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**Declaration**

I declare that this assignment is my own work and does not involve plagiarism or collusion. The sources of other people's work have been appropriately referenced, failing which I am willing to accept the necessary disciplinary action(s) to be taken against me.

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## **Chapter 1: Introduction**

### **1.1 Background Information**

The essence of Disney magic has taken flight on the wings of broomsticks and magical carpets and has thus been capable of influencing the whole of society and its youth. With something as simple as faith, trust, pixie dust, innocence has been exploited, as the definition of childhood entertainment has evolved into one of childhood education (Giroux, 2010). From being the creator of the first feature-length film to building theme parks named after him, to creating lifelong memories for both children and family, there is no doubt that Walt Disney Animations has a great impact on our current society. As children develop and are exposed to these media, they form and continue to shape the values and expectations of their own culture. As such, since Disney is a major contributor to children's media, it is fitting to study these media to learn what they teach children of today.

Disney is renowned for family entertainment and its appeal to children. However, it has received criticisms about how its princess movies reinforce stereotypes, especially gender stereotypes and may be teaching outdated ideas about gender. However, this has all changed with the success of Frozen which has debunked all gender stereotypes. Frozen (Walt Disney Animation Studios, 2013) won acclaim for its absence of a male savior and its promotion of sisterly love rather than nuptial bliss. "At one look, the familial theme seems like an antidote to the mainstream female preoccupation with marriage and gender stereotyping found in Disney movies" (Coyne et al. 2016). Frozen ostensibly departs and has debunked all gender stereotypes.

In early Disney films, the princesses were usually portrayed as damsels in distress. As feminism grew in America, the type of princess Disney portrays has made a major shift. With the

introduction of the third wave of feminism during the early 1990s, Walt Disney Animation Studios soon realized that there needs to be a change to the type of gender stereotypes that were portrayed in its movies. Indeed, the portrayal of genders in popular Disney movies has developed from one with numerous instances of stereotypes, such as Mulan in *Mulan* (Walt Disney Animation Studios, 1998) , to compassionate people who break rules and stereotypes to achieve their good intentions, like Moana from *Moana* (Walt Disney Animation Studios, 2016). Questions are thus raised about the change in the portrayal of genders. This research paper asserts that gender portrayal in Disney movies has become less obviously prescriptive, evolving with the times.

This paper seeks to present insights addressing the changes in the portrayal of gender stereotypes in Disney movies. It also aims to clarify the direction in which Disney is taking and endeavors to achieve a conclusion on how prevalent gender stereotypes are, considering how these widely viewed and circulated films may influence young audience's attitudes, values and beliefs regarding gender.

## **1.2 Rationale:**

Debates on the portrayal of gender stereotypes in Disney films have been increasing in recent years. "Many people agree that mass media is incredibly influential as a teacher of social norms, specifically to young people" (Wynns & Rosenfeld 91). The media has been described by Wynns and Rosenfeld (91) as holding a powerful role in forming the attitudes, values, and behaviors of its viewers. Due to the power that the media holds in regards to influencing

individuals' understanding of society, research has to be conducted to determine whether the idea that children learn from media is just a thought or whether it is in fact happening.

As we know, nothing interesting is ever completely one-sided. When looking at media usage among young children, there are some positive aspects that it can bring, for example, their fine motor skills and cognitive development. It can as well have negative aspects such as conveying wrong messages and creating false ideologies about reality to children. This is a concern because children are more pro-active with a variety of technologies and without guidelines, explanations on certain topics or applications, children could be negatively affected by the media. "Feminine and masculine gender-norms, however, are problematic in that gendered behavior conveniently fits with and reinforces women's subordination so that women are socialized into subordinate social roles: they learn to be passive, ignorant, docile, emotional helpmeets for men" (Millett 1971). The portrayal of gender has an astonishing effect on children because the male/female leads that the members of the society idolize could possibly have gender stereotypes which result in the falsehood of the many stereotypes surrounding him/her.

In addition, casual observation may find the appearance of gender stereotypes in Disney movies too commonplace; Disney movies seem to always involve some degree of gender stereotypical approach. Although academic critiques of Disney movies tend to expound on the role of princess exemplars for girls,( Coyne et al. 2016), there is also a need for the exploration and analysis of the portrayal of manhood. Therefore, I believe movies could aid in the understanding of how prevalent gender bias and stereotypes are in any society.

### **1.3 Thesis Statement**

The portrayal of gender stereotypes has evolved over the 2 different eras due to society's perception of them.

### **1.4 Research Questions**

This research paper argues and examines the evolution of both female and male gender stereotypes portrayed in both movies. It aims to do so by answering the following questions:

- i. What are the typical gender roles and how are they reflected in characters of early forms of the Disney movies in the late 20th century?
- ii. How have these roles evolved with the evolution of Disney movies?
- iii. How does the societal impression of gender roles and relations affect the portrayal of gender in Disney movies?

### **1.5 Scope of research / Delimitations**

This paper will only be examining 1 movie each from the two different eras in Disney. As Disney has various films from a singular era, it will be simply impossible to examine everything in such limited time. *Mulan* and *Moana* were chosen because they were major successes in their respective significant eras. Furthermore, there is a larger time gap to the release of the 2 movies, which will better illustrate the difference.

Though this research paper bases its research and conclusions on only *Mulan* and *Moana*, these selected samples are widely renowned in their respective eras. Therefore, they both have a wider viewer base. That substantiates the insight provided by this research paper because both

movies will significantly impact people from all around the world, giving an accurate conclusion on the evolution of gender stereotypes in the two eras.

### **1.6 Significance of Research**

In order to create an open and amiable atmosphere to address gender discrimination issues, this research paper will potentially involve both genders rather than only one. In addition, due to the fact that gender biases are embedded in culture, it is extremely tough to eliminate them without having a holistic view. This research is significant because it draws conclusions about the evolution of the portrayal of gender stereotypes. With major changes occurring in the world, many terms changed or let us say evolved with developments that are taking place. Such a topic as the evolution of gender stereotypes in Disney is very beneficial because these movies target children and it affects their conceptions of gender and gender roles, forming in themselves and their identity. Therefore, analyzing gender stereotypes present in Disney movies is particularly important. When analyzing these gender stereotypes, an understanding of the traditional stereotypical depictions of gender present in these Disney movies which can possibly affect children negatively can be formed. Furthermore, the use of having a comparative study between 2 different ages of Disney productions and how it portrays gender stereotypes would create an even better atmosphere to address gender discrimination issues.

### **1.7 Limitations:**

This research paper is limited as it is based on only two selected movies, one from each different Disney eras. With the short time span, it is not possible to do an in-depth analysis of

more movies. Thus, there is no promise that this paper is a full representation of Disney movies in the era. As such, this limitation may lead to conclusions drawn from the research being over-generalized and therefore the insights that follow, less sound. Another limitation is that I did this study by myself and was the only person who chose both of the movies and the examples used in the analysis and discussion. This might reduce the objectivity of my study.

## **Chapter 2 Literature Review**

### **2.1 Biological Gender Roles**

#### **2.1.1 Freud's Theory of Gender Development**

Under Freud's theory of gender development, there are mainly two ideas: the Oedipus Complex and the Electra Complex. The Oedipus complex "denotes the emotions and ideas that the mind keeps in the unconscious, via dynamic repression, that concentrates upon a boy's desire to sexually possess his mother" (Freud.1900). During a boy's psychosexual development, this complex is known as the boy's phallic stage formation of a discrete sexual identity. Similarly, a girl's analogous experience is known as the Electra complex. Freud argues that at the end of the day, a son will identify with his father and take on a male gender identity, becoming active and defiant with a strong ego whereas a daughter will identify with her mother and take on a female gender identity, becoming quiet and submissive.

In the context of this research, Freud's theory of gender development can be used to analyze the portrayal of gender and their stereotypes, to find out if human beings of respective genders are innately predisposed to act in a certain way.

### **2.1.2 Jung's Anima and Animus**

Jung's Anima and Animus are a part of Carl Jung's theory of the collective unconscious. It proclaims "the animus as the unconscious masculine side of a woman, and the anima as the unconscious feminine side of a man, with each transcending the personal psyche" (Jung, 1943). Jung argues that males and females have a contra sexuality in them. For a woman, her contra sexuality is masculine and governs her rational acting and thinking function and Jung proclaims this as the "animus". On the other hand, the "anima" is known as the contra sexuality in men which exhibits feminine behaviors that govern his irrational feeling function.

Using Jung's archetype of the anima and animus in the analysis of the two chosen movies, this paper seeks to find out if it is the truth of the matter that human beings inherently possess both male and female behaviors. That way, a conclusion on whether the conformation to gender roles is due to the pressure of society can be drawn.

## **2.2 Cultural Gender Roles**

### **2.2.1 Feminist Film Theory**

"Gender stereotypes are beliefs in a society that most (if not all) women and men should exhibit specific traits and role behaviors." (River and Versey, 2015) Feminism is a social movement which has had an enormous impact on film theory and criticism. Feminist film theory is theoretical film criticism derived from feminist politics and feminist theory. Feminist Theory allows for more approaches to film analysis, concerning the elements analyzed in the films and their underpinned theories. The book "Changing the Wor(l)d: Discourse, Politics, and the Feminist Movement" (Young 1997) talked about Radical feminism and states that "Radical feminism, for example, has consistently emphasized the ways in which women's subordination is

secured through language and media images” (Young 1997, p.13). Therefore, it can be easily argued that the Feminist movement has heavily influenced the change to the portrayal of gender stereotypes portrayed in Disney movies. Radical feminism as well as feminist film theory constantly challenge the portrayal of traditional female roles and offer a new perspective in an attempt to debunk these stereotypes.

In the context of this research, Radical feminism will be used to draw the line between the biological and cultural behaviors of both men and women which have a major impact on their roles. The feminist film theory is used to judge the gender stereotypes portrayed in the films chosen through a pair of feminists' eyes. In the field of film research, the Feminist Film Theory is imperative as movies continue to perpetuate female gender stereotypes despite the fact that old stereotypes and cultures are slowly being forgotten because they do not apply to the current society.

### **2.2.2 Androcentrism**

The term androcentrism was first introduced as an analytic concept by Charlotte Perkins Gilman during a scientific debate. She was a writer, lecturer as well as feminist and had androcentric practices in society and the problems in her investigation portrayed in her books “The Man-Made World; or, Our Androcentric Culture” (Perkins, 1911) Thus, androcentrism can be understood as a societal fixation on masculinity whereby all things originate. Masculinity is a norm under androcentrism. According to Perkins Gilman, “masculine patterns of life and masculine mindsets claimed universality while female ones were considered as deviance.”

Even though both *Moana* and *Mulan* debunk the gender stereotypes of females, it is ironic that directors of both movies are male. Male dominance behind films may be connected to an

androcentric bias in the content of the films themselves. As such, the androcentric framework is needed to analyze compare and contrast the male characters in the movies.

### **2.3 Gender Schema Theory**

This theory indicates that children learn to be male or female by learning specific attributes associated with their gender and classifying themselves within the constraints of the gender assigned to their sex. It is a theory which proposes that children learn what it means to be male or female from the culture in which they live. Children have gender schemas which enables them to display gender-specific behavioral traits. Additionally, “social systems partake in the development of schemas as it is unlikely that the world would notice how strong a little girl is becoming or how nurturing a little boy is behaving” (Bem, 1983). The “classification of masculinity and femininity into specific gender roles influences children’s role development, self-image and belief system” (Hamilton et al, 2006) Therefore, children at the ages of five to eight “develop a rigid concept of gender roles” (Bem, 1983) and “police them”(Lehr, 2001). As social norms for males and females are so intertwined and embedded within culture it becomes difficult to separate the two. This results in “gender constraints” (Lehr, 2001) which create the perception that females must behave feminine and males must behave masculine.

In the context of this research, this theory can be used appropriately to understand the evolution of gender stereotypes. It explains stereotyping and why these stereotypes persist in our society. However, critics evaluated that this theory requires the separation of males and females into two distinctly separate groups, which could unconsciously encourage stereotyping leading to generalizations about the expected behaviors within a gender. Thus, a nuanced stance will be taken in order to put this theory into good use.

## **2.4 Children films**

Children films have been generalized as referring to works meant for the entertainment of children. Children's films come in several major forms like realism, fantasy, adventure, animation, war, musicals and literary adaptations (Wojcik-Andrews, Ian 2000). Over the years, it has grown to be almost suitable for most audiences.

Preliminary, this section shall focus and examine the contributions of Children's films to current societal stereotypes about gender.

## **Chapter 3 Methodology**

This paper will explore the works of Walt Disney Animations Studios for a better understanding of gender portrayal. They include *Mulan* (1998) as well as *Moana* (2016), which are 2 famous Disney films renowned for their portrayal of gender.

With the analytical framework explicated in Chapter 2, this paper will discuss the evolution of gender stereotypes in Disney over different eras by analyzing the two listed Disney movies, each from different time periods.

The paper will select the female and male protagonists from each movie for analysis as these characters wield the most impact on the audience's perception due to their lengthier on-screen durations. Hence, conclusions about evolved gender roles will be drawn from scrutinizing these protagonists.

## **Chapter 4: Discussion, analysis, and interpretation**

## 4.1 Mulan

Disney released the film *Mulan* in 1998 which was during the third wave of feminism, which is perhaps why at first glance, *Mulan* appears to be a feminist film advocating for the individual empowerment of women. However, despite various positive feminist instances, the film is not totally free from the inclusion of traditional gender stereotypes.

### 4.1.1 Portrayal of male stereotypes in Mulan

At one glance, Shang comes across as a chauvinistic, typical male, evident from the get-go when he was appointed to become the captain. Shang exercises his masculinity by commanding his troops on what an ideal male should be like. Indeed, the reinforcement of male stereotypes can be seen when Shang sings the song, *I'll Make A Man Out Of You*, which evidently reinforces the stereotypical ideas of masculinity.

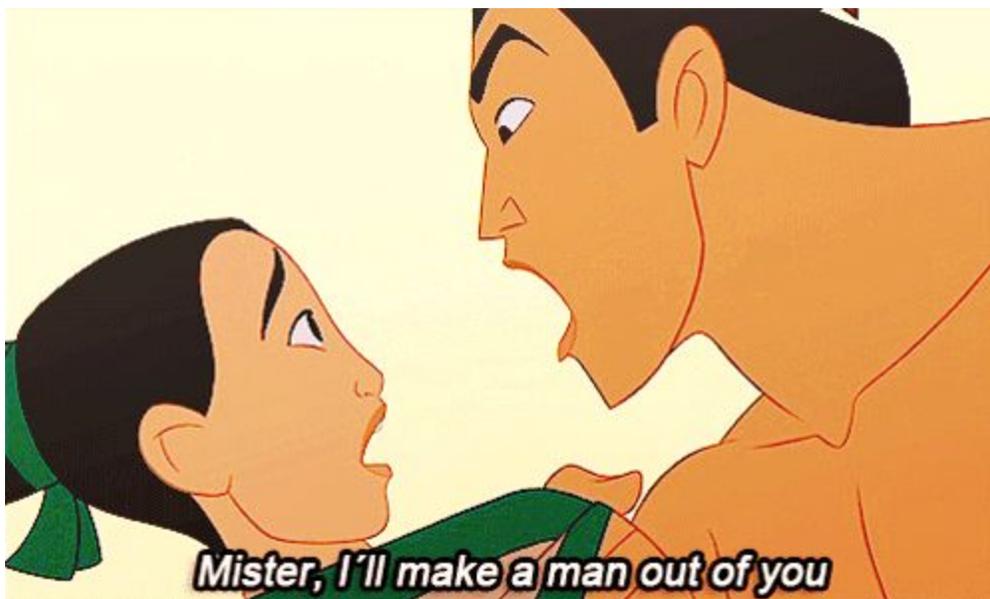


Figure 1: Lyric in Song "*I'll make a man out of you*"

The song, *I'll Make a Man Out of You*, which strongly reinforces male traits, presents an ideal image of what a man should be. The lyrics "Did they send me daughters, when I asked for sons?"

portrays the stereotypical representation of males being the only gender that is supposedly capable of going to war. This line underlines the discrimination towards women, asserting the fact that women are not suitable to go to war. Furthermore, the lyrics “Be a man, we must be swift as a coursing river. Be a man, with all the force of a great typhoon. Be a man, with all the strength as a raging fire mysterious as the dark side of the moon.” continues to list off qualities that are favorable in men, in both the song and the animation. It states the stereotypical idea that all men should be swift, forceful, strong, muscular and tenacious. From this scene, we can see that Shang lacks the anima that Jung suggests, fully exhibiting masculine characters as described by Freud, and wants his troops to have these kinds of stereotypical masculine behaviour as well. This scene especially highlights the characteristics that must be innately ingrained in men based on Freud’s theory of gender development - that they must be strong and a force to reckon with.



Figure 2: Mulan pretending to be a man by spitting

According to the Gender Schema Theory, one learns how to behave like a male or female based on the culture they live in. Similarly, the reason why Mulan pretended to spit, although it

was clearly disgusting, was because she attributed these kinds of unpalatable and obnoxious act as the kind of things males do. This can be seen when Mulan commented “Ew.. It’s disgusting” when she saw a man digging his nose, or cleaning his leg dirt with a chopstick. Mulan then believes that this kind of behaviour is what a male would commonly do, which is why she attempted to spit while trying to prove that she was a male. As such, this scene opposes Jung’s Anima and Animus as it shows that is it not true that Mulan possesses both sides. She learns how to be masculine by observing, and it is a matter of fact that characteristics of a male are not innate in her. Furthermore, the stereotypical idea of men doing unsightly and obnoxious acts because of their gender schema can be seen clearly in this scene.



Figure 3: Shang appearing to be concerned for Mulan

However, *Mulan* does not just portray men as a stereotypical cold-blooded and masculine person. In this case, Shang realises that Mulan got injured and immediately felt worried for her (whom he thought was a him). This is in line with Jung’s archetype of Anima and Animus.

Despite Shang inhibiting a masculine persona, consciously exhibiting typical male behaviours such as dominance and aggression, Shang subconsciously harbours the female anima of gentleness and care. The film suggests that as human beings we possess both male and female behaviours, and that the only reason for the conformation to gender roles is because of the pressure of society which result in each individuals' subconsciousness to repress their contra sexual characteristics.

#### **4.1.2 Portrayal of Female Stereotypes in Mulan**

Mulan is the opposite of Shang. She is not portrayed as masculine, but neither is she portrayed as very feminine. She is a loving daughter, yet she lacks the capabilities and skills to perform tasks. While men are seen as intelligent, strong, and powerful, women are portrayed as vulnerable, weak, and insignificant. This is exemplified in an argument between Shang and Chi-Fu, when Shang comments that “she’s a hero!” but Chi-Fu responds with, “she’s a woman! She’ll never be worth anything!” (Mulan 1998). This is a societal expectation of women. Evidently, it states that women can never be the hero and are useless and unimportant. This reinforces stereotypes whereby the males are superior to the females and only the males are useful and can do everyone proud. In this particular scene, we see how societal impression and expectation of Mulan fit Freud’s impressions of females as vulnerable characters while males are the masculine and superior gender. At the same time, we can relate it back to the gender schema theory, which states that one learns how to act like a male/female based on societal and cultural influences. This scene portrays the mindset of someone who has been brought up in a male-dominated culture, and that there it is no doubt that he will think highly of males and lowly of females. Thus, the stereotype of women being a lower class is still prevalent in the film.



Figure 4,5,6,7 : Lyrics in the song “You’ll bring honor to us all”

Furthermore, the lyrics in the song “You’ll bring honour to us all” “A girl can bring her family great honor in one way. By striking a good match and this could be the day. Men want girls with good taste, calm, obedient. [...] You’ll bring honor to us all.” is significant as it portrays the stereotype in that era. *Mulan* reinforces female gender roles in the song, “You’ll bring honour to us all” in which Mulan is preparing to see a matchmaker. This scene shows us the idea whereby women can only bring her family great honor in one way - by becoming a bride and marrying a good man. This is in line with Freud’s Theory of gender development, whereby daughters will relate to their mothers and take on the identity of a female, thus becoming submissive and portray feminine behaviours. However, using a pair of feminist lens, it is unsightly to note that this scene shows us the stereotypical idea whereby girls are meant to be

calm, obedient and only there to pour tea and be gracious. It is obvious that there is discrimination towards what a woman should be when she grows up.



Figure 8: Shang gets asked to stay forever

Ironically, Mulan still finds love and gets married at the end of the day, which possibly reinforces the idea that all Disney movies in that era seems to portray - that women must be married to be happy. This is a huge contrast to *Moana*. Throughout the movie, there are no hints of romance and the film does not at all insinuate the idea of Moana marrying in order to be happy. Instead, she is happy because she finally got the hard-earned respect for her own traits and skills from her father.



Figure 9 : Mulan showing perseverance

This scene is particularly in line with Jung's Anima and Animus, which states that a female can exhibit the Animus, which is a masculine behaviour. Indeed, the film does portray Mulan to be weak and unable to complete tasks well, but in this scene, Mulan is portrayed to show perseverance and strength, which is commonly denounced as a masculine trait. The film indicates that females can exhibit and harbour the male animus of dominance and strength, showing that the traditional stereotype of all females lacking strength and being weak can be easily debunked. This is in line with the feminist film criticism and radical feminism, which challenges the portrayal of traditional female gender stereotypes portraying women as weak.

## 4.2 Moana

Moana has been named Disney's ultimate anti-princess. It is evident and easy to see that Moana is much more developed than the Disney female protagonists 50 years ago. Similar to *Mulan*, *Moana* seems to be a feminist film encouraging for the individual empowerment of women. Indeed, both *Mulan* and *Moana* are Disney heroines whose central conflict is about trying to be a "perfect daughter," make their families proud, and fit the mold society set for them, but that in turn results in constraints that they have to overcome.

### 4.2.1 Portrayal of male stereotypes in Moana



Figure 10: Maui appearing proud and arrogant

Maui reflects both the good and ill of masculine behavior. He is definitely not the bad guy, but he carries an ego that can get in the way of his better intentions and the path of true good — like when he stole the goddess' heart to become more powerful. Maui holds the prototypical "hierarchical" mindset that puts him above others. However, he felt superior to Moana not because of the stereotypical androcentric mindset that he is a male and she is a female, but

because he is a demi-god after all, and she's a mere mortal. This is in contrast to Freud's theory of gender development, which proclaims men to have a big ego because of their male identity.



Figure 11: Maui saying “Without my hook I am nothing”

Furthermore, Maui is portrayed to be overtly hypermasculine, a trait shown by a phallic fishhook that is critical to his identity. As such, when his fishhook gets semi-destroyed, he gets extremely worried and devastated, claiming that “without my hook, I am nothing!”. From this scene, we get the idea that he thinks that he is weak, powerless and unable to function without his hook. This is a stark contrast to the portrayal of Shang, the male protagonist in *Mulan*, who remains confident even in tough times. Thus, the portrayal of Maui's insecurities and lack of confidence as a man shows us how Disney has evolved the portrayal of males and their stereotypes.



Figure 12: Maui turning into a hawk

The logic of the fishhook as a symbol of masculinity is clarified by its categorization as fishing tackle, given its etymology: “grasp, seize” (Online Etymology Dictionary 2017). Maui prefers to transform into a hawk, which coincidentally connotes an aggressive or warlike policy, complements the fishhook’s ability to exert masculinity and dominance. At the end of the day, we see how Disney still remains traditional when it comes to the portrayal of male roles, with Maui always trying to exert his superiority and masculinity as well as the logic of fishhook which symbolizes masculinity and it is something being granted to a male and not a female leads us to the conclusion that perhaps, the evolution of gender roles has not been progressive.

#### **4.2.2 Portrayal of female stereotypes in Moana**



Figure 13: Song lyric “I wish I could be the perfect daughter”

Disney movies often show a society that is governed by the eldest male who is the head of the family and express dominant norms about women’s role in a script that is written with the aim of the princess finding true happiness. This reinforces the idea that women can only find meaning in their life and to live happily only by following the path that her parents and society has set for her. In *Moana*, the plot focuses more on healing the troubled relationship between a daughter and her father, there is no romantic love story, which is a common sight in Disney movies. According to the Gender Schema Theory, Moana believes that she can only uphold the duties of a daughter by becoming the head of the village. This shows the constraints that were placed upon her because she had to be the “perfect daughter”, once again reinforcing the idea that societal expectations do indeed change and stop one from behaving in a certain way that is opposite of what people expect them to act like. However, the very fact that Moana was crowned as the village chief but not once were her abilities questioned because she was a girl, nor was she compared to any men, shows that Moana’s strength and abilities never needed

validation. This clearly shows the difference in the portrayal between Moana and Mulan, Mulan was questioned and doubted numerous times due to her identity as a female, yet Moana was never once doubted because she was not a male.



Figure 14: Moana and her friends listening to grandmother's scary tales.

Right from the start, we can see how Moana is portrayed to be a brave young girl. Compared to her male peers who were easily frightened by her grandmother's scary tales, Moana appeared to enjoy these tales, portraying herself as a courageous and fearless girl. This opposes Freud's theory of gender development, which is that a male will exhibit masculine behaviours while a female will feminine behaviours from the moment they are born. In this case, it is the complete opposite, with Moana being brave while her male peers are portrayed as timid, fearful children. The anima in her male peers, which is the unconscious male dimension in the female

psyche, allows them to behave in a feminine way.



Figure 15: Moana restoring the heart and saving the day

Furthermore, the very fact that Moana is portrayed as courageous right from the start is the message that the film wants to convey, which is that females do exhibit and harbour the male animus of dominance and strength. This idea of the animus can be seen being brought up numerous times in the movie, from how she had more courage and perseverance than Maui, to how she is the one who ultimately saved the day. We can strike a similarity between Mulan and Moana since they both end up as the hero of the day, yet Moana is evidently braver and more determined than Maui when contrasted to Mulan and Shang.

## **Chapter 5 : Conclusion**

After watching Disney animation movies many children may become fascinated by the characters, they may even look up to them as role models. With this in mind, when looking at the various gender roles, females are portrayed as the weaker sex while males are portrayed as the superior gender. Focusing more on the female and male characters in typical Disney movies, you cannot fail to notice that both genders are portrayed in a stereotypical way; that men are strong,

independent, intelligent, brave, confident and assertive while women are portrayed as weak, sensitive, emotional, tentative, domestic, affectionate and sometimes troublesome. Even though the first feminist wave was during the late 1840s, the ripple effect that followed this movement would continue for many years to come. Focusing on the portrayal of gender roles and stereotypes in Disney movies, we can see how they have changed dramatically with the progression of these feminist movements.

As previously mentioned, the aim of this study is to investigate the evolution of gender stereotypes in Disney movies. After analyzing both of the movies, it is evident and clear that the female stereotypes in *Mulan* create a feminine portrayal of women, while the male stereotypes in *Mulan* create a very masculine portrayal of men. As time passed, it is easily noticeable that in more recent movies stereotypes and gender depiction are still visible yet have changed. With the production of *Frozen* in 2010, Disney introduced a transformation in gender roles and the portrayal of females. Based on *Moana* which was produced in 2016, it appears that Disney has made a change in their portrayal of gender. Current changing gender roles and stereotypes may be then concluded as a result of developments in societal expectations or even acceptance. In turn, this shift may explain why gender stereotypes in Disney movies have evolved over the years.

Finally, Walt Disney Productions have made major changes in the production of movies and representation of gender stereotypes over the two different eras. This study provides an understanding of the lengths Disney has taken in producing modern movies, representing a new generation of princesses and daughters, who are no longer portrayed as weak and powerless. It

also shows that males do have their insecurities and feminine sides, and debunks the stereotypical idea that males are born masculine and have to exhibit masculine traits.

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