

PEOPLE'S DEMOCRATIC REPUBLIC OF ALGERIA
Ministry of Higher Education and Scientific Research
University of Tlemcen



Faculty of Letters and Languages
Department of English

**Gender Stereotypes in Disney Princesses' Animated Movies:
The Case of *Cinderella* (1950) and *Beauty and the Beast* (1991)**

*Dissertation Submitted to the Department of English as partial fulfillment of
the Master's Degree in Literature and Civilization*

Presented by:
Ms. ZOUICHENE Rahma

Supervised by:
Prof. Faiza SENOUCI

Co-supervisor:
Ms. Meryem MENGOUCHI

Board of Examiners

- | | |
|-------------------------|---------------|
| • Dr. Fatiha BELMERABET | President |
| • Prof. Faiza SENOUCI | Supervisor |
| • Ms. Meryem MENGOUCHI | Co-Supervisor |
| • Mrs. Souad HAMIDI | Examiner |

Academic Year: 2018/2019

Dedications

I dedicate this work to

*The shining sun of my days and the moonlight in my nights, my beautiful beloved
mother and my dear father!*

To my backup, my heart and reason to live,

My brother Abduljalile

To my sister Ahlem and my brother Abdulwaheb

To Sarah. H and Ibtissem. L

And to all my friends and family members

Acknowledgements

First and foremost, praise to almighty Allah, he who bestowed me with divine blessings and guidance when writing this work.

My sincere thanks go to Professor Faiza SENOUCI, my dear respected supervisor, whose advices, kindness, and support paved the way for this work to be fulfilled. Additional heartfelt thanks to you for always believing in me.

With deepest gratitude, I share the credit of my dissertation with Ms. Meryem MENGOUISHI. You are the candle light that illuminated my way towards fulfilling this work which would have remained a simple idea without the invaluable help and guidance you provided me with.

A special acknowledgement is conveyed to the jury members, the respected teachers Mrs. Souad HAMIDI, as well as Dr. Fatiha BELMERABET. Thank you for accepting to read and examine my thesis.

I would also like to express love and gratitude to Dr. Fatima NEBATI and Dr. Wassila MOURO. I consider myself profoundly fortunate that, once upon a time, I was your student.

Last but not least, I wish to thank everyone who granted me help and support during the realization of this dissertation.

Abstract

This work deals with a substantial issue in the world of animation. It is about gender stereotypes in a specific line of movies that have been released by Disney. The corporation's animated depictions of folk tales have massively been propagated, gaining a worldwide fame. This prominence was at times celebrated. At other times, however, it has been criticized due to the standardized ideology by which Disney's versions are driven. This dissertation first introduces gender stereotypes, and related issues, that have been exhibited in the majority of the company's stories' adaptations. After that, it projects what have been covered formerly, on two of the most famous products released by Disney. The animated movies that have been picked by the researcher in order to be analysed are *Cinderella* and *Beauty and the Beast*. The two previously mentioned cases included a superabundant amount of traditional portrayals related to genders, their physical appearances as well as their relationship with each other. Therefore, the importance of this academic work lies behind raising awareness about what is being absorbed by young girls and boys. As a matter of fact, parents are highly recommended to be cognizant of the information presented in this thesis, due to the serious impacts such stereotypes can have over their children.

Table of Contents

DEDICATIONS	i
ACKNOWLEDGMENTS	ii
ABSTRACT	iii
TABLE OF CONTENTS	iv
LIST OF FIGURES	vii
GENERAL INTRODUCTION	1
1. Chapter One: Gender-Related Stereotypes in Disney’s Animated Movies	5
1.1. Introduction.....	6
1.2. An Overview about the Meaning of Stereotypes.....	6
1.2.1. Gender Stereotypes and Gender Roles	8
1.2.2. Media & Gender Stereotypes.....	8
1.2.3. Gender Stereotypes in Movies.....	12
1.3. Children’s Media	15
1.4. Gender Stereotypes in Disney’s Animated Movies.....	17
1.4.1. Disney: Historical Background of the Animated World’s Leader	19
1.4.2. Origins of Disney Tales	21
1.4.3. The Three Eras’ Disney Princesses	22
1.4.4. Protagonists Versus the Masculine and Feminine Traits.....	25
1.4.5. Rescue and Assertiveness in Disney Princesses’ Animated Movies.....	27
1.4.5.1. Rescue Acts in Disney Princesses’ Animated Movies	27

1.4.5.2. Assertiveness in Disney Princesses Animated Movies	27
1.5. Love and Romanticized Relationships	28
1.6. Beauty standards in Relation to Love	29
1.7. Patriarchy in Disney.....	31
1.8. Disney’s Impacts on Young Girls.....	32
1.9. Themes in Disney Princesses Animated Movies.....	33
1.10. Maleness and Femaleness in Disney’s Movies.....	35
1.10.1. Maleness	35
1.10.2. Femaleness.....	36
1.11. Characterization in Disney Princesses Animated Movies	37
1.11.1. Idealized Female Heroines.....	37
1.11.2. Idealized White Maleness	38
1.11.3. Prince Versus Princess in Disney Animated Movies	39
1.11.4. Old Men and Women.....	40
1.11.5. Disney’s Villains.....	42
1.11.6. Disney’s Evil Fatale Women	44
1.12. Misandry and Misogyny	45
1.12.1. Beauty in Relation to Misandry and Misogyny	48
1.12.2. Love and Marriage in Relation to Misandry and Misogyny.....	48
1.13. Conclusion	49
2. Chapter Two: Gender Stereotypes and Love Portrayals in Disney’s <i>Cinderella</i> (1950) and <i>Beauty and the Beast</i> (1991).....	50
2.1. Introduction.....	51
2.2. Gender Stereotypes in Disney’s <i>Cinderella</i> (1950).....	51
2.2.1. The History of <i>Cinderella</i>	51
2.2.2. Different Depictions of the Same Story.....	54

2.2.3. The Archetype of Female Characters in <i>Cinderella</i>	57
2.2.3.1. Domesticity	58
2.2.3.2. Helplessness	59
2.2.3.3. Idealism through the Female Characters in <i>Cinderella</i>	60
2.2.4. The Prince, a Nameless Rescuer	61
2.2.5. Violence: A Masculine Way of Expression.....	63
2.2.6. The Absence of Fatherhood and Parenting.....	64
2.2.7. Elderly through Disney’s Old Aged Male & female Characters	64
2.2.8. Love, Beauty Standards in <i>Cinderella</i>	68
2.2.9. Evilness through Female Characters.....	69
2.2.10. Misandry and Misogyny in <i>Cinderella</i>	72
2.3. Gender-Related Stereotypes in <i>Beauty and the Beast (1991)</i>	72
2.3.1. A Historical Overview of the Tale.....	72
2.3.2. Gender Stereotypes’ Projection on the Movie.....	77
2.3.2.1. The Portrayal of Belle.....	78
2.3.2.2. The Relationship between Belle and Beast.....	79
2.3.2.3. Romanticised Violence.....	79
2.3.2.4. Sexuality in <i>Beauty and the Beast</i>	80
2.3.2.5. Beauty in the Movie.....	81
2.3.2.6. Love in relation to Beauty Standards.....	83
2.4. Conclusion	84
GENERAL CONCLUSION	85
BIBLIOGRAPHY	89

List of Figures

Figure 1: Cinderella serving her stepmother and stepsister.....	50
Figure 2: Birds preparing the clothes to Cinderella.....	59
Figure 3: A female mouse telling its male counterpart that sewing is a feminine task.....	60
Figure 4: A fairy godmother in Disney’s <i>Cinderella</i> (1995).....	65
Figure 05: The king and his lackey in Disney’s <i>Cinderella</i> (9950).....	67
Figure 6: Lady Tremaine and her daughters (Disney’s <i>Cinderella</i> , 1950).....	71
Figure 7: Belle and the Beast’s dancing scene (<i>Beauty and the Beast</i> , 1991).....	80
Figure 8: Cinderella doing the household.....	82
Figure 9: Belle wearing the pinafore tasks.....	82
Figure 10: Belle wearing a pink dress while nurturing the Beast.....	82

**GENERAL
INTRODUCTION**

General Introduction

By the turning of the mid-twentieth century, animated movies became one of the main entertainment sources for children. They also turned out to be the main resource through which young boys and girls build their identity and knowledge, and thereby start associating each gender with its appropriate roles, putting the initial stones on the foundation of their education.

These movies are important due to the chilling and cheering they grant to kids' minds. However, they can be perils that threaten their innocence and purity, encouraging cultural biases, racial fanaticism, and a myriad of gender stereotypes most importantly. The latter ones are traditional depictions propagating free advertisements for erroneous physically standardized images, on one hand, and for traditional portrayals about genders and their roles, on the other hand.

These misleading ideas can grow into unchangeable convictions or everlasting beliefs. Therefore, the natural reap of this cultivation would be a sexist child whose personality is caught between the rock of misogyny and the hard place of misandry. In both cases, nevertheless, he, or she, would be carrying egregious pictures about both the self and the other.

Studies in the field of social psychology indicated that during childhood, the human mind is just like a fertile ground in which notions and ideals can easily be implanted. As a matter of fact, it has been proven that exposing children to that specific type of visual sources of entertainment, where life is given to their idolized heroes and heroines, pushes them to communicate their thoughts with the content of what they watch. Moreover, other researches reinforced the previous claim by appealing to the fact that during the process of viewing, children are connected with what is being viewed through two senses: the audio and visual ones.

Disney Corporation, the leading epitome in this arena, dominates a great deal of children's minds, using different media. The princess line, having been released after the massively increasing success of the princesses' animated movies, is a worldwide phenomenon, catching a great number of youngsters from both sexes. Nevertheless, it

General Introduction

is worth mentioning that girls represent the highest percentage among those who are interested in, and affected by the princess line and its movies.

Disney princesses' animated movies are a group of movies starred mainly by female heroines who were either born as princesses or became so. These animated tales invaded the lives of both children and their parents, and thus, were able to settle in every house. Analyses of this line of movies were proven to include a massive amount of physical and mental stereotypes about not only maleness and femaleness, but also goodness, evilness, and ageism.

This dissertation is concerned with stereotypes about genders, their relationships with each other, as well as beauty standards in the Disney princesses' animated movies. Its aim is to dive into the background convictions presented by two of the most popular animated tales of all times, namely: *Cinderella* and *Beauty and the Beast*. As a matter of fact, few main questions are to be raised in order to conduct this work: what is meant by gender stereotypes? How could Disney's princesses' animated movies contribute in teaching and reinforcing gender-related stereotypes? How was this reflected in *Cinderella* and *Beauty and the Beast*? And most importantly what are their effects on children?

The present study is divided into two chapters. The first one is entitled Gender-Related Stereotypes in Disney's Animated Movies. It is concerned with framing and identifying the types of stereotypical portrayals exhibited by the different characters in Disney's animated works in general, in relation to gender and beauty. In addition to this, it sheds lights on the misogyny and misandry that can spring out among children's community as a consequence to these standardized depictions. Chapter two, on the other hand, is entitled Gender Stereotypes and Love Portrayals in Disney's *Cinderella* (1950) and *Beauty and the Beast* (1991). It is an examination of the things that have been tackled in the former one. It included an analysis of the way through which stereotypes have been reflected on the main characters in *Cinderella* and *Beauty and the Beast*. The idealized womanhood, evilness and femme fatale in *Cinderella*,

General Introduction

besides romanticized victimization as well as equalizing appearance to identity in *Beauty and the Beast* have all been inspected in addition to other stereotypes.

This research is of great importance as it deals with an influential type of visual arts having enormous impacts over children. In other words, children's education and identities are highly influenced by animated movies, mainly those which have been released by Disney. Therefore, it is important to be aware of the several kinds of stereotypes and messages that these arts of animation are advertising for, exposing, and implanting inside the 'easy to be moulded' little minds of youngsters. One reason emphasizing the substantiality of this issue is that the child of today is the tomorrow's leader of family and society. Therefore, good sources of education should be afforded to juniors in order to ensure the safety of their minds, and thus, the security of their world.

**Chapter One: Gender-
Related Stereotypes in
Disney's Animated Movies**

1.1 Introduction

Disney is the leading epitome in the world of animation. The corporation's works' echoes have been reverberated throughout the different corners of the universe. However, under the innocently beautiful surface of its high-quality animated adaptations, there hides a huge number of falsified portrayals about, and related to, genders. As a matter of fact, Disney has been the centre of criticism due to the gender-related stereotyped depictions that have been circulating throughout the different works it released.

1.2 An Overview about the Meaning of Stereotypes

Although they have been studied and defined by numerous scholars, stereotypes are still a subject of controversy, having no commonly accepted definition (Brink & Nel, 2015). This is due to the various sources that paved the way for them to exist as a whole separate field of study. The provenance of these sources goes back to the social environment including the parents and family members, peer groups, scholars, and media (Bar-Tal, 1996). In his work *Public Opinion* (1922), Walter Lippmann, an American writer, journalist, and intellectual political commentator, considered stereotypes as 'pictures' in people's 'heads' which are usually used to better understand members who belong to different groups. However, stereotypes can be 'over-generalisations' that do not take into account the individuality of individuals within the social group or community they belong to (qtd in Seiter, 1986).

Stereotypes can be advantageous according to many researchers because they sometimes carry some truthful facts (Whitley and Kite, 2006). In other words, some authors in the field of social psychology argued that these generalisations are useful. This usefulness is clearly manifested in situations where someone interacts with another one from a different social group, when the background pictures the person have in mind play a paramount role in the facilitation of the interaction happening between the communicators (Seiter, 1986). Additionally, it is important to know that some stereotypes give positive expectations about the others, as it is the case with

Chapter One: Gender-Related Stereotypes in Disney's Animated Movies

Asians who are believed to be good students and employees, while other ones are of neutral nature like the general notion about Australians being lovers of cricket (Mullins, 2010; Whitley & Kite, 2006).

On the other front, there exist numerous stereotypes which are of an incorrect nature. A wide range of scholars took care of this kind of generalisations, including Gordon Allport, writer of *The Nature of Prejudice* and a well-known psychologist in his time, who defined a stereotype as ‘an exaggerated belief associated with a particular category. Its function is to justify (rationalise) our conduct in relation to that category’ (Allport, p. 191, 1954, qtd in Khan & Benda, p.03, 2012). The harmfulness of ‘these habits of thoughts’ lies behind their collection of specific traits (Lippmann, cited in Seiter, p.16, 1986), which are then applied on all the ones who belong to the stereotyped groups (Pickering, 2001). In fact, stereotypes do not take into account the individual variations (Seiter, 1986). Yet, they lead to erroneous perceptions, improper demeanour towards people, and the formation of unfaithful representations that keep these general conclusions alive (Bergh & Theron, 2009).

Stereotypes are divided into three sections: positive, negative, or neutral. At times they can help individuals to form “an ordered, more or less consistent picture of the world, to which our habits, our tastes, our capacities, our comforts and our hopes have adjusted themselves” (Lippmann, p.95, 2001). That is to say, generalisations can often be helpful for better interactions between people. Sometimes, they end up classified as “inappropriate judgements” (Schweinitz, 2011; Katz & Braly, 1933). Historically speaking, for instance, they were used to justify the atrocious deeds of the colonisers, as well as the massive shambles caused by the colonization (Bhabha, 1983). At other times, stereotypes are seen as mere “linguistic formulas that take the form of standardized expressions,” or as “naturalized recurrent patterns of narration” (Lippmann, 1922, cited in Schweinitz, p. 03, 2011) as it was argued by Jörg Schweinitz - a German film theorist- . However, regardless of their nature, they are believed to be ‘inevitable’ and ‘universal’ (Babad et al., p.75, 1983; cited in Seiter, p. 15, 1986).

Researches in the field concluded that gender and racial stereotypes are the most common stereotypes all over the world. This is because women and people of colour are considered as socially oppressed groups. They are also observed as minorities or subaltern social classes. This led them to be seen as victims of the overgeneralization of socially dominant ethnicities (Stroman, Merritt, & Matabane 1989-1990).

1.2.1. Gender Stereotypes and Gender Roles

Gender stereotypes are collective expectations that are designated to define women's femininity or men's masculinity. They classify a set of characteristics into feminine and masculine. Likewise, gender roles define gender's ability to perform some tasks, according to the specific division of traits that each sex exhibits. These groupings of attributions include tentativeness, submissiveness, weakness, victimization, emotionality, fearfulness, receiving advices, asking for help, doing troubles and collapsing while crying, as traits through which women would be defined as feminine ones. On the other hand, strength, assertiveness, impassiveness, intellectuality, athleticism, freedom, fearlessness and inspiration of fear, handsomeness, leadership, giving advices and the will to explore, are purely masculine traits that every man should display.

Traditional gender stereotypes, or gender roles, is an expression used each time the person exhibits the traits that were traditionally attributed to his gender. However, when he, or she, performs a mixture of masculine and feminine characteristics, then the person is referred to as someone exhibiting non-traditional features, at times even called androgynous (England, Descartes, & Collier-Meek, 2011).

1.2.2. Media & Gender Stereotypes

Media invaded the lives of people by the turning of the twenty-first century. In fact, it became part of the daily routine of everyone to read a magazine, play video games, listen to the radio, access to internet, instant messaging programs, satellite, or watch television (Robert & Foehr, 2008- cited in Johnson, 2015). Hence, systemic investigations were founded in order to study all types of media and their influences.

Chapter One: Gender-Related Stereotypes in Disney's Animated Movies

According to Julia T. Wood, professor of communication studies, media influence the way people see genders, and supports the traditional conventions about both sexes and their roles (Wood, 1994).

On one side, men have been pictured as autonomous and free, pugnacious and controlling (Cauley, Thangavelu, & Rozin, 1988). They have also been depicted as tough, fearless, emotionless, harsh, sexually aggressive, and most importantly, unfeminine (Boyer, 1986). Moreover, they were portrayed as uncaring, unreliable (Doyle, 1989), incapable of raising children, cooking (Horovitz, 1989) or doing housework (Brown & Campbell, 1986). In television, the overall image given to men is competence, self trust, strength, seriousness, and high-status position (Wood, 1994).

On the other side, women that were presented by media gather a set of common characteristics which reflect dependency on men, passivity, submissiveness, and overwhelming involvement in relationships and home tasks (Davis, 1990). Their social roles outside the home have been considered as invisible as their professional lives. In 1992, Barbie, the talking doll, has been introduced. The sentence that she said was "Math class is tough". This has reflected the widely spread stereotypical notion that women are not able to solve mathematical problems ("Mattel Offers Trade-In" cited in Wood, p.33, 1994).

As a matter of fact, it could be said that women were misrepresented and marginalized in media (Hazell & Clarke, 2008). Studies showed that young girls are the first victims of the negative over-generalizations media offer by uplifting gender role anticipations among this social range (Dohnt & Tiggemann, 2006). Little women, wandering in the middle of raging contradictions between the acquired expectations and the actual facts of the real life, often feel disgruntled, at times unfulfilled. This dissatisfaction helps lowering young women's self-esteem, increasing depression and other problems related to mental health, as well as encouraging females' sexualisation.

Media also evaluate the physical appearances based on specific beauty standards. Unrealistic models of beauty are advertised for in magazines, television, films, as well as in music and video games (Dohnt and Tiggemann, 2006). The typical

Chapter One: Gender-Related Stereotypes in Disney's Animated Movies

female body is framed into the curvaceous shape, slim waist, and younger look. Hence, several researches have coined the use of media with the frustrating expectations about ideal womanly body shapes. Self objectification and underestimation among girls resulted due to the judgement of women's value on the bases of a set of hardly achievable beauty standards (Grabe & Hyde, 2009). The latter, at times, requires starvation to death.

Media shape women's physical appearances. Based on the content messages of the different types of media, one can understand that it is the body which defines a woman. As long as it is perfectly beautiful, the woman is appreciated. This is because beauty is the way to satisfy men's desires, the thing that women are meant to fulfil (Wood, 1994). On the other hand, pressure was put on men due to the correlation of specific body shapes to manliness. The broad shoulders, V-shaped body, athletic chest and arm, and abdominal muscles represent the ideal body shape that every man must have (Kolbe & Albanese, 1996; Leit, Pope & Gray, 2001). Findings clarified that both higher exposure to television and reading fitness magazines lead to greater discontent with body image (Duggan & Mc Creary, 2004; Morris on & Hopleins, 2003) and musculature (Agliata & Tantleff-Dunn, 2004) among men.

The two sexes were not drowning in a sea of generalisations alone. Media transcended the fact of stereotyping each gender alone. In fact, it took control of the relationship between them as well. In other words, the relationship between men and women has all the time been spotlighted, given conventional portrayals. The prevalence of stereotypes about both genders in the different types of media led to the propagation of overgeneralisations about the relation between men and women, giving birth to four main binary oppositions (Wood, 1994).

The first binary opposition is men's authority Versus women's incompetence, which also means that men are considered as rescuers for unqualified women who are shown in need to be rescued (Boyer, 1986; Lichter et al., 1986) because they can't manage to solve their own problems alone (Cauley Thangavelu & Rozin, 1988). In other words, media, especially television and commercials, reinforce men's authority

Chapter One: Gender-Related Stereotypes in Disney's Animated Movies

over women who cannot be in an authoritative position (“Study Reports Sex Bias”, 1989). For instance, commercials about cleaning supplies often show women who are worried about the cleanliness of the house. The same advertisements usually show a Mr. Clean, or a man’s voice, explaining the way tidiness should correctly be done, presenting the best cleaning product to them (Basow, 1992; Bred & Cantor, 1988).

The second binary opposition is women’s dependence Versus men’s independence. In news programs, females show meekness towards their male counterparts who seem more in charge of their work (Craft, 1988; Sanders Rock, 1988). In rap music videos, the objectification of women is as clear as the dominance of African American men is (Pareles, 1990; Texier, 1990). In commercials, women are portrayed as submissive in contrast to men who are pictured as free, dominant and controlling (Masse & Rosenblum, 1988; Nigro, Hill, Gelbein, & Clark, 1988).

Back in history, by the rise of the second wave of feminism during the nineteen-seventies, films and television gave more independent portrayals to women by showing them as liberated without being embittered. However, media witnessed the re-appearance of the traditional stereotypes by the nineteen-eighties (Haskell, 1988; Muslin, 1990). Popular music, in its turn, as well as magazines encouraged the domestication of women, emphasizing women’s roles as wives, and husbands’ helpmates (Peirce, 1990). In 1988, Americana magazine dedicated a whole page for an advertisement entitled “The Best in the House” (1988) as an initiative to revive the traditional views about women. After only one month, the same magazine published a second total page advertisement saluting ‘the new traditionalist’ woman who “has made her commitment”, the woman whose main role is to “create a more meaningful life for herself and her family” because “she is the New Traditionalist-, a contemporary woman who finds her fulfilment in traditional values” (England, p. 207, 1993).

The third binary opposition is women as caregivers Versus men as bread winners. This traditional notion covers the idea that women are supposed to raise and nurture children, while men’s duty revolves around rescuing and earning money.

Additionally, men are not able, and not supposed to, take care of children (Wood, 1994), while 'superwomen' are supposed to manage doing all the home tasks, take care of children, and visit friends without facing troubles in their professional life, which is not realistic (Wood, 1994). Magazines, for instance, summarized women's main objective in pleasing men, and taking care of the outer appearance. Care products' advertisements have addressed women, while newspapers and programming defined news as "stories about and by men" ("Study Reports Sex Bias", 1989) limiting women's news in traditional achievements (Foreit et al., 1980).

The last binary opposition is the victimization of women Versus the representation of men as aggressors (Wood, 1994). The paradoxical point about this is the fact that the different gender portrayals that media is advertising for (submissiveness, beauty and attractiveness, for women; violence, power and sexuality, for men) led to the objectification and mistreatment of women. In 1988, all of the actresses that were nominated to get the Best Actress Academy Award played the role of a victim in the films they took part in (Faludi, 1991).

Hence, it could be concluded that violence has been romanticized in media. Women rarely resist when they are in a victimised situation (Wood, 1994). In advertisements, movies or music videos, violence and rape are often shown as romantically erotic (Russel, 1993). Therefore, male aggressiveness is highly encouraged while females' submissiveness and sexualisation are considered as requisites to seem more feminine.

1.2.3. Gender Stereotypes in Movies

In the different screens, and between the pages of almost every newspaper and magazine, notions of femininity and masculinity are treated in stereotypical ways. It seems that modern screens and papers didn't cope with the actual progressive gender role changes happening in the real world. Instead, portraying paragons of each gender, with a total consideration of their being as exact definitions of the whole sex, is what media reflects. Likewise, movies depict good women as emotional ideals of virtue and dependent domestic angels (Gunter, 1995), bad women as evil non-women (Wood,

Chapter One: Gender-Related Stereotypes in Disney's Animated Movies

1994), while depicting men as apathetic fathers and independent decision-makers whose roles survive outside the home, beyond women's domestic world (Matthews, 2000). These juxtaposed typical portrayals prolifically dramatize the variations between the sexes (Wood, 1994), giving birth to novel stereotypes on one hand, and reinforcing "first-world patriarchy" on the other hand (Vint, p.161, 2007).

Scholars agreed that there is a strong relationship between the number of hours people spend in front of television and films, and the propagation of traditional beliefs about the roles of both genders (England, Descartes, and Collier-Meek, 2011). Putting it differently, films' consumption has great impacts on audience's convictions regarding gender (Morawitz & Mastro, 2008). Additionally, Content Coding analysis concluded that almost all movies include various degrees of gender stereotypes (England, Descartes, and Collier-Meek, 2011).

Gender roles witnessed a massive evolution through time. Yet, this was not really reflected in movies which kept gender roles in their traditional frame. These traditional portrayals went through some progress at times. However, males' depiction witnessed lesser change (England, Descartes, and Collier-Meek, 2011).

The notion of masculinity dominates the stories narrated in movies. A man is depicted as the source of authority and physical power (Hill, 2005). His value is defined by the amount of money he possesses, as well as his violent behaviour. In relation to females, movies give men the roles of rescuers who are meant to save the 'damsels in distress', or that of dominants in the heterosexual relation with the other sex (Boyd, 2004). Besides this, maleness is in no way feminine. Therefore, fathers are portrayed as ineligible caregivers who are not required to be constantly present in the lives of their kids, in order not to act in an over-feminine way (Matthews, 2000). What is more is that the objectification and violation of women is at times given a romanticized portrayal, and is therefore considered positive. Eventually, it is acknowledged among scholars and researchers that movies construct stereotypes about males, and reinforce their normality (Hill, 2005).

Chapter One: Gender-Related Stereotypes in Disney's Animated Movies

In a similar fashion, movies propagate gender stereotypes in relation to femininity. The latter indicates that happy life is manifested only through marriage and motherhood. Good women are those obedient females who perfectly do their duties as wives, mothers, daughters, and they are usually the winner princesses. However, bad ones are those who have more freedom, they are often deemed evil, or anguished spinsters who lack femininity by lacking a lover, a husband or kids (Vint, 2007); and by the end, they usually perish or be punished (Vint, 2007). This is because being a spinster is considered, in movies, as the worst thing any woman can suffer from.

The common role that women play in movies is that of a teacher or a secretary, while men generally play the role of a scientist or a doctor. After analysing eighty-one movies, studies in the field concluded that most of the lead female characters were given a stereotypical portrayal. Other females played the role of a promiscuous or a drug addict (Hammer, 2010- cited in Johnson, 2015).

Other movies depicted successful women. Nevertheless, lights were mostly shed on their personal lives rather than their professional one. This is to say that women cannot thrive without having romantic interests. Simply put, a love affair or a marriage relationship is what defines women's success. For without a man, a woman can never be a complete victorious (Byars, 1991). Unfortunately, these movies are popular ones, and their influence is massive on the public opinion who accepts these stereotypes as faithful sources that must be believed and imitated to achieve joyfulness (Vint, 2007).

All in all, it is clearly obvious that films advertise for traditional gender roles. Man is pictured as a dominant aggressor having no interest in the family life, while women are shown as independent domestic creatures. These portrayals uphold the stereotypical notions about both sexes, especially women who are considered "much less powerful and important than men" (Gow, 1996).

Although they, nowadays, avoid such traditional portrayals, as they contradict the real development of women's position in society, movies still emphasize the idea that females' lives revolve around love. In other words, even if the story is about a professionally successful woman, or something else, stereotypes can still be felt

throughout the different scenes. This could be done, for instance, through the inclusion of a love story that the movie supports and emphasize. That's because love is used as the magical stick that prevent men from treating women in a bad way (Vint, 2007), while in fact it's just utilized to dismiss the stereotypes implanted in the different movies.

1.3. Children's Media

Media, with all the piles of stereotypes it carries, influence people of all colours and all ages, and children are no exception (Graves, 1999; Martin et al., 2002). Children's media, particularly, shape the attitudes of this sensitive-aged category that are the "students of the positive and negative life lessons taught by their pervasive television teachers" (Hoerner, p. 213, 1996). Most portrayals exhibited in this type of media treat each gender in a one-dimensional way (Matyas, 2010). That is to say, each gender is framed into a standardized picture, that he or she would be put into question if they ever behaved in a way that swerves from the straight lines that determine the established frame's borders which include how the person should be, or how should he –or she- behave.

Children develop their own perception of the world with the guidance of children's media (Cosaro, 1997) in front of which they spend most of their times (Racine, DeBate, & Gabriel, 2011- cited in Johnson , 2015). Investigations in the field of children's television concluded that people in the period of childhood, unlike youngsters, do not make a difference between reality and fiction Argawal & Dhanasekaaran 2012, Kirkorian, Wartella, & Anderson, 2008). As a matter of fact, they believe in the reality and accuracy of all the representations that media projects (cited in Liebert, 1973). Furthermore, analyses summarized that children imitate people whom they see only in television (Mumme, 2013).

Children's media are rich with unequal representations of gender (Choi, 2015). Studies resulted in the conclusion that children build expectations about the way genders should behave and be in the real life (England, Descartes, Collier Meek, 2011). Since children literature is the basic source which inspires all types of

Chapter One: Gender-Related Stereotypes in Disney's Animated Movies

children's media, the latter included similar portrayals of gender representations to the formerly mentioned type of literary works.

Women were objectified, sexualized and controlled in children's programming. In addition to this, they were shown as incompetent, passive and less intelligent (Wood 1994). Moreover, females were depicted as unqualified to achieve professional goals, and unable to get involved in outside-home tasks. Instead, they passively watch men realise these fulfilments (Feldmen & Brown, 1984; Woodman, 1991). Even when they are represented as successful and independent, women are shown as unhappy and unsatisfied in comparison to their passive counterparts, who could thrive in love and marriage relationships. On top of that, good women in the mediatised fairy tales were only those beautiful females who passively await their prince charming with whom they happily keep surviving. Therefore, women's submissiveness was highly supported in children's media (Carter, 1991).

On the other side, men were given more positive portrayals in children's media. In this respect, J.A. Doyle, a researcher who analysed the notion of masculinity in children's television, stated that men were depicted in this type of media as "aggressive, dominant, and engaged in exciting activities from which they receive rewards from others for their 'masculine' accomplishments" (p. 111, 1989). In Saturday morning shows for children, men are the dominants (Carter, 1991). Additionally, competency, confidence, and high-status position were all pictured as masculine traits. However, children programs showed men as careless of the inside home tasks, and uninterested in the family life, similarly to children's books (Wood, 1994).

Children's programming includes a bunch of traditional gender portrayals. The negative influences that children's media bring because of these portrayals are various, and the situation is becoming seriously hard for parents to prevent their children from exposure to this type of media (Gunter, Odes and Blades, p. 132, 2005; *Advertising to Children on TV*). Female girls are the main victims of these representations as they are more victimized. However, men are also put under the pressure of wealth and

handsomeness in order not to be considered less of a man, the thing that victimizes them as well. Disney, the leading producer of children's programs, reinforces these stereotypes. Therefore, it is considered as the most famous source which enlarged children exposure to traditional gender representations.

1.4. Gender Stereotypes in Disney's Animated Movies

Disney, since its foundation, took an important place in children's media (Towbin et al., 2008). Therefore, its movies have been a major concern for many researchers, who tried to decipher the coded messages that these works include (Beres, 1999; Dundes, 2001; Gooding-Williams, 1995; Martin-Rodriguez, 2000; Wiersma, 2001). As a matter of fact, scholars identified the main aspects that should be examined. While some studies were centred on racism, ethnicity and cultural issues (Gooding-Williams, 1995; Martin-Rodriguez, 2000; Palmer, 2000), others scrutinized the gender images that were included in these animated movies (Beres, 1999; Dundes, 2001; Wiersma, 2001).

Gender roles in Disney animated movies were claimed to be accurate reflections of the Victorian norms which drew a widely long line between the typical maleness and the exemplary femininity. In other words, men and women's roles have stereotypically classified genders into domestic females who must stay at home, and individualistic men whose task is to lead and control passive females in the out of home world (Coontz, p.144, 1992). Victorian notions are based on the idea that "maleness represents a world of achievement, autonomy, and effectiveness" while femaleness is equal to deficiency, dependence, subordination and passivity (Coontz, p. 62, 1992). Nevertheless, Stephanie Coontz, an American historian and author, argued that the Victorian ideals, which are coined to the stereotypical representations in Disney, are not the truly accurate conventions of the era. In fact, Coontz believe that these gender roles are not real; instead they are mythical (p.23, 1992).

The representation of females in Disney didn't cope with the progressive gender role changes occurring in the modern world (Wiserma, 2001). Analyses of 16 Disney movies resulted in the conclusion that women's roles were given a stereotypical

Chapter One: Gender-Related Stereotypes in Disney's Animated Movies

picture. The majority of women performed domestic tasks, while a minority range conducted subaltern labours outside the home, in comparison to males who led different businesses (Wiserman, 2001).

Women in Disney movies, however, were usually numerous in comparisons to their male counterparts, the thing that did not witness any progress throughout the successive generations. In terms of roles, the princesses played major ones, as a number of Disney movies were often centred on female heroines (Zipes, 2011). In addition to this, the amount of time occupied by the female characters in the events of the story (be it written or animated) is far cry from the period of time spent by the princes (DuGar, 2013). As a matter of fact, it is not really accurate to say that Disney favoured males over females. Rather, maleness is paradoxically debatable since men play only minor roles to perform central scenes in the majority of movies (Zipes, p. 122-124, 2001).

Women's representations are in progress towards moving out of traditional roles to reach egalitarian positions, which make the female as equal as a male character; males' situation, however, witnessed no evolution towards the performance of central roles. Over and above, the only thing facing a change in the characterization of men is the creation of more male villains (DuGar, 2013). On the other front, males are given more importance than that which they had in the source versions (fairy and folk tales mainly). They also identify the framing lines of the story, as it usually ends up in a happy way, after that a prince solves the story's problem (saving the princess or conquering a villain). This way, the tale would be centred on the male instead of the female (Zipes, "Enchanted Screen", p. 24, 2001).

In short, whether Disney favours women over men, or vice versa, is still debatable. Many scholars stand with the view that says women are being domesticated in the middle of an endocentric setting, and violence against them is given romanticized portrayals. Nevertheless, others claim that it is the man who is being neglected, dehumanized and subordinated in these animated movies (DuGar, 2013). Therefore, Disney became one of parents' fears as it increases the number of

stereotypical beliefs their children's minds absorb, and it helps turning their little daughters and sons into passive viewers. Zipes stated: "I am afraid that a child reared on current Disney produce will find it difficult to get used to more sophisticated kinds of art, and will assume his/her place in the ranks of viewers of idiotic television serials" (qtd in Zipes, p. 25, 2011), emphasizing the previous claim.

1.4.1. Disney: Historical Background of the Animated World's Leader

Gender acquisitions are also communicated to kids through animated movies. These movies have invaded the lives of almost all children all over the world (Klein et al., 2000). Therefore, studies have been established to dive into these phenomenal sources of minds' manipulation (Hoerrner, 1996). Analysis ended up with the illusion that regular viewing of animated movies is influential on children who tend to construct their own interpretations of the world based on what they observe in television (Martin et al., 2002).

Disney is the leading epitome in the world of animation. It is part of the daily life of almost all children (Orenstein, 2006), and as it was argued by David Buckingham, an English author and scholar, it is also part of parents' interests (Buckingham, 1997), this is because the corporation surrounds the small families' environments through the creation and allocation of different types of products (books, animated cartoons and movies, toys and different computer programs and applications). Its animated movies, for instance, are considered as an intergenerational heritage, drifting through time, and whispering in the ears of every kid (Towbin et al., 2003). For this reason, scholars decided to decrypt the mysteries of the Disney world, beginning by immersing in the life story of its founders, Walt Elias Disney mainly.

Disney has first been established by the brothers Roy and Walt Disney. Roy was the elder brother. He took control the company's economy and business, while Walt was interested in things related to the creation and animation. Therefore, it can be said that the secret behind the success of the corporation was the unified existence of a

Chapter One: Gender-Related Stereotypes in Disney's Animated Movies

dreamer, possessing one of the richest imaginations in the world, as well as a competent accountant who was faithful to his brother's ambitions (Barrier, 2007).

Biographies written about Walt Disney have mostly been falsified; this is because the latter talked honestly whenever he was asked about his life. He narrated the same story to everyone who interviewed him, the thing that did not serve those fame-seekers who wanted to get benefits from his life through the publication of works about Walt's life-story. Each writer wanted to write a unique version about him, thus, they started adding pitfalls to his life's story for their versions to be new, different and unique. Walt Disney, however, did never write an autobiography (Barrier, 2007).

The initial stones in Walt's story started during the war time. In 1918, Disney wanted to join the military service. However, his request has been rejected as he was still a sixteen-aged adolescent. Therefore, he decided to work as an ambulance driver with the Red Cross abroad. After the war, he worked as an advertising cartoonist. In 1920, Walt created a modern way to perfectly correlate live-action with animation. In the same year, Disney's first animated cartoon was born.

It has all started from a garage. In 1923, Walt took the few drawing materials he owned, a small amount of money, and an animated-live action movie and went to his uncle's garage, where he built a camera stand with his elder brother Roy. The latter has, psychologically and materialistically, helped his young brother. Soon later, Walt and Roy started their own production of works (Barrier, 2007).

In 1928, Mickey Mouse has been projected with the newly invented sound effects. In the same year, Willie saw lights. It was the first cartoon with fully synchronized sound (Disneyland News Resort; A Biography of Walt Disney, the Creator of Disney Land). Later on, colour has been integrated during the production of "Silly Symphonies".

In 1932, Disney's hard working was crowned by gaining their first academy award for their movie *Flowers and Trees*. In 1937, Disney brothers produced one of their best works of all times in the motion picture industry, the first full length animated musical feature, *Snow White and the Seven Dwarfs*. Since then, Disney

started their real journey in the world of animation, until their company became the pioneer in children's television (Barrier, 2007).

In 1965, Walt put the initial stones for the establishment of a whole new Disney entertainment world which includes hotels, parks, vacation centres and other sections, before his death in 1966. After that Walt passed away, Roy named the company in his brother's name, and with the talented group he was working with, they kept uplifting Disney's name through a continuum of award winning movies (Barrier, 2007).

1.4.2. Origins of Disney Tales

Most of the stories that have been narrated in Disney movies revolved around family issues, and that's another reason behind the currency of Disney animated movies (Tonn, 2008). Works released during the period between 1937 and 1992 were picked up from classical fairy tales. Nevertheless, recently released movies (*The Princess and the Frog*, *Tangled* and *Brave*) were not extracted from literary fairy tales (DuGar, 2013).

It is widely thought that Disney's depictions of these fairy tales are accurate and faithful to the source stories. The truth, however, is that the corporation's animated movies differ from the original stories in many ways. Plots in Disney's versions are not the same as in the fairy tales, stories are too simplified, and many female characters are neglected (Tonn, 2008).

The original sources Disney tales pick from, to produce its own works are Germanic (*Cinderella*), French (*Beauty and the Beast*), Danish (*The Little Mermaid*) or Middle Eastern (*Aladdin*) (DuGAR, 2013). Jack Zipes, American academic and folklorist, argued that the Disney's tales gave perfunctory superficial imitations of the original tales. Furthermore, he considered that these versions were of less value, void of morals and shallow in terms of meaning. Charles Perrault's original *Sleeping Beauty* has been flattened by Disney. Zipes saw that the secret of Disney's animated tales' success lies behind the good technical qualities, that Walt and his team kept being assiduous to improve, which were used to release the movies. In fact, while

over-believing in the unique truthfulness and creativity of his movies in the world of animation, Disney ignored the offence his works' versions could bring (Zipes, 2011). Additionally, the corporation paved the way for various stereotypes to flourish among children' community (Tonn, 2008).

1.4.3. The Three Eras' Disney Princesses

Disney Corporation gave birth to a group of movies starred by different princesses that were later on gathered, spotlighted, and advertised for. These Female lead characters became famous under the name of the Princess Line, and movies that they took part in as protagonists were all considered part of a special franchise called the Disney Princess (Matyas, p. 17, 2010). In fact, it is now acknowledged that Disney owe much of its success to the princess line which is considered as the "fastest-growing brand the company has ever created" (Orenstein, p.14, 2001, cited in Lindstrom, p. 152, 2011).

Disney Princess movies are classified into three groups: early, middle and more current ones. *Snow White and the Seven Dwarfs* was the first movie within the Disney Princess franchise. It came to life in 1937 (Matyas, 2010), to shift the public attentions from the economic great depression to the newly invented princess. The work has been widely praised and highly criticised at the same time, the situation that all of the following princesses' movies experienced, with variant degrees (Guizerix, 2013). After thirteen years, *Snow White and the Seven Dwarfs* was followed by *Cinderella* in 1950s. In 1959, Disney's animated world descended the curtain over its last work belonging to the first era of the princess line: *Sleeping Beauty*.

After a long absence, the corporation came back to the field of animation with a second wave of movies, including *The Little Mermaid* in 1986, followed by *Beauty and the Beast* in 1991, *Aladdin* in 1992, *Pocahontas* in 1995, and *Mulan* three years later.

In the modern times, *The Princess and the Frog* saw lights in 2009) followed by *Tangled* (2010), *Brave* (2012), *Frozen* (2013), *Maleficent* (2014), and other princess

Chapter One: Gender-Related Stereotypes in Disney's Animated Movies

movies (Varnekar, n.d.). Constantly, until the present time, Disney Corporation keeps producing new princesses' animated movies having great popularity, as well as notoriety over the world (Ewert, 2014).

Depictions in the first era movies were highly influenced by the traditional social beliefs that were inherited from the Victorian Era values as well as the feminist void that followed The First World War. The latter led to an overall reconstruction of genders, women mainly, after the coming back of men from the war fields to their nations. Men, at that time, wanted to retrieve their jobs from women who entered the working world during their counterparts' absence. This caused women to raise their voices, claiming their own rights. Their revolution, however, has been belittled because of the weakness of the numbers of proponents and revolutionists, throwing the American woman into a long void in which women's rights were buried (Cited in Guizerix, p. 08, 2013). As a consequence, women have been stereotypically portrayed through the princesses in Disney animated movies, to reinforce the time's Victorian and post-war widely spread traditional conventions about them (Guizerix, 2013).

As time went by, women were in charge of outside home engagements. Therefore, middle era princesses took the responsibility of traditionally masculine duties, exhibiting more masculine traits in addition to the feminine characteristics that they preserved (Coltrane, 2004). This has been reflected in *Pocahontas* and *Mulan* who played diplomatic roles as leaders. In fact, it is true that the two previously mentioned lead females exhibited traditionally male roles and traits, yet the new position they took was either unlit or shown as a source of unbalance for their lives. In other words, it is not the position they occupied which has been spotlighted. Instead, these movies emphasised the love story between the prince and the princess, and, thus, shaped the masculine behaviour of the female lead in a way that serves the traditional stereotypes that were believed to be true portrayals of true womanhood.

At other times, these second era female leaders were pictured as embittered and sad about the fact that their outside home duties and responsibilities occupied a large space of their lives. This left small, and sometimes no, portion of time, to them, to

Chapter One: Gender-Related Stereotypes in Disney's Animated Movies

achieve personal fulfilments. Thus, even though Pocahontas, for instance, was portrayed as being stronger, the movie gives the viewers the impression that she was forced to give up what she was supposed to do in favour of her community, at the end (Dundes, 2001). The representation of the previously mentioned female lead in Disney's version could have been more egalitarian if Pocahontas' decision was made out of choice (Dundes, 2001).

In *The Princess and the Frog*, from the modern era's group of Disney's animated movies, Tiana, the lead female character, was an ambitious person who prioritized her career and job, the thing that carried her away from her social and personal life. In the end, however, Tiana was able to manage balancing her career-oriented ambitions with love and family life, the thing that was considered as a step forward towards less traditional female's depictions in Disney (England, Descartes, Meek, 2011).

In short, the princesses throughout the three eras performed traditionally feminine behaviours. Nevertheless, their masculine demeanours witnessed a rising progress through time (England, Descartes, Meek, 2011). In addition to this, their most prevalent traits have been changed and developed from the first era to the latest one. Nevertheless, this evolution was not significant from the middle era to the modern one. Lately, in the more current group of Disney princesses' movies, the female lead characters exhibited less traditionally feminine behaviour and displayed more masculine features. In one of their extended articles that was entitled *Gender Role Portrayal and the Disney Princesses*, the three scholars Dawn Elizabeth England, Lara Descartes, and Melissa A. Collier-Meek stated that:

The ratio of feminine characteristics exhibited by the princesses decreased over time, with 86% (394 codes) of the princesses' behaviour in the early films coded as feminine, reducing to 58% (566) in the middle movies, and 53% (91) in the most current film. In the early movies, 14% of the total characteristics coded for the princesses were masculine (63 codes). This increased to 42% (411) in the middle films, and 47% (80) in the most current film (p. 562, 2011).

The complexity of the princes as characters faced, in its turn, a progressive transition. In the middle, as well as in the early current eras, males started to be centred, besides the performance of more feminine behaviours. In *The Princess and the Frog*, the prince acquired traditionally feminine traits. He was naive, incompetent and financially penniless. Likewise, Aladdin exhibited some manners that are traditionally coined to females. In addition to this, he, for the first time, was the main focus of the story throughout the whole middle era movie: *Aladdin* (England, Descartes, Meek 2011).

Changes in many of the characteristics performed by the princes were slight from one era to another in comparison with the princesses. However, it is worth mentioning that heroes exhibited more masculine characteristics in the early and middle works while displaying more feminine ones in the late middle, and early modern era. The limited appearance of the male heroes is one of the reasons behind the weak development in their personalities through time. It is only starting from the middle era that male roles were emphasized. Yet, princes did not perform focal roles, the thing that re-turned them into shallow persona again, in Disney's animated movies tales (Zipes, 2011). In the recent works, male characters witnessed no massive change, instead they stagnated. In other words, the percentage of masculine and feminine traits that the princes attributed did not increase (England, Descartes, Meek, 2011).

1.4.4. Protagonists Versus the Masculine and Feminine Traits

The princes and princesses' performances have been analysed. Results of the analyses broke down their personalities and behaviours and ended up with a collection of stereotypical masculine attributes and feminine ones (Ewert, 2014). Heroes' most striking features included assertiveness, athleticism, physical strength, which are traditionally masculine traits, as well as affection and showing emotion, which are traditionally feminine. This means that the princes often perform certain feminine behaviours. Nevertheless, the three least characteristics displayed by them were all feminine (tending to physical appearance, being ashamed and collapsing to cry). On the other hand, heroines displayed a mixture of characteristics, three of which were

Chapter One: Gender-Related Stereotypes in Disney's Animated Movies

traditionally feminine (affection, fearfulness, trouble-making), while the other two (assertiveness, although this behaviour was performed mostly towards animals, and athleticism) were masculine. However, the five least traits that were commonly performed by them were all masculine. These features included being a leader, unemotional, inspiring fear and performing a rescue (England, Descartes & Meek, 2011).

Most of the princes and princesses attributed both masculine and feminine traits. Others exhibited purely traditional performances (England, Descartes, Meek, 2011). However, behavioural portrayals and roles' depictions in Disney's animated movies went through an evolutionary development, even though the progress was small in comparison with real life evolution of gender roles (Wiserna, 2001).

In *Snow White and the Seven Dwarfs* and *Sleeping Beauty*, the princesses were traditionally feminine in their most frequent characteristics. Snow White was affectionate, nurturing and fearful. Likewise, Aurora reflected affection besides beauty and hesitation. In the modern era, the lead female characters in *Pocahontas*, *Mulan* and *The Princess and the Frog*, behaved in a more traditionally masculine way, the thing that was considered as a long step towards more egalitarian depictions of gender roles (England, Descartes, Meek, 2011).

The princes in *Beauty and the Beast* and *Mulan*, on the other hand, incarnated traditional maleness through their behaviours, including the inspiration of fear, assertiveness, exploration, rescue, strength, being athletic, and having a deep voice (Ewert 2014). In *Snow White* (1937), *The Little Mermaid* (1989), *Aladdin* (1992), and *The Princess and the Frog* (2009), however, the princes were more feminine than masculine in terms of behaviour (England, Descartes, Meek, 2011).

All in all, the Disney Princesses movies embodied stereotypical depictions of both genders in the early era. These traditional portrayals witnessed an increasing progress towards more androgynous characterizations. The most current movies are giving the characters more egalitarian roles, although they still insert some stereotypical notions throughout the storyline. In fact, the evolution of the Disney

princesses was more chronological than that of the princes whose performances witnessed ups and downs in the amount of feminine and masculine features they carried (England, Descartes, Meek, 2011).

1.4.5 . Rescue and Assertiveness in Disney Princesses' Animated Movies

As it has been formerly mentioned, the princes and the princesses in Disney princesses' animated movies exhibited a set of masculine and feminine characteristics, some of which progressed through time, while others witnessed little evolution. Rescue, besides assertiveness, traditionally masculine traits, went through an evolutionary progress when they have been displayed by female princesses. However, the way they have been exhibited by these heroines was still stereotypical

1.4.5.1. Rescue Acts in Disney Princesses' Animated Movies

The princesses performed a rescuing behaviour thirty times. They have been rescued about seventeen times, while they did a performance of rescue only thirteen times. On the other front, the princes rescued and have been rescued thirteen times equally. Nevertheless, 'The princes often performed the climatic rescue of the movie on their own, except in *Pocahontas* and *Mulan*, in which the princess was in a position of power during the final rescue. No princess, however, did a final rescue without the assistance of the princes' (England, Descartes, Meek, p. 561, 2011). Additionally, it is important to know that the rescue did not necessarily involve only the prince and the princess. Sometimes, it is another character, or an animal, who is rescuing or being rescued (England, Descartes & Meek, 2011).

1.4.5.2. Assertiveness in Disney Princesses Animated Movies

Although assertiveness is a masculine characteristic, it was mostly performed by the princesses. In fact, it was only used to reinforce the traditional stereotypes regarding women. In other words, female leads showed assertiveness mostly with animals and kids, the thing that, again, framed and limited their ability to be confident

and persistent with people. Moreover, in their interaction with the princes, the princesses rarely behaved with assertiveness. However, these women were usually assertive against their fathers' hegemony.

In the middle era, Disney movies started to depict women who are assertive towards animals and people alike. In 1989, *The Little Mermaid* came to life. It was the first work from the second bundle of Disney movies. Ariel, the leading character, was assertive, independent and hungry for exploration, the thing that reflected the expectations that were predicted regarding the real life evolution that the feminist movements witnessed at the time.

It is true that the princess' depiction in *The Little Mermaid* threw a long step forward on the road towards more egalitarian portrayals of gender. However, other stereotypes have been depicted in the movie. In fact, Ariel displayed other traditional traits. She was fearful, emotional and she tended to physical appearance many times. On the other hand, the prince, in the same movie, displayed both traditional and non-traditional traits. He was emotional and affectionate. At times he exhibited strength, at other times he was depicted as weak. In some situations he appeared fearful, in other cases he was brave (England, Descartes, Meek, 2011).

1.5. Love and Romanticized Relationships

Regular viewing of animated movies influences children's beliefs, their own interpretation of the world, and their own understanding about romantic relationships including love (Fehr & Russell, 1991). Therefore, Disney's animated movies are considered as sources from which children construct their own beliefs in relation to love (Tonn, 2008).

The examination of Disney's princesses' animated movies ended up with a conclusion that the supreme goal of each one of them, especially those which belong to the first and early-second waves of movies, is to grant viewers a love story depiction. This romantic relationship is the roundabout that the whole tale revolves around. Besides this, the only couple having the right to love, and to be loved, are a

charming prince in possession of wealth and status, and an attractively beautiful-faced and shaped girl. In this vein, Jack Zipes, an American academic and folklorist, stated:

Each film is framed by a prince on a quest for the proper mate, essentially a young virginal woman, a trophy princess, who will serve his vested interests, and the quest ends with a marriage in a splendid castle, in which the prince and princess will be attended by admiring if not obsequious servants... (P.24, 2011)

In addition to this, male protagonists are often in need of conditions and things to attain the princess' heart. Thus, magical objects, talking animals, servants and others, as well as compassionate sensitive princesses, are all required to help the prince achieve his targeted beloved girl (Zipes, 2011).

Furthermore, abuse and control over women are also romanticized in Disney. In other words, the controller is described as a powerful protective partner, while abusive practices are defined as symbolic deeds denoting love and care (Beres, 1999). Thus, romantic relationships, in a way or another, participate in the victimization of females through the romantic stream that every princess follows in the different tales. Even when giving the princess a more assertive personality, the storyline still gives emphasis to love issues.

1.6. Beauty standards in Relation to Love

Love and beauty are interrelated in Disney's princesses' animated movies. This notion is usually incarnated when the prince first meets his princess, and immediately falls in love with her. That is to say, love at first sight is nothing more than the admiration of the other one's physical appearance, the thing that qualifies beauty as the first and foremost requirement to gain the partner's heart (Tanner, 2003). As a matter of fact, looks have been given a special care and attention in Disney movies.

Princesses were given standardized physical appearances. First of all, most of them were long haired. Snow White, however, is the lone exception as she had a short hair-cut. In addition to this, they mostly put something on their hair, at times a crown,

Chapter One: Gender-Related Stereotypes in Disney's Animated Movies

and a headband at other times. Moreover, no princess has been shown in her natural look. Instead, they all wore make-up. Over and above, all female leads, except Mulan, wore clean and beautiful dresses (Ewert, 2014). Otherwise, even if they differed in other traits, the colour of the hair and sometimes of the skin, all the princesses were beautiful, the thing that intensified their sexuality, which has sometimes been used to save their, and their princes, lives.

Pocahontas, in addition to Mulan and Tiana are the only princesses who do not belong to the white race. Their inclusion have been done in the purpose of proving the corporation's universality, fairness and humanity on one hand, and to blur the public attention from the stereotypical side given to these 'Other-females'. Celeste LaCroix, an American professor and researcher, argued that:

Early characters (read White), Ariel and Belle, are weaker, more pristine, and largely incapable of action, whereas the later heroines, ail women of colour, are depicted in such a way as to emphasize their bodies and physicality. The reader is encouraged, through this privileging of the body and the physical in the rendering of the physique and costuming, to look at Jasmine, Pocahontas, and Esmeralda in different and more voyeuristic manner than the White heroines. They embody the exoticized other woman, one whose sexualized presence is privileged above all else (p.222, 2004).

Seemingly, male leads were were given particular physical appearances. In this vein, Tania Sharmin and Tania Sattarr, Professors in Jahangirnagar University, described the princes as "Taller than each respective princess, broad-shouldered, square-jawed, and muscular, their attributes become standardized heterosexual male physical characteristics. They also participate in "manly" activities, such as horseback riding, hunting, sailing, sword-fighting, and even hand-to-hand combat, when necessary" (2018 p. 53). Furthermore, what is worth mentioning is the fact that until nowadays, no male lead was black-skinned, even after the inclusion of *The Princess and the Frog's* Tiana, Disney's first and only black princess that has been introduced

in 2009. This has been considered racist, as it teaches children that the white race is the supreme one, while blackness is less of a race.

It is not only the Feminine and masculine traits which have been standardized in Disney. Beauty, besides love relationships, were also treated with a specific typicality along the Disney princess line animated movies (Sattar, 2018). This means that Disney is all about appearances and bodies, as they are the main monitors of feelings. The three professors Sells, Haas and Bell claimed that the main lesson that children, and viewers in general, can learn from the Princess Line movies is the importance of the beauty. In this respect, they agreed that “ If Disney corpus can be seen as peddling a pedagogy of innocence, perhaps one of the most telling lessons it sells us is that of gender, of bodies, sexuality, and desire" (p. 155-156, 1995,cited in Tonn, p. 07, 2008).

1.7. Patriarchy in Disney

Disney female heroines are also victims of patriarchy. They were drawn and portrayed according to males' perception which gives much more emphasis to the biological image which defines the princess (Bean, 2003). Additionally, they all fall in troubles and problems that cannot be solved except by the interference of a man whose mission is to rescue the princess (Henke at al., 1996). This is because a woman's happiness is dependent on a man whose love to her pushes him to save her life (Craven, 2002), so that they, together, can live a happily ever after life after getting married.

Fathers “support or overtly advocate their young daughters' marriages” (Wynn & Rosenfeld, 2003). This notion reinforces the patriarchy of the stories in Disney world, as females are shown as all the time dependent on males. Before marriage, this male is a father that she unquestionably obeys, while it is a rescuer who becomes her husband after getting married. As a matter of fact, a woman can rarely be independent in Disney. Instead they are shown as objects that were created just to serve males' desires (Craven, 2002)

Chapter One: Gender-Related Stereotypes in Disney's Animated Movies

Princes in Disney play “alpha-male” roles. That is to say, they are vivid embodiments of patriarchy. They were all of high status and social rank, dependent, strong, and emotionless (Gillam & Wooden, 2008). Additionally male leads are the decision makers when it comes to love. The prince in *Snow White and the Seven Dwarfs*, for instance, fell in love with the female lead at first sight. He immediately then decided to marry her. Snow White, on the other hand, passively accept the lover and the marriage offer, without reflecting or questioning who is that men, and how her life is going to be with him. Therefore, even though it is until the end of the middle era and the modern one that men were given lead roles in Disney (Gillam & Wooden, 2008), recent animated movies of the company gave attention to their progress, emphasizing their roles as alpha-male leaders, who, in a way or another, are responsible of conducting the story. More recent works are trying to present masculine attributes in a multi-dimensional way; however, alpha-male characterizations still survive in these animated movies.

Disney has all the time been accused, by many scholars, because of holding colonialist and conservative ideals. It has also been criticised due to the static patriarchal stereotypes it supported through the different eras during which the fairy tales' animated movies have been produced. Additionally, patriarchal practices have been granted idealistically romanticized pictures over women who are have all the time been abused and mastered (Tanner, Haddock, and Zimmerman, 2003). Works like *Cinderella* or *The Little Mermaid* are vivid reflections of the continuance of patriarchal representation of women due to the romanticized depictions of persecuted women they present (O'Brien, 1996).

1.8. Disney's Impacts on Young Girls

Disney movies have great impacts on all children's perceptions and personalities (Durkin, 1985) as it is the opening door to children's media world (Tanner, 2003). The reason of its fame lies behind its popularity, accessibility and the affordable prices of its products (Tonn, 2008). Disney movies are also the most famous and accessible (Orenstein, 2006) among both children and parents (Buckingham, 1997) due to the

marketing power that the franchise possesses (Do Rozario, 2004), as well as the global presence of its products (Hubka et al., 2009; McRobbie, 2008). young girls, however, are the most affected category, as they show more interaction with these movies because of the princesses' line (Do Rozario, 2004; Orenstein, 2006).

The stories that Disney animated movies exhibit are usually depicted from traditional fairy tales. These popular stories, as it was stated by Eric Burne, a popular psychiatrist, carry a bunch of messages which serve as tailors for children's behaviours (Stone, 1975). In Addition to this, they are publically available sources selling stereotypical portrayals about women. As a matter of fact, children, especially girls, acquire fallacies and learn to behave according to them. In this vein, a feminist writer argued that fairy tales, and thus their animated versions as well, work like:

[T]raining manuals in passive behaviour and that millions of women must surely have formed their ideas of what they could or could not accomplish, what sort of behaviour would be rewarded...in part from their favourite fairy stories. These stories have been made the repositories of the dreams, hopes, and fantasies of generations of girls (cited in Stone, p. 48, 1975).

After interviewing forty women, Kay Stone, an American writer, folklorist and storyteller, concluded that Disney's depiction of the way the princesses gain the heart of a prince, and a wealthy life in a castle, influence women's dreams in the way they are easily realised (Tonn, 2008).

1.9. Themes in Disney Princesses Animated Movies

It is important to break down, into themes, the overall picture that Disney's princesses' animated movies project, for they are important factors which greatly participate in the process of influencing people's perceptions (Downey, 1996). In fact, it is worth mentioning that the movies the company produces held almost the same themes through the different eras. Therefore, when they analysed Disney's animated works, researchers came across six common themes (Tonn, 2008).

Chapter One: Gender-Related Stereotypes in Disney's Animated Movies

The first one is love as the supreme dream of young girls. It is usually crowned by a ceremonial marriage, after which the princess live a happily ever after life with her beloved prince. In *Snow White and the Seven Dwarfs*, for instance, Snow White is a girl who passively faced her problem by waiting and hoping for the coming of a prince charming to rescue her, while in *The Little Mermaid*, Ariel sacrificed her voice and freedom to gain Eric's heart (Disney & Hands, 1938).

In addition to love, coining beauty to femininity is a second theme which is commonly adopted by Disney. This notion was considered by many scholars as truly deleterious (Leiberman, cited in Downey, 1996). Almost all the princes fell in love with the princesses after being attracted by their physical appearances. Cinderella, for instance, is a striking example for this (Disney & Hands, 1938), this is because the prince fell in love with her right after he saw her when she arrived to the ball.

The third theme in these tales is controlling females, and fettering their freedom at puberty. Both Snow White and Sleeping Beauty spent a great deal of time sleeping in their beds when they got younger, the thing that was considered, by many scholars, as an imprisonment. Other researchers went further by interpreting the sleeping action as a way to keep the purity of these lead females until their rescuers come, which is very restrictive (Stone, 1975).

Another common theme is muting women's voices, a traditional punishment that women used to bear in the ancient fairy tales (Downey, 1996). It is also a way of self retribution when a woman loses the meaning of her life (Brown and Gilligan, 1992). Belle, the princess of *Beauty and the Beast*, sacrificed living with her father and reading books, the thing she was passionate about, and chosen to stay in the castle with the beast. Such imprisonment silenced the raging energy her soul was previously filled with.

Two additional themes are dependence and patriarchy. Women's showed dependence on male heroes whose heroism and bravery was the key to pick out the princesses from their distress (O'Brien, 1996). In most of this line of animated tales, it is the prince who saves the life of his princess, as it is the case with Snow White,

Sleeping Beauty or Cinderella. On the other hand, a final theme in Disney's princesses' animated movies is patriarchy. The latter is synonymous to maleness' dominance which characterized the period in which Disney movies were produced. The same period regarded the woman as a "paradigm of powerlessness" (Downey, p. 185, 1996).

1.10. Maleness and Femaleness in Disney's Movies

To better understand Disney's movies, it is important to extract the themes by which characters were conducted. The binary opposition masculinity-femininity denotes that males and females are inevitably different. Mia Adessa Towbin, Shelley A. Haddock and Toni Schindler's extended article which was entitled "Images of Gender, Race, Age, and Sexual Orientation in Disney Feature-Length Animated Film (2008)" included the major themes defining characters in Disney movies.

1.10.1. Maleness

Towbin et al. (2008) found out five themes, that defined male's demeanours, including strength and heroism, expressing emotions in physical ways, taking charge of non-domestic tasks, disability to control sexual desires, and fitness (heaviness is considered negative).

First of all, in emotional situations, men usually acted in a physical way, at times they even used violence. Twelve, out of twenty-six, movies portrayed this theme. In *Beauty and the Beast*, the beast was violent in his interactions with Belle. In *Cinderella*, the king has been shown throwing things to express anger at his son's belated marriage. In *Robin*, however, men solved their own issues without being violent, while in six movies, male characters displayed the two types of reactions, physical and verbal, such as in *Tarzan*, *Emperor*, *Aladdin*, *Pinocchio* and *Jungle*.

Other movies, on the other side, presented men who could mute the voice of their emotions in shockingly agonizing situations. In *Mulan*, for instance, Li Shang behaved in a careless way when he coldly went to the battle field after finding his

father's dead body lying silently on the ground. In *Jungle*, Mogley pretended to be fearless, while Dumbo was asked not to cry as this would not please his mother.

A second theme through which maleness was defined is the Disability to control sexual desires when confronting female beauty. In *Snow White* and *Sleeping Beauty*, it took the princes one sight to fall in love with the princesses. Another example happened in *Jungle*, when Mogley unconsciously left his friends to follow a beautiful girl that was passing by.

Another theme is rescuing girls. The latter was the main task of men in Disney's animated movies; this is because it is considered as a sign of heroism and a proof of physical strength. All the princesses, for instance, have been rescued by princes.

Additional themes defining idealized masculinity are non-domesticity and fitness. Men mostly perform non-domestic tasks. *Pinocchio*, *Jungle*, and *Tarzan* however, are three of the few movies showing men engaging in domestic works. The last theme is related to overweight perception. In Disney animated movies, overweight, across time was usually considered as equal as unintelligence. In *Aladdin* and *Alice*, heavy characters were given negative portrayals.

1.10.2. Femaleness

Likewise, femininity has been defined through four major themes in the same research. The first one is the importance of some common traits, physical and mental ones, by which a woman's femaleness is evaluated. Therefore, a female had to be beautiful, domestic, helpless and skinny. She was judged by her outer look rather than her talents, ethics and intellect. In *Snow White*, the main issue that the plot revolves around is beauty. In *The Little Mermaid*, the attractiveness of Ariel was sufficient to magnificently gain Eric's heart.

Other movies prized women for the beauty of both of their bodies and intellects; but, the physical beauty was more valued, and more preferred. Jasmin and Belle are the striking examples of women in possession of inner and outer beauty. In *Tarzan* and *Pocahontas*, however, intellectuality was more prized.

1.11. Characterization in Disney Princesses Animated Movies

Characters in Disney princesses' animated movies varied. However, each one exhibited a stereotypical portrayal in its way. Heroines and white heroes have been idealised. Evil characters, however, were given extreme opposite depictions from those of protagonists, denoting the fact that wickedness was highly represented by fatale women. Old people on the other hand, were presented according to traditional frames that imprisoned their characters in limited stereotypical portrayals.

1.11.1. Idealized Female Heroines

Disney's animated movies belonging to The Disney Princess franchise portrayed the heroines in a quite similar way. They were all depicted as "... helpless princesses, subserviently trusting males to carry them off and live happily ever after in a retro world of post marital bliss" (Brode, p. 171, 2005). In other words, lead females belonging to the princess line were implicitly defined as angelic creatures that were born to go through tough times during which they dream of a man whom they await to magically and eternally raise the sun over their lives, with the help of a love spell. On the other hand, these princesses were pictured as ideal young women whose main tasks were nurturing, or cooking and cleaning, because at that time good females were those beautiful girls who lovingly take care of others and faithfully do home's tasks (Coltrane & Shih, 2010). They were all good-shaped, good-hearted, and even good-lucked ! According to England, Descartes, Meek:

The princesses are frequently portrayed as idealized feminine figures [...] each princess showcased her skills as a caretaker and mother, was conventionally beautiful, had or gained social power and wealth, and was adored by other characters. Her stereotypical actions and her compliance within the gendered system granted her many rewards, bestowed in the films' resolutions, and these strongly gendered messages help to reinforce the desirability of traditional gender conformity (p. 565, 2011).

Disney movies provoke sexualisation and exotic treatment of female princesses (Lacroix, 2004). “the author cited numerous examples of both sexism and racism in the films, specifically noting the heroines’ extremely pale skin tones, small waists, delicate limbs, and full breasts” (England, Descartes & Meek, p.556, 2011). Otherwise speaking, lead females were all sexually attractive; this is both in terms of universally acknowledged beauty standards, and the dressing styles.

It is true that the company, starting from the second era, introduced few non white/ European princesses, whose beauty standards, on one hand, are a little bit different than the majority of the princesses, and who are strong leaders, taking the responsibility of out-of-home tasks on the other hand. Yet, these female characters were portrayed as different, strong, lead women only to swerve the attention from other stereotypes related to ethnicity and race (Matyas, p.17, 2010). For instance, Disney’s *Pocahontas* revolved around the love story between the heroine and her lover, giving emphasis to the romantic relationship to shift the attention away from the racially falsified narration and portrayal of some historical events (Parekh, p. 172, 2003). Again, a woman is used as a cleaning tool to sweep the historical filthiness that remained from the atrocities which have been committed by the ancient U.S. leaders, who were almost all white males (Matyas, 2010).

1.11.2. Idealized White Maleness

Ideals in Disney are typically about ‘white maleness’ (Henke et al., p. 230, 1996). In other words, the corporation links righteousness and idealism with both masculinity and whiteness (Henke et al., p. 234, 1996). However, the princes have also been portrayed in a stereotypical way. In *Cinderella*, as well as in *Snow White and the Seven Dwarfs*, lights were shed only few times on the male leads. In *Sleeping Beauty*, the male was the exception, in the second set of Disney animated movies, when his presence was marked through the exhibition of traditionally masculine traits (assertiveness, physical strength, bravery, athleticism and curiosity about the princess) along with some feminine ones (affection, showing emotion, asking for help) along the work (England, Descartes, Meek, 2011). In fact, the princes in the middle era, with

Aladdin as an exception, showed more masculine behaviours. In the modern one, however, these lead males exhibited some traditionally feminine demeanours. For instance, the prince in *The Princess and the Frog* was more feminine than almost all the previous ones (England, Descartes, Meek, 2011).

1.11.3. Prince Versus Princess in Disney Animated Movies

In the early Disney's animated movies, portrayals of genders were traditionally simple. Later on, by the appearance of the first breezes of Feminism, as a loudly heard movement, depictions became convoluted and more encrypted (Ferree et al., 2007). It is worth mentioning that the evolution of gender portrayals, displayed by a woman and a man lead, in Disney's animated movies went through an evolutionary progress. This improvement, however, was not sequential as there has been a return to traditional portrayals from time to time. England, Descartes and Meek (2011), analysed nine Disney princesses' movies and examined the overall feminine and masculine characteristics attributed by the heroes and heroines. Results of their work clarified the progress that has been made in the characterizations of leads throughout the different movies, especially in these five ones: *Beauty and the Beast*, *Aladdin*, *Pocahontas*, *Mulan*, and the *Princess and the Frog*.

In *Beauty and the Beast*, Belle mingled the use of masculine behaviours with the feminine ones. She was brave, independent and assertive, but fearful, nurturing and emotional at the same time. Additionally, she was the first princess to show involvement in an intellectual activity, such as reading. In fact, the way Belle was depicted gives the impression that this involvement, besides assertiveness and independence, made the princess be considered as somehow strange or unusual. That impression of strangeness the movie gives to viewers makes it stereotypical. On the other hand, the prince exhibited feminine characteristics, sensitiveness for example, and masculine ones (England, Descartes, Meek, 2011).

In *Aladdin*, both lead characters showed a mixture of traditionally feminine and masculine traits. Like Belle, Jasmine, the princess of *Aladdin*, was assertive, affectionate, troublesome and fearful altogether simultaneously. Moreover, she did an

act of rescue when she saved the life of Aladdin, the thing that is considered as highly masculine. The way she did it, however, through the use of sexuality and thrilling femininity, makes the rescue stereotypical. The prince, in his turn, was emotional, sensitive, helpful, but assertive, strong and consulting at the same time (England, Descartes, Meek, 2011).

In *Pocahontas* and *Mulan*, although the princesses were considered as stubborn leaders, they displayed stereotypically feminine traits. In other words, Mulan and Pocahontas were athletic and assertive. Unlike Jasmine, they performed acts of rescue using their minds and physical strength instead of their femininity. Besides that, both of the female leads were leaders. Nevertheless, they were sensitive, tentative, submissive (especially Mulan) and troublesome. The troubles they caused were mostly due to the non-traditional masculinity they displayed. Thus, the masculinity of the princesses was not all the time seen with positive lenses. On the other hand, the princes in these movies were the most masculine in Disney. They were strong, athletic, less emotional and assertive. In fact, it is the set of demeanours and outer appearances which were the centre of focus of studies which looked at the works from racial perspectives (Lacroix, 2004; Ono & Bescher, 2001).

In the *Princess and the Frog*, gender role depictions were more egalitarian. Both of the prince and the princess were affectionate, athletic and assertive. They together, could fulfil their goals, although each one of them has its own dreaming stream. However, the movie included some stereotypical gender portrayals. The number of rescues is one of the traditional representations of the sexes. The prince rescued the princess two times, while the princess rescues only one time (England, Descartes, Meek, 2011).

1.11.4. Old Men and Women

Old men and old women were part of the Disney's princesses' animated movies. In their turn, these aging people were also given stereotypical portrayals in. Both old genders were characterized by unattractiveness. In addition to this, they were pictured

Chapter One: Gender-Related Stereotypes in Disney's Animated Movies

as asexual in opposition to young princes and princesses. However, aging femaleness differed from aging maleness in terms of effectiveness (DuGar, 2013).

The other representatives of maleness in Disney movies were old-aged men. They were characterised by unattractiveness. Additionally, aging males were also equalized to ineffectiveness. This category is divided into two sub-categories, that of kings and that of their servants (or lackeys). Although both are passive and useless to unfold the story events, old men differ in terms of physical appearance (DuGar, 2013)

Kings have been described by Elizabeth Bell, an American Assistant Professor, as “a short, stout, balding, blustering ‘hollow crown’ encapsulated in the admonition used in both *Sleeping Beauty* and *The Jungle Book* (1965): “you pompous old windbag!”(From *Mouse to Mermaid*, p. 117, 1995). In addition to this, he is usually depicted as an amusingly asexual inoperative father. Moreover, kings are usually interchangeable as they all share the same physical and mental traits throughout the different movies. These postmenopausal men “exert no control over their children, their lackeys, their castles or their kingdoms” (Bell, p.117, 1995). Therefore, their power is only theoretical as they often practice no control over no one. As a matter of fact, even the subjects in their kingdoms are mocked as they accept to be under the rule of inept persons (DuGar, 2013).

Lackeys and servants on the other hand have a different physical appearance than that of a king. They are usually thin, with an angular face. Additionally, they serve as meek advisors for their kings. What is concluded from the whole princess line animated movies however, is that senior individuals are given two differently exaggerated physical looks, by which they all share unattractiveness, asexuality and ridiculousness (DuGar, 2013).

Old women, however, were portrayed as asexual and unattractive due to the unattractive postmenopausal body shape they have usually been given. Their asexuality is interpreted through their consideration as none-threatening females (Bell, p. 119, 1995). Beside appearances, old females were usually pictured as humorous, at times silly. The roles these women played were grand parenting, fairies and God

mothers as well. Therefore, old women usually displayed effectiveness and usefulness (DuGar, 2013).

1.11.5. Disney's Villains

Almost all Disney Villains have been given physical appearances that are different from their good-hearted counterparts. In addition to this, they exhibited distinct behaviours which are totally contrastive to goodness. In other words, villains have been defined by the American film institute as “character(s) whose wickedness of mind, selfishness of character and will to power are sometimes masked by beauty and nobility, while others may rage unmasked. They can be horribly evil or grandiosely funny, but are ultimately tragic” (Cited in Ourri, 2017). Nevertheless, the villainess (the female villain), as a character, has been treated in a more special way, especially that most of Disney villains are females (Sharmin & Sattar, 2018).

The motives driving the villainess to act in an evil way is usually trivial. In *Cinderella* and *Snow White*, it is the beauty of the female leads which lies behind the misbehaving of the step mothers with their step daughter. In *Tangled*, the villain steals the baby girl in order to keep her youth and beauty. The largest number of female villains displays wickedness because of jealousy and vanity. Evil males, however, are mainly so due to greediness, looking for wealth, or power, the thing that reflects the patriarchal beliefs which value masculinity by social status (Sharmin & Sattar, 2018).

A high percentage of villains in Disney animated movies are either feminized males, or females (generally defeminised). Jafar, the villain of *Aladdin*, for instance, was given an implicitly homosexual depiction (Sharmin & Sattar, 2018). Another example is *Pocahontas*' Ratcliffe, who was a feminized villain (Putnam, 2013). Disney creates another binary opposition between masculinised villainesses and ultra-feminized princesses. Evil females, in their turns, were also given masculinised portrayals. Ursula, *The Little Mermaid*'s witch, for instance, was a masculinised female. Her voice, tone and body language are almost manly. This supports criticisms which claim Disney's de-feminization of female villains. *Cinderella*'s step sisters, for instance, lack some bodily feminine traits. Both had flat chests, in contrast to

Cinderella. Likewise, Madame Medusa as well as Yzma in the *Little Mermaid* had malformed breasts (Sharmin & Sattar, 2018). Amanda Putnam, illustrator of children's books and a researcher, stated that "by creating only wicked characters as transgendered, Disney construct an implicit evaluation of transgenderism, unequivocally associating it with cruelty, selfishness, brutality, and greed" (p. 149, 2013).

In addition to this, most of these wicked characters are unattractive, morphologically unfit, and undesirable old-aged villainesses (Johnston & Thomas, 1993). On the other hand, male villains were given exaggerated body shapes portrayals. They were either too thin or very stocky. However, unlike most of the female villains, male ones were handsome-faced in a way that competes and, at times, surpass the heroes in terms of beauty. That is to say, Disney links the lack of beauty to evilness (Sharmin & Sattar, 2018).

No Disney movie depicted a story that is void of evilness. Villains are principle characters in each of the Disney tales movies. It is the villain character who creates all the tale's problems, allowing the princes and the princesses to prove their heroism and goodness by solving or simply getting out of, these dilemmas (Putnam, 2013). On another front, while the princes and the princesses exhibited exaggerated heterosexual traits, villains were given transsexual portrayals. Male ones were feminized, while their female counterparts have been either masculinised or de-feminized, the thing that gives the impression that all homosexuals are evil. "These repeated motifs become even more disconcerting when they are coupled with the evil machinations for which, well, villains are known" (Putnam, p. 148, 2013). In other words, it is tolerated to give evil characters portrayals that differentiate them from good ones. What is not acceptable, however, is the way Disney repeated these depictions until they became indoctrinated and believed to be exact definitions of what villainy is. Ugliness, overweight, underweight, and other characteristics as well, have been absorbed by viewers, mainly children, as signs of wickedness (Sharmin & Sattar, 2018).

The Disney princesses are the main characters in Disney's most famous animated movies. These leads maintained stereotypical portrayals of females, the thing that didn't reflect real life's feminist waves that were in progress. They were all passive, victimized and dependent in different degrees. Their biological feature was the most thing that matters, as they were created to suit specific beauty standards that can define a woman as a beautiful one. Likewise, male leads were over-masculinised. In addition to the leads, Old people were also depicted in stereotypical ways. They almost all acted sub-roles. On the other hand, evils were given different physical traits. Most of them exhibited transsexual behaviours. Besides this, the majority of evil characters were females, generally defeminised, as to create a binary opposition with the idealistically feminine princesses (Sharmin & Sattar, 2018). In other words, the princesses were "pale and pathetic compared to the more active and demonic characters in the film" (Henke, Umble & Smith, p. 233, 1996). As a conclusion, Disney has proven its supports to pre-judgements about people based on physical appearances (Sharmin & Sattar, 2018).

1.11.6. Disney's Evil Fatale Women

The femme fatale is a notion that has first appeared in art. Later on, this term entered the world of literature (Hedgecock, 2008), and was coined by many to wickedly seductive women (Scott, 1992). Although these women existed since the dawn of humanity (Praz, 1951), the concept has been related, during the twentieth century, to film noir, and was also coined to wicked females in Disney princesses' animated movies ("Disney Witches and Femme Fatales: Making Women Into Witches" American popular culture, para. 01, 2013).

According to Elizabeth Bell, the fatal woman in Disney princesses' animated movies holds a mixture of traits. She is an energetic mature female, displaying sexual and animalistic behaviours Bell emphasized on the powerful side depiction of femme fatale. Therefore, she didn't consider this type of women portrayals as misogynistic. Instead, she claimed that the power given to the fatale woman have not even been given to their male counterparts (DuGar, 2013).

The femme fatal is a “sexually dangerous woman” (Sherwin, p.175, 2012). According to some critics, her sexuality is a powerful tool that she usually uses to victimize males (Hedgecock, 2008). She usually wears a heavy makeup to reinforce her sexuality as well as her femininity (DuGar, 2013). In addition to this, males are usually objectified by her. As a matter of fact, some scholars think that it is because of her power that the femme fatal is depicted as wicked, dangerous, deviant, and somehow free, as she is considered as a threatening source of danger for patriarchy (*The Femme Fatale in Victorian Literature*, Hedgecock, 2008).

According to American popular culture, Disney's villainesses are so much like the film noir's femmes fatales. These women are attractively beautiful, intelligent and ambiguous. As a matter of fact, they are portrayed as evil, as some traditional cultural beliefs oppressively coin this type of women, showing mental smartness and physical fairness, to wickedness (*Disney Witches and Femme Fatales: Making Women Into Witches*, para. 01, 2013).

1.12. Misandry and Misogyny

Women that were mirrored in the Disney princess line movies had three reflections: the teenage princess, the midlife female, or an elderly one. These portrayals liquefied a specific set of characterisations in the template of a specific phase of life, coining behaviours to ages. This whole system of female presentation, in the opinion of many scholars, breathes patriarchy and misogyny. In this vein, Elizabeth Bell (1995) stated:

The teenaged heroine at the idealized height of puberty's graceful promenade is individuated in Snow White, Cinderella, Princess Aurora, Ariel and Belle. Female wickedness – embodied in Snow White's stepmother, Lady Tremaine, Maleficent, and Ursula – is rendered as middle-aged beauty at its peak of sexuality and authority. Feminine sacrifice and nurturing is drawn as pear-shaped, old women past menopause, spry and comical, as the good fairies, godmothers, and servants in the tales (p. 108, 1995).

Chapter One: Gender-Related Stereotypes in Disney's Animated Movies

Misogyny has also been incarnated in Disney's princesses' animated movies through villainy. Most of the villains in the works that have been released by the company were females. In addition to this, the defeminisation of villainesses coins wickedness to females having non highly-feminine bodies, or to those whose shapes and faces do not match with the standardized beauty criteria. Moreover, the smartness of these fatale women has been associated with maliciousness and slyness, the thing that reinforces the wrongfulness of intelligence whenever it has been attributed to females.

Men, on the other hand, had only a two contradictory-faced picture. They were portrayed either as valiant princes or amusingly unintelligent old kings. Although the first type is usually uninvolved and unassertive even when it comes to self-matters, he is, however, characterised by handsomeness, bravery, as well as infallibility and belonging to high social rank. These traits were attributed to all the princes in order to make them worthy of beautiful damsels, the thing that led many Academics to call them trophy-males (Bell, 1995). Snow White's prince is one of the Disney models incarnating the previously mentioned characteristics. In addition to this, princes generally play sub-roles, appear less than female characters. Furthermore, the first couple of animated movies (*Snow White and the Seven Dwarfs & Cinderella*), male leads lack names, identities and dependent personalities beyond their materialistic possessions and physical appearances. The following male leader in *Sleeping Beauty*, Prince Philip, was the first to gain a name. Nevertheless, men in the second wave of these tale movies witnessed a little progress. The *Little Mermaid's* Eric had a little personality, more individuality, appeared and interacted more, unveiling more sides in his personality, beyond outer look and status (Dugar, 2013).

According to DuGar, a student in Cleveland State University, scholars were divided into two categories, those who criticized Disney for supporting patriarchy, and others who accused the company for encouraging misandry that was alleged by many critics versus the whole company which has been another time accused of degrading maleness (2013). In fact, Disney's main male characters have been ignored and left out

Chapter One: Gender-Related Stereotypes in Disney's Animated Movies

far away from lights as well as expression. Some scholars went further by arguing that even the princes are pictured passive and controlled, although they all come from financially and socially rich families (DuGar, 2013). Little number of scholars investigated the positions and portrayals given to men in comparison to women. Jack David Zipes, an American academic, among few others, outlined the typical male figures in Disney; however, studies of the matter have not been extended. Princes and their fathers, for instance, have been examined, but this happened only when the whole examination revolved around the female characters.

The masculine appearance experienced an evolutionary change through time. Although the change from era to another was slow in comparison with women, the notion of masculinity has been developed. Individuality increased, identity and personality evolved, men engaged in more activities, they displayed more important roles; they attributed traditionally feminine traits, showing emotions for instance. Additionally, the nameless princes in *Snow White and the Seven Dwarfs* & *Cinderella* had great physical traits in common, their resemblance competed that of biological twins. The following two princes, however, differed from the first ones and from each other as well. Besides that, they had longer interaction with their beloved princesses (DuGar, 2013).

Through the same lenses, all of these princes did not skip the trophy male status since the whole stories that the movies exposed did not revolve around them. Instead, they were “nothing but an appendage to the story” (*Enchanted Screen*, Zipes, p. 122, 2011). Their existence was only to effortlessly rescue the princesses. Additionally, they were passive, dependent on assistance to throw any step forward. All these things made these men far away from being controlling and authoritative. Rather, they reinforced their incarnation of a trophy man role through social status, as well as handsomeness, as their attractive physical appearance was a paramount criterion that qualified them to deserve his trophy- female counterpart, the lead girl in the movie (DuGar, 2013).

Masculine screen limitation gives what has been interpreted by many critics as a type of misogyny. That is to say, to hold a grudge against men. Males play few roles. What is more is the fact that these few roles are only secondary ones. Be it a prince charming or unattractive old-aged, he still remains passive, not controlling and less important than a female lead. All these portrayals contradict the traditionally patriarchal definition of a man. Additionally, viewers often react only with the female lead as she is the “main controlling figure” (Mulvey, p. 28, 1992). That beautiful attractive female is, moreover, put in the centre of attention, the thing that has been interpreted by many as an objectification for her, as the reason of pushing her forward into the screen was only to give the viewers a sense of pleasure (Mulvey, 1992).

1.12.1. Beauty in Relation to Misandry and Misogyny

Disney's animated movies teach the viewers, mainly children, that physical appearance is the supreme value that both define people and reflect their inner personality, since everybody is judged based on how he or she looks like. The princesses, and the princes alike, need beauty to be loved. The only difference between the genders in this system of evaluation is that the prince needs to additionally have wealth and highly estimated social rank, besides being a source providing protection and peace. Therefore, beauty standards prove Disney's misogyny and misandry simultaneously. In other words, these animated movies promote racism and hatred against both sexes alike (DuGar, 2013).

1.12.2. Love and Marriage in Relation to Misandry and Misogyny

Another lesson that children learn from Disney's animated movies is that social rank and wealth are important factors when it comes to love and marriage. Among male characters, princes were the only ones to win the heart of a beautiful girl. The common thing between all of these males, besides handsomeness, is the fact that they were all born princes, except for Aladdin, who became a prince eventually. On the other hand, lead females were either born as princesses or became ones, which means that good materialistic status is also required for women, who must find a prince

charming to realise their domestic dreams of having a better life, and a charming rescuer. As a matter of fact, marriage stands as the best way to gain both. Thus, lead males serve only as rescuers and magical sticks to provide security and wealth to princesses (DuGar, 2013).

1.13. Conclusion

To sum up, Disney's animated movies are implicit advertisements having great influence on the public's opinions about gender roles. They comprised too much gender stereotypes. In other words, the company's animated tales depicted men and women in traditional ways. Femininity was mainly represented by princesses who displayed passivity, dependence, obedience, love, motherhood and marriage as a happy achievement (Vint, 2007). Most of females were only in charge of domestic tasks such as cleaning and taking care of animals. Meanwhile, men were the rescuers who are meant to unfold the story's events by performing the final rescue. On the other hand, maleness was only evaluated through status and handsomeness. Evilness was represented by a huge number of females. Old people were all depicted as asexual. Besides this, other issues, related to genders, have been misrepresented, including beauty standards and romantic relationships. These unbalanced portrayals led to the raising of a polar dichotomy: misandry and misogyny. As a matter of fact, prejudices between sexes have been growing as a consequence to the repeated exposure to these stereotypes.

**Chapter Two: Gender Stereotypes
and Love Portrayals in Disney's
Cinderella (1950) and *Beauty and the
Beast (1991)***

Chapter Two: Gender Stereotypes and Love Portrayals in Disney's *Cinderella* (1950) and *Beauty and the Beast* (1991)

2.1. Introduction

Cinderella (1950) and *Beauty and the Beast* (1991) are two of the most famous Disney animated tales' adaptations. Both are "Tales as Old as time", as deep as a human soul, as influential as an old rooted conviction in a conservative village whose people worship traditions. However, the notions, representations, and ideals that have been incarnated through the plot, themes, and characters of the two previously mentioned tales, included a high exhibition of stereotypes.

2.2. Gender Stereotypes in Disney's *Cinderella* (1950)

Disney's *Cinderella* (1950) is a long rooted story which is still gaining fame and success nowadays. The 1950s' animated adaptation of the tale was claimed to have been participating in teaching young boys and girls lessons of how goodness always wins at the end. Nevertheless, one layer under the superficial images that *Cinderella* presents, there hides a wide range of stereotypes.

2.2.1. The History of *Cinderella*

It has all started thousands of years ago, when *Cinderella* came to life. The tale could be considered as a tree whose roots drifted swiftly in the chest of the fantasy's ground where cultural ethos, social values, and traditions of the ancient human beings have been implanted. It is true that these roots took different directions, yet the source from which they sprung out is almost the same.

It has been acknowledged among scholars that *Cinderella* changed shape and size according to the time and culture in which it settled. Therefore, the story has been dressed and re-dressed several times, in a way that copes with the different atmospheres. However, the theme and the main plot scheme remain the common core that all the adaptations share, and these interpretations are rooted in two old ones. In this vein, Graham Anderson, an English professor, argued that *Cinderella* has: "a Chinese version from the ninth century AD, and a much less well-publicised Sanskrit version underlying Kalidasa's drama *Sakuntala*, of the fifth century AD, and also

Chapter Two: Gender Stereotypes and Love Portrayals in Disney's *Cinderella* (1950) and *Beauty and the Beast* (1991)

known as early as an allusion in the Mahabharata of some two centuries earlier" (Anderson, p.27, 2003).

Other scholars found out that *La Gatta Cerenentola* (1634), an Italian story, written by the Italian writer and poet, Giambattista Basile, is the original source from which the European *Cinderella* takes its origin. Nevertheless, the previously mentioned version is considered as the most complicated one. The intricacy of the story appears at different levels throughout it. At the beginning, for instance, the heroine suffers from her stepmother's persecution. Later on, the governess asks Zezolla (Cinderella) to put an end to her stepmother's existence. The heroine did kill her father's wife "By shutting on her head the lid of a chest" (p. 70). The governess, then, married Zezolla's father, and in her turn, she became wicked and started prosecuting the girl (Newell, 1894).

La Gatta Cerenentola went through some updates on its way to other cultures. After experiencing a change in the story's events, Charles Perrault's *Cendrillon* saw lights. The French author's version (that of Perrault) has a lot in common with the English *Cinderella*, and is considered by many researchers as the source from which *Cendrillon* has been translated into English (Newell, 1894).

In 1812, the German folklorist brothers Jacob and Wilhelm Grimm wrote their own version of *Cinderella*. It was published under the name of *Aschenputtel*, among other tales in a book entitled *Kinder- und Hausmärchen*. This version, according to many historians, may have been the oral transmission of Basile's *La Gatta Cerenentola* (Newell, 1894). In its turn, it had its own variation from the other interpretations. In fact, it was the only adaptation that talked about the stepmother and the stepsisters' beauty (Veselá, 2014). Brothers Grimm described these characters, who are considered as the evil antagonists in the story, as "beautiful and fair in appearance, but at heart they [were] black and ugly" (Grimm, 1812, cited in Veselá, p. 32, 2014).

Chapter Two: Gender Stereotypes and Love Portrayals in Disney's *Cinderella* (1950) and *Beauty and the Beast* (1991)

In 1916, Joseph Jacobs, an Australian writer and folklorist, published *Europa's Fairy Book*. This literary work includes a set of fairy tales, including *The Cinder Maid*, another adaptation of Cinderella (Newell, 1894). Like the majority of the story's reflections across the different cultures, the heroine has been pictured as a passive maid who has to endure all her stepfamily's commands silently, without any refusal or irritation against the way they used to treat her (Veselá, 2014). In this respect Jacobs wrote that Cinderella was "set to do all the drudgery of the house, to attend the kitchen fire, and [has] naught to sleep on but the heap of cinder raked out in the scullery . . . [a]nd no one [takes] pity on her..." (Jacobs, p. 03, 1916). The girl was a prisoner in her own father's house. When her step-family was lying in their comfortable beds, Cinderella had to do all the home tasks, as she was "locked up in a slimy cellar" (Dahl p.05, 1982).

Roald Dahl, a British writer, took another way when he spilled the content of one of the original stories into his own imagination. In 1982, the writer published *Revolting Rhymes*. The whole work was a parody of the original version. Cinderella in this version was included within a rhymed poem. This interpretation of the story was written in a form of a poem, and it went through a reworking that resulted in many variations when comparing it with other works (Veselá, 2014).

Another version is that of *A Cinderella Story*. In 2004, Warner Bros produced a movie adaptation of Cinderella. It was of about one hour and a half long. This American adaptation, under the direction of Mark Rosman, was influenced by the special touch of the modern time. The work witnessed neither the appearance of magical objects nor the inclusion of talking animals. In addition to this, the name of the heroine differed from that which gained fame over the world. The protagonist's name was Samantha, and instead of missing the glassy shoe, she forgot her mobile phone (*A Cinderella Story*, 2004).

Most importantly in this research paper, it is the version that marked the lives of children and their parents all over the world, Disney's *Cinderella*. The animated movie

Chapter Two: Gender Stereotypes and Love Portrayals in Disney's *Cinderella* (1950) and *Beauty and the Beast* (1991)

adaptation, directed by Clyde Geronimi, Hamilton Luske and Wilfred Jackson, has been released in 1950s, after about thirteen years from uncovering *Snow White and the Seven Dwarfs*, the first work belonging to the princess line animated movies. This version had a great role in the presentation of definitions and transmissions of cultural notions through the animated way it presents by the dramatization of nonverbal language and communication (O' Brien, 1994). It is in many points and aspects influenced by Perrault's version. Additionally, Disney's *Cinderella* included many songs throughout the seventy-four minutes it lasted. Therefore, it is considered by many researchers as a musical (Veselá, 2014).

It is worth mentioning that the previously mentioned versions are only recent reflections of the story. In fact, and although no one could confirm it, especially that the tale dates back to thousands of years ago, modern versions of *Cinderella* have modern-European origins. However, scholars didn't agree whether, or not, Perrault's version is the original one among these European versions which still influence the latest adaptations till nowadays.

2.2.2. Different Depictions of the Same Story

William Wells Newell, an American folklorist, argued that "there is no general formula applicable to the origin of folk tales. Each has its own separate history" (p. 72, 1894). Therefore, *Cinderella* may date back to centuries, and although it varies from culture to culture, and from time to time, the themes of the tale remained the same. Appearance, for instance, is the most relevant one to the story. Additionally, the existence of a wicked stepmother is such an unavoidable aspect through which evilness has been incarnated in the different reflections of the tale (cited in Rubenstein, 1955).

The flight from the ball and dropping the shoe, are modern additions, not medieval. Moreover, the introduction of helpful animals, according to many scholars, did not exist in the original tale. Furthermore, the brutality that *La Gatta Cerenentola* included in the scene of killing the stepmother, for instance, has been omitted in the

Chapter Two: Gender Stereotypes and Love Portrayals in Disney's *Cinderella* (1950) and *Beauty and the Beast* (1991)

later versions starting from Perrault and Grimm's ones, as they are all destined to children (Newell, 1894).

The plot as a whole is almost the same in all the versions that have been reworked after Basile's one. They all revolve around an orphan girl suffering from her stepmother as well as her stepsisters' mistreatment and cruelty. The same girl was treated in such a way because of jealousy from her attractiveness and beauty. Putting the matter another way, the stepmother wants her girls to marry the prince, or the targeted man in the 2004 movie adaptation. To do so, they have to be beautiful so that they could be qualified to be princesses. Nevertheless, the girls are usually pictured as ugly. Grimm's version, however, marked an exception when describing them as "beautiful and fair in appearance, but at heart they [are] black and ugly" (Grimm, p. 594, 1812). But in all ways they were less beautiful than the heroine at least. As a matter of fact, the stepmother decided to enslave and imprison Cinderella, as to put her out of the daughters' way, to increase their chances to marry the hero.

Cinderella, in all the variations, was being treated as a maid in the absence of a father who doesn't play a significant role in the plot, as it is usually stated at the beginning that he either passed away, or have been living far away from his family because of his job. At other times, the father is not mentioned at all. In that case, hints about his death, or absence, are clarified through the fact of not mentioning him.

On the opposite side, the father has been given a more notable role in Jacob's *Cinderella*. However, he was portrayed as passively pacific to the point of his disability to oppose any of his wicked wife's deeds, including the mistreatment of his daughter. In one of the passages in Jacobs' version, Cinderella's father attempted to convince his wife of letting his daughter to go to the king's party. Nevertheless, the wicked wife refused, "and so [the] father [holds] his peace" (Jacobs, p. 03, 1916).

The biological mother of the heroine, however, is almost never mentioned. In Dahl's version, nonetheless, both parents have been superficially referred to in the introduction. According to many scholars, the notion of family is neglected in

Chapter Two: Gender Stereotypes and Love Portrayals in Disney's *Cinderella* (1950) and *Beauty and the Beast* (1991)

Cinderella's different versions; this is due to the absence of biological family members, like brother and sisters, and the barely significant presence of the father and mother (Vesela, 2014).

The turning point in the story was when the king decided to organise a ball, to which he has invited all the maidens living in the kingdom. After they received the invitation, Cinderella has been prevented from going to the party by her stepmother. Instead, she stays at home doing the laundry and other home tasks with the help of either animals, as in Grimm's version, or friends as in *A Cinderella Story* 2004 movie adaptation.

Cinderella in all the variations could attend the party, often with the help magic (except in *A Cinderella Story* where Samantha's friends again supported her to attend the ball). It is the presence of the Godmother or fairies having supernatural powers that pave the way for the heroine to go to the ball by offering her a fancy dress, glassy shoe, and a means by which she could arrive there. The heroine meets the hero with whom she danced until she suddenly remembered that the spell is about to expire, ran, and lost the shoe, the tool that the prince would use to find the beauty he danced with. In *A Cinderella Story*, however, Samantha loses a mobile phone, not a slipper. This has been used in order to give a version that cope with modern time people in general, especially children (Vesela, 2014).

The prince has been given different portrayals. His presence has been increasing from version to version. In the oldest variations, as in Grimm's one, the prince had a superficial role which is doing the final rescue. In *A Cinderella Story*, although there have been no kingdom, and therefore no prince, the hero was a popular athletic boy, whose presence was marked along the story, as well as the evolution of his personality, from weak to more strong and responsible, but in all ways, the male protagonist remained less courageous than Samantha. This could be projected on the feminist evolution, happening at the time, to understand and better explain the reason behind the hero's progressive change (Veselá, 2014). Putting the matter differently, in

Chapter Two: Gender Stereotypes and Love Portrayals in Disney's *Cinderella* (1950) and *Beauty and the Beast* (1991)

the 2004 America, where the version took place, women had a high degree of freedom, and have been equalized with men. In some fields, they were thriving more than their male counterparts, the thing that the version tried to reflect. Far away from these portrayals, Dhal's presented the prince in a far away different way from what preceded it. He was portrayed as an obsessively violent person, to the point of coldly killing the sisters, using vulgar expressions, and calling the heroine "dirty slut" (qtd in Vesela, p. 26, 2014).

Cinderella has been depicted in several ways: Prose, poetry, movie, and animated movie. The versions differed in some points, as each was based on one of the different sources of the tale. However, they all share the main plot and themes. All the variations included a heroine that has been prosecuted by a stepmother and stepsisters. The motive for their wicked deeds is always jealousy and beauty. Meeting the prince is an important part of the story. This cannot happen without the interference of a Godmother, fairies, animals or friends, who also help Cinderella in her home tasks. Eventually, after recognizing the identity of the princess, the story always ends up with a marriage and optimistic expectations for the couple to live a happy ever-after life.

2.2.3. The Archetype of Female Characters in Disney's *Cinderella*

Disney's Cinderella came to bring back life to the traditional gender roles that have been forsaken during the war time when women got out of their domestic lives inside the houses to enter the outside world, while men were fighting in the battle fields. Society trembled starting from the First World War, leaving shattered pieces of a blurry picture, that was incapable of defining and identifying social order, on one hand, and a puzzled generation, on the other hand, whose members were lost between the rock of an actual change and a hard place of old ethos. People at that time struggled against the waves that were bringing in their pleats old gender roles to crown them again, after that time turned the last page of war, and opened a new chapter of hope and peace.

Chapter Two: Gender Stereotypes and Love Portrayals in Disney's *Cinderella* (1950) and *Beauty and the Beast* (1991)

In Disney animated movie's version of *Cinderella*, domesticity and helplessness on one hand, and idealism on the other one, shaped the wide lines into which the personality of a good woman is framed. The heroine was the lone personification of goodness, and therefore she was the main representative of the formerly mentioned traits. Along with her, female animals displayed domesticity in their own ways.

2.2.3.1. Domesticity

Cinderella has been depicted doing household chores. In the very beginning of the movie, the female protagonist wakes up, wears her ragged clothes, and goes upstairs to awaken her two stepsisters and stepmother who immediately start giving her commands. The first one asked her to do the ironing, the second sister reminded her of the mending, while their mother ordered her to do the laundry and the remaining daily home tasks (Disney, 1950). As a matter of fact, Cinderella has been treated just like a maiden in her own father's house (figure 1).



Figure 1: Cinderella serving her stepmother and stepsisters

Chapter Two: Gender Stereotypes and Love Portrayals in Disney's *Cinderella* (1950) and *Beauty and the Beast* (1991)

The stepsisters and their mother have never been shown in charge of household duties. This suggests that domestic tasks are signs of goodness, and that only good women are meant to do them. In other words, domesticity is considered as one of the purely distinctive characteristics that should only and exclusively be displayed by the female protagonist. Evil female characters are, thus, deemed far away from being nice, or exhibiting a sign of virtue.

2.2.3.2. Helplessness

Another sign of good-femaleness in *Cinderella* is helplessness. That is to say, the female protagonist is never depicted fulfilling her household tasks without the help of animals, even when she was wearing her clothes before starting the morning in-house duties. At the very beginning of the movie, a set of birds prepared the clothes to Cinderella (see figure 02) and helped her to take a shower by squeezing the bath towel on her head, while female mice brought the hair ribbon, sewed her ragged dress, and cleaned her shoes.



Figure 2: Birds preparing the clothes to Cinderella

Even when it comes to animals, it is the female gender that helps the heroine in the domestic tasks. When the king invited the maidens to the ball, the stepmother overwhelmed Cinderella by additional tasks. As a matter of fact, mice decided to take

Chapter Two: Gender Stereotypes and Love Portrayals in Disney's *Cinderella* (1950) and *Beauty and the Beast* (1991)

in charge the reparation of the heroine's dress. For this, male ones ran the risk of bringing the tools, while females were sewing and re-designing the dress so that it would be ready and suitable for the party. When a male mouse brought a needle trying to help in the sewing, a female snatched it from his hands and said "leave the sewing for the women" (Disney, 1950, figure 3). Furthermore, when the fairy godmother created the caravan, only a donkey and a dog have been turned into chauffeurs.



Figure 3: A female mouse telling its male counterpart that sewing is a feminine task

2.2.3.3. Idealism through the Female Characters in *Cinderella*

The female protagonist has been also idealized in *Cinderella's* Disney. In terms of physical appearance, the beauty of the heroine perfectly matched the already acknowledged standards. She was a young blonde, fair skinned, blue eyed, having a fit body, with a highly feminine shape and full breasts.

In terms of inner traits, Cinderella was a very good hearted person who loved and was loved by everyone. When her stepmother and stepsisters treated her in a bad

Chapter Two: Gender Stereotypes and Love Portrayals in Disney's *Cinderella* (1950) and *Beauty and the Beast* (1991)

way she didn't even defend herself, just in order to avoid problems. In one of the first scenes in the animated movie, when the beauty went to awaken her stepsisters and stepmother, they shouted on her; however, she neither defended herself nor tried to shout back on them. As a matter of fact, the heroine was completely perfected, as to give the extreme opposite of evilness in the animated movie depiction.

2.2.4. The Prince, a Nameless Rescuer

It is not only the heroine who has been stereotyped in *Cinderella*. The hero has also been given a traditional portrayal. This emphasizes the idea that this animated movie supports stereotypes in general and about everyone, including both sexes. Lack of identity characterised the prince. Contributing in the last rescue, however, was the main reason behind his existence as well as his consideration as a main character in the movie.

It is worth mentioning that *Cinderella's* prince lacks identity. In other words, like in *Snow White and the Seven Dwarfs*, the first princess animated movie that has been released by the Disney Corporation, the hero was nameless. In addition to this, his personality traits were not clarified in the movie, this is because he is never shown doing something except acquainting, dancing and greeting. In addition to this, the prince never talks, except during the dancing scene. It is only the other characters who kept talking about him the whole time. Therefore, handsomeness and marriage were the only aspects, related to the prince, which everyone talked about.

Moreover, although he acquainted and danced with her, the male protagonist could not be able to recognize the princess' face if her feet didn't fit the shoe. This emphasizes the claims which consider that the prince has been depicted as a gullible, simple minded person. Furthermore, his inability neither to find a wife without the help of his father who arranged the ball, nor *Cinderella* without the help of the lackey who was in charge of looking for the future princess using the glassy shoe, denotes the helplessness of the prince who could not fulfil a single task by himself (Veselá, 2014).

Chapter Two: Gender Stereotypes and Love Portrayals in Disney's *Cinderella* (1950) and *Beauty and the Beast* (1991)

Status or social class, besides handsomeness are the only sides viewers know about the prince. This suggests that a man is only defined through his possessions, and that without a high social rank he is of less, if not of no, importance. This also denotes that money is part of man's identity, and without it his masculinity would be threatened. Being handsome, on the other hand, serves as an additional necessity that the prince should be bestowed by. All the previously mentioned characteristics qualify the male protagonist to marry the beautiful maiden.

On the other front, although he is considered as a main character that is, in a way or another, important to unfold the tale's plot, the hero is shown only a couple of times. The first one is when he was tediously acquainting the kingdom's maidens and suddenly noticed Cinderella when she arrived to the ball. He directly went to her, bowed to acquaint the lady, and started dancing and singing about love with her until she fled at midnight, before the spell is over, and therefore everything she wears vanish. The prince then disappears, and he did not appear again until the day he marries Cinderella at the end of the animated movie.

Rescue is the main task of the nameless hero in Disney's *Cinderella*. Although he is nameless, and does not play many scenes, the prince is considered a main protagonist in the story because he is the one who perform the final, and most important, act of rescue, in the movie. In fact, his admiration and love to the heroine, command to seek for her using the shoe, and finally marrying her in the end, are all steps by which the events took the way towards the salvation of the beautiful maiden, Cinderella.

What should be mentioned is that the presence of a prince in the whole movie serves as an invisible engine that drives the successive events in the story to consecutively happen. Besides being nameless, the hero neither talks nor appears that much in the movie. However, he is considered as a main character as he is important to puzzle out the problem which has to be solved by saving the princess' life. In addition

Chapter Two: Gender Stereotypes and Love Portrayals in Disney's *Cinderella* (1950) and *Beauty and the Beast* (1991)

to this, social rank, status and handsomeness are highly required elements that he needs in order to be worthy of the charmingly attractive lady, like Cinderella.

2.2.5. Violence: A Masculine Way of Expression

Although *Cinderella* didn't include so many violent scenes, the few ones were displayed by the evil characters in the story. Nevertheless, the king performed sadist behaviours although he is considered as a neutral personage. This has been exhibited in three scenes in the movie.

The first one was when he was intending to find a woman for his son. The king expressed his strong willingness to be a grandfather by breaking the window, throwing things over the lackey's head, and destroying everything in the room. The second one, however, was when he noticed his son's boredom when he was acquainting one of the kingdom maidens, during the ball. The situation went to greater intensity after Cinderella's arrival and perceiving signs of the prince's admiration towards the unknown beautiful maiden. The king violently ordered his advisor to keep all eyes on the prince and the anonymous girl. What is more is that he even used verbal violence when he labelled the lackey as a "pompous windbag" (Disney, 1950).

The third violent scene was when the lackey went to inform the king of Cinderella's escape and the intention of the prince to find and marry her. In that scene, he was willing to kill his lackey with anger. In addition to this, he started throwing things again as a way to express his anger.

Eventually, it should be mentioned that both the degrading way in which the king was treating the lackey, and the fact of passively accepting this way of treatment, belittle the kingdom's subjects value, as they have accepted to be ruled by such a person (DuGar, 2013).

2.2.6. The Absence of Fatherhood and Parenting

The biological family was not of an importance in Disney's animated version of *Cinderella*. The mother has never been mentioned during the whole movie. Viewers could only understand that she died through one of the opening sentences in the very beginning of the tale, when the narrator said "There lived a widowed gentleman" (Disney, *Cinderella*, 1950). Therefore, it is only through the definition of the father as a widow, that everyone could be aware of the death of the heroine's mother. In addition to this, *Cinderella* has no biological siblings. Yet, she had a father whose presence was briefly referred to in the beginning right before informing people of his sudden death. In fact, the father did neither suffer from an illness, nor has been killed due to something, through an accident, or by someone. The reason of his death has neither been expected nor clarified as in the other versions. As a matter of fact, it could be understood that it is his wife who may have caused him to die, especially that the narrator referred to her wickedness that clearly appeared right after the death of her husband (Veselá, 2014). In this respect, the narrator said "It was upon the untimely death of this good man, however, that the stepmother's true nature was revealed" (Disney, *Cinderella*). It is worth mentioning, however, that *Cinderella's* father was described as "a kind and devoted (one), and gave his beloved child every luxury and comfort" (Disney, *Cinderella*, 1950).

2.2.7. Elderly through Disney's Old Aged Male and female

Characters

Although it is much more connected to ageism rather than gender stereotypes, the traditional portrayals of elders still remain stereotypical for both genders (Veselá, 2014). Therefore, this aspect should also be tackled, especially that old-aged people have neither been taken into consideration in fairy tales, nor in their movies depictions including the animated ones of Disney. In other works, which have been released by the corporation, some elders have been given evil roles. In *Cinderella*, there have been a number of elders in the characterisation of the movie. Like in almost all the Disney

Chapter Two: Gender Stereotypes and Love Portrayals in Disney's *Cinderella* (1950) and *Beauty and the Beast* (1991)

line princesses' adaptations, this category has been given traditionally standardized depictions.

Old aged females had two typical portrayals in Disney 1950s' *Cinderella*. They have either been depicted as asexual wise characters (figure 4), or evil antagonists. The first category was represented through the godmother fairy. The latter had an important role in paving the way for the heroine to gain the heart of the prince. By whispering few words to her magical stick, the old female afforded Cinderella a beautiful dress, a stylish hairstyle, and a unique glassy shoe. Using another spell, she spared her a carriage, in which she could arrive to the ball, by turning four mice into horses, the dog and the donkey into chauffeurs, and the pumpkin into a wagon. It is important to mention, however, that only masculine animals have been transformed in order to be in charge of picking up the heroine into the ball.



Figure 4: A fairy godmother in Disney's *Cinderella* (1950)

On the other hand, although scholars didn't agree that she is considered as an old aged female, others see that the stepmother represents the other type of old-aged

Chapter Two: Gender Stereotypes and Love Portrayals in Disney's *Cinderella* (1950) and *Beauty and the Beast* (1991)

females. She was depicted as a symbol of villainy, and an incarnation of wickedness in the movie's story.

Nevertheless, both representations of old femaleness were pictured as asexual characters. That is to say, both of them were given the roles of widowed. In addition to this, they were interested in none of the male characters in the movie. Even the evil stepmother's jealousy was not a personal one; rather, it was because she saw in the beauty of Cinderella a threat for her daughters' marriage, especially after that the heroine has also been invited to attend the kingdom's party in which the prince was going to choose his future princess who must be one of the invited maidens.

As it was previously mentioned, *Cinderella* didn't only stereotype women. In their turns, men have also been given traditional portrayals. In fact, if the presence of the masculine gender is to be categorized, age would be the discriminative criterion putting the whole male characters into groupings. Disney's animated depiction of the tale divided old aged men into two groups. The first one includes the heroes' fathers while the second one gathers the lackeys, servants, or advisors.

The king was given a stereotyped portrayal which doesn't differ from his former or later counterparts. He was pictured as a stocky man (figure 5) whose biggest interest is to see his grandchildren before his death. He is somehow unintelligent, the thing that can be noticed from his behaviour. He cannot express himself except through violence, for instance.

On the other hand, the lackey was portrayed as a planner for any step the king wants to take. He was in charge of the ball's organization, and was given the responsibility of assisting the maidens when trying the glassy shoe. However, he has all the time been treated in a bad way by the king and instead of revolting or at least defending himself, he passively accepted the way he was being treated.

Chapter Two: Gender Stereotypes and Love Portrayals in Disney's *Cinderella* (1950) and *Beauty and the Beast* (1991)



Figure 05: The king and his lackey in Disney's *Cinderella* (1950)

Like the old aged female characters in *Cinderella*, the old male ones were also regarded to as asexual. It could be understood that the king has no wife from the fact of having a lone son. In addition to that, there has been a scene in which the king was shown sleeping alone in his own room. These were hints about his wife's death. The lackey's personal life however was not revealed. As a matter of fact, viewers could not understand the existence of his wife from her death. Thus, both characters, along with the old female ones share this attribute, as to say that male-female relationships are only and exclusively allowed to young people.

2.2.8. Love, Beauty Standards in *Cinderella*

The concept of love in *Cinderella* was shallowly tackled in the animated movie version of Disney. First of all, it has been limited in terms of age and status. In other words, only young people had the right to be loved. Old ones, however, didn't have even a personal life. Additionally, In terms of status, it is only the prince who had the right to love, and be loved, denoting that social rank is a key to win the beloved's heart.

Moreover, the movie encourages love at first sight, giving young viewers a wrongful image about it; this is because that feeling of admiration was only linked to the outer appearance, regardless of the real deep meaning of it. The prince was attracted to *Cinderella* once she arrived, and fell in love with her in no time. As a matter of fact, one can understand that the prince loved the princess only because she was physically attractive. This denotes that love is all about appearances; and that one would have the right to love only if he, or she, is beautiful. On the other hand, people of less physical beauty, are useful only to perform evil roles.

The love story that the movie exhibited went through three stages. The first one was the sudden observation of the heroine by her arrival with the beautiful dress which attracted not only the prince but everybody in the ball. Following the staring step, the prince went directly to acquaint the anonymous beautiful maiden he had just noticed. Right after the acquaintance, the couple started dancing and together kept singing these words:

So this is love
So this is love
So this is what makes life Worthwhile
I'm all aglow
And now I know
And now I know
The key to our heaven is mine

Chapter Two: Gender Stereotypes and Love Portrayals in Disney's *Cinderella* (1950) and *Beauty and the Beast* (1991)

My heart has wings
And I can fly
I'll touch every star
In the sky
So this is the miracle
That I've been dreaming of
So this is love (Disney, *Cinderella*, 1950).

The resolution of *Cinderella*'s problem was gaining the prince heart. Thanks to the fairy's dress which made the heroine look beautiful, for without it Cinderella could never be able to be the princess.

As it has been previously mentioned, beauty was needed in order to win the heart of the prince. However, natural beauty was not valuable in the tale as the unnatural one was. In other words, Cinderella might have not catch attentions if she stayed in her ragged clothes. It is the beautiful dress, makeup and hairstyle which made her beautiful in the eyes of everyone. As a proof from the movie for this claim is the fact of not recognizing the heroine in the ball. Although the stepmother felt that the girl was familiar to her, she was not really sure about her identity, like everyone in the ball including the stepsisters. Again, this denotes that makeup, hairstyle, and the way of dressing most importantly, totally change people's appearances towards the better.

On the other hand, the stepsisters have been defeminised, the reason that made it impossible for the prince to choose one of them as a wife. This has two meanings. The first one is that less beautiful girls are not considered as highly feminine, while the second one is that it is impossible for less feminine, or less beautiful, girls to love, be loved, become princesses, or live a happily ever after.

2.2.9. Evilness through Female Characters

Like most of the Disney princesses' animated movies, the presence of an extreme opposite to the supreme goodness in *Cinderella* was inevitable. Evilness took

Chapter Two: Gender Stereotypes and Love Portrayals in Disney's *Cinderella* (1950) and *Beauty and the Beast* (1991)

an important part in the previously mentioned movie as it has been represented through three main characters, the fact that made it more common than goodness. The three characters, moreover, were females, the thing that pushed the tale to be put under the spot by many researchers, the feminist ones mainly.

Three main issues, related to evilness in *Cinderella*, have been widely discussed. The first one is related to the reinforcement of the notion that the greatest danger which can stand on a woman's way is the presence of another female. This has been reflected in most of the Disney' princesses' animated movies as well, as the highest percentage of wicked deeds having been performed in Disney goes to females. Putting it differently, most of produced evil characters are females.

Lady Tremaine, the stepmother, was one of the three female antagonists in *Cinderella*. She was "Cold, cruel, and bitterly jealous of Cinderella's charm and beauty. She was grimly determined to forward the interests of her own two awkward daughters" (Disney, *Cinderella*, 1950). Right after the death of her husband, Tremaine treated her stepdaughter as a servant. She obliged her to do all the home tasks, answer all of her daughters' demands as well as hers, and even the cat's cares were under her responsibility as it appears in the beginning of the movie (1950). In addition to this, the stepmother prevented Cinderella from attending the ball, then from trying the shoe after locking her up.

In fact, Lady Tremaine is an incarnation of the femme fatale in the movie. During the great kingdom's party, she was the only one who was sceptic about the identity of the anonymous maiden, and although her suspicions were not confirmed, she imprisoned the heroine to pull away the danger her beauty can bring. Moreover, when she prevented Cinderella from going to the party, she didn't do it in a direct way; instead, she overwhelmed her with tasks so that she would not be able to have them done before the ball begins. The indirect malicious way that she pursued allowed her to fulfil, at a certain extent, her wicked plan without getting into a fight with the female protagonist. Besides this, the over makeup that the evil stepmother wears is another thing that indicates her consideration as a femme fatale.

Chapter Two: Gender Stereotypes and Love Portrayals in Disney's *Cinderella* (1950) and *Beauty and the Beast* (1991)

On the other hand, Cinderella's stepsisters also played evil roles. Anastasia and Drizella's wickedness appear in the beginning of the movie when they started giving orders to the heroine starting from the moment they woke up. In addition to this, they performed traditionally masculine behaviours. They were rude, rough and aggressive. For instance, they exhibited violence when they attacked Cinderella when she wanted to join them when they were going to the ball. They accused her of stealing their necklace, and ripped her dress. However, unlike their mother, both Drizella and Anastasia were pictured as unintelligent.

In terms of physical appearance, all the three wicked females were not beautiful. They represented the extreme opposite to Cinderella's beauty. The two stepsisters have been given defeminised traits, in contradiction to the highly feminine characteristics of the heroine. Both of them, for instance, were flat-breasted. It is worth to be mentioned, however, that neither Drizella nor Anastasia looked like their mother. Furthermore, the two sisters didn't even look like each other (figure 6).



Figure 6: Lady Tremaine and her daughters (Disney's *Cinderella*, 1950)

The ending of the evil characters in Disney's version of *Cinderella* was not clarified. The stepmother and her two daughters have neither been punished nor forgiven. They have not even been shown in the end of the animated movie. This may go back to the fact that Disney has chosen to be conservative in respect to the world wide young audience that this tale's depiction addresses.

2.2.10. Misandry and Misogyny in *Cinderella*

Disney's animated version of *Cinderella* has been accused of misogyny at times and of misandry at other times. The absolutely feminized world of wickedness is a widely used argument by those who are behind the first claim. In other words, the presence of three females as antagonists in the tale's depiction is considered as a prejudice against women. Nevertheless, others support the latter view using the prince as an argument. They argue that the prince didn't have a name, and therefore his identity was ambiguous in a way or another. In addition to this, he performed a minor role in comparison with the heroine. Thus, this version may really hold grudge over males as well; especially that it prizes only young men who are of high status.

2.3. Gender-Related Stereotypes in *Beauty and the Beast* (1991)

Like *Cinderella*, *Beauty and the Beast* is a story whose origins varied from time to time, and from culture to culture. In fact, although it is "a tale as old as time" (Disney, *Beauty and the Beast*, 1991), studies attained the depths its roots reached and could draw the path it pursued to catch universal lights when spelling its new breaths in Disney's animated world. However, the tale, especially the animated adaptation that has been released by the Disney Corporation, included different types of stereotypes.

2.3.1. A Historical Overview of the Tale

Many historians agreed that *Beauty and the Beast*'s origins are found in the ancient myths, as it has a lot in common with the story of Cupid and Psyche (Pook Press, 2018). According to The British Library Board, the latter first appeared in a Latin novel entitled *Metamorphoses* (also known as *The Golden Ass*). It was written by Lucius Apuleius, an Algerian born writer and philosopher, during the second century CE. The myth revolves around a beautiful princess whose name is Psyche. As she was growing up, the girl's beauty and charm increased; the thing that discontented Venus, the Goddess, and pushed her to punish Psyche by exiling her and asking her son Cupid

Chapter Two: Gender Stereotypes and Love Portrayals in Disney's *Cinderella* (1950) and *Beauty and the Beast* (1991)

to arrange the girl's marriage with an ugly beast (Pook Press, 2018). Nevertheless, the son actually fell in love with the princess, and so did she.

Cubin kept visiting his beloved every time the sun plunged into the oceans, in order to keep being anonymous to the little beauty who didn't mind dating the guy every night (British Library Board). In this vein, Alison Craven, a researcher and lecturer, stated that "when [Psyche's] secret lover (Eros/Cupid) visits by night she revels in the loss of her chastity and is unhappy that men leave her alone" (Craven 2002 p.131-132).

Later on, Psyche's curiosity led her to see his face one night. As a matter fact, she lost him. After that, the grief-stricken girl asks Venus to enslave her as an attempt to be forgiven, and therefore would see her beloved again. The latter, however, could not endure watching Psyche suffering. Therefore, he asks Jupiter, a God, to grant them salvation and immortality. Eventually, Cupid's pleas have been positively answered, he married Psyche and together they lived an everlastingly happy life (Pook Press, 2018).

Since its appearance, *Cupid and Psyche's* myth travelled the world, and each time it settled in a new culture, it wore a new style and acquired newfangled details. The Indian tale, *The Woman Who Married a Snake*, is claimed to be one of the variations of *Beauty and the Beast*. It has first appeared orally and was widely known in India as a popular folktale. The written form, however, did not see light until the year 500 AD in a book entitled *Panchatantra*. Yet, in this version the beast has been turned into a serpent. In fact, it is not only the previously mentioned version that included a serpent instead of a beast. *The Enchanted Tsarévich*, a Russian story, and *The Fairy Serpent*, a Chinese one, also replaced the beast by snakes or serpents. The beast has also been replaced by other creatures. In Denmark it was a horse in 'Beauty and the Horse', in Switzerland it was a bear in a variation entitled *The Bear Prince*, and in *Zelinda and the Monster*, the Italian version of *Beauty and the Beast*, it was a dragon (Pook Press, 2018).

Chapter Two: Gender Stereotypes and Love Portrayals in Disney's *Cinderella* (1950) and *Beauty and the Beast* (1991)

The most known version that revived the story, however, didn't appear until 1740s. It was written by Gabrielle-Suzanne de Villeneuve, a French author. In other words, "it was Madame de Villeneuve's version that triggered others to adapt, rework, retell and help Beauty and Beast become two of the world's most beloved protagonists today" (Andrews, 2017). This version was original in terms of storytelling. It was long (it exceeded one hundred pages), and it included a larger number of characters.

Villeneuve's version identified both Beauty and Beast's backgrounds. Beast was a handsome prince whose father died in a war, the thing that led his mother to take in charge the responsibility of the whole kingdom. As a matter of fact, she left him under a fairy's care. The fairy was evil, and when the prince grew younger, she fell in love with him and wanted him to be her lover. The prince, however, refused this, and as a result, he was doomed by the wicked fairy to spend the rest of his life as an ugly beast, unless a human beauty who knows nothing about his story breaks the spell by falling in love with him. Beauty on the other hand, was born out of a love relationship between a king and a good fairy. This baby girl was at risk when a wicked fairy wanted to marry the king. Thus, Beauty has been given to a merchant in the place of his real dead girl without his knowledge of the matter (Pook Press, 2018).

Villeneuve's 1740 adaptation was original as it introduced new aspects and characters, and renewed events of the story. As it was mentioned earlier, Beauty was raised by, and thought to be the biological daughter of, a rich widower. The beautiful young girl had two good-looking but domestic and malevolent sisters besides three brothers.

One day, the merchant lost all of his goods and all of a sudden, the family sank in a crisis and soon later declared insolvency and became poor. Years after that, the father heard that one of the ships carrying a good deal of his merchandise was saved up. He impatiently prepared himself to retrieve it. Before going, he asked his sons and daughters what they want him to bring to them. Everyone demanded something,

Chapter Two: Gender Stereotypes and Love Portrayals in Disney's *Cinderella* (1950) and *Beauty and the Beast* (1991)

except Beauty. The latter just hoped her father would come back well. Yet, when he insisted, she asked a flower.

The merchant went to the place where he was supposed to find the merchandise. When he arrived he has been told that everything has been stolen. The man was chocked, desperate and sorrowful that he would go back home without being able to bring his sons and daughters what they wished-for.

On his way, he was caught by strong wind blows. He struggled in the middle of the storm until he finally saw a castle in which he entered to keep from the harms the weather could bring. Inside the strange castle, the father was generously welcomed, but the weird point he noticed when he was there is that the owner or the one living there did not show up (Andrews, 2017).

The events of the story were strongly knocked during the father's presence in the castle. When the weather got better, the merchant went out of the castle to have some walk in the garden. Suddenly, he noticed a beautiful rose and remembered her youngest daughter's wish. The man approached the rose and decided to pick it up for Beauty. When he was about to do that, however, he heard a harsh voice shouting and yelling at him for trying to pick the owner's unique rose. As a matter of fact, he has been imprisoned, and then was asked to bring one of his daughters in his stead if he would like to be freed. The father sorrowfully went back home and told the story to his daughters and sons. Eventually, it is Belle who has been chosen to replace her father in the castle as she was the one who demanded the flower.

Since her arrival to the castle, Beauty has been very well treated. She became the princess of the castle, and everything was at her service. Nevertheless, the price that Beauty was paying was high as she sacrificed her freedom and could be patient when the beast kept arriving every night to ask her hand for marriage. The girl never positively answered the beast that, in its turn, kept learning how to improve its behaviour towards the others, the beautiful girl mainly.

Chapter Two: Gender Stereotypes and Love Portrayals in Disney's *Cinderella* (1950) and *Beauty and the Beast* (1991)

One day, Beauty asked Beast to allow her to go home. The latter accepted with the condition of her return to the castle on a given day. The girl accepted and prepared herself to visit her family while the Beast came with a mirror by which she could see him and a ring through which she can go back to the palace. When she was home, narrated what was happening to her in palace, the great welcoming and the well treatment, the thing that made a centre of envy by her sisters who asked her to stay with them, superficially because they love her, but deep down because they got jealous of her. Beauty listened to them at first; however, when she used the mirror to see the Beast, she felt his lifelessness and grief due to her absence. As a matter of fact, she used the ring to go back to the enchanted palace. By her coming back to the monstrous Beast, Belle could break the spell, and therefore the Beast turned into a handsome man with whom she married, and together, they lived a happily ever after life (Andrews, 2017).

The previously mentioned version had some points in common, as well as differences with the original myth and the other adaptations. Apuleius' old myth and Gabrielle-Suzanne de Villeneuve's version of *Beauty and the Beast* were quite similar. In Cupid and Psyche, "Psyche, a mortal woman, was transported to an enchanted place in which she was attended by invisible servants and made love to at night by an unknown lover. In spite of Psyche's jealous sisters' convictions that this lover must be a beast, he is revealed to be the god Cupid" (Craven, p.126, 2002). Like Beauty, Psyche allowed herself to fall out of the norms by dating a man in the name of love.

In 1756, sixteen years after the publication of Villeneuve's novel, Jeanne-Marie Leprince de Beaumont, a French writer, gave birth to a new adaptation of *Beauty and the Beast*. The new born version knew a massive popularity, and became the standardized source from which later depictions were moulded. It has been contracted, simplified and revised according to children's needs on one hand, and in consonance with the social atmosphere on the other hand (Pook Press, 2018). However, Beaumont's tale shared many things with the 1740s' version. Beast has been magically cursed by a fairy, and Belle was a child of a merchant and his beloved fairy.

Chapter Two: Gender Stereotypes and Love Portrayals in Disney's *Cinderella* (1950) and *Beauty and the Beast* (1991)

Nevertheless, there have been some changes in the way Belle was born. This version emphasized the fact that the heroine was born out of an unmarried couple's relationship, the thing that was highly prohibited at that time. Interestingly, it is worth citing that Beaumont did not give credits to the source from which she built her tale (Andrews, 2017).

In fact, Beaumont's version is widely regarded to as "the most influential on 20th century versions" (Craven, p.126). Likewise, and in relation to this research paper, Disney's 1991s adaptation of *Beauty and the Beast* was also based on the previously mentioned story. In addition to the latter source, it has also been extracted from Villeneuve's tale, and was revised by other writers of the corporation including Linda Woolverton, Brenda Chapman and others (IMDb, 1990- 2019). Moreover, Gary Trousdale and Kirk Wise, The Directors of the animated movie version, have also put their own vision to the story in order to make it more convenient with the time during which it has been released, and according to Disney's ideology of story making.

2.3.2. Gender Stereotypes' Projection on the Movie

After having been widely criticised by scholars and researchers around the world, Disney gave life to another wave of Princess Line movies. This wave was claimed to have stepped miles farther from traditional portrayals of genders, as well as ethnicities. The progress the depictions witnessed, however, was little, and some scholars went further by not even considering it as an evolution. Instead, they believed that Disney just covered the continuously rising percentage of stereotypes using ethnicities as an umbrella behind which they can implicitly implant their own traditional visions of how genders should be, how they should look like, and most importantly what their roles should be. *Beauty and the Beast* belonged to that wave. In fact, too much ink has been spilled over the story's plot, or the tale's adaptation as a whole, and characters have been claimed to be incarnations of an indoctrinated stereotyped vision that Disney would not cease to reflect.

2.3.2.1. The Portrayal of Belle

Although its attempts to reconcile with critics who harshly educated the corporation, Disney's *Beauty and the Beast* was accused of introducing undercovered set of feminine stereotypes. Belle, the main protagonist, was depicted as assertive, brave, and intellectual most importantly. In front of society, the female protagonist confidently defended herself as well as her father. She first refused to be the ordinary girl whose interests could be summarized in cleaning and domestic tasks. She was a bookworm who is highly involved in the world of reading. Besides this, she supported her father's scientific interests and advocated him in front of all the provincials who thought he was demented.

Additionally, the heroine could carelessly show, and loudly utter her negative answer to Gaston's successive marriage requests (Guizerix, 2013). As to her dreams, she was interested in adventures, and if ever she decided to get married, she wanted her man to be different than that type of man her fellows think is the prince charming. Instead, she longed for someone who understands her. In the movie, Belle sang:

“No, sir, not me, I guarantee it, I want much more than this provincial life, I want much more than this provincial life, I want adventure in the great wide somewhere, I want it more than I can tell, and for once it might be grand to have someone understand, I want so much more than they've got planned” (Disney, 1991).

On the other hand, Belle's presumed feminism strongly melted when the events reached her meeting with the beast (Giroux, 1997). The degradation of her character started when she was imprisoned in castle, and was obliged to endure being under the mercy of the cruel Beast. In other words, the protagonist had, in a way or another, been enslaved in the castle as she was prevented from the least of her rights, freedom.

2.3.2.2. The Relationship between Belle and Beast

In the movie, the violent way in which the Beast was treating Belle was obvious. The scene when he was asking her to join him to dinner clarifies this claim, as he harshly knocked the door and ordered her to do with him. As she refused, he ordered the talking objects not to feed her. The only thing Belle did in front of this treatment was shouting behind the tightly closed door that she refuses to answer his request, and “collapsing to cry” (England, Descartes & Collier-Meek, 2011).

In the scene when she was discovering the enchanted palace, the charming girl finds a beautiful rose put under a glassy cover. When she uncovered it, the beast appears and, viciously attacked the heroine and kicked her out. In the same scene, Belle didn't defend herself, denoting her surrender to the powerful masculine Beast.

2.3.2.3. Romanticised Violence

Violence in Disney's animated adaptation of *Beauty and the Beast* has been romanticized. In other words, the aggressive way by which the Beast treated Belle has been normalized and was depicted as usual. Imprisonment, giving orders, yelling and crying over everybody, especially Belle, has been portrayed as part of the overly-masculine characteristics of the Beast, and Belle expressed no refusal, anger or defence in front of the protagonist's aggressiveness. This, according to many researchers, scholars and psychologist, serves as an implicit lesson for young boys to victimize, and for girls to passively accept being victimized. In this respect, Dr. Carolyn Newberger, a children psychologist, artist and writer, argued that: “This is a movie that is saying to our children, overlook the abuse, overlook the violence, there's a tender prince lurking within, and it's your job to kiss that prince and bring it out, or to kiss that beast and bring it out. That's a dangerous message” (cited in Guizerix, p.23, 2013).

2.3.2.4. Sexuality in *Beauty and the Beast*

In terms of love and sexuality, the protagonists marked an improvement in comparison with the first era. Belle and Beast didn’t fall in love at first sight. Instead, they went through stages in their relationship, from hatred and resistance, then empathy and discovery of each other, until loving one another. Concerning sexuality, although he imprisoned the heroine in order to marry her, the male protagonist didn’t sexually abuse the girl. In fact, it is Belle who first seduced Beast when she wore chest-revealed dress and led him to dance with her (figure 7), the thing that, on one hand, was considered as a precedent in the history of romantic relationships in Disney, and was likened to the source myth of Cupid and Psyche, on the other hand (cited in Malfroid, 2009). In this vein, Craven stated: “Belle is seen to erotically appraise the beast [...] raising her eyebrow, and demanding of him to step into the light” (Craven, p.124-129, 2002).



Figure 7: Belle and the Beast’s dancing scene (*Beauty and the Beast*, 1991)

2.3.2.5. Beauty in the Movie

The 1991s movie's animated adaptation could not skip the importance of beauty as the whole work was based on it. In fact, the protagonists' names denote the value of beauty, as it is their physical appearance which dictated the way by which they are labelled. As an argument for this, it is worth mentioning that the prince, before his transformation into Beast, was nameless. In other words, the name of the prince was not mentioned in the beginning of the movie. Instead, he was called just 'prince', according to his social status, like in *Cinderella* and *Snow White and the Seven Dwarfs*, the first couple of Disney princesses' animated movies.

After being transformed, the prince was named Beast, according to his physical appearance. As a matter of fact, one can notice that man was either defined according to his social rank or his handsomeness. Additionally, Belle was identified as "the most beautiful girl" (Disney, 1991) in the province where she lived, reinforcing the traditional portrayal that depict the heroine as inevitably and incomparably attractive, so that she would deserve to be a princess in the end of the movie.

In terms of dressing, important details have been thrown throughout the movie. Beauty's dress in the beginning of the animated movie was similar to that of the one that has been worn by Cinderella when she was in charge of the in-home domestic tasks (figure 8). Although Belle has not been shown doing the household when she appeared with that dress, still she was wearing a pinafore (figure 9), the thing that may be explained as an involvement in the domestic tasks, especially that she was the unique girl of a widower.

Chapter Two: Gender Stereotypes and Love Portrayals in Disney's *Cinderella* (1950) and *Beauty and the Beast* (1991)



Figure 8: Cinderella doing the household tasks



Figure 9: Belle wearing the pinafore

Moreover, in the middle of the movie, when she was practicing a domestic-like task by teaching the Beast how to appropriately behave (which can be likened to a mother nurturing her children for instance), Belle appeared with a pink dress, stressing and reinforcing her femininity in these scenes (figure 10).



Figure 10: Belle wearing a pink dress while nurturing the Beast

Chapter Two: Gender Stereotypes and Love Portrayals in Disney's *Cinderella* (1950) and *Beauty and the Beast* (1991)

Belle's physical prettiness was depicted as something contradictory to her inner gracefulness (Guizerix, 2013). In one of the scenes in beginning of the movie, the heroine is showed singing along with the villagers. In the middle of the song, the villagers bestranged the existence of a girl who reads, considering reading as contradictory to beauty when they said "It's a pity and a sin, she doesn't quite fit in. She really is a funny girl, a beauty but a funny girl" (Disney, 1991). In addition to this, it is true that Belle's depiction as a bookworm was a sign of intellectuality. However, the type of books she was reading is romantic novels (Dines, 2002) into which the events happen in "far-off places, daring swordfights, magic spells, a prince in disguise!" (Disney, 1991). That passage from the movie looked so much like the future which was waiting for Belle (Guizerix, 2013).

2.3.2.6. Love in relation to Beauty Standards

As to link love and appearance in the movie, few things have been noticed. In the presence of a tripartite of Blond girls who are attractive in terms of appearance, Belle was considered as the most beautiful girl in the Village although she was not blonde. The three previously mentioned girls portrayed were considered as a parody for the first era's princesses who dreamt of a prince charming. Gaston portrayed that prince, and the girls longed after his love (Malfröid, 2009). The latter was the dream of the village's girls, and every man wanted to be like him. This was clear from song that have been sang, by the villagers, and whose words say:

Every guy here'd love to be you, Gaston. Even when taking your lumps.
There's no man in town as admired as you. You're everyone's favourite
guy. Everyone's awed and inspired by you. And it's not very hard to see
why no one's slick as Gaston, no one's quick as Gaston, no one's neck's
as incredibly thick as Gaston For there's no man in town half as manly
perfect a pure paragon. You can ask any: Tom, Dick or Stanley, and
they'll tell you whose team they prefer to be on. No one's been like

Chapter Two: Gender Stereotypes and Love Portrayals in Disney's *Cinderella* (1950) and *Beauty and the Beast* (1991)

Gaston, a kingpin like Gaston. No one's got a swell cleft in his chin like Gaston. (Disney, 1991).

Nevertheless, Belle did not care about his physical appearance as he was mentally shallow and void of intellectual interests. Instead, she considered him as the real monster (Guizerix, 2013) by negating the fact that Beast is a real beast, and emphasizing Gaston beastliness saying: "He's no monster, Gaston. You are!" (Disney).

2.4. Conclusion

To sum up, gender stereotypes have widely been exhibited in Disney's animated adaptations of *Cinderella* and *Beauty and the Beast*. Although they targeted two generations whose age-difference exceeds full four decades, the two animated movies gave quite similar portrayals to sexes. Although the female heroine has been given a more assertive and intellectual personality, she still has to endure violence that has been practiced over her by a man. And even though protagonists took much more time to fall in love, still the way they loved each other remains illogic regarding the victimization of the female heroine by the male hero. Along forty years, beauty standards kept being believed to be distinctively defining characters. In addition to all this, violence has been introduced in the structure of the prince's character. Moreover, it has been romanticized in the name of love, and was portrayed as harmless and acceptable.

GENERAL CONCLUSION

GENERAL CONCLUSION

Animated movies are not only entertainment tools, but also teachers giving free lessons about life. Most of these lessons are of stereotypical cores covered by idealised notions of goodness and beauty. The Disney Corporation greatly validates this claim through the animated princesses' tales, a special line exhibiting old folk stories starred by heroes and heroines displaying traditional traits and roles.

Disney princesses' animated movies could be divided into three sections; each one comprises a specific group of movies sharing common portrayals of genders, as well as their relationships with each other. This grouping denotes that female heroines' depictions went through progressive evolution through time, from extremely passive to less domestic. On the other hand, male heroes have also progressed throughout the same stages, but with few scarce moves only. This development was based on some traditionally masculine and feminine traits that have been extracted after analysing the protagonists in the movies. The more time moves on, the less traditional portrayals were exhibited by genders.

Heroes and heroine were idealistically portrayed. They were all good-hearted, caring, and loved by everyone except the wicked characters. In addition to this, they were given physical portrayals that match the acknowledged beauty standards which could define a 'she' as beautiful, and a 'he' as handsome. Disney stepped forward towards moving out of the narrow circle of restricted physical traits when they introduced princesses from other ethnicities, especially the first and lone female protagonist with black complexion. However, the previously mentioned set of princesses was spotlighted in terms of physicality just to thread other types of stereotypes through the animated movies.

Appearance was used as a reflection of the inner personality of the characters. Goodness was highly connected to beauty and handsomeness, while evilness was coined to physically less beautiful figures. Furthermore, old-aged characters were also given standardized characterizations. They were almost either too slim or podgy. In both cases, they were asexual, not attractive and having no personal life.

GENERAL CONCLUSION

Evilness was greatly dominated by women. This type of wicked female characters was likened to the femme fatale. They showed assertiveness and intelligence, and displayed strength. Their main role was to create the burden to their female protagonist counterparts, to allow the male heroes to unfold the story by performing an act of rescue. Evil females were usually given an extremely opposite depiction to that of the heroine, as to emphasize polar representations of goodness and badness.

Love was exclusively possessed by the protagonists. Only heroes and heroines had the right in such romantic relationships. In the first era of Disney princesses' animated movies, heroes fell in love with heroines at first sight. This denotes the strong way in which romantic feelings were coined to beauty. Later on, in the following eras, protagonists started going through experiences, spending more time together and interacting with each other, so that falling in love would happen after gradual progress of the relationship between the hero and the heroine.

Cinderella, Disney's 1950s princess animated movie, reflected a number of gender stereotypes. The female heroine was idealistically good, and relatedly beautiful. She was domestic, and has been oppressed by a cruel stepmother. On the other hand, Wickedness in the movie was incarnated through three female characters that were all rude, violent and less beautiful. In addition to that, elderly was presented through a chubby king, submissive lackey, and a magical fairy. They were all asexual, unattractive, and their personal life was not spotlighted. In addition to the king and his lackey, the prince represented masculinity in the previously mentioned animated tale. Nevertheless, the latter's identity was defined only through his social class. Moreover, his presence seemed to serve solely as a rescuer. Rescue, however, was typified through marrying the princess after falling for the female at a single sight.

Disney's *Beauty and the Beast* (1991), an animated movie belonging to the second group of princesses, also included some traditional portrayals related to genders. Although the representation of the female protagonist witnessed some changes, the overall progress towards more egalitarian depictions was little. The female protagonist in the beginning of the movie was assertive, strong, and

GENERAL CONCLUSION

intellectual. However, she ended up being imprisoned in a castle under the authority of a beast that, in a way or another, victimized her. This victimization has been romanticized. On the other hand, the beast, in his turn, lacked an identified identity. Furthermore, both protagonists were named according to their physical appearance in the animated adaptation of the tale by the Disney Corporation.

All in all, gender stereotypes are traditional portrayals defining males and females according to conventionally masculine and feminine traits. These representations were diversely presented in Disney Princesses animated movies. *Cinderella* and *Beauty and the Beast*, two of the corporation's famous works of all times, included many stereotypical depictions of sexes, their beauty standards, as well as their relationship with each other. As a matter of fact, notions of misogyny and misandry have grown as a consequence to the high absorption of the previously stated portrayals by young boys and girls.

This dissertation does not deny the role that Disney plays in giving valuable lessons to children. The corporation's animated adaptations of such type of folk tales enrich youngsters' imagination, besides encouraging them to be good. However, parents must take into consideration the existence of gendered messages when exposing their children to these movies. Furthermore, they have to take into account the presence of other stereotyped conceptions about ethnicities, races and religions, the thing that the writer of this thesis would like to point out, opening the doors to the examination of these aspects in future researches.

BIBLIOGRAPHY

Bibliography

Primary Sources

- [IMDb]. (1991). *Beauty and the Beast* [Video File]. Retrieved from <<https://www.123movies.gdn/beauty-and-the-beast-1991-watch-free/>>
- [TheStitchWitch]. (2013, May 2). *Disney's Cinderella FULL MOVIE* [Video File]. Retrieved from < <https://www.youtube.com/watch?v=yWO7aosDmto> >

Secondary Sources

- Allport, G. W. (1954). *The nature of prejudice*. Cambridge, MA: Addison Wesley.
- Andrews, S. (May 7, 2017). A Tale As Old As Time: the original ‘Beauty and the Beast’. *The Vintage News*. Retrieved from:

<https://www.thevintagenews.com/2017/05/07/a-tale-as-old-as-time-the-original-beauty-and-the-beast/> (June 2019).
- Agarwal, V. & Dhanasekaran, S. (2012). Harmful effects of media on children and adolescents. *Journal of Indian Association for Child and Adolescent Mental Health*, 8.2, 38-45. Retrieved from:

< <http://eds.b.ebscohost.com/ehost/pdfviewer/pdfviewer?sid=924ca9e3-242f-45d19ebd-f622f979e441%40sessionmgr115&vid=0&hid=102> >
- Barrier, M. (2007). *The animated man : a life of Walt Disney*. Los Angeles, California: berkeley Los Angeles London.
- Bar-Tal, D. (1996) “Development of social categories and stereotypes in early childhood: The case of the “The Arab” concept formation, stereotype and attitudes by Jewish children in israel”. *International Journal of Intercultural Relations*, 20.3, 341–370. [http://dx.doi.org/10.1016/0147-1767\(96\)00023-5](http://dx.doi.org/10.1016/0147-1767(96)00023-5)
- Basow, S. A. (1992). *Gender Stereotypes and Roles* (3rd ed.). Pacific Grove, CA: Brooks/Cole.

Bibliography

- Bean, k. (2003). “Stripping beauty: Disney’s “Feminist” seduction” . In Ayres, B. (ed), *The emperor’s old groove: decolonizing Disney’s magic kingdom* (pp. 53-63). New York, NY: Peter Lang Publishers.
- Bell, E., Haas, L. & Sells, L. (1995) “Introduction: Walt’s in the movies”. *From mouse to mermaid: The politics of film, gender and culture* (pp. 1-17). Bloomington, USA: Indiana UP.
- Bell, E. (1995). “Somatexts at the Disney shop: Constructing the pentimentos of women’s animated bodies”. *From Mouse to Mermaid: The Politics of Film, Gender and Culture* (pp. 107- 124). Bloomington, USA: Indiana UP.
- Beres, L. (1999) “Beauty and the Beast: The romanticization of abuse in popular culture”. *European Journal of Cultural Studies*, 2, 191-207.
- Bergh, Z.C., & Theron, A.L. (2009). *Psychology in the work context*. (4th edn.). Cape Town, South Africa: Oxford University Press.
- Bhabha, H. (1983) “The Other Question (Homi Bhabha Reconsiders the Stereotype and Colonial Discourse)”, 24.6, 18–36. Web. 8 Jun. 2015.
- Boyd, J. (2004) “Dance, Culture, and Popular Film: Considering representations in Save the Last Dance”. *Feminist Media Studies*, 4.1, 67-83.
- Boyer, P. J. (1986, February 16). TV turns to the hard-boiled male. *New York Times*, pp. H1, H29.
- Brink, L. & Nel, J. A. (2015) “Exploring the meaning and origin of stereotypes amongst South African employees”. *SA Journal of Industrial Psychology*. 41,1, 1-13. Retrieved from:
- British Library (n.d.). The Tale of Cupid and Psyche. Retrieved from:
<http://www.bl.uk/onlinegallery/features/mythical/psyche.html>
<https://sajip.co.za/index.php/sajip/article/view/1234/1744> (April 2019).
- Brode, D. (2005). *Multiculturalism and the mouse: Race and sex in Disney entertainment*. Austin, USA: U of T Press.
- Brown, J. D., & Campbell, K (1986) “Race and gender in music videos: The same beat but a different drummer”. *Journal of Communication*. 36, 94-106.

Bibliography

- Brown, J. D., Campbell, K., & Fisher, L. (1986). American adolescents and music videos: Why do they watch? *Gazette*. 37, 19-32.
- Byars, J. (1991). *All that Hollywood Allows: Re-reading gender in 1950's Melodrama*. London, England: Routledge.
- Carter, B. (1991, May 1). "Children's TV, where boys are king". *New York Times*, pp. A1, L18.
- Craft, C. (1988). *Too old, too ugly, and not deferential to men An anchorwoman's courageous baffle against sex discrimination*. Rockland, CA: prima.
- Craven, A. (2002) "Beauty and the Belles: Discourses of Feminism and Femininity in Disneyland". *The European Journal of Women's Studies*, 9.2, 123-142.
- Coltrane, S., & Shih, K. Y. (2010). "Gender and the division of labor. In J. C. Chrisler & D. R. McCreary (eds), *handbook of gender research in psychology* (pp. 401–422). New York: Springer. Doi:10.1007/978-1-4419-1467-5_17.
- Corsaro, W.A. (1997). *The sociology of childhood*. Thousand Oaks, CA: Pine Forge Press.
- Dahl, R. (2008). "Cinderella" : *Revolting rhymes*. London: Puffin Books. Zipes, J. (1986). *Don't bet on the prince: Contemporary feminist fairy tales in North America and England*. New York, NY: Methuen.
- Davis, D. M. (1990). Portrayals of women in prune-tune network television: Some demographic characteristics. *Sex Roles*, 23, 32.5332. Demare, D., Briere, J., & Lips, H, M. (1988). Violent pornography and self-reported likelihood of sexual aggression. *Journal of Research in Personality*, 22, 140-153.
- Davis, A.M. (2005). "The Dark Prince" and Dream Women: Walt Disney and Mid-Twentieth Century American Feminism." *Historical Journal of Film, Radio and Television*, 25.2, 213-230. Retrieved from: Web of Science. Informaworld Journals. Gent U Lib. 9 June 2009
<<http://www.informaworld.com/smpp/content~content=a713994747~db=all>>.
- Doane, M. A. (1991). *Femmes Fatales*. New York, NY: Routledge.

Bibliography

- Do Rozario, R. C. (2004) “The Princess and the Magic Kingdom: Beyond nostalgia, the function of the Disney princess”. *Women’s Studies in Communication*, 27.1, 34-59.
- Downey, S. D. (1996) “Feminine empowerment in Disney’s *Beauty and the Beast*”. *Women’s Studies in Communication*, 19.2, 185-214.
- Doyle, J. A. (1989). *111W le experience* (2nd ed.). Dubuque, IA: William C. Brown.
- DuGar, G. (2013). *Passive and Active Masculinities in Disney's Fairy Tale Films* (master’s thesis). Denison University, Cleveland State.
- Dundes, L. (2001) “Disney’s modern heroine Pocahontas: Revealing age-old gender stereotypes and role discontinuity under a façade of liberation”. *The Social Science Journal*, 38. 3, 353-365.
- England, D. E., Descartes L. & Melissa A. C.M. (2011). Gender role portrayal and the Disney princesses. *Sex Roles*. 64, 555-567. Doi: 10.1007/s11199-011-9930-7 .
- Ewert,J. 2014. A tale as old as time: an analysis of negative stereotypes in Disney princess movies (master’s thesis). Montana state university, Montana.
- Falandays, k. (May 2013) Disney witches and femme fatales: making women into witches. *Americana*. Retrieved from:
<http://www.americanpopularculture.com/archive/film/witches.htm?fbclid=IwAR0_7RdnPnMXXX4KhbmCBrOZEVaVEw_lORg1D9ZZAMtS4akajBesGk6-TY> (15 May 2019).
- Faludi, S. (1991). *Backlash: The undeclared war against American women*. New York, NY: Crown.
- Fehr, B.D., & Russell, J.A. (1991) “The concept of love viewed from a prototype Perspective”. *Journal of Personality and Social Psychology*, 60. 3, 425-438.
- Ferree, M. M., Khan, S. R., & Morimoto, S. A. (2007). “Assessing the feminist revolution: The presence and absence of gender in theory and practice”. In C.

Bibliography

- Calhoun (ed), *Sociology in America: a history* (pp. 438–479). Chicago: University of Chicago Press.
- Foreit, K. G. et al. “Sex bias in the newspaper treatment of male-centered and female-centered news stories”. *Sex Roles*. 6, 475-480.
 - Grabe, S. Et al. (2008) “The role of the media in body image concerns among women: A meta-analysis of experimental and correlational studies”. *Psychological Bulletin*, 134.3, 460-476. Doi: 10.1037/0033-2909.134.3.460
 - Grabe, S. & Hyde, J. S. (2009) “Body objectification, MTV, and psychological outcomes among female adolescents”. *Journal of Applied Social Psychology*, 39.12, 2840-2858. doi: 10.1111/j.1559-1816.2009.00552.x
 - Gillam, K. (2008) “Post-Princess Models of Gender: The New Man in Disney/Pixar.” *Journal of Popular Film and Television*, 36.1, 2-8. Retrieved from Web of Science. International Index to Performing Arts. Gent U Lib. 9 June 2009
<<http://iipa.chadwyck.com/articles/displayItem.do?BackTo=journalid&QueryType=articles&QueryIndex=journal&ResultsID=1212AFE668D1DF8E8C&ItemNumber=1&ItemID=iipa00484494&FormatType=raw&journalID=JID01956051&logType=fulltext>>.
 - Giroux, H. A. (1997). “Are Disney movies good for your kids? ”. In S. R. Steinberg & J. L. Kincheloe (eds.), *Kinderculture: The corporate construction of childhood* (pp. 53–67). Boulder: Westview.
 - Giroux, H. A. (1999) *The Mouse that Roared: Disney and the End of Innocence*. Lanham, Maryland, USA: Rowman & Littlefield Publishers.
 - Gooding-Williams, R. (1995) “Disney in Africa and the inner city: On race and space in *The Lion King*”. *Social Identities*, 1, 373-379.
 - Grimm, J. & Grimm, W. (1963) “Aschenputtel” : *Household stories by the brothers Grimm*. Trans. Lucy Crane. New York, NY: Dover Publications.
 - Guizerix, J. (2013). *From snow white to brave: The evolution of the Disney princess*. Florida Atlantic University, Boca Raton.

Bibliography

- Gutner, B. (1995). *Television and Gender Representation*. London: John Libbey & Company Ltd.
- Haskell, M. (1988, May). *Hollywood Madonnas, Ms.*, pp. 84, 86, 88.
- Hazell, V. & Clarke, J. (2008) Race and gender in the media: A content analysis of advertisements in two mainstream black magazines. *Journal of Black Studies*, 39. 1, pp. 5-21. Retrieved from:
<https://www.jstor.org/stable/40282545?seq=1#page_scan_tab_contents>
- Hedgecock, J. (2008). *The femme fatale: the danger and the sexual threat*. New York, NY: Cambria Press.
- Henke, et al. (1996) “Construction of the female self: Feminist readings of the Disney heroine”. *Women Studies in Communication*, 19.2, 229-250.
- Hoerner, K. L. (1996) “Gender roles in Disney films: Analyzing behaviors from Snow White to Simba”. *Women’s Studies in Communication*, 19.2, 213-228
- Horovitz, B. (1989, August 10). In iv commercials, men are often the butt of the jokes. *Philadelphia Inquirer*, pp. 5b, 61.
- Hubka, D., Hovdestad, W., & Tonmyr, L. (2009) “Child maltreatment in Disney animated feature films: 1937–2006”. *The Social Science Journal*, 46, 427–441. doi:1.1016/j.soscij. 2009.03.001.
- IMDb (1990-2019). *La Belle et la Bête* (1991). Retrieved from:
< https://www.imdb.com/title/tt0101414/?ref_=vi_close >
- Jacobs, J. (1916). “The Cinder maid”: *Europa’s fairy book*. New York and London: The Knickerbocker Press.
- Johnson, R.M. (2015). *The Evolution of Disney Princesses and their Effect on Body Image, Gender Roles, and the Portrayal of Love* (master’s thesis). James Madison University, Virginia.
- Khan, S. R., Benda, T., Stagnaro, M. N. (2012) “Stereotyping from the perspective of perceivers and targets”. *Online Readings in Psychology and Culture*. 5,1. Retrieved from:
< <https://doi.org/10.9707/2307-0919.1043> >

Bibliography

- LaCroix, C. (2004) "Images of Animated Others: The orientalizing of Disney's cartoon heroines from the Little mermaid to the hunchback of Notre Dame". *Popular Communication*, 2.4, 213-229.
- Lichter, S. R., Lichter, L. S., & Rothman S. (1986) "From Lucy to Lacey: TV's dream girls". *Public Opinion*, Pp. 16-19.
- Liebert, R.M., Neale, J.M., & Davidson, E.M. (1973). *The early window: Effects of television on children and youth*. Elmsford, NY: Pergamon Press Inc.
- Lindsey, L. L. (2016). *Gender roles, a sociological perspective*. New York, NY :Routledge.
- Lippmann, W. (1922). *Public Opinion*. New York, NY: Harcourt, Brace & company.
- Malfroid, K. (2009). *Gender, Class, and Ethnicity in the Disney Princesses Series* (master's thesis). Gent University, Belgium.
- Martin-Rodriguez, M. M. (2000) "Hyenas in the pride lands: Latinos/as and immigration in Disney's The Lion King". *Aztlán*, 25(1), 47-66.
- Maslin, J. (1990, June 17). Bimbos embody retro rage. *New York Times*, pp. H13, H14.
- Masse, M. A., & Rosenblum, K. (1988) "Male and female created theythem: The depiction of gender in the advertising of traditional women's and men's magazines". *Women's Studies International Forum*, 11, 127-144.
- "Mattell offers trade-m for "Teen Talk" Barbie" (1992, October 18). *Raleigh News and Observer*, 60, p. 2.
- Matthews, N. (2000). *Comic politics: Gender in Hollywood comedy after the new right*. Manchester, England: Manchester University Press.
- Matyas, B.A. (2010). *Tale as old as time: A textual analysis of race and gender in Disney Princess Films*. (Master's thesis). Available from Docplayer. Retrieved from:
<https://docplayer.net/24200058-Tale-as-old-as-time-a-textual-analysis-of-race-and-gender-in-disney-princess-films-vanessa-matyas-b-a-supervisor-professor-faiza-hirji.html>

Bibliography

- McRobbie, A. (2008) “Young women and consumer culture”. *Cultural Studies*, 22, 531 –55. Doi:1.1080/09502380802245803.
- Morawitz, E.B. & Mastro, D. E. (2008) “ Mean girls ? The influence of gender portrayals in teen movies on emerging adults’ gender-based attitudes and beliefs”. *Journalism and Mass Communication Quarterly*, 85.1, 131-146.
- Mullins, L.J. (2010). *Management and organisational behaviour*. (9th edn.). Harlow, England: Pearson Education Limited.
- Newell, W. W. (1894) “The origin of Cinderella”. *Journal of American Folklore Society*, 7. 24, 70-72 .
- O’ Brien, S. R. (1994) “Diney’s Cinderella under cover: heads, butts, toes, and gender woes”. *American Humour Studies Association*, 3.1, 62.
- O’Brien, P. C. (1996) “The happiest films on earth: A textual and contextual analysis of Walt Disney’s Cinderella and The Little Mermaid”. *Women’s Studies in Communication*, 19.2, 155-184.
- Orenstein, P. (24 December 2006) What’s wrong with Cinderella ? *The New York Times Magazine*. Retrieved from:
<<https://www.nytimes.com/2006/12/24/magazine/24princess.t.html?fbclid=IwAR0O8hI-I6NVIwpeGROTry8OCHVC6B6ziv7Hszbs6K7urVWVJLXoLYXL3-4>> (25 April 2019).
- Palmer, J.P. (2000) “Animating cultural politics in Disney’s Aladdin”. *American Sociological Association*.
- Parekh, P. N. (2003). “Pocahontas: The Disney Imaginary”. In B. Ayres (ed.), *The Emperor’s old groove: decolonizing Disney’s magic kingdom* (pp. 167-177). New York, NY: Peter Lang Publishers.
- Peirce, K (1990) “A feminist theoretical perspective on the socialization of teenage girls through Seventeen magazine”. *Sex Roles*. 73,491-590
- Pickering, M. (2001). *Stereotyping: The politics of representation*. New York, NY: Palgrave Publishers Ltd.
- Pook Press (2018). *The tale of Beauty and the Beast, loved by so many, has been told the world over. Explore this enchanting tale’s history to reveal its*

Bibliography

- origins*. Retrieved from: < <https://www.pookpress.co.uk/project/beauty-and-the-beast-history/> > (June 2019).
- Putnam, A. (2013). Mean ladies : Transgendered Villains. In J. Cheu (ed.) *Diversity in Disney films: Critical essays on race, gender, sexuality and disability* (pp. 147-162). North Carolina, US: McFarland & Company, Inc.
 - Rubenstein, B. (1955) “The meaning of the Cinderella story in the development of a little girl”. *American Imago*, 12.2, 197-205. The Johns Hopkins University Press.
 - Rosman, M. (2004). *A Cinderella Story*. Retrieved from: < <https://www.shahidwbas.com/watch.php?vid=99ea43075>> . (June 2019).
 - Sanders, M., & Rock, M. (1988). *Waiting for prime time: The women of television news*. Urbana, IL: University of Illinois Press
 - Seiter, E. (1986) “Stereotypes and the media: a re-evaluation”. *Wiley Online Library*. 36, 2 , 14-26. Retrieved from: <<https://onlinelibrary.wiley.com/doi/abs/10.1111/j.1460-2466.1986.tb01420.x>> (April 2019).
 - Schweinitz, J. (2011). *Film and stereotype: A Challenge for Cinema and Theory*. Trans. Laura Schleussner. New York: Columbia University Press.
 - Sharmin, T. & Sattar, S. (2018) “Gender politics in the projection of “Disney” villain”. *Journal of Literature and Art Studies*,8.1, 53-57. Doi: 10.17265/2159-5836/2018.01.006 .
 - Stroman, C. A. (1989) “To be young, male and black on prime-time television”. *Urban Research Review*. 12, 9-10
 - Stone, K. (1975) “Things Walt Disney never told us”. *Journal of American Folklore*, 88.347, 42-50.
 - Tanner, L. R. et al. (2003) “Images of Couples and Families in Disney Feature-Length Animated Films”. *The American Journal of Family Therapy*, 31, 355-373. Retrieved from Web of Science. EBSCO. Gent U Lib. 10 June 2009 < <http://web.ebscohost.com/ehost/pdf?vid=2&hid=101&sid=6eccc1ce-19d2-44dd9ed5-3f0cb6e1c801%40sessionmgr103#db=pbh&AN=10833476> >.

Bibliography

- “The best in the house”. (1988, October 19). *New York Times*, p. 52Y.
- Tonn, T. (2008). *Disney's Influence on females perception of gender and love* (master’s thesis). University of Wisconsin Stout, Wisconsin.
- Towbin, M. A., Haddock, S. A., Zimmerman, T. S., Lund, L. K., & Tanner, L. R. (2003) “Images of gender, race, age, and sexual orientation in Disney feature-length animated films”. *Journal of Feminist Family Therapy*, 15, 19-44.
- Varnekar, V. (n.d.). List of Disney Princess Movies in Chronological Order. *Entertainism*. Retrieved from <<https://entertainism.com/list-of-disney-princess-movies-in-chronological-order>
- Veselá, A. (2014). *Gender stereotypes in fairy tales*. (diploma thesis). Masaryk University, Brno.
- Vint, S. (2007) “The new backlash: popular culture’s “marriage” with Feminism, or love is all you need”. *Journal of Popular Film and Television*. 160-168.
- Whitley, B.E. Jr., & Kite, M.E. (2006). *The psychology of prejudice and discrimination*. Belmont, CA: Thompson Wadsworth.
- Wiserna, B. A. (2001) “The gendered world of Disney: A content analysis of gender themes in full-length animated Disney feature films (Abstract)”. *Dissertation Abstracts International*, 61, 49-73.
- Wood, J.T. (1994). *Gendered lives: communication, gender, and culture*. Wadsworth, Calif: Belmont.
- Wynns, S. L. (2003) “Father-daughter relationships in Disney’s animated films”. *Southern Communication Journal*, 68.2, 91-106.
- Zipes, J. (2011). “De-Disneyfying Disney: notes on the development of the fairy tale-film”. *The enchanted screen: the unknown history of fairy-tale films* (pp. 16-29). New York, NY: Routledge.