of previous research suggest that Disney is indeed presenting more diverse, androgynous, balanced characters to viewers" (p. 1).

5.2 Deeper Connections and Actively Influencing the Action

An apparent similarity can be found in the quite traditional presentation of couples. The first encounter is without exception always between the female character and her "prince", which already anticipates a possible romance between the two.

In terms of differences between originals and remakes, there are two major findings. Forming deeper connections: For most of the originals, first encounters happen quickly and without much conversation. This indicates once again that in the originals it is more about the outward appearance than about personality or actual chemistry on a

68

deeper level, which puts emphasis on another finding of Towbin et al. (2004), who write that female characters have their appearance valued more than their intellect.

The prince and Snow White do not exchange a word in the original other than the part where he joins her singing (Snow White, 1937, 05:20). The fact that the prince only reappears to wake her from her sleep at the end of the movie and the two get married without knowing whether they have a true connection also speaks for the fact that there is more of an objectification of female characters in the original movies. The remake of Snow White is more realistic as it shows deeper connections and more equal power relations.

The same can be applied to *Cinderella's* original, where her and the prince only exchange a few words after their dance. However, during that time it seemingly was enough to fall in love and get married. 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.

In the previous result section, it has already been stated that passivity and objectification of women especially in the original Disney versions are common. Superficial first encounters that end with love and marriage are therefore no surprise as it seems like women were not supposed to be anything other than pretty. A quote from *Beauty and the Beast* supports that statement, when Gaston says the following to Belle:

"It's not right for a woman to read. Soon she starts getting ideas and thinking"
(Beauty and the Beast, 1991, 08:45). Even though Gaston is portrayed as an
unsympathetic character who is supposed to make the audience laugh, the statement is
still one that reflects society's opinion during that time on what a woman can or cannot
do.

Active influence on action: Examples can be found in the scenes of *Beauty and the Beast*, *Mulan*, *Lady and the Tramp*, and *Maleficent*. Belle standing up for herself and
her father and deciding to take his place, has an impact on the entire plot (Beauty and the
Beast, 2017, 30:00). Hers is a nontraditional portrayal of a Disney princess, who usually
is dependent on someone and needs to be saved (Towbin et al., 2004). Even though her
portrayal shares a lot of stereotypical character traits such as being the "good daughter"
(Hine et. al., 2019), a caregiver, and finding her prince, she is the one saving and
protecting her father and later the Beast.

Compared to the original, Mulan is on eye-level with Chen in the remake, which
is an important change as she is not in a subordinate position. Mulan in general can be
seen as a rebel who does not try to fit in and does not do just what she is told like many of
the earlier Disney female characters. She breaks the female stereotype with her manner
and appearance. Creating characters that stand out and step into new roles, that bring with
them personalities that do not fit into the previous role models, and thus offer more
diversity is of importance. A plausible reason for film producers to continue creating such
standout and rebellious characters as Mulan may be to actively counteract strict

stereotypes and prevent children's attitudes and views of roles and gender clichés from an early age.

The stereotypical behavior of women in Disney movies passively waiting for the man to take action has also changed. Aurora asking Philip to see him again is a great change in presenting active princesses who do not just wait for the man to make the move, but boldly do it themselves. Disney princesses overall seem to have become bolder and more active in the remakes, reflecting contemporary times more (Hine et al., 2018). However, this is still not enough and there is a lot of room for improvement.

Here it is worth mentioning a quote by Boudreau, who claims the following: "In a world where ideas of what it means to be a man or a woman are often still narrowly defined by stereotypes and media messages, […] [it is important] to help young people develop confidence in their identities, combat toxic masculinity, build girls' confidence, and break down gender divisions" (Boudreau, 2020). This can partly be achieved with Disney films. These types of films are important in terms of educating children, who take movie characters as role models from an early age and grow up with them. Through various stereotype-deviating film characters, their viewpoints can develop quite differently. Thus, external pressure could be counteracted, and children could learn that being different does not mean anything bad because they would not always be confronted with perfection but more so with individuality and exceptionality, where they could find themselves represented.

This problem of still being confronted with a various number of picture-perfect princesses that fit in with female stereotypes will not be solved by creating one or two

diverse characters. Producers need to continue creating a lot more characters that stand out and step away from stereotypical appearance and behavior.

5.3 Weakened Power Dimensions Between Princess and Male Counterpart

In *Lady and the Tramp*, for instance, we have a strong Tramp, who faces three stray dogs in the original to save Lady, and in the remake he and Lady do a role play to outsmart one stray dog. Therefore, in the original the Tramp is portrayed as strong and brave, while Lady is dependent, scared, and insecure. In the original, Tramp is rather smart than strong, and Lady seems to be on a similar level, which also becomes apparent during the climax scene when she is the one who saves the Tramp. Having a woman save a man is a major turning point for Disney movies, as for the longest time women were seen as weak and dependent, and in need of protection.

Changing and adapting power dimensions makes the remake more realistic. The chances of one stray dog taking on three rivals that not only outnumber him but also outdo him in size are very low, if not zero. With this scene, the original version puts the focus on masculinity and male strength and makes Lady look quite helpless next to the Tramp. In the remake, the whole scene is more realistic, with only one opponent that the two get rid of together and without much heroism.

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. 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

72

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.

Building the climax scene all around Snow White in the remake presents a huge difference to the original in which her only activity is passively sleeping until somebody's kiss wakes her up. In the remake, she has a major part by first encouraging people to join her fight and then taking on the queen herself. She shows courage, independence, and sacrifice. Snow White is the heroine in this scene, and she simply takes matters into her own hands without hesitation. That does not in the slightest correspond to the stereotype claimed by Heathy (2020), which is that women are often depicted as "being weak and fragile, easily frightened, defenseless, blinded by emotions, dependent on male counterparts and showing their beauty, grace and sexual attractiveness" (p. 45).

Snow White as a character has similarities with princess Jasmine in the sense that she shows inner strength and willpower and thus manages to defeat the queen. The viewer learns nothing of her abilities of a good warrior and whether she has them at all. At least Snow White was not seen practicing fighting in the film. Nevertheless, she rides side by side with William and Eric to the queen's castle and faces her without hesitation. Snow White is by far not the physically strongest woman, but through her strong drive and her motivation to save the kingdom she is entitled to, she finally manages to defeat the queen, even if her stepmother seems much more powerful and the audience would hardly expect that Snow White could have a chance.

Those great characters show children that physical power and strength does not necessarily mean you will win every fight and that it is more important to really focus on a goal and believe in yourself, which can bring you very far.

This is true for Maleficent as well, who was also not adapted to the stereotype of being weak and fragile, but rather contradicts it. As for the climax in the remake, Maleficent protects her people by fighting for them and sacrificing herself. She is overall portrayed as a strong, independent, and self-sacrificing woman with a hard shell who protects the ones she loves. Her portrayal is nontraditional as she is not seeking love towards the end, and she is not dependent on anyone else (see Hine et al., 2018).

Mulan is at eye-level with the other soldiers and earns her place in the army. She takes on Shang Yu and defeats him in a one-on-one fight. Mulan being part of the army is an important turning point in Disney's characterization of women and their abilities. As mentioned by Ellemers (2018), men are usually physically stronger than women, which results in mostly men filling jobs that require strength. This can be applied to the army in *Mulan,* which is with one exception dominated by men. Mulan finds her way into the army and gets the chance to prove herself and show that being female does not mean you're incapable of a male-dominated occupation.

A statement by the secretary of the emperor challenges her qualification: "She's a woman, she'll never be worth anything" (Mulan, 1998, 01:15:35), but gets directly disproven by Chen, who points to the fact that women can be heroines too. Once again it is worth pointing at findings by Hine et al. (2018), who suggested that there was a shift in emphasis from only focusing on the outward appearance of Disney princesses to also

74

focusing on their intellect (Hine el al., 2018). Mulan is not portrayed as the natural beauty

but more so as the smart and talented young fighter, who stops at nothing to pursue her

dreams and honor her family. Out of all female Disney characters, Snow White,

Maleficent (in the remake), and Mulan are the ones who stand out the most and do not fit

into the usual "princess bubble". In general, this supports the findings of previous

research already mentioned in the literature review, that stated some newer movies show

princesses who "participate in more masculine activities" (England & Descartes &

Collier-Meek, 2011, p. 563). Here, it is worth pointing back to the aspects already

mentioned, which claimed that it is important to make films that offer diverse characters

and take a step away from traditional gender roles and stereotypes.

Characters like Mulan, Snow White (in Snow White and the Huntsman), and

Maleficent are already a good start but still far from sufficient. The goal of today's

producers should be to create a much wider range of new and much more diverse

characters that break down gender understandings and create different perspectives. The

more the representation of diverse personalities increases, the easier it will be for children

and adults to recognize themselves in films and characters and to take such figures as role

models. This would provide a much better representation of reality and strongly

counteract strict (gender) stereotypes.

5.5 The Happy Ending Does Not Always Need to be About Love

Probably the biggest difference in terms of the ending is the fact that princesses

are no longer seeking the happily-ever-after in the same sense as they do in the original

movies. Looking at the very early films and focusing on originals in particular,

75

Rutherford and Baker (2021) claimed that there is a link between the possession of beauty and the 'happily-ever-after' outcome received by female characters. In many remakes that does not seem to be the number one goal for women.

Mulan cares more about bringing honor to her family than she does about love, neither Maleficent nor Aurora end up with a prince in the end, Snow White becomes queen without having to be married and she does not end up with William or Eric. And 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.

In terms of romantic relationships, however, much is unfortunately unrepresented, making it very difficult for those who do not identify as heterosexual. Even though homosexual relationships in particular are increasingly appearing in movies these days, it is mostly supporting roles that deviate in their sexual orientation. And even then, they are exclusively homosexual relationships. Transsexuality, asexuality, and many other sexual orientations are still significantly underrepresented in films, which complicates and often

76

prevents the education of people and at the same time does not offer the chance for those non-heterosexual people to find their own sexual orientation represented.

5.6 Discussion of the Most Striking Similarities and Differences

Overall, perhaps the biggest differences between remake and original can be found in *Sleeping Beauty*. Here, the entire constellation of characters shifts by making the audience empathize with the villain of the original film and making Aurora's father into the real villain in the remake. Whereas for the other movie remakes, producers mainly changed characteristics or detail in some respects, in *Sleeping Beauty* they decided to take a completely different approach and make the evil into the good.

This puts a whole new perspective on relationships and people's history. Someone who is bad is not necessarily always bad and there might be a good reason behind their actions. It is interesting to learn Maleficent's past because it gives the audience the opportunity to like her as the main character in the remake. Even though the antagonists might be portrayed as evil, the more detail the audience gets about their background, the higher the chance they can sometimes even sympathize with them. In this case, having the villain as the main character in the remake is a way for the audience to understand what Maleficent's motives are.

Interestingly most of Disney's original movies are about princesses aiming to find their prince, get married and live happily-ever-after, as pointed out earlier. However, for *Beauty and the Beast*, one could turn this message around and apply it to the prince. The Beast is a white man, who was turned into a beast by a magic spell. He is the one, who

needs to find his one true love to be his true self again. In this case a man needs the help of a woman for a happy end and not the other way around.

The Beast is still the master of the castle and a prince who has talking objects as his servants. This does not change when he becomes his old self again and turns back into a human. However, Belle seems to take on a position where she is at eye level with the prince and has the servants subordinate to her as well.

Although it has been stressed multiple times that with the later Disney films and especially the remakes, inner beauty seems to count more than outward appearance and looks in general, it stands out that this can be applied to mostly the male characters. Inner beauty does get more attention in the movies and the producers truly seem to have focused more on women's intellect and personality, but looking at the various couples, it becomes apparent that without exception all originals and their remakes use the most beautiful female characters and princesses for their movies.

It is the men who do not always "fit in" with the beauty or class standards at that time. Belle, for instance, is beautiful and smart and kind and falls in love with the personality of the Beast who is far from being beautiful on the outside. In *Lady and the Tramp*, Lady is the beautiful cocker spaniel who falls for the personality of a mixed breed stray dog.

Even though the portrayal of emancipated, self-confident, and strong women in film and television is no longer an exception in today's world, a close analysis reveals that the old female role clichés continue to have an effect. For example, women continue to be shown often with long hair, elegant dresses, and immaculate looks, and can often

only be rescued or get to their destination with male help. Many of the female characters continue to be portrayed in a sexualized way and conform to the beauty norms of our society. Although, producers of live action movie remakes did focus more on giving a background to female character's lives and not only reducing them to their beauty and femininity, women in those films also still embody the most flawless and beautiful female princesses, who seem to always get the happily-ever-after in the end, whether it is with their one true love or with their success.

The reason for why it is important to adapt remakes to the changes in society is that those kinds of movies are supposed to be educational. They teach kids from early on and impact their view on the world in many ways such as, in this case, gender stereotypes. Especially Disney movies that aim to entertain and educate people of all ages, have a huge impact on people's beliefs and behaviors (Eagly, 2013).

With a constant change and development of stereotypes and roles of male and female, it is unavoidable to implement that in films. The audience wants to be able to identify themselves with characters in movies and therefore it is important to make that possible by turning traditional characters into more modern ones.

As pointed out in the literature review, many movies are being remade if they have been successful in the past. For Disney movies such as *Cinderella*, *Beauty and the Beast*, or *Lady and the Tramp,* it seems like creating another successful movie by remaking the original was a major motivation. *Maleficent* and *Snow White and the Huntsman* are, however, two good examples where producers really stepped away from the original version and turned it into a different plot. By telling the story about

Maleficent's and Snow White's past the audience learnt about their motivations and how they became the person they were in the present. Not making the movie so much about outer beauty and love offers a completely different perspective on different aspects, such as friendship, inner beauty, and remorse. In terms of diversity, just like other Disney films, these two are also still far away from including different sexualities, races, or disabilities but they do at least include a wider range of personalities and make women the heroines without the help of men.

6. Implications and Limitations

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, 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.

Those increasingly active princesses make their own decisions, take part in the action, and take on the role as heroine (such as Mulan, and Belle in *Beauty and the Beast*). Some parts of the remakes especially focus more on details that put emphasis on the intellect and not so much the outward appearance of the princesses. It also stood out that, as for instance in *Mulan*, the princess does not always need the help of others to succeed, and it is also not all about getting married in the end. They are their own person, and they are gaining more freedom and independence from male characters and others.

There are several limitations to this study because only seven movies and their remakes have been analyzed 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 analyzed for this paper. Not only the sample and the sample size offer more room for improvement, but the method used could also be changed for further research. Film analysis offers 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 a reason for the rather small sample. With a larger paper and a longer timeframe, researchers could look at more aspects and consider analyzing the portrayal of the male character instead.

Furthermore, it would be interesting to look at other television formats such as advertising or tv-shows. Conducting such an analysis on the portrayal of women could also give greater insight on whether those depictions have changed over time and if they have, finding out why they did. One could even go larger and not only compare movies from different decades but also go global, compare movies from different countries and find out how many similarities and differences there are across the world. The world consists of so many different countries with major cultural differences, which offers the assumption that these differences will become apparent through a detailed analysis of movies, tv-shows, advertisement, or even computer games.

Taking a step away from content analysis and considering completely different methods would also be a way of approaching such topics. An experiment with the audience of movies or a questionnaire could also be an option. Media takes up such a big part in most people's lives that there will possibly always be something worth analyzing. It can be assumed, however, that the portrayal of female characters in media will still for a long time be an issue that needs to be discussed and reflected on.

7. Conclusion

Overall, it seems like the portrayal of female characters in Disney movies has changed from a traditional to a more modern portrait, 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 in remakes have become decision makers and actual heroines, saving others instead of always being the ones who need to be saved. 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 female characters in movies is important. It can be assumed that the world and the society we life in is 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 characters and in other parts – such as the representation of race and sexuality – need to occur.

Topics such as these, are relevant, not only in terms of portrayal in media but also in other fields such as journalism and the reporting on sensitive topics. As addressed earlier in this paper, children grow up with movies like the ones by Disney, and these

films influence their education. Therefore, such topics are also relevant in the educational context, for teachers, for professors, for parents.

No one can say one hundred percent what the world will look like in a few hundred years. Which prejudices will exist, which problems will have been solved by then and which will have been newly created? What will be considered normal and what will be considered special? For this very reason, it is of utmost importance to be constantly aware of and monitor such factors. Topics such as these must be continuously illuminated and discussed. In this way can change be consciously accomplished.

Overall, this paper underlines the fact that since the first animated film was released by Disney Studios in 1937, social norms and the role of women 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 foreign-determined princesses to self-determined heroines. 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.

References

Antoniou, A. & Akrivos, D. (2020). *Gender portrayals in advertising: stereotypes, inclusive marketing and regulation*. In Journal of Media Law, 12(1), 78–115. https://doiorg.proxy.library.ohio.edu/10.1080/17577632.2020.1783125

Bazzini, D., Curtin, L., Joslin, S., Regan, S. & Martz, D. (2010). *Do Animated Disney Characters Portray and Promote the Beauty–Goodness Stereotype?* In Journal of Applied Social Psychology, 40, p. 2687-2709. https://doi.org/10.1111/j.1559-1816.2010.00676.x

Berger, A. (2020). *Media and Communication Research Methods. An Introduction to Qualitative and Quantitative Approaches*. Los Angeles: Sage.

Bohnenkamp, B., Knapp, A., Hennig-Thurau, T. & Schauerte, R. (2014). *When does it make sense to do it again? An empirical investigation of contingency factors of movie remakes*. New York: Springer.

Bordalo, P., Gennaioli, N. & Shleifer, A. (2014). *Stereotypes.* Nber Working Paper Series. The Quarterly Journal of Economics, vol 131(4). DOI 10.3386/w20106

Borsy, N. (2017). *"Welcome to the real world, Princess."* Die parodistische De- und Rekonstruktion des Disney-Prinzessinnenfilms in Enchanted. Kids+media, (1):2-23.

Boudreau, E. (2020). *Breaking Gender Stereotype.* Retrieved from: https://www.gse.harvard.edu/hgse100/story/breaking-gender-stereotype

Bruce, A. (2007). *The Role of the Princess in Walt Disney's Animated Films. Reactions of College Students*. Studies in Popular Culture. 30(1), 7-25.

Champoux, J. (1999). *Film Remakes as a Comparative View of Time*. In *Educational Media International*, 36:3, 210-217, DOI: 10.1080/0952398990360307

Cuelenaere, E., Willems, G. & Joye, S. (2019). *Remaking identities and stereotypes: How film remakes transform and reinforce nationality, disability, and gender.* European Journal of Cultural Studies, 22(5-6), 613-629. doi:10.1177/1367549418821850

Davis, M. (2014). *From Snow to Ice: A Study of the Progression of Disney Princesses from 1937 to 2014*. In *Film Matters*, 48-52.

De Borst, A. W. & de Gelder, B. (2015). *Is it the real deal? Perception of virtual characters versus humans: an affective cognitive neuroscience perspective.* Frontiers in psychology, 6, 576. https://doi.org/10.3389/fpsyg.2015.00576

Disney (2020). *The Walt Disney Company Reports Fourth Quarter and Full Year Earnings for Fiscal 2020.* Retrieved from https://thewaltdisneycompany.com/the-walt-disney-company-reports-fourth-quarter-and-full-year-earnings-for-fiscal-2020/.

Eagly, A. H. (2013). *Sex Differences in Social Behavior: A Social-Role Interpretation*. Hillsdale: Lawrence Erlbaum.

Eckes, T. (2010). *Geschlechterstereotype: Von Rollen, Identitäten und Vorurteilen.* Retrieved from https://link.springer.com/chapter/10.1007/978-3-531-91972-0_20

Eder, J. (2014). *Die Figur im Film: Grundlagen der Figurenanalyse*. Marburg, Deutschland: Schüren Verlag GmbH.

Ehlnahle, N. (2015). *Aging with Disney and the Gendering of Evil*. In: *Journal of Literature and Art Studies* 5(2), 114-127.

Ellemers, N. (2018*). Gender Stereotypes. Annual Review of Phsycology.* In: *Annual*

　　Reviews Vol. 69:275-298, https://doi.org/10.1146/annurev-psych-122216-011719

England, D., Descartes, L. & Collier-Meek, M. (2011). *Gender Role Portrayal and the*

　　Disney Princesses. DOI 10.1007/s11199-011-9930-7, Springer, 555-567.

Faulstich, W. & Strobel, R. (2013). *Grundkurs Filmanalyse* (3., aktualisierte Aufl.).

　　Paderborn: Fink.

Fels, K. (2017). *Ist Schönheit relativ? Symmetrie, Kindchenschema und Proportionen*. 1.

　　Auflage, YOUPublish GmbH.

Filmsite. (2021). *Animated Films.* Retrieved from

　　https://www.filmsite.org/animatedfilms.html

Fogel, J. & Criscione, K. (2020). *Passing the Bechdel Test and the Influence of Internet*

　　and Social Media Advertising on Seeing a New Movie Release. International Journal

　　of Arts Management, 22(3), 67–77.

Forman-Brunell, M. & Hains, R. (2015). *Princess Cultures*. New York: Peter Lang.

Frey, L., Botan, C. & Kreps, G. (1999). *Investigating communication: An introduction to*

　　research methods, Boston: Allyn & Bacon.

Früh, W. (2017). *Inhaltsanalyse: Theorie und Praxis* (9., überarbeitete Auflage.).

　　Konstanz: UVK Verlagsgesellschaft mbH.

Golden, J. C. & Jacoby, J. W. (2018). *Playing princess: Preschool girls' interpretations*

　　of gender stereotypes in Disney Princess media. Sex Roles: A Journal of

　　Research, 79(5–6), 299–313. https://doi-org.proxy.library.ohio.edu/10.1007/s11199-

　　017-0773-8

HD Austria. (2016). *Disney Filme: Über Schönheitsideale, Rollenbilder und deren Einfluss auf Kinder.* Retrieved from https://www.hdaustria.at/blog/disney-filme-ueber-schoenheitsideale-rollenbilder-und-deren-einfluss-auf-kinder/

Heathy, B. H. (2020*). Gender Stereotypes in Advertising: A Critical Discourse Analysis*. In *Language in India*, 20(1), 45–56.

Heatwole, A. (2016). *Disney Girlhood. Princess Generations and Once Upon a Time*. Studies in the Humanities, 43(1/2), 1-19.

Heinze, R. & Krämer, L. (2015). *Remakes and Remaking – Preliminary Reflections.* In: Remakes and Remaking Concepts – Media – Practices. Media Studies.

Hickethier, K. (2007). *Film- und Fernsehanalyse*. Stuttgart: Metzler.

Higgs, S. (2016). *Damsels in Development. Representation, Transition and the Disney Princess.* In: *Screen Education*. Jg. 83, p. 62-69.

Hine, B., England, D., Lopreore, K., Horgan, E. & Hartwell, L. (2018). *The Rise of the Androgynous Princess: Examining Representations of Gender in Prince and Princess Characters of Disney Movies Released 2009–2016*. In *Social Sciences* 7(245), 1-23.

Iorgulescu, A. & Marcu, M. (2017). *The Female Stereotype in the Media*. In *Social Sciences and Education Research Review* 4(1), 54-60.

Israelsen-Hartley, S. (2017). *Ignored or sexualized: How Hollywood is failing women.* Retrieved from https://www.deseret.com/2017/11/22/20636387/ignored-or-sexualized-how-hollywood-is-failing-women

Johnson, R. (2015). *The evolution of Disney princesses and their effect on body image, gender roles, and the portrayal of love.* Educational Specialist, 6, https://commons.lib.jmu.edu/edspec201019/6

Kammerer, D. (2020). *Qualitative Verfahren der Filmanalyse*. In: Hagener, M. & Pantenburg, V. (2020). *Handbuch Filmananlyse,* Wiesbaden: Springer, p. 386 – 396.

Krippendorff, K. (2004). *Content Analysis. An introduction to Its Methodology*. Second Edition. Sage Publications.

Liebermann, M. (1986). *Someday my prince will come.* In: *Don't bet on the prince: Contemporary Feminist Fairy Tales in North America*. Edited by Jack Zipes. New York: Methuen.

Madej, K. & Lee, N. (2020). *Disney Stories: Getting to Digital* (2nd ed. 2020.). Cham: Springer Nature Switzerland AG.

McKee, A. (2003). *A beginner's guide to textual analysis*. Metro Magazine, p. 138-149.

Mendelson, S. (2013). *'Robocop' and the problem with remakes.* Retrieved from https://www.forbes.com/sites/scottmendelson/2013/11/07/trailer-talk-robocop-and-the-problem-with-remakes/

O'Brien, S. (1994). *Disney's Cinderella Under Cover. Heads, Butts, Toes, and Gender Woes.* Studies in American Humor, 62-79.

Oxford Learner's Dictionaries (2021). *Stereotype.* Retrieved from: https://www.oxfordlearnersdictionaries.com/definition/american_english/stereotype_1?q=stereotype

Pulver, A. (2017). *How Disney's princesses got taught.* Retrieved from:

https://www.theguardian.com/film/2016/may/26/has-disney-finally-given-up-

onprincesses.

Roeller, A. (2016). *Die Prinzessin erwacht: Moderne Märchenheldinnen in Film und*

Fernsehen. Master School Drehbuch. Kindle Edition.

Rutherford, A. & Baker, S. (2021). *The Disney 'Princess Bubble' as a Cultural*

Influencer. M/C Journal, 24(1). https://doi.org/10.5204/mcj.2742

Schindler, S., Zell, E., Botsch, M & Kißler, J. (2017). *Differential effects of face-realism*

and emotion on event-related brain potentials and their implications for the uncanny

valley theory. Nature Publishing Group, http://dx.doi.org/10.1038/

Towbin, M. A., Haddock, S., Zimmerman, T. S. & Tanner, L. R. (2004). Images of

gender, race, age, and sexual orientation in Disney feature-length animated films. In

Journal of Feminist Family Therapy 15, 19–44.

UKessays. (2017). *The Portrayal Of Female Characters In Films.* Retrieved from

https://www.ukessays.com/essays/film-studies/the-portrayal-of-female-characters-

infilms-film-studies-essay.php?vref=1

Urbanuncut (2020). *Die Geschichte von CGI.* Retrieved from

https://www.urbanuncut.de/die-geschichte-von-cgi/

Verevis, C. (2006). *Film Remakes*. Edinburgh University Press.

Walt Disney Animation Studios (2020). *What We Do. Feature Films.* Retrieved from

https://www.disneyanimation.com/films/

White, K. R. (1995). *An annotated dictionary of technical, historical, and stylistic terms relating to theatre and drama. A handbook of dramaturgy.* Lewiston, Queenston, Lampeter: The Edwin Mellen Press.

Worth, R. (2019). *Why Disney's live-action remakes will never be as good as the originals.* Retrieved from https://medium.com/@overtake/why-disneys-live-action-remakes-will-never-be-as-good-as-the-originals-e5e78e7ba812

Wulff, H. J. (2009). *Theorien des Remake: Eine Arbeitsbibliographie.* In: Medienwissenschaft / Hamburg: Berichte und Papiere 103, 2010: Remake. Retrieved from: http://publikationen.ub.uni-frankfurt.de/frontdoor/index/index/docId/13810

Disney movies:

Walt Disney Productions (1991). *Beauty and the Beast*. Film. Retrieved from https://www.disneyplus.com/movies/beauty-and-the-beast/3oEh78YRc9VN

Walt Disney Productions (2017). *Beauty and the Beast*. Film. Retrieved from https://www.disneyplus.com/movies/beauty-and-the-beast/227lND2lKmLZ

Walt Disney Productions (1950). *Cinderella*. Film. Retrieved from https://www.disneyplus.com/movies/cinderella/VJPw3bEy9iHj

Walt Disney Productions (2015). *Cinderella*. Film. Retrieved from https://www.disneyplus.com/movies/cinderella/5LeF5voLnYgB

Walt Disney Productions (1992). *Aladdin*. Film. Retrieved from https://www.disneyplus.com/movies/aladdin/2SngByljXESE

Walt Disney Productions (2019). *Aladdin*. Film. Retrieved from

    https://www.disneyplus.com/movies/aladdin/57QdIBthImk6

Walt Disney Productions (1955). *Lady and the Tramp*. Film. Retrieved from

    https://www.disneyplus.com/movies/lady-and-the-tramp/5C1EXtD5Z5xv

Walt Disney Productions (2020). *Lady and the Tramp*. Film. Retrieved from

    https://www.disneyplus.com/movies/lady-and-the-tramp/34yK0nLoiaVV

Walt Disney Productions (1959). *Sleeping Beauty*. Film. Retrieved from

    https://www.disneyplus.com/movies/sleeping-beauty/1rc2EavpNV7U

Walt Disney Productions (2014). *Maleficent*. Film. Retrieved from

    https://www.disneyplus.com/movies/maleficent/1QAyjfzQe6OK

Walt Disney Productions (1998). *Mulan*. Film. Retrieved from

    https://www.disneyplus.com/movies/mulan/85wmj4hahA0B

Walt Disney Productions (2020). *Mulan*. Film. Retrieved from

    https://www.disneyplus.com/movies/mulan/2jlgPK4K0ilR

Walt Disney Productions (1937). *Snow White and the Seven Dwarfs*. Film. Retrieved

    from https://www.disneyplus.com/movies/snow-white-and-the-seven-

    dwarfs/7X592hsrOB4X

Universal Pictures (2012). *Snow White and the Huntsman*. Film. Retrieved from

    https://www.netflix.com/snowwhite

Appendix A: Sequence Protocols

Aladdin

A	#	Seq.	Plot Summary	Appearance	Personality/behavior	Sociality	Motivations	Quotes
O	1	00:34-14:25	Jafar follows the trail to the cave of wonders; he sends a man inside to bring him the magic lamp but the door (mouth of lion statue) closes and Gazeem the thief does not get back out; Jafar needs to find a diamond in the rough capable of entering and coming back out of the cave; Aladdin is at the market getting into trouble for stealing but manages to escape as usual; he wants to eat the bread he stole but sees two hungry kids so he kindly gives it to them; another suitor is coming for princess Jasmine; at the palace the suitor is leaving because Jasmine did not make a good impression; she wants to marry for love but must be married to a prince	Arabic, beautiful, thin figured, perfect skin and make-up, red lips, big eyes, long lashes, long black hair, thin waisted	Standing up for herself, needs to obey to orders but does not just do what she is told; has her own opinion on things, is smart	Daughter of the sultan; sends suitors home	Wants to marry for love	Commentator: "Like so many things it is not what is outside, but what is inside that counts" Princess Jasmine: "If I do marry, I want it to be for love"
R	1	00:20-11:40	The story begins in the future with the Genie who tells his kids the story about Aladdin and princess Jasmine; it makes a jump in the past showing how Jafar tries to get the lamp from the cave of wonders; Aladdin is at the market stealing things he can sell to be able to buy some food but he shares it anyways; Jasmine is at the	Tries to hide her identity, wearing a headscarf	Stands up against vendor at the market; skeptical towards Aladdin at first; just wants to do good and is not experienced outside the palace on her own	Daughter of sultan	Wants to see more of the world	

			market as well and they both get into trouble and need to run					
O	2	17:04-19:40	Jasmine is at the market; when Aladdin sees her he is immediately drawn to her beauty; Jasmine sees a kid and gives him an apple without paying for it; the vendor gets angry and Aladdin jumps in to protect her; he pretends like she is crazy and Jasmine plays along; they get away with it and escape but the vendor notices that Abu stole a lot more things so they get chased;	Beautifully dressed, looking elegant and ladylike with her jewelry	Smart, realizes what she has to do and takes action	Not recognized by anybody at the market so she is a noone	Escape the palace to not have to marry	
R	2	07:00-17:45	Jasmine and Aladdin are both at the market; Aladdin sees how Jasmine gets in trouble for giving some bread she did not pay for to children; he protects her and the two need to escape; Aladdin sends her off with Abu and takes a different way to make sure they follow him, not her. Abu takes her to their home where they meet up with Aladdin again and he shows her around; she does not tell him exactly who she is	Indian, long black hair, thin figure, wearing dress and jewelry, brown eyes and beautiful smile	Kind (gives bread to starving children); stands up for herself; strong-minded; snuck outside tto see something other than the palace; pretends to be a servant; hides her identity	She is the daughter of the sultan; but tries to hide it outside the palace	Wants to see more of the world and not be forced to marry	
O	3	01:02:40-01:10:06	Aladdin gets caught by Jafar's people; they throw him in the water with a weight attached to his feet and he drowns; he tries to reach the lamp for a wish but looses consciousness; he somehow touches the lamp and the Genie appears but he cannot speak so the Genie takes his silence as a yes and saves him; Jasmine is happy about the kiss with Aladdin;	Same	First shocked about her father's proposal about her marrying Jafar, then happy about having Aladdin and excited to get married to him		Marry Aladdin	

			Jafar put a spell on Jasmine's father so he tells Jasmine to marry him; but Jafar doesn't know that Aladdin is back; Aladdin destroys Jafar's rod which put the spall on Jasmine's father; when he realizes what happened he lets Jafar be escorted out; when he finds out that Jasmine has found a suitor he is very happy and excited; Aladdin prepares to become sultan and gets annoyed by the Genie so he leaves him behind, gets fooled by the parrot who steals the lamp, which gives all the power to Jafar. Aladdin wants to tell Jasmine who he really is but does not get the chance.					
R	3	01:21:50- 01:33:00	Aladdin gets in trouble because Jafar knows who he is and tries to get rid of him; he throws him down the palace into the water; the Genie and Abu help Aladdin get back on the surface and survive; the sultan gets under a spell from Jafar and tells Jasmine to marry Jafar; Jafar learns that Aladdin is still alive and Aladdin exposes Jafar's true self as he sees what his rod is capable of doing so he destroys it; they take Jafar away; the sultan sees how in love his daughter is and wants to make Aladdin his son, which means he can marry Jasmine; Jafar escapes the dungeon and steals the lamp from Aladdin	Wearing beautiful robe and jewelry; make-up, hair made nicely	Sees her handmaiden more like a friend; in love with "prince Ali"	Still daughter of sultan and has her tiger for protection whereas others have less powerful animals	Want to be with prince Ali; protect her father against Jafar	

O	4	01:10:34-01:22:15	With his first wish, Jafar asks the Genie to be sultan; Aladdin realizes he had lost the lamp; Jafar takes over the power and asks to be the most powerful sorcerer in the world; he puts everyone under a spell and tells the true about Aladdin; he abandons him to far away where it is extremely cold but Aladdin finds the magic carpet and manages to get back; Jafar put Jasmine into chains and she has to serve him; she tries to refuse and reject him; Jasmine sees Aladdin and plays a game by seducing Jafar; but Jafar realizes he is being fooled and he puts Jasmine into an hour glass and Abu into a toy; Aladdin manages to trick Jafar into using his last wish by telling him the Genie will always be more powerful than him, so Jafar wishes to be the Genie and ends up being caught in the lamp; Aladdin saves Jasmine, who almost drowned in the hour glass; everything is back to normal	Dressed in cropped shirt, showing her belly and tiny waist, wearing jewelry and crown	Standing up for herself and her father, trying to help and protect Aladdin, being smart in fooling Jafar, courageous		Protecting her loved ones	Jasmine: "We will never bow to you"
R	4	01:33:50-01:52:43	With the lamp in his custody, Jafar is able to become sultan and take away all of Jasmine and her father's power; even Hakim first changes the side he is on; Jasmine is told to be silent and control her tiger; in a powerful song she resists being silent and afterwards manages to get Hakim back on their side; Aladdin tries to steal the lamp back but gets	Wearing beautiful robe and jewelry; make-up, hair made nicely; visible resentment against Jafar	Stands up for her father and protects him; does not just bow before the "new" sultan; powerful, strong, fearless, courageous, protective; resistant; angry; rebellious; strong speech to Hakim; takes action	Kind of powerless while Jafar takes over the power as sultan	Stop Jafar from taking over as sultan and hurting her father	Jasmine: "I won't go speechless"

			caught and his true identity is revealed by Jafar in front of everyone; he then gets send to the end of the world; for his second wish Jafar becomes the greatest sorcerer; he wants to marry Jasmine; when he puts her father in pain, Jasmine asks him to stop and promises to do as he wishes and become his wife; with the magic carpet Aladdin manages to accept; Jasmine is right before marrying Jafar when she sees Aladdin, she steals the lamp and jumps of the balcony; the parrot follows them and manages to get the lamp back; Aladdin fools Jafar by saying he'd always be second as the Genie is the most powerful; so Jafar wishes to be like the Genie, which results in him being caught in the lamp as a new Genie		steals lamp and jumps on Aladdin's carpet			
O	5	01:22:15- 01:26:00	Aladdin apologizes to Jasmine about lying; she tells him she loves him and is sad about the law; the Genie tells Aladdin to use his last wish to stay a prince, but he is loyal to the Genie and does not want to pretend any longer; he frees the Genie; they have to say goodbye; the sultan decides to change the law so that Jasmine can marry whoever she deems worthy and she chooses Aladdin	same	Seemingly in love with Aladdin, in power of making the decision to choose him as sultan	Wife of the new Sultan Aladdin	Wants to get married and live happily-ever-after with Aladdin	
R	5	01:52:43- 02:02:20	With Jafar ending up as a Genie everything goes back to normal; the sultan is grateful towards Aladdin but	Strong and powerful appearance	Stands up for her father, protective of father; she's a fighter	She is sultan and has the	Wants to get married and live happily-	Father: "You have shown me courage and strength. You are

			Plot Summary					Quotes
			Aladdin apologizes for his lies to the sultan and to Jasmine; the Genie comes up with an idea on how Aladdin could still marry Jasmine but Aladdin keeps his promise and sets him free with his last wish; the Genie and Jasmine's handmaiden become a couple; Jasmine's father makes her the next sultan, which gives her the power to change the law and marry Aladdin without him being a prince; they get married and everyone is happy			power to change the law and make decisions for her kingdom; first female sultan	ever-after with Aladdin	the future of Agrabah. You shall be the next sultan. And as sultan you may change the law"

Beauty and the Beast

B	#	Seq.	Plot Summary	Appearance	Personality/behavior	Sociality	Motivations	Quotes
O	1	00:50-09:26	It quickly gets summarized how the prince turned into the Beast and how he concealed himself into his castle; a voiceover also explains how he could become his old self again; Introduction of Belle and her relationship with her father and the entire town	Beautiful, thin figure, white skin, big eyes, long lashes, wearing dresses, bow in her hair	Bookworm, always reading; smart, kind and loving, responsible; different from the rest of the town people; rejecting Gaston; protective about her father	popular in her town; close with her father, taking care of him; seen as most beautiful girl in town		Voiceover "As the years passed, he fell into despair and lost all hope. For who could ever learn to love a beast" Belle: "There must be more than this provincial life" // "Don't talk about my father that way" Gaston: "It's not right for a woman to read. Soon she starts

								getting ideas and thinking."
R	1	00:30-11:20	Summary of the Beast's past and how he turned into it is introduced quite extensive; Introduction of Belle and her relationship with her father and the entire town	Beautiful, thin figure, white skin, big eyes, long lashes, wearing dresses, bow in her hair	Bookworm, always reading; smart, kind and loving, responsible; different from the rest of the town people; rejecting Gaston; protective about her father	popular in her town; close with her father, taking care of him; seen as most beautiful girl in town		Voiceover: "She warned him not to be deceived by appearances, for beauty is found within"
O	2	21:05-26:33	Belle gets to the Beast's castle looking for her father; she enters; when she finds him, she meets the Beast, who she begs to let her father leave; he rejects, and she offers to take his place instead; she has to promise to stay forever; does not get to say goodbye to her father	same	Caring for her father; not hesitating to search for him and save him; courageous; self-sacrificing, devastated about being imprisoned and being away from her father	Quickly earns the Beast's and everyone else's sympathy	Saving her father by sacrificing herself	
R	2	26:50-31:40	Belle gets to the Beast's castle looking for her father; she enters; when she finds him, she meets the Beast, who she asks to let her say goodbye to her father; she tricks them both and when the cell's door closes, it is her who is the prisoner instead of her father	same	Caring for her father; not hesitating to search for him and save him; courageous; self-sacrificing, devastated about being imprisoned and being away from her father	Quickly earns the Beast's and everyone else's sympathy	Saving her father by sacrificing herself	
O	3	01:03:00-01:08:10	The Beast grants Belle permission to leave the castle agreement to care for her father; when she gets there she talks kindly about the Beast; they get interrupted by the people outside who think her father is a lunatic and want	same	Courageously standing up for her father in front of the entire town; worried about the Beast, protective	People follow Gaston instead of listening to Belle	Wanting to protect her father and the Beast	

99

			him to be institutionalized; Belle stands up for her father and claims what he said about the Beast is true; she shows them the Beast through the magic mirror; Gaston encourages everyone to join him in killing the Beast; they make their way to the castle					
R	3	01:34:00-01:40:30	The Beast grants Belle permission to leave the castle agreement to save her father; when she gets there she stands up against everyone and claims what he said about the Beast is true; she shows them the Beast through the magic mirror; She speaks protectively about the Beast and how he is not a monster; Gaston encourages everyone to join him in killing the Beast; he locks up Belle with her father; the people make their way to the castle	Wearing a beautiful dress and hair made up	Courageously standing up for her father in front of the entire town; worried about the Beast, protective	People follow Gaston instead of listening to Belle	Wanting to protect her father and the Beast	
O	4	01:08:10-01:14:40	The people invade the castle with Gaston leading them; Gaston requests to kill the Beast himself; the castle staff warns the Beast and helps protect the castle; Gaston fights the Beast in an eye-to-eye fight and Belle returns; when the Beast sees Belle he is encouraged to take on Gaston; the battle happens on the castle's roof; the Beast almost throws Gaston down the roof but hesitates and decides to not kill him; when he walks to Belle Gaston all of a sudden stabs him with his knife but seconds after falls down	same	Protective and loving, taking care of the Beast, worried		Stop Gaston and save the Beast	

			from the roof; the Beast is hurt and ready to die					
R	4	01:40:30-01:49:10	The people invade the castle with Gaston leading them; Gaston requests to kill the Beast himself; the castle staff warns the Beast and helps protect the castle; Gaston fights the Beast in an eye-to-eye fight and Belle returns; when the Beast sees Belle he is encouraged to take on Gaston; the battle happens on the castle's roof; the Beast almost throws Gaston down the roof but hesitates and decides to not kill him; when he walks to Belle Gaston all of a sudden stabs him with his knife but seconds after falls down from the roof; the Beast is hurt and ready to die	same	Protective and loving, taking care of the Beast, worried		Stop Gaston and save the Beast	
O	5	01:14:40-01:20:30	The Beast is slowly passing away but happy about Belle's return; Belle gets sad and is shocked about the outcome; she begs the Beast to not leave her and tells him she loves him; these words stop the magic spell and the Beast becomes human again; Belle is confused but recognizes the Beast's eyes in the men in front of her; they kiss and the spell disappears for all the castle's staff as well; living happily-ever-after	Wearing beautiful dress at the ball; hair done nicely	In love with the Beast/prince, caring, good "master" to the castle's staff	Becomes queen of the castle; on eye-level with the Beast and in a superior position to the castle's staff	Live a happy life with the Beast and the castle staff	
R	5	01:49:10-01:59:00	The Beast is slowly passing away but happy about Belle's return; Belle gets sad and is shocked about the outcome; she begs the Beast to not leave her and tells him she loves him; these words	Wearing beautiful dress at the ball; hair done nicely	In love with the Beast/prince, caring, good "master" to the castle's staff	Becomes queen of the castle; on eye-level with	Live a happy life with the Beast and the castle staff	

			stop the magic spell and the Beast becomes human again; Belle is confused but recognizes the Beast's eyes in the men in front of her; they kiss and the spell disappears for all the castle's staff as well; living happily-ever-after			the Beast and in a superior position to the castle's staff		

Cinderella

C	#	Se1.	Plot Summary	Appearance	Personality/behavior	Sociality	Motivations	Quotes
O	1	01:32-13:00	Introduction of Cinderella and her living situation. She gets out of bed, cleans up with help of animals (birds, mice), helps a mouse who is trapped, feeds the animals, and makes breakfast.	Thin figure, blonde and long hair, big and blue eyes with long lashes, wearing dresses, soft and innocent voice	Caring, kind, responsible, animal lover, talking to animals, cleaning up, taking care of chores	Mostly interacting with the animals, subordinate to stepmother and stepsisters	Finding her prince and fall in love	
R	1	00:45-24:30	Introduction of Ella and her living situation with a lot of detail on her past, her relationship to her father and how her stepmother and stepsisters came into their lives	Thin figure, blonde and long hair, big and blue eyes with long lashes, wearing dresses, soft and innocent voice	Caring, kind, responsible, animal lover, talking to animals, cleaning up, taking care of chores	Mostly interacting with the animals, and first her parents, then only her father; subordinate to stepmother	Finding her prince and fall in love	

						and stepsisters		
O	2	48:40-54:30	Cinderella arrives at the ball; The prince goes to dance with her; they sing but don't talk; right before their first kiss she has to leave, he runs after her; she loses her shoe	Wearing beautiful, long, and white dress, hair made up and with make-up on, glittery	Passive, dependent on getting back to her stepmother in time	Seems to be drawn to the prince; Dancing with the prince, drawing attention to herself in her fancy dress		
R	2	26:30-31:14	Cinderella meets the prince on a ride in the woods; the two have a flirty conversation; she does not give him her name and he doesn't reveal his identity	Wearing a beautiful dress while riding her horse	Very active and smart; kind and charming; knows what she wants	demanding the prince to not hurt the stag; seems to be quite drawn to the prince		
O	3	38:50-41:45	Cinderella has no dress for the ball; the mice help her make one; she presents it to her stepfamily, and they rip it apart out of jealousy so she cannot go to the ball.	Stands out more in her dress than her stepsisters do; seems happy about her dress and feeling pretty	Does not step up for herself; innocent and insecure; simply accepting her fate.	Subordinate to stepfamily; not trying to fight them or argue; dependent and not at all self-confident	Be able to go to the ball like her stepsisters and everyone else	
R	3	40:00-43:53	Ella does not have a dress for the ball but decides to sew one herself; she presents it to her stepfamily; it gets destroyed and she ends up not being able to go		still kind and innocent; simply accepts her fate; very giving (she gives kindness to the fairy and therefore gets sth back)	Even though her stepmother and stepsisters are rude to her, Ella	Be able to go to the ball like her stepsisters and everyone else	

					keeps being kind to them; when they destroy the dress, she does not defend herself and lets it happen; subordinate to her stepfamily		
O	**4**	01:03:40-01:13:13	The prince is looking for the owner of the shoe; Cinderella gets locked into her room; shoe does not fit for stepsisters; mice steal key and help Cinderella escape; Glass Shoe breaks but Cinderella has the other slipper, and it fits.		Still dependent on the help of others (animals) to escape the situation she is in; but she stands up for herself and asks to try on the shoe	kind; seems to be liked by the king's servants from the first second on; seems more confident towards her stepmother	Live a different life from that with her stepfamily; fall in love and find her prince	

| R | 4 | 01:27:00-01:35:37 | The prince's servants search for the owner of the glass slipper. Ella's stepsisters try on the shoe, but it doesn't fit. Ella doesn't think anyone is searching for her, so she stays in her room and sings a song. When the servants leave, they hear her sing; the prince is with the servants and requests to see Ella. The stepmother tries to stop her, but Ella stands up for herself. Once the slipper fits, the prince and Ella leave, Ella stops at her stepmother and forgives her. | Still wearing her blue dress just like in every other scene except for the ball and the wedding | She seems to have more courage to step up to her stepmother; she does what she is ordered by the servants; she is kind to the prince and asks him to love her for who she is, as she has nothing else to give him but her personality; she's innocent and pure | She decides to tell the prince the truth and show him who she really is; with the slipper fitting her foot, she automatically becomes the prince's princess and take on a completely different position to him and to her stepfamily; she's still willing to forgive her stepmother, that's how pure and kind she is | Meet the prince again and fall in love; standing up for herself against her stepmother and stepsisters | Ella: "You will never be my mother" |
| O | 5 | 01:13:20-01:14:00 | Cinderella and the prince get married and live happily-ever-after. | | Marrying the prince seems to be her only goal even though she has not spent much time with him | Kind and charming to everybody, happy with her prince | Live happily-ever-after | |

L	#	Seq.	Plot Summary	Appearance	Personality/behavior	Sociality	Motivations	Quotes
R	5	01:37:35-01:39:00	Ella and the prince get married and live happily-ever-after.	Wearing a beautiful white wedding dress	Her personality does not change with her becoming princess	She is no longer in any subordinate position to anyone; more so, she is ruling together with the king		Ella (to stepmother): "I forgive you"

Lady and the Tramp

L	#	Seq.	Plot Summary	Appearance	Personality/behavior	Sociality	Motivations	Quotes
O	1	02:35-14:43	Introduction of Lady's life and how she came into the family; she is spoiled by her owner's and has a lot of friends in the neighboring dogs	Cocker spaniel with beautiful coat, big eyes and long lashes, always groomed and taken good care of	Spoiled, kind, loves her family, is used to being the center of attention; dependent on the care of family, needs her friends	Cocker spaniel so she is one of the "better breeds", is accepted by everyone; has a good family so there is nothing she has to worry about in terms of food, love, and a warm and dry place to sleep	Being loved by her human family	
R	1	00:50-10:05	Introduction of Lady's life and how she came into the family; she is spoiled by her owner's and has a lot of friends in the neighboring dogs	Cocker spaniel with beautiful coat, always groomed and	Spoiled, kind, loves her family, is used to being the center of attention; dependent on the care	Cocker spaniel so she is one of the "better breeds", is accepted by	Being loved by her human family	

106

				taken good care of	of family, needs her friends	everyone; has a good family so there is nothing she has to worry about in terms of food, love, and a warm and dry place to sleep		
O	2	18:40-25:50	Lady tells her friends Jock and Trusty about how her family has been treating her different lately and her friends explain to her how they assume the family is getting a baby. The tramp walks in and joins in on the conversation. He tells Lady all about the consequences a baby will mean for her; he gets kicked out by the other dogs and leaves by saying "A human's heart has only so much room for love and affection. When a baby moves in, the dog moves out"		insecure and uninformed about life; does not know life outside her home	Dependent on others; there's nothing she really does on her own	Getting back attention from her family	
R	2	18:53-25:06	Lady goes in the backyard and is confused that she got called a bad dog at her family's party. She walks along the fence and calls her friend Trusty, the Tramp answers pretending to be Trusty listening to what Lady has to say on the other side of the fence; Lady is complaining about not getting the usual attention from her family; she realizes it is not Trusty so she barks		needy and spoiled; (complains about not getting a belly rub or haven't been bathed in since the morning); doesn't want to talk to the Tramp or is even scared of him because he doesn't wear a collar	Seems to be in a better position than the Tramp as he is a stray dog with no family and she is a licensed cocker spaniel with people taking care of	Getting back attention from her family	

107

			for help; the guy from the pound hears the barking and follows it as he is looking for the Tramp; the Tramp begs Lady to not reveal him and he promises to tell her about what's going on with her family and a baby, which she has never heard of			her; she uses her "power" in the sense that she can just call for help by barking; however, it's apparent that she is dependent on others		
O	3	31:30-37:48	Lady's family leaves for a few days and the aunt visits to take care of her and the baby; she brings her cats who blame Lady for destroying the room; the aunt takes Lady to a store to buy a muzzle; Lady escapes and hides but gets attacked by stray dogs who claim their territory; the Tramp comes for her rescue and the two go out to explore	Wearing a muzzle	First naive, doesn't understand the aunt doesn't like her; letting the cats blame her without standing up for herself; Helpless, dependent; needs the help of the Tramp; scared to be away from family;	Without her family she has no one; the cats simple take over her home and them and the aunt dominate her; she falls in a subordinate position right away: outside she is a nobody who does not know how to defend herself; muzzle usually stands for something bad	Escaping the aunt and the situation at home and surviving outside	
R	3	29:10-39:00	Lady's family leaves for a few days and the aunt visits to take care of	Wearing a muzzle and	Helpless, dependent, insecure, clumsy (takes	Doesn't seem to know there	Escaping the aunt	

			her and the baby; she brings her cats who blame Lady for destroying the room; the aunt takes Lady to a store to buy a muzzle; Lady escapes and hides but gets attacked by a stray dog who claims his territory; the Tramp comes for her rescue, but they have to do something like a roleplay to outsmart the other dog; two go out to explore	looking a little dirtier than usual	a minute until she realizes the Tramps plan on how to get rid of the other dog); first time she gets out of her own skin; kind of lost outside her territory	is a world outside of her families home where she has to fight for herself	and the situation at home and surviving outside	
O	4	01:04:45- 01:12:40	Lady is outside chained to the doghouse and the Tramp just left; Lady sees a rat trying to get into the house; she starts barking and the Tramp returns; as Lady cannot go into the house to save the baby, it is the Tramp who takes care of the situation; he kills the rat but the baby bed falls to the floor and the aunt blames the Tramp of wanting to attack the baby; the aunt calls the pound and the Tramp gets taken away; Lady gets locked into a room and cannot help; When her family returns, Lady shows them the rat; Jock and Trusty hear what happened and run after the pound to save the Tramp; they step infront of the carriage and Trusty gets hurt; Lady comes after them with her owner in the car	Chained to the doghouse	Protective of the baby, but helpless as she is chained to the doghouse; asks others (the Tramp) for help; passive, worried	Being chained to the doghouse takes away her ability to do anything; she cannot play an active role in the rescue of the baby Manages to show her family what really happened, has their trust and has her friends who step in for her	Protecting her family (child) and later the Tramp	
R	4	01:17:45- 01:34:00	Lady sees the rat outside who is sneeking into the room of the baby, she calls her family by barking but they have to put her into a room as		More concerned about others than herself in this scene, courageous (stepping in front of		Protecting her family (child) and	

			they are talking to the man from the pound who is still looking for the Tramp; the Tramp hears Lady bark and returns to the house; he steps in for her and sneaks upstairs to save the baby; when he kills the rat the baby bed falls and the family runs up to the room together with the man from the pound, it looks as if the Tramp is the bad guy so he gets taken away; Lady shows her family the dead rat and runs after the Tramp together with Trusty and Jackie; she gets in front of the horse carriage, which gets stopped and tips over; the Tramp lays on the floor wounded; Lady's people arrive, defend the Tramp and tell the man from the pound that they are his family now		carriage), making decisions and taking action by herself		later the Tramp	
O	5	01:12:44-01:15:45	Lady and the Tramp have little puppies and live happily together with Lady's family; they are taking Christmas pictures; Jock and Trusty come for a visit		Kind and caring; taking care of her children; in love with the Tramp; taking on the role of a mother; responsible		living a happy life with her family and the Tramp and their kids	
R	5	01:34:00-01:38:00	Its Christmas and the Tramp officially gets adopted by the family by getting his very own collar; they are all one happy family				living a happy life with her family and the Tramp	

Mulan

M	#	Seq.	Plot Summary	Appearance	Personality/behavior	Sociality	Motivations	Quotes
O	1	00:58-13:30	The huns are trying to attack the palace; Mulan needs to get ready for the matchmaker; she is supposed to find a man; Matchmaker says she'll never bring her family honor	Asian, thin, long dark hair, big brown eyes, supposed to wear dresses to impress man and fit in; prefers normal clothes like shorts and t-shirt	Smart (using dog for chores); kind and responsible (taking care of father's health); happy; not trying to fit in; not into girly things; clumsy (during matchmaker session)	subordinate to father; does not fit in with community; tries to make it right for her family; does not want to disappoint them	Wants to be a warrior	
R	1	00:45-06:30	The audience learns about Mulan's childhood, how gifted she is and how she is supposed to hide her gift away; Mulan has a talk with her father who tells her that her only job is to be a daughter and bring honor to the family; her gift is for warriors, not for daughters	Still a child, Asian, long dark hair, brown eyes, supposed to wear dresses to impress man and fit in; prefers normal clothes like shorts and t-shirt	gifted, smart, taking care of sister, likes to play warrior, more son-like instead of daughter-like; gets her parents worried because she does not fit in	Needs to "fit in" with the rest of her community; likes to be on her own and be more boyish	Wants to be a warrior	Father: "Your chi is strong Mulan. But chi is for warriors not daughters. Soon you'll be a young woman and it is time for you to hide your gift away. […] Your job is to bring honor to the family"
O	2	31:10-35:00	Shang gets the order to train the recruits; soldiers are fighting; when Shang steps in everyone is blaming Mulan; she is pretending to be a	Manly, wearing gear; hair in a bun, no makeup,	Courageous to just fool the other soldiers; not just giving up but looking for solutions; smart, clumsy	No social skills in her role as a man; subordinate to Shang; has not	Acting like a man; be a soldier and protect her family	

111

			soldier; she's clumsy and does not know how to behave	looking strong and big because of the gear		yet gained her place in the army		
R	2	29:00-30:50	Men are gathering from all over the kingdom ready to fight for the emperor's army; Mulan hides amongst them pretending to be a man; Mulan meets Chen, he offers his help but she rejects it and points her sword at his face, he points his sword back at her and they both get disciplined by the commanding officer	Dirt in her face, men's gear, hair in a bun, looking masculine	Acting all manly, courageous to put her sword against a man; does not seem to shy away from confrontation; willing to hide her identity to gain personal freedom in terms of being able to do what she likes and protecting her father, very caring	Subordinate to commanding officer; on eyelevel with Chen	Acting like a man; be a soldier and protect her family	
O	3	53:18-01:01:45	The troops get attacked by the huns; Mulan is shooting a cannon which results in a big snow avalanche killing hundreds of soldiers; Mulan gets wounded, still saves Shang and escapes with him; soldiers find out she's wounded; gets treated in the tent; Shang finds out she is a woman and banishes her from the army	Still in the role of Ping; strong physical appearance	Looking out for the others, her cleverness saves lives; heroic; stands up for herself; does not just give up; responsible to live with the consequences	Being dishonored because of her fooling the others; subordinate to Shang when he holds his sword to kill her for what she did	Protecting people around her; get the soldiers to respect her as a woman	
R	3	01:05:14-01:13:46	Mulan's army is attacked by the huns; Mulan fights side by side with other soldiers; outsmarts the huns and saves the other soldier's lives; a big snow avalanche kills most of the huns; Mulan reveals herself to the other soldiers and gets	She reveals herself by letting her hair down and stepping in front of other soldiers	Very skilled, defending herself and others; very good with her sword, fighting against soldiers, agile, looking out for others, smart (distracts soldiers, so they move other	On eyelevel with other soldiers and Chen; advocates for others; when she reveals her identity she	Protecting people around her; get the soldiers to respect her as a woman	

112

					direction, saves her former soldiers lives), courageous	automatically is in a subordinate position and considered an impostor		
			expelled from the emperor's imperial army.					
O	4	01:07:30-01:15:40	At a celebration of the warriors the huns are attacking the kingdom; Shag gets wounded and knocked out; Mulan steps in and takes on Shan Yu; the two end up in a big fight on the roof where Mulan outsmarts Shan Yu and manages to kill him and save the kingdom	Not in her soldiers gear anymore; wearing dress and hair down	Even though banished from the army, she still takes responsibility and steps in to save the others; her smartness helps to win this battle and safe the kingdom; does not think twice whether to help or not; heroic, saving Shang	Not subordinate anymore; gets honored by the emperor after saving kingdom; Shang defends her and calls her hero	Defeat the huns and save the kingdom; bring honor to her family	Chi Fu: "That creature is not worth protecting. Shang: "She's a hero." Chi Fu: "She's a woman. She'll never be worth anything."
R	4	01:22:00-01:34:57	The huns attack the kingdom; Mulan and the soldiers fight the huns to protect the emperor; Mulan uses her athletic skills and defeats most of the huns together with the other soldiers; she runs to the emperor to protect him but finds … who helps her search for the emperor. While the other soldiers fight against the huns, Mulan runs for her life to save the emperor; … protects her and dies; Mulan runs after the leader of the huns and fights against him in a 1-on-1 fight; skilled enough to outsmart and defeat the hun (jumping through air, climbing, doing athletic stunts; she finally kills the hun and frees the emperor	Still in soldiers gear but with her hair down revealing that she is a girl	Willing to risk her own life to save that of the emperor; courageous; powerful;	On eyelevel with other soldiers, proving herself to the emperor and the entire kingdom; doesn't beg down	Defeat the huns and save the kingdom; bring honor to her family	

113

O	5	01:18:50-01:21:30	Mulan returns home to her family and brings Shan Yu's sword to her father; her dad tells her that the greatest gift and honor is to have her as his daughter; happy reunion; Shang comes to Mulan's home to see her; Mulan invites him for dinner	Still wearing dress and hair open, makeup on	Kind, still looking up to her father, keen on Shang	brings honor to her family; always wanted to make them happy		
R	5	01:35:00-01:44:40	Mulan is invited to take her place with greatest decorated warriors and become an officer in the Emeror's Guard; she turns down the offer to return back to her family; She says goodbye to Chen and returns home to her family; asks her father for forgiveness for what she has done; her father is proud; Mulan gets honored by the emperor with a gift: a sword marked with the pillars of virtue	dirt in her face, hair down, wearing gear, not quite looking ladylike	Showing responsibility; chooses to be loyal, brave, and true to her family instead of pursuing her dreams with the army	She has earned her place in the army and in society and managed to still bring honor to her family; the entire kingdom is in her debt		

Sleeping Beauty

SB	#	Seq.	Plot Summary	Appearance	Personality/behavior	Sociality	Motivations	Quotes
O	1	01:50-11:00	Summary of Aurora's past, how she was born and how they invented a holiday for her; the present start right there; everyone is celebrating Aurora's birth and bringing gifts to king and queen; prince Philip is already chosen to marry Aurora when they are grown-ups; the fairies arrive to	No appearance of Aurora yet	/	Daughter of king and queen therefore wealthy and high position in kingdom		Fairy 1: "My gift shall be the gift of beauty"

			give their gifts to Aurora, before the third fairy gets to give her wish, Maleficent enters and puts a spell on Aurora which will put her to death on her 16th birthday, when she pricks her finger on a spindle; the third fairy changes that spell so that Aurora would just fall into a sleep instead of dying and only true love could break the spell					
R	1	00:45-09:10	The opening is not about Aurora's past, but of Maleficent's. Audience learns about her childhood and how she was blessed with magic and how she met Stefan, a thief who entered the moors and got caught by the guards; Stefan and Maleficent form a connection and he promised to come back, which he did after a few weeks and the two hung out and fell in love; with the years, Stefan's ambition pulled him away from Maleficent; he was tempted by the human kingdom while Maleficent became protector of the moors	**Maleficent**: Strong and powerful, gifted, beautiful white skin with strong bone structure, long dark hair, thin figure, horns, wings	Kind, loving, respectful, protecting the moors, falling for Stefan, means no harm	connected with all kinds of creatures, strongest of the fairies; protector of the moors	Protect her kingdom (moors); find love in Stefan	Voiceover: "he told her it was true love's kiss. But it was not to be"
O	2	22:40-33:00	Aurora is singing and dancing in the woods, joined by a lot of animals (birds, owls, rabbits); she tells the animals about her dreams where she falls in love with a prince; prince Philip hears her sing and follows her voice; he joins in on her singing and dancing	Beautiful, thin figure, long blonde hair, wearing dress, big eyes, long lashes, red cheeks	Shy, but keen on prince; does not tell the prince her name	Chemistry between her and the prince; friends with the animals	Finding true love in a prince	

R	2	58:30-01:01:55	Philip meets Aurora in the woods where she is practicing telling her (fairy)aunties she wants to live with Maleficent in the moors. Philip asks her for the way to king Stefan's castle; after exchanging a few words Philip leaves and Aurora follows him; she asks to see him again; Maleficent watches the situation and Diaval thinks Philip is the answer for Aurora's spell as he could give Aurora the true love's kiss. But Maleficent does not believe in true love anymore	**Aurora:** long blonde hair, beautiful face, thin figure, white skin, red cheeks, red lips, big eyes, wearing dress, still quite young; innocent looking	Little shy at first but takes initiative to ask Philip to see him again, king and loving, courageous	Daughter of king Stefan, princess	Living with Maleficent in the moors	
O	3	47:10-51:45	The fairies take Aurora to a room to keep her away from getting hurt on her 16th birthday. They give her a crown and she starts to cry over the prince she met in the woods; Maleficent appears and Aurora's skin turns green; she seems to be under a spell and follows the green light in her room; a door opens which Aurora walks through; the fairies notice her leaving but cannot follow at first, once they manage to enter they lost Aurora's track; Aurora walks up many stairs; a magic spindle appears; Aurora first hears the fairies screaming at her not to touch the spindle, but Maleficent's order to touch it is stronger and so Aurora touches the spindle and falls into a	Green skin because of the spell she is under; still got all her beautiful features and wearing beautiful long dress and crown	Seems passive, under spell, lead by Maleficent; not able to resist it;	powerless		

			magic sleep; the fairies cry over her					
R	3	01:06:13-01:17:40	King Stefan has ordered to lock Aurora away as she is 16 and he does not want her to get hurt; the fairies are on their way to Aurora; she hears a voice because of the spell Maleficent has put on her and escapes the room; Maleficent takes Philip and makes her way to Stefan's castle; Aurora follows the spell uncapable of resisting its magic or even knowing what is going on; she follows a green light which leads her to a room full of spindles; the magic forms a spindle which Aurora pricks her finger on; Maleficent feels what just happened and Aurora falls into the magic sleep; Stefan put Aurora on a bed and waits for Maleficent to return to the castle; Maleficent brings Philip to Aurora for him to kiss her but the kiss does not end the spell; Maleficent is devastated and apologizes about what she has done with her spell, she cries and gives Aurora a kiss on her forehead which wakes her up	**Aurora:** Beautifully laying on her bed; combed hair, wearing dress; looking innocent **Maleficent:** No more wings, make-up, red lips, defined bone structure, nails done wearing "cape", all black,	**Aurora:** Passive behavior (lead by spell) **Maleficent:** Remorse; sympathy for Aurora, tries to protect her; admits her wrong doing; mourns for Aurora and the situation she is in	**Aurora:** Loved by everyone; center of attention for Philip, fairies, and Maleficent **Maleficent:** Hated by Stefan, who wants her dead; motherly feelings towards Aurora	**Maleficent:** Get Aurora back from her magic sleep; keep her safe	Stefan: "True love does not exist" Davian: "No truer love" (01:17:30)
O	4	59:10-01:10:50	The fairies enter Maleficent's castle in which Philip is kept in a dungeon; Maleficent goes down to spend him a visit and tell him about how he won't be able to save Aurora; once she left, the	Still as beautiful as can be in her magic sleep, make-up, wearing her	She is asleep the entire scene, has no play in it	She is the one everyone fights for saving		Maleficent: "… to wake his love with love's first kiss and prove that true love conquers all"

			fairies enter the dungeon and free prince Philip but get caught by the raven who alarms the guards; Philip has to fight all of them and make his way to Aurora; the fairies use their magic to defend him on his way; Maleficent gets angry and puts a spell on Philip's castle in which Aurora is sleeping; he has to make his way through to her; she turns herself into a dragon to fight Philip and stop him from rescuing Aurora; he almost falls down into the fire; the fairies put a magic spell on his sword and he throws it into the dragons heart, which kills Maleficent; Philip is finally free to save Aurora	crown, beautiful red lips and perfect skin, with a rose in her hands			
R	4	01:17:50-01:25:40	Maleficent and Aurora want to leave the castle to get to the moors; a big net made of iron falls onto Maleficent which burns her and makes her incapable of escaping; she transforms Davian into a dragon who helps her fight against Stefan's soldiers and escape under the net; the dragon gets caught by the soldiers with chains; everything burns; Aurora gets ordered by Maleficent to run away; she gets to a room and discovers Maleficent's wings that are locked in a closet; she breaks the glass and the wings get out; Stefan enters to destroy Maleficent	**Aurora**: Still the same look as in conflict scene **Maleficent**: Same as in conflict scene but gets her wings back	**Aurora**: Courageous, worried about Maleficent; actively helping by freeing the wings to make Maleficent more powerful again **Maleficent:** Strong and powerful, protective of Aurora and Davian, still willing to forgive Stefan and let him live after all he has done	**Aurora**: No relationship with Stefan even though he is the father; is ordered to be passive (locked in room; ordered to go to room for safety) **Maleficent:**	**Aurora**: Living in the moors with Maleficent; helping Maleficent win her fight **Maleficent**: Protect Aurora and herself from Stefan	

			himself; he puts an iron chain around her waste and picks his sword; the wings find their way back to Maleficent who gains back her power; Stefan orders the soldiers to kill her; the dragon escapes the chains; Stefan throws another iron chain at Maleficent which is then stuck to her and him and she flies away with him still being trapped to the chain; Maleficent wants to let Stefan live but when he tries to kill her they both fall down and she manages to save herself with her wings; Stefan dies			Many against her; has to fight for herself; not welcome in castle		
O	5	01:10:50-01:14:50	Philip finds Aurora in her room, still in her magic sleep; he leans over and kisses her; she awakes right away, and her skin turns from green to normal; she smiles at Philip; the whole town wakes up from the spell; Philip and Aurora return to their families and dance together; everyone is happy for them and they live happily-ever-after	Wearing beautiful blue dress	Not saying anything, just happily dancing with Philip and seemingly in love	Princess and looked up to by the town people;		
R	5	01:25:40-01:28:40	Aurora and Maleficent live in the moors and united both kingdoms; Maleficent let down her wall of thorns; Aurora becomes queen of the moors and they live happily-ever-after; Philip appears and him and Aurora seem to still have a connection but left open	**Aurora**: Wearing beautiful golden dress and crown; seemingly happy				

				Appearance				
				Maleficent: Same outfit as always in black, looking majestic with wings and horns; red lipstick; seemingly happy and relieved; kind again				

Snow White

S W	#	Seq.	Plot Summary	Appearance	Personality/behavior	Sociality	Motivations	Quotes
O	1	02:08-06:56	Snow White is introduced when the queen looks into her mirror to find out who the fairest of all is. The mirror mentions Snow White and it shifts to her singing and being surrounded by birds; she meets the prince right at the beginning, where the two don't talk but sing together	Childlike appearance (looks, voice), long black hair, flawless, white skin, red cheeks, and lips, big eyes and long lashes, wearing a dress, bow in her hair;	Kind and good with animals, seems innocent and shy; is described as fairest of them all; not bothered by cleaning; polite	Mostly socializing with animals; shy and incapable of talking to the prince;	Finding her prince; getting married; living happily-ever-after	

R	1	01:07-15;20	The story starts with Snow White still being a child, with her mother still alive and her being close friends with William. The audience learns about her mother's death, how her father met Ravena, and how she evily killed him to become queen, locking away Snow White in a tower cell.	Beautiful as a child, with long hair, freckles, white skin; Rather dirty (hair, hands, face, and clothes) and disheveled, wearing ripped clothes	Happy child, kind and loving Snow White in the present is rather unhappy but kind and caring towards other prisoners; praying; still hopeful	As daughter of the king, she is in a wealthy position; As prisoner, she has nothing but her cell, locked away from the outside world	Gaining freedom by getting out of her cell; taking back the kingdom	Quote from evil queen: "Men use women. They ruin us and when they are finished with us, they toss us to the dogs like scraps. When a woman stays young and beautiful forever, the world is hers." (07:50)
O	2	04:50-06:56	The prince hears Snow White's beautiful voice and follows it; he joins in on her song and she seems shy and scared, so she escapes him.	Same as opening scene	Same as opening scene	Same as opening scene		
R	2							
O	3	06:57-10:50	The queen gives orders to the huntsman to take Snow White into the woods and kill her. The huntsman is not able to do so, which results in him telling her to run away into the woods.	Wearing a different dress and bow, still childlike look	Helpless behavior, does what the huntsman says and leaves; runs away and is defenseless; insecure	Frightened of the huntsman and the queen; looking for an escape in the woods		
R	3	01:24:40-01:31:30	Snow White takes a walk through the woods in the early morning and William joins her. They have a conversation and he tells her he would have done anything for her during their childhood. They share a quick kiss, he hands her	Beautiful face and skin, given the situation she is in no surprise her hair is messy	Loves William but not sure what kind of love it is; looking for William's advice in how to lead men; when the magic happens, she tries to	She has a bunch of men fighting with her and protecting her	Fighting the queen and getting her kingdom back together with Eric,	Snow White: "How do I inspire? How will I lead men?" (01:25:50)

121

			an apple and she takes a bite; shortly after, she realizes it was not William but the queen who has fooled her. She tries to resist the magic, the queen tries to kill her right there in the woods but Eric and William come to her rescue; it is, however, too late, she falls into her sleep with the others being devastated; William kisses her but nothing happens	and her clothes are ripped	resist it as long as possible but is powerless		William, and the Dwarfs	
O	4	01:08:30-01:18:42	The dwarfs leave to go into the woods; the queen takes a poisoned apple and goes to visit Snow White at the dwarf's cottage looking like an old witch; she gives the poisoned apple to S. W.; she takes a bite and falls into a deep sleep; the dwarfs hurry back to the cottage but it is too late.		innocent and naïve behavior; not second guessing; she trusts the witch because love and finding her prince is so important to her; dependent on others; not able to take care of herself/protect herself; seemingly dedicating her life to finding love	Still in a childlike position taking whatever she is given and doing how she is told; not able to look out for herself; not very experienced	Taking a bite of the apple to make her one wish finally come true: find her prince	"I wish… I wish… And that he will carry me away to his castle, where we will live happily-ever-after." (01:14:35)
R	4	01:36:50-01:55:30	After Snow White wakes up from her kiss she goes outside, faces the people and gives a speech to encourage them to join her against the evil queen; together with and army of men, Snow White storms the castle and takes on the queen's soldiers; she leaves her men behind to go look for the queen; William and Eric follow	Dressed like a soldier; not ladylike; contradicts with usual stereotypical female appearance	Standing up for herself and others; risking her life without hesitation; powerful, courageous, fighting side by side with other soldiers, when queen dies she still has empathy and kindness left for her (after all she has done)	Well respected by the people, has her place in the army and is leading men; on eye-level with Eric	Still the same as at the beginning; also stopping the queen from hurting other women	"All these years, all I've known is darkness. But I've never seen a brighter light than when my eyes just opened. And I know that light burns inside all of you! Those embers

122

			her but gets stopped by the black army; even though the queen seems to have way more power in the beginning, Snow White manages to defeat her by killing her with her knife (only fairest blood can undo the queen's magic); the black army automatically disappears and Snow White watches the queen die			and William; the fact that she is a woman does not seem to make a difference to anyone		must turn to flame […] I will become your weapon! Forged by the fierce fire that I know is in your hearts! […] I can kill her. And I'd rather die today than live another day of this death! Who will ride with me? Who will be my brother?" (01:37:40)
O	5	01:18:50-01:23:00	The dwarfs put Snow White in a glass coffin; all the animals are surrounding it in sadness; the dwarfs lay down flowers; the prince, who has heard about her situation arrives, leans over, and kisses her; Snow White wakes up from her sleep; everyone is happy; the two leave, get married, and live happily-ever-after	Still flawless; laying in the coffin in her dress; still has her hair all made up, wearing makeup; red lips and cheeks	Passive; there is nothing she can do; dependent on the help and care of others; does not know prince but wants to marry him right away	Dependence on the others (dwarfs and prince); does not seem to have her own mind; getting married seems to be the only purpose/goal	
R	5	01:23:00-01:57:30	Snow White gets crowned queen	Looking majestic and elegant; wearing a	Kind and loving in her position as queen; popular	She is queen and therefore superior to everyone;	

				crown as the queen		they scream "hail to the queen" and bow for her		