

Discourse Analysis of the Representation of Women and their Gender Roles in Walt Disney Movies

Fhrilyn Ann L. Aso¹, Nancy S. Omega², Rovy M. Banguis³

^{1,2,3}Department of English Language Studies, College of Arts and Sciences, Mindanao State University-Buug, Buug, Zamboanga Sibugay, Philippines
Email: asofhrilynann@gmail.com¹, rovy.banguis@msubuug.edu.ph³

ABSTRACT

In different forms of media, women are viewed differently which have been perpetuated as to how these women are represented. Media entertainment like Walt Disney Studios create movies and produced women characters that seem to portray its animated characters as subject of controversy. Hence, this paper sought to answer the following queries: (1)What are the representations of the women characters? (2)How were the women characters represented in the said movies? (3)Do their traits challenge gender roles? This study utilized ten women in Walt Disney movies and used descriptive qualitative research design specifically with the use of discourse analysis, representation, characterization, and gender theory anchored on previous study by Ottosson & Cheng's feminine and masculine traits. After thorough analysis, the study revealed that the dominant representations of the ten women are: independent in making their decisions, breaking Disney's beauty standard, compassionate to loved ones & friendly to animals. Majority of these women have no romantic relationship, are undomesticated and need not wait to be saved. They were clearly represented through looking into their dialogues/discourses in the scenes. Almost all of the ten women have challenged their gender roles because of their dominant masculine traits such as assertiveness, bravery and giving pieces of advice. Virana's character is a groundbreaking improvement out of all the women in this study which displayed no feminine traits. Thus, it is recommended that future researchers should also pursue comparative studies between Classical and Modern Walt Disney to look into other issues other than gender roles.

Keywords : discourse, women traits, masculine traits, representation, gender roles.

1. INTRODUCTION

Discourse gives structure and arrangement to our language and thoughts, and it forms the thought of ideas, beliefs, identity values, interactions with others and our behavior. Discourse is a discussion on a topic either in written or face-to-face form and it also means communication in a speech or writing. Discourse Analysis is a study of language in use either in written or spoken form (Stubbs, 1983). Spoken discourse is debate, conversation, lesson, and films while written discourse are newspapers, advertisements, students writing assignments and movie scripts. Discourse can be analyzed in various fields and aspects; it can also be analyzed through gender.

As Jill Nelmes describes in her book, *An Introduction to Film Studies*, it is important to study gender and film because these cultural representations influence our ideas about gender identity and they reflect as well as influence "what our culture portrays as being representative of masculinity and femininity" and "our understanding of gender, sexuality and society". The immense popularity of Disney and the Disney princess and prince inspires critical thinking about these films as their gender representations might negatively influence their, largely young, audience.

Based on previous research in the field of gender studies in media, it has been argued that men and women are viewed differently, and this view lives on in how they continue to be represented/characterized/framed within different forms of media. We have chosen to look at the representation of women in Walt Disney movies, which are by no means gender neutral movies, considering the main characters are female not male.

The Walt Disney Company has long been considered a beacon of quality children's entertainment. Disney has for many years been at battle with the public and their audience for being accused of portraying their characters, specifically females, in stereotypical ways and there have been numerous studies identified gender bias in ways media present women. Towbin et al. (2004) highlighted through their research findings that gender, racial and cultural stereotypes have persisted over time in Disney movies. Some research has indicated that when comparing Disney films from the second era with its third, female characters are still shown "under patriarchal cultural beliefs" as male characters are portrayed as authoritative and powerful, which includes the remakes of films such as

Aladdin. However, according to Towbin et al. (2004) research on gender representation in Disney films, Disney's portrayal of female characters has shifted to include characters that are now depicted as independent and strong when comparing films from the first era with the second including Snow White and the Seven Dwarfs (1937), Cinderella (1950) & Beauty and the Beast (1991). For that cause, the researchers chose to investigate Disney films in the third era from 2010 and at present to see the improvement of how women in Disney films progress along the years in terms of its representation & their gender roles in the movie.

The researchers are interested in this topic because; First, it is such a big part of people's everyday lives, and in some ways may influence how people perceive themselves and the world. Second, because the Walt Disney movie industry targets youngsters and it affects their notions of gender role and identity, founding in themselves and their identity.

The researchers chose Walt Disney movies for this study because researchers believe these movies were a good choice for analysis because of Walt Disney studios widespread influence. Second, as previously said by Towbin et. al (2004), their research findings that gender, racial and cultural stereotypes have persisted over time.

The researchers chose women and not men in Walt Disney because according to Chami (2020), some researchers noted that when comparing Disney films from the second era with its third, female characters are still shown "under patriarchal cultural beliefs" in which as male characters are portrayed as authoritative and powerful, which includes the remakes of films. It is interesting whether the previous research on Walt Disney women uphold in ways stereotypical or not. The researchers at the same time want to find out whether these women challenge the traditional gender roles. Therefore, the researchers wish to add to the literature by doing research on these movies.

This study revolved around the analysis of representation of women characters in the Walt Disney movies. The study utilized theory of representation, gender theory and characterization theory by Joseph Boggs & Dennis Perrie.

Discourse analysis is an umbrella term for a range of methodological approaches that analyze the use and functions of talk and text within social interactions. It refers to the research method for studying written and spoken language in relation to its social context. It aims to understand how language is used in media, collecting data from the languages spoken in the movies, the images shown in the movies and the time and space coordinated in the movies is the best and direct way to get data for analysis. In this study, discourse analysis is selected as the most suited for our aim for most social studies of media.

In this study, the theory of representation was used as it is to establish that language is a part of culture, and it is the main medium we use to interact with each other. Different forms of media use languages to portray meanings in various ways, for example spoken, text and visual forms. The concept of discourse adds to this understanding through the ideas of power and the production of knowledge through language. The focus is on the production of meaning and how it is perceived. Also, characterization theory by Boggs & Perrie focuses on interpreting a character in a movie. It was used to build the character such as from their appearance, speech, conversation and the outfit. This theory was used to determine the way the character of each ten women showed or describes their characteristics in the movie for easier analysis. Lastly, gender theory was focuses on the discussion of the power aspect being built into the gender system: a system in which the male is the norm, making the female the subordinate one of the two genders. In this study, the important concept concerning gender theory is the constructed gender. It is all very interesting that women are positioned as the subordinate gender, since

women are the gender assigned to physically weaker traits or features that describe what they are like. What was done in this thesis is that the researchers analyze these women in Walt Disney movies based on these theoretical understandings. Hence, these theories served as a guide in the analysis of the representation of women characters and their gender roles in Walt Disney movies.

1.1 STATEMENT OF THE PROBLEM

This study specifically sought to answer the following research questions:

1. What are the representations of the women characters in the Walt Disney movies?
2. How are the women characters represented in the said movies?
3. Do the traits of these women challenge gender roles?

1.2 SIGNIFICANCE OF THE STUDY

Specifically, this study could help and will be beneficial to the children because such a topic as the women's gender roles in the language of Disney is very beneficial, because these movies target children and it affects their conceptions of gender. The need to analyze women's gender roles is beneficial for the children's effective learning of gender. Second, to students because this study tells a new knowledge about the occurrence of women's representation if viewed stereotypically and thus, the result of the present study wishes to contribute importance in the field of discourse, language and gender as it may unlock their understanding of women in these movies.

2. METHODOLOGY

2.1 Research Design

This study utilized descriptive qualitative research design specifically with the use of discourse analysis to bring out the study's focus on the representation of women in Walt Disney movies. Through descriptive analysis, the researchers were able to describe and discuss what the women's representations are and when conducting research of a descriptive nature, it is not enough to just describe, the material also needs to be used in an interesting way. More importantly, the analysis needs to be based on a clear analytical tool, to draw conclusions other than those explicitly shown in the material (Esaiaison et al. 2007, p. 37-38). Based on this design, researchers cannot make too broad generalizations about gender representation. However, they believed that by concentrating on women in these four Walt Disney movies, it adds to the overall literature regarding gender representation as in previous movies, broader generalizations are possible and relevant since they are supported by previous research.

2.2 Research Materials

During the study, the researchers utilized ten women from four Walt Disney movies to answer research questions with the aid of different theories such as Representation theory, Characterization theory and Gender theory. Furthermore, the researcher's selection of scenes is used in detailed description to describe the relevant scenes and the dialogue in them. The researchers focused on the research analysis unit on the scenes in the four movies to reveal the representation of women in the film.

The four movies mentioned are Brave, Moana, Frozen 2 and Raya and the Last Dragon Warrior. The researchers chose these movies because they want to see the progression and transformation of Walt Disney movies. Second, the researchers chose the said movies because most of the female characters have lead roles. Lastly, there have been many research studies about Walt Disney women in the Classic era in which female characters during the golden or first era are either portrayed

as being evil and in power or as a sweet, passive girl who does not take fate into her own hands and just waits for the prince to come and rescue her. Same goes for the Middle Era (1967-1988). Thus, in the Revival era (2010-present) new movies were released but little to never been subject to research which is why the researchers chose to pursue movies in the Revival Era of Walt Disney using discourse analysis in the representation of women and their gender roles in Walt Disney movies.

2.3 Data Gathering Procedure

In this study, the researchers rely on the following process in data gathering.

Step 1, the researcher's first made a download of the four movies, Brave, Moana, Frozen 2 & Raya the Last Dragon Warrior for the collection of data of the ten women as subjects. The researchers collected the documentation of the scenes that represent women by doing screen captures. Hence, the movie's subtitle which is the dialogue, the language used by these women is at most present and was utilized for the analysis.

Step 2, after the collection of data is gathered. The researchers proceed through watching the movies and taking notes of what is seen and spoken by the women characters. Samples were chosen from these notes for analysis. Of course, there were implications to this. First, there is a wide variety of discourse analyses and there is no exact way of conducting one. The researchers looked through the sentences or discourses which showed the themes and ideas or interest in the present study. Those sentences were carefully selected and dug deep into the data. Another thing that was considered is to find out if the traits of these women challenged their gender roles in the four Walt Disney movies by looking at femininity or masculine traits.

The researchers utilize theories of gender representation and characterization theory by using discourse analysis as the most important method of gathering and analyzing the data. One of the reasons as to why we believed that a discourse analysis was the best choice is that it is one of the methods used by previous researchers within this field and the seemingly best suited in responding to our type of research questions.

Step 3, the researchers utilized various sources such as previous research and journals. Also, the researchers code the data because by coding the process of gathering the data, it made the conclusion of the analysis easier. Since we have it in written form and can therefore go back and forth in the data when necessary to double-check for mistakes and to rewatch the scenes when needed.

As Gee (as cited in Ottoson & Cheng, 2012) describes in the book, discourse models are theories (including images and frameworks) that come along often with people's unconscious thoughts, which contain personal experiences inside and are used to understand the world. A discourse exists in the ordered pattern of words, symbols, images, thoughts, time, and places etc. Therefore, collecting data from the languages spoken in the movies, the images shown in the movies and the time and space coordinated in the movies is the best and direct way to get data for our analysis. Also, to do this researcher's utilized the table below based on traits discussed in previous research of England et. al. (2011).

Feminine Traits

Physically weak
 Submissive
 Emotional
 Dependent
 Nurturing, Helpful
 Afraid, Fearful
 Troublesome
 Follower
 Victim

Masculine Traits

Physically Strong
 Assertive
 Unemotional
 Independent
 Selfish/Self-serving
 Hero, Brave, Inspires
 Problem solver
 Leader
 Perpetrator

Physically attractive
 Asks for or accepts advice
 Ashamed

higher economic/career status and being intellectual
 Gives advice
 Proud

Table 1: Analytical Framework: Feminine and Masculine Traits

This table of features/traits above lists what historically are masculine and feminine traits which in this way would be a clear, easy and suitable way to examine the gender roles of women which would broadly look at the representation of women and their gender roles based on what is considered typical gender traits. Also, this table is used when we try to distinguish if the characters are represented in a feminine or masculine way.

2.4 Research Ethics

As per ethical consideration, when conducting qualitative research, it is hard not to be biased when gathering and analyzing data. When it comes to gender and gender roles, we already have an idea of what a typical woman looks like, and how they behave. The following ethical principles are based on the four main areas mentioned by Diener and Candall. When it comes to the first principle concerning harm of participants', it is not an issue for this thesis, since the participants 'are fictional characters', namely just representations of stereotypes in the movies instead of real people. Based on the argument that the participants' are not real people but just stereotypical representations that are being studied, the other points concerning lack of consent', invasion of privacy' and deception' do not pose a problem either.

2.5 Data Analysis

It is done in a single form of data, collected in order to comply with the need of this study, these are the ten women specifically, Merida, Queen Elinor, Moana, Gramma Tala, Sina, Elsa, Ana, Raya and Namaari and Virana in Walt Disney movies. The data analysis was completed using discourse analysis, a descriptive analysis with the help of previous research and theories are utilized to answer what and how these women characters are represented and if their traits challenged their gender roles in Walt Disney movies.

For the purpose of analysis of the data, the study relies on the following process:

In Problem number 1, what is the representation of each woman, the researchers answer the problem by first, after gathering the data by watching the movies, taking down notes of the ten women in the movie. The theory of representation and characterization was utilized to help answer problem number 1. Also, by looking for patterns and themes in the analysis and with the help of previous studies of gender representations and stereotypes evident in media. The researchers focus on the representation of gender because the focus of the study are the women in Walt Disney movies.

In Problem number 2, how are the women represented. The researchers used the discourse analysis by looking through their discourses/dialogue. Discourse analysis looks at spoken discourses and written discourses or written transcripts hence, scenes with their dialogue/discourses were analyzed. A special attention is to be paid to their interactions in the movie and discourses pertaining to themes about women.

In Problem number 3, do the traits of these women challenge gender roles? The researchers investigate the traits of these women if they do challenge their gender roles by looking at their traits in the study and by that the researchers find it as an easier way to conclude whether or not these women challenge their gender roles. Which also leads us to answer

some of the questions of women in Walt Disney whether they still uphold women in some ways stereotypical or an assumption that Walt Disney failed to produce women better than just damsels in distress.

3.RESULTS AND DISCUSSION

This chapter presents the results and discussions of the data gathered from Walt Disney movies. The researchers focused on looking at each woman character and their gender roles in the selected movies where female characters play the dominant role.

In the first part, it sought to answer the first two queries, what are the representations of women characters in Walt Disney Movies? And how were the women characters represented in the said movies? The researchers looked through each character's dialogue or discourses in the scenes of the movie and theories were utilized to answer the queries where they are clearly represented.

In the movie titled "Brave", Merida is the daughter of Queen Elinor and King Fergus in their Scottish kingdom. It has been found that there were four representations evident in Merida's character. Merida represents a free-spirited, adventurous, rebellious, and independent woman. Merida, being an adventurous woman. Adventurous is the willingness to take risks or to try out new methods, ideas, or experiences.

Scene: Merida at the dinner table with her family.

Merida: Mum? You'll never guess what I did today? I climb the Crone's Tooth and drink from the fire falls.

King Fergus: Fire falls? They say the ancient kings were brave enough to drink the fire.

Elinor: What did you do dear?

Merida: Nothing, Mum.

In the discourse in the dinner table with her family, Merida told her family about her experience climbing the dangerous Crone's Tooth rock tower and this showed that even a woman or a princess like Merida she can be adventurous to try out risky and dangerous adventure experiences and not being tied to being domesticated like doing household chores such as knitting or cleaning the house.

Another female character in the same movie is Queen Elinor who is the mother of Merida, Queen of Dun Broch and the wife of King Fergus. It has been found that there were three representations evident in Elinor's character. Elinor represents a woman who's traditional, compassionate and a traditional beauty.

Elinor, being a traditional woman. A Traditional woman in recent western culture typically denotes a woman who believes in traditional sex roles and traditional marriage.

Scene: At Merida's bedroom.

Elinor: I would advise you to make your peace with this. Clans are coming to present their suitors.

Merida: It's not fair.

Elinor: Merida. Its marriage. It's not the end of the world.

In the discourse between Elinor and Merida, Elinor repeatedly argues with Merida's disagreement of marriage. Elinor wanted Merida to follow the path she had taken as once a princess in which Merida should also be a queen and be married to a prince. And this shows she is one of the examples of an old-fashioned mother that believes arranged marriage is a must, that this is what a princess is born to do which makes her a traditional woman.

In the second movie titled "Moana", Moana is the daughter of the

village chief, the only daughter of her Father Tui and Mother Sina. It has been found that there were four representations evident in Moana's character. Moana represents a woman who's strong-willed, thoughtful, friendly to animals and a non-traditional woman who breaks Walt Disney's beauty standard.

Moana, being friendly to animals. Just like the classic Disney woman that has pets like mice in Cinderella, and for Moana she has two pets; the pig & the chicken named Hei-hei.

Scene: When the villager gets his tattoo done.

Moana: You're doing great.

Villager: Ow ow oww. Is it done yet?

Moana: So close.

Villager: I'm curious about that chicken eating the rock. He seems to lack the basic intelligence required for pretty much everything. Would we maybe just cook him?

Moana: Sometimes our strengths lie beneath the surface. Far beneath in some cases. But I'm sure there's more to Hei-hei than meets the eye.

In the discourses between the old villager & Moana, Moana tries to tell the old villager to not to decapitate or harm her friend chicken, Hei-hei even if the little chicken might seem weird from the way it eats a rock. This shows how she truly cares for her animal friends.

Another female character in the movie, "Moana" is Gramma Tala who is the grandmother of Moana. It has been found that there were two representations evident in Gramma Tala's character. Gramma Tala represents a woman who's a motivator & unconventional woman.

Gramma Tala being a Motivator. A motivator is someone that gives people a reason for acting or doing. Someone who motivates you to do good things and roots for your potential.

Scene: Gramma Tala giving advice to Moana

Gramma Tala: You must! The ocean needs you. Follow the fishhook. And when you find Maui, you grab him by the ear. You say "I am Moana of Motonui. You will board my boat and sail across the sea and restore the heart of Te Fiti"

Moana: I can't leave you.

Gramma Tala: There is nowhere you could go that I won't be with you.

In the discourses above, just before Gramma Tala was about to die, she told Moana to go and find Maui herself and restore what has been lost. This shows that Gramma Tala being a motivator to Moana to go and find Maui. Gramma Tala believes what Moana was destined to do and even in her last breath she was the driving force because Moana got to sail across the reef and soon find Maui.

Another female character in the movie "Moana" is Sina who is the mother of Moana, the wife of Chief Tui. It has been found that there were two representations evident in Sina's character. Sina represents a loving and unconventional woman.

Sina, being loving a woman. A Loving woman is someone who feels or shows love to other people.

Scene: Little Moana walked by her father and mother in the village.

Chief Tui: Let's go back to the village. You are the next great chief of our people.

Sina: And you will do wondrous things, my little minnow.

In the discourse between Sina and Chief Tui, Sina was calling her daughter lovingly and grabbed her hand to lead her to the village along with her husband, Tui. This showed that Sina was being a loving woman to her daughter Moana by calling her sweetly and guiding her along the village.

In the third movie titled "Frozen 2", Anna is the sister of Elsa, the

youngest daughter of the dead King Agnarr and Queen Iduna. It has been found that there were five representations in Anna's character. Anna represents a protective, independent, beautiful, loving and unconventional woman.

Anna, being a protective woman. A protective woman is someone who looks after and shows a strong desire to keep her loved one's safe.

Scene: When Elsa suggests going to the forest

Anna: You are not going alone.

Elsa: Anna, no. I have my powers to protect me. You don't.

Anna: Excuse me, I climbed the North Mountain, survived the frozen heart and saved you from my ex-boyfriend and I did it all without my powers. So, you know, I'm coming.

In the discourse between Anna and Elsa, Anna worries for her sister even though Elsa has powers. She explained that she handled the last time she climbed the cold icy mountain to get to Elsa and she has a point to join the journey to find why their kingdom is in danger and solve their questions about the one calling Elsa. This showed Anna being protective of her sister Elsa's safety because at the end of the day Elsa is her only family since her mom and dad died when they were young.

Another female character in the same movie is Elsa who is the eldest sister of Anna, the daughter of the dead King Agnarr and Queen Iduna and is the 5th spirit of the Enchanted Forest. It has been found that there are five representations evident from Elsa's character. Elsa represents an independent, protective, compassionate, befriended animal and a feminine beauty.

Elsa, being an independent woman. Independent means someone having the freedom to organize their own life, make your own decisions, etc. without needing help from other people.

Scene: When Pabbie told them about the past.

Pabbie: If one cannot see the future. All one can do is the next right thing.

Anna: The next right thing... is for me to go to the Enchanted Forest and find that voice.

Kristoff, can I borrow your wagon and Sven?

In the discourse between Pabbie and Elsa, Elsa without any hesitation decided to go find the answer and to whoever was calling Elsa. This showed Elsa being independent to own her decision for the sake of her people who evacuated from their homes because of the commotion and since she has powers, she is confident enough to take risks and even told her sister to stay in the kingdom.

In the last movie "Raya and the Last Dragon Warrior", Raya is the princess of Heart, daughter of Chief Benja who the leader of Heart in a village is part of Kumandra. It has been found that there are four representations evident from Raya's character. Raya represents a compassionate, selfless, unconventional and a woman who breaks Walt Disney beauty standard.

Raya, being a compassionate woman. Compassionate is showing sympathy and concern for others.

Scene: When Raya catches the con baby.

Raya: It's none of my business but using your baby charm to rip people off is super sketchy. All right, where is your family?

*Ongis: *imitates a person that turn into stone*

Raya: Right.

Raya: Hey, how would you like to earn some honest loot?

In the discourse between the con baby and Raya, after Raya caught them stealing her gem. She got her gem back and as she proceeded to find the

Captain, she saw the con baby and the monkeys share a small amount of food. Raya showed concern and so she made a deal with them. This showed Raya being compassionate to help the con baby even though they once stole a gem from Raya.

Another female character in the same movie is Namaari, who is the princess of Fang, the only daughter of Chief Tess Virana. She is also a Sisu fan.

It has been found that there were two representations evident from Namaari's character. Namaari represents a powerful villain and a non-traditional beauty.

Namaari, being a powerful woman. A powerful villain to be exact, someone who is the opposite of a hero, the antagonist of your story, motivations and actions opposes the protagonist and drives the plot of your story.

Scene: Wherein Raya provoked Namaari.

Namaari: Are you really looking for Sisu? What are you 12?

Raya: Yeah, I was looking for Sisu. Oh, and guess what? I found her.

Say hi, Sisu.

Sisu: Hi, very nice to meet you and in love with your hair and your cat's hair.

Namaari: Take them!

In the discourses between Raya and Sisu, after being provoked by Raya. Namaari told her soldiers to take or capture Raya. This showed how Namaari had the power to command her soldiers to capture Raya and Sisu.

Another female character in the same movie is Virana who is the mother of Namaari, chief of Fang and a single mother. It has been found that there were three representations evident from Virana's character. Virana represents a smart, loving woman and a non-traditional beauty.

Virana, being a smart woman. Smart woman is someone who has clever solutions to problems based on her sharp perception.

Scene: Virana and her Generals gathered for a meeting.

General Atitaya: Chief Virana, was running out of room. We need to expand to the mainland.

Virana: And how do you propose we handle the Druun, Gen. Atitaya? Without proper protection, it would be a death sentence to our people.

In the discourse between Virana and General Atitaya, Virana is discussing an important plan with the General to expand their land, but Virana didn't agree with her general's plan. This showed Virana being smart with her decision for her people's safety.

In the second part, to answer the third query: Do the traits of these women challenge their own gender roles? The researchers used the analytical framework to look through the traits of each woman if they challenge their own gender roles.

In the first movie, "Brave". Merida's gender role was challenged since she had five masculine traits which are physically strong, hero/brave, assertive, independent, and gives advice while Queen Elinor's gender role was still challenged since she had two masculine traits which is advice and hero/brave.

In the second movie, "Moana". Moana's gender roles were challenged since she had five masculine traits which are physically strong, hero/brave, problem solver, assertive, and gives advice. Gramma Tala's gender roles still was challenged since she had one masculine trait which is gives advice while Sina's gender roles did not challenge since she had two feminine traits which are nurturing/helpful and emotional and no masculine traits in the movie.

In the third movie, "Frozen 2, Elsa's gender roles were challenged since she had three masculine traits which are hero/brave, assertive and

physically strong while Anna's gender roles were challenged since she had four masculine traits which are assertive, hero/brave, problem solver and gives advice.

In the fourth movie, Raya's gender roles were challenged since she had six masculine traits which are physically strong, gives advice, hero/brave, leader, problem solver and independent. Namaari's gender role was challenged since she had five masculine traits which are: inspires fear, perpetrator, leader, physically strong and problem solver while Virana's gender roles was challenged since she had two masculine traits which are assertive and leader and there were no feminine traits.

4. CONCLUSIONS

Based on the findings of the study, the following conclusions are drawn:

1. It was found out that the most dominant representations of all the women characters in the four Walt Disney Movies are independent, compassionate, friendly to animals and break Walt Disney's beauty standard. Based on their representations, Walt Disney shifted their focus to represent their women's characters from fair to warm or tan skin tone and appears to develop skills in combat and physical strength.

2. The ten women characters in Walt Disney movies were clearly represented through looking into their dialogues/discourses in the scenes and describing their character that connect to their representations in the movie.

3. Almost all of the ten women in Walt Disney movies have challenged their gender roles in the movie. Sina did not challenge her gender role having no masculine traits while Virana who is a mother and a queen who completely challenged her gender role having no feminine traits.

5. RECOMMENDATIONS

In this study, the following recommendations were formulated:

1. Future researchers should also pursue comparative studies between classical Walt Disney Movies & Modern Disney Movies.

2. Future research could also be made in comparing television series with these movies concerning gender roles or representations and take into consideration other aspects for there are so many aspects that can be studied other than just gender.

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