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CHANGING FACE OF GENDER ROLES IN DISNEY ANIMATED MOVIES

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Abstract: Disney animated movies have been a huge part of entertainment culture and undoubtedly an integral part of childhood of children all over the globe. It is a franchise influencing people through many avenues.As a part of popular culture it is marketed through toys,games,clothes etc. Disney has been around for over 80 years, and during that time, they have played a role in how contemporary society displays gender roles,especially women. As modern culture goes through changes, Disney has also made changes in the way they represent their characters, both male and females.Children all around the world consume media products on a daily basis and thus these movies have a profound effect on the minds of children and young adults.Gender is a socio-cultural construct and films are a part of culture, thus the gender representations in the Disney animated films serves to create an earlier perception of gender roles in society. Disney fairy tale films are not as patriarchal and empowering of men as they have long been assumed to be. Laura Mulvey‘s cinematic theory of the gaze and more recent revisions of her theory inform this analysis of the portrayal of males and females. This study reveals that many representations of males in these films actually portray masculinity as an object of female agency. Over time, Disney‘s representations of masculinity have become more supportive of male agency and individuality, but this development has been inconsistent and much-delayed. While early films generally show princes who lack character and ability, later films present men as more individuated and active, and eventually present men with more options and power.

While looking specifically at Disney princesses, the depiction of females and their gender roles can be described in at least one of three ways. One, the original portrayal of Disney princesses is the stereotypical damsel-in-distress, and very domestic. This can be seen through Snow White, Cinderella, and Sleeping Beauty. A second portrayal arose and shifted the roles of

female characters to be seen as rebellious and ambitious. This picture can be seen through the characters of Ariel, Mulan, and Rapunzel. Lastly, a final shift has taken place and the female characters are portrayed as independent and free spirited. This type of depiction can be seen through seen through Merida, Anna and Elsa.The present paper in a study of the changing face of gender roles as depicted in Disney animated movies.

KEYWORDS: Disney movies, male and female representations, gender role, performativity, Male gaze, evolution of Disney princesses

THE WORLD OF DISNEY: Walt Disney created an empire that completely changed the way fairy tales are consumed by ma. Disney has created multitudes of characters for over a decade creating substantial influence. It was in the year 1935 when Disney decided to create the first animated feature film in history.

Since the first full length animation Snow White and the Seven Dwarves published in 1937, most of the Disney princess animation movies were adapted from Fairy tales worldwide such as Grimm's Fairy Tales or Hans Anderson's Fairy Tales. Consequently it developed its own Disney Princess line that "celebrates the dreams and magical adventures of the heroines from Disney's timeless tales." Emphasizing their potential impact on the minds of children. The very statement indicates how Disney princess line establishes role models that are followed by children worldwide. They somehow reflect the American Dream and how an individual can attain it through developing proper virtues.

Each of the Disney Princess movies features a centre female character who is romantically linked with the prince. These princesses are portrayed as epitome of virtue and femininity defining gender roles that are stereotypical. The "knight in shining armour saves the fragile damsel in distress"-------this was the main theme initially. However over the years Disney has changed its portrayal of women in order to match the changing times and values.

INFLUENCES OF MEDIA: In a world that thrives on televised media,movies,social and mass media, it is only plausible that the stereotypes shown on a popular films will have a huge impact on its audience. Children who grow up watching Disney movies obviously have a pre-mediated concept of how a virtuous woman must behave in order to meet her desired happiness. Children often compare themselves to the characters they see and that immensely influence their sense of self identity. According to Lacan's psychoanalytic theory of the MIRROR STAGE a child's idea of self is made up through various socio cultural reflections of it's self. A child growing up watching the Barbie like physical attributes of a Disney protagonist might develop unrealistic expectations about his/her own body.More so, as pop culture Disney has very prominent effect on America as well as the rest of the world.

DIFFERENT TYPES OF DISNEY FEMALES: Jack Ziper regards Disney's world view as simplified with a "thematic emphasis on cleanliness controlled and organised industry" (Zipes cited in Wood 28). In particular the fairy tales used as a source would be merely reduced to their romantic plotline. Women in Disney are according to Elizabeth Bell mainly categorised in terms of their ageing process and divided into "the teenaged heroine at the idealised height of puberty's graceful promenade,…female wickedness…rendered as middle aged beauty at its peak of sexuality and authority, and feminine sacrifice and nurturing…drawn in pear shaped old women past menopause, spry and comical as the good fairies, god mothers and servants in the tales. This

division is an attempt to encompass the feminine life cycle. According to Edholm the express qualities deemed appropriate like beauty, sexual attractiveness, humbleness, innocence, mothering, caring and obliging. They are mainly presented in the domestic sphere.

The mother figures are generally depicted either as caregiving or as negative stepmothers like we see in *Cinderella,Snow White,The Sleeping Beauty* etc. The fathers on the other hand, are frequently present in Disney movies either as controlling, protective, discipliners who expect their children to earn their love, like King Triton in *The Little Mermaid* or as nurturing parents like Maurice in the *Beauty and the Beast*, Sultan in *Aladdin*, chief Pouhatan in *Pochahontas*, Fa Zhou in *Mulan*. The more recent Disney princess movies however, depict a more diverse and realistic familial relationships as we see mother-daughter relation in *Brave*, Sibling relation in *Frozen*, Grandmother-grandchild relation in *Moana*.

The villains of Disney are archetypes.They are all driven by jealousy. The Female antagonists are generally the stepmothers who seek revenge on the innocent girl out of jealousy; the Male villains on the other hand are more ambitious. Both gender roles are portrayed in a flat two dimensional forms.They exemplify the fear of losing authority and act according to that irrespective of their gender. Von Franz suggests that the hardheartedness of these women is the result of a negative psychological virilisation, and stems from vanity, resentment, and an inability to cope with insults. Jack Zipes, on the other hand, sees male expectations as leading women to this frustration, madness, and vehement competition (Zipes). Disney‟s deadly women cast their spells not only on their young women victims, but also on the entire society from which they are excluded" and thus pose "threats to order".

CLASSIC FILM NARRATIVE AND DISNEY : Claire Johnston was among the first feminist critics to offer a view of how classic cinema constructs the ideological image of woman. Drawing on Roland Barthes' notion of myth, Johnston investigated the myth of "woman" in classic cinema. She says women are negatively represented as 'not-man'. The 'woman as-woman' is absent from the text of the film. The important theoretical shift here is from an understanding of cinema as reflecting reality to a view of cinema as constructing a particular stereotypical, ideological view of reality. A film narrative can present the constructed images of 'woma' as natural realistic and attractive. This is the illusionism of classic cinema. When we look into the narratives of Disney princess movies in this light, it becomes clear as to how Disney has used the trope of 'good woman' and 'bad woman' and finally the good woman getting the man. All of Disney's earlier princesses are drawn as a pleasure inducing obedient virtuous female who seeks a man's love to save her. This illusory prototype has established the very domestic image of a female waiting for her prince. This kind of normalisation of gender roles can be problematic in present scenario when the world is fighting towards equality of both genders. Nevertheless, Disney knew this very well and created characters like Elsa,Merida,Rapunenzel,Moana who fight for their rights,their identity and their family—they

are rebel characters who subvert the well established problematic gender roles and question them openly.

PERFORMATIVITY,GENDER AND MEDIA: As discussed in GENDER TROUBLE,gender performativity is the idea that gender is not an internal concept that one has or is, but is rather "manufactured through a sustained set of acts, posited through the gender stylization of the body." Butler introduces Jacques Lacan's idea that performativity is a kind of citing of the law by reiterating socially established norms. What it means is that construction, either of gender , sex or something else, is neither a subject nor its act, but a process of reification by which both "subjects and acts come to appear at all." The hegemonic society attributes certain expectations and qualities to being a 'man ' or a 'woman' to being 'feminine' or 'masculine' and people are compelled to conform to established sex and gender norms in order to fit in with the rest of society.

Disney,being a huge media franchise ,is a major contributor in reinforcing ideas about gender roles. It teaches children certain attributes of femininity and masculinity—and this is presented in such a wonderful way that the audience doesn't even question these representations.The good wins over evil and the hero heroine live happily ever after—is the basic pattern which overshadows the basic problem of gender representation. It unknowingly forges the very identities,sense of selfhood,notion of male and female interactions. Media shapes our view of the world, what we consider god or bad,moral or evil.(Kellnaer)

Bell argues that Disney supplemented the original fairy tale descriptions of their princesses "with contemporaneous popular images of feminine beauty and youth. Chris Cuomo argues that the good virtues of the Disney princesses are enhanced by contrasting them with the evilness of the "jealous queens" or femme fatales.The tendency the Walt Disney studio shared with early classical Hollywood cinema was the assumption that its target group was shaped by a rather homogenous white, middle class, and mostly female audience. And now in a globalised world the media consumption and ideogical influence through it is the most common issue.

Disney Princess films tends to take on a linear story line and the idea of climax, closure and happy ending featuring a white heterosexual protagonist. Here femininity is usually associated with being small,quite,passive,emotional,non-aggressive,nurturing,dependant and weak. Masculinity is usually associated with being dashing,loud and active. Margaret Mead said "our children are not brought up by parents, they are brought up by mass media." And more often, a girl is defined by her capacity to tolerate and her desire for a prince. The different feminist movements and other developments during the twentieth century influenced ideas about change in gender roles,from working women during the war,back to the housewife and mother after the war which was challenged again through feminism because of women's dissatisfaction with that role.

A very influential theorist when it comes to film studies is Laura Mulvey, because of her development of the "male gaze" theory---this revolves around the idea that patriarchal society and hegemonic norms have influenced film in such a way that pleasure of looking is ascribed to males, and creates the idea of male gaze. Here the male is positioned as the active spectator and the female as a passive 'to be looked at' object.These ways of seeing are formed through a male point of view, even for non-male viewers and upholds dominant ideologies.

LAURA MULVEY'S 'MALE GAZE' AND DISNEY: In her groundbreaking article 'Visual Pleasure and Narrative Cinema' Mulvey used psychoanalysis to understand the fascination of Hollywood cinema. Mulvey analysed scocophilia(the desire to see) in classic cinema as a structure that functions on the axis of activity and passivity. This binary opposition is gendered. Here male is the subject and female is the object. In this respect cinema has perfected a visual machinery suitable for male desire such as that already structured and canonised in the tradition of western art and aesthetics. Basically, a women's body is designed,shown and presented as passive objects to be looked at and men,are elevated to take on active roles in films. Thus in Disney animated princess movies wee see female protagonists with flawless physical attributes with their big dewy eyes, tiny waist, fuller lips, feminine grace—in short the ultimate definition of perfection in societal terms. Whereas the prince ,no matter how small his role is,comes in and sweeps the heroine of her feet with his boyish charms and flaunts his masculinity. Cinderella,Aurora , Snow White,Rapunzel,Belle,Jasmine all confirm to a particular norm of beauty and they all are eye candies.The prince see them and fall in love.Such superficial depiction of man-woman relationship has been criticised and over the years Disney has managed to come up with more realistic depiction of romance.Elsa asking Anna(in Frozen) "how can she marry a man she has just met?" is an example of this change.Romantacising male gaze involve structures such as voyeurism,narcissm and fetishism. These concepts help to illuminate how Hollywood cinema is tailor made for male desire. Mulvey's theory leads us to uncover how Disney depicts its Princes.Disney however puts equal stress on the physical beauty of both the genders.

THE PRINCE: The Disney Prince is handsome and of high social rank except Aladin in *Aladdin* ,Eugene in *Tangled* and Kristoff in *Frozen*.These male characters are passive and easily manipulated. They are classic examples of 'Trophy Men". Disney's male characters can be classified into three categories—the dashing hero prince, the protective father figure and the comical sidekick. All of these characters are one dimensional, Surprisingly Disney's portrayal of men are more limited than its female representations. Disney's hero is a male of higher rank, handsome and desirable and only by marrying him the female protagonist can achieve her

'happily ever after'. Prince Charming in *Cinderella*, Prince Philip in Sleeping Beauty, Prince Eric in *The Little Mermaid* embody the archetype of the trophy males. They are desirable props because of what they are,not who they are. They come to "break the spell" as we see in Sleeping Beauty, Snow White, Cinderella where only the true love's kiss can save the heroine and that true love comes from opposite sex and this problematic for two reasons. Firstly, it subverts the notion of 'consent' because a stranger comes and kisses a sleeping girl without any permission and secondly The Prince is thereby reduced to an instrument of saving the heroine and both genders become vulnerable and co-existant identities,they fail to emerge as indivual selves.In the recent animated movie Frozen a frozen Elsa is saved by the true love of her sister.In Maleficent (the live action rendition of *The Sleeping Beauty*) a sleeping Aurora is saved by her mother's kiss. This is how Disney has modernised its notion of portraying a stereotypical boy-girl romance as true love can come in any form. This marks a major evolution in Disney's portrayal of love between both genders.

Over time, the way Disney represents men has changed. The prince earns more individuality and more personality. They evolved as humorous ,mature and realistic as we see in the lovable representation of Eugene in *Tangled* or Kristoff in *Frozen*—these characters are equal partners of the respective female protagonists and together they embark on adventures.Maui in *Moana* is her partner in crime while the father of Merida in *Brave* is a supportive and loving father.

THREE PHASES IN THE DEVELOPMENT OF DISNEY PRINCESSES: To begin with, in the first group of "Princesses", The stories are taken from classic fairy tales. Here beauty is one of the important factors and their intellect is almost not valued. For instance, Snow White's stepmother wants to kill her because the magic mirror stated that her stepdaughter was "the fairest in the land". In the case of Cinderella, her stepmother and stepsisters are jealous of her beauty and humiliate her forcing her to do the housework as if she was their maid and she succumbs to that type torture shyly hoping for a better future. The first gift provided to Aurora in *Sleeping Beauty*, when she was born was beauty .Basically , these "Princesses" are complimented

mostly for their beauty instead of their skills. Moreover, these stories have been adapted into society changing their characters into the stereotypes of white, suburban, middle-class, and heterosexual women . The "Princesses" of the first group need protection by being saved by a man in order to escape from their miserable lives. For instance, in Snow White, the dwarfs are the ones in charge of getting rid of the wicked witch, while the "Princess" is woken up by a Prince's kiss. Cinderella is saved for being a maid by being found by the prince. Aurora is woken up by a Prince's kiss too. In other words, men are portrayed as true heroes, because they save the "Princesses" from their horrible lives. The stories of this group coincide with Vladimir Propp's "thirty-one functions of a fairy-tale", there is always a structure of folktale containing "a villain,

hero, princess or prize". In these movies, the "villain" is the wicked witch or stepmother, the "hero" is the "Prince" who saves the "Princess" from her life of misery, and the "Princess" is also the "prize" since she ends up marrying the "hero" who has saved her before. In the first group, the romantic plot is the most important issue. Nevertheless, the role of these "Princesses" creates a stereotype that fosters the "negative ideology of femininity as nothing more than

submissive to all masculine rule" .

In the second group of "Princesses", Disney incorporated legends of different ethnic groups and stories based on reality that differs from the classic fairy-tales. The turning point in Disney came with the release of *Pocahontas and Mulan.*They are warriors and exemplify the free untamed spirit.The most remarkable change is that, just at the beginning of the plot, the main issue is not marriage or love. Rebellious women start to appear such as Ariel in *The Little Mermaid* who does not follow her father's rules, Jasmine in Aladdin who argues against her father's rules which force her to get married by telling him: "I am not a prize to be won", or Tiana in *The Princess and the Frog* who does not believe in dreams coming out of the sudden and works hard for fulfilling her aspirations. Nevertheless, all these movies eventually fall into the pattern of the "princess-needs-prince plot" in which men become a key element for helping the "Princesses" to make their dreams come true. The issue of physical appearance, starts to be less valued in "Princesses" The Little Mermaid who receives a compliments for her skills besides her looks, Rapunzel in *Tangled* also receives compliments for her skills; even the cutting of her precious golden hair can't reduce her femininity and she shines through her own victories. Belle in *The Beauty and the Beast* is an intelligent girl who likes to read,she has knowledge and it is she that turnss the Beast into human. In this second group, "Princesses" are less helpless than in the first category, but some of them still need a "Prince" to make their dreams come true. Ariel in *The Little Mermaid* starts off as a rebel but the plot turns into a love story as soon as she meets Prince Eric. A similar situation occurs in *Aladdin*, once Jasmine is rescued by Aladdin and then, he is the one who shows her "a whole new world" "Princesses" in *Beauty and the Beast* and *Mulan* cannot fulfil their dream because they have to help their fathers' necessities and be "good daughters". Tiana in *The Princess and the Frog* is presented as a hardworking woman whose aspiration is to open a restaurant. Still, she does not possess enough money to make it real until she marries Prince Naveen who buys her the restaurant.In the second group there are two "Princesses" who actually do not marry, but find love, and they are Pocahontas and Mulan.

In the third group of "Princesses", the main issue of the plot is not a love story, but to save a member of their family or their entire community instead. Happy endings do not

depend on a man for the first time in Disney "Princess" films, and women become queens

without getting married. The heroines of this category are able to fight for their dreams and obtain them by their own without needing a man to make them real.Appearance is less praised than skills. In the movies from 2012 and 2013, there is a marked change in Disney's portrayal of women.There are no songs celebrating their beauty.They are admired for their skills. Their physical appearance is also more realistic, for example, Merida in *Brave* looks similar to her family and has a less-sexualized body, looking like a teenager. Moana resembles her family and she is the first "Princess" who presents a body more similar to the average of real teenagers. As Brook conveys, Moana is the first heroine without "a tiny waist and unusually long limbs." However, both Anna and Elsa in *Frozen* come back to the tradition of extremely thin bodies. A remarkable fact of"Princesses" in *Brave and Frozen* is that they are represented realistically because they

wake up in the morning, with sleepy faces and uncombed hair contrasting with their previous counterparts who were always looking perfect. In the third group, women are neither helpless nor need protection. For example,Merida is the first "Princess" who makes a statement in which she declares she is fighting for herself. Merida does not let anyone control her and fixes her problems without a man's help. Actually, she is struggling against getting married. *Brave* is also the first movie in which the "Princess" leads and narrates her own story. As regards to *Frozen*, Queen Elsa runs away from the castle because she considers herself a threat for her own kingdom due to the fact that she cannot control her ice powers. She builds her own castle, and at the same time she sings: "the fears that once controlled me can't get to me at all. It's time to see what I can do, to test the limits and break through. No right, no wrong. No rules for me. I'm free!"Elsa is the first Queen heroine and, as Merida, does not want to be controlled. On the other hand, Princess Anna wants to save her sister from her loneliness. Asserting that she knows how to stop the winter and starting the trip in search of her sister by her own, she resembles a post-feminist idea in which she does not need anyone to lead her path. Furthermore, Moana continues to break with the pattern of helpless women and, despite the rules of her father who does not allow her to go into the sea, she decides to go and find a way to save her people. She also has the power of interacting with the ocean, and it helps her when she needs it. The only love relationship that occurs in these three movies is the story of Anna and Prince Hans, with whom she falls in love at first sight, resembling to the first group of Disney "Princesses." Nevertheless, her sister, Queen Elsa does not give them her blessing. Anna portrays an image of a naïve girl when it concerns love until she discovers that Hans is a traitor and that the one who really loves her is her friend Kristoff. This image contrasts with the fearless Anna who goes to find her sister alone, saves her friend, and is not afraid. Nevertheless, the plot is not based on romantic love, but on how Anna saves her sister, Queen Elsa, and how this act of true love between sisters is what fixes Anna's frozen heart. Regarding Brave, Merida is the first "Princess" who rejects marriage. She teaches her mother how it is possible to break with the traditions while they both learn how sometimes everyone has to make sacrifices .Brave is the first movie without a happy ending concerned with love, in which Merida is her own hero. Concerning Moana, romantic love does not appear in the entire plot of the movie but her loving touch calms the furious island Goddess which shows that

true love's touch can be in all form human friend with no love interest. In short, Moana is depicted as an independent woman who is concerned about the problems of her island and determined to fix them by herself. She is the first Disney "Princess" who has a male who has a male human friend with no love interest. In short, Moana is depicted as an independent woman who is concerned about the problems of her island and determined to fix them by herself.

CONCLUSION: In conclusion, the portrayal of men and women in Disney has experienced numerous changes since the creation of the company. As it has been studied through this dissertation, the changes in the portrayal of gender roles in cinema appeared later than the achievement of women's rights. However, the two extremes of good and bad woman seem to have been decreased during the years. The latest models of women presented during the last category of "Princesses" in which women are independent, free and have control over their lives contrast with the images seen during the first decades of the company. Disney started a path towards equality in which women roles vary and are not linked to the traditional values represented during the twentieth century.

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