

**LET IT GO: A CRITICAL COMPARATIVE ANALYSIS OF THE  
MODERN-DAY FEMALE PROTAGONIST BASED ON DISNEY'S  
FROZEN AND FROZEN II**

by

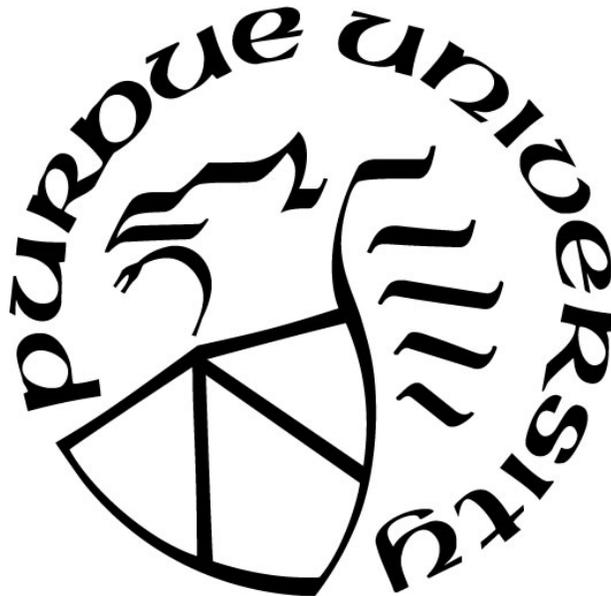
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**A Thesis**

*Submitted to the Faculty of Purdue University*

*In Partial Fulfillment of the Requirements for the degree of*

**Master of Arts**



Department of Communication

Hammond, Indiana

Fall 2020

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*To my husband, who supports me throughout my life in all my dreams and ambitions*

*To my family, who taught me that I can do anything I put my mind to*

*To my mentors and professors, for fostering my academic inquiry and believing in me*

## ACKNOWLEDGMENTS

To my Chair and mentor, Dr. Lee Artz, for the endless emails, meetings, and phone calls to discuss the inner workings of this project. Your insight, as well as your challenge to “question the question”, has made me a better student and researcher. I have never left a conversation with you that did not inspire me to dig deeper or ponder more provoking questions.

To my committee member and mentor, Dr. Catherine Gillotti, for your critical perspective on the bigger picture and for your contribution of this project. From your instruction in research methodology to its application, your input is what has helped shape this project into what it is today.

To my committee member and mentor, Dr. Daniel Wilbur, for allowing me to flourish in the pursuit of this project while encouraging me to stay within the parameters of the research. Your teaching philosophy and passion for organizational communication inspired me to do this project.

To all the editors who collaborated on the refinement of this message and project.

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## ABSTRACT

This thesis is a comparative content analysis of the modern-day female protagonists represented in Disney's newest and highest grossing film series, *Frozen* and *Frozen II*. As one of the few major media companies that have captivated a global audience, Disney has supplied fantasy princess narratives for over 80 years. With the new addition of Disney+, classic and modern princess films alike are now available for instant streaming. As the sample represents the newest films in the post-transitional wave of the Disney Princess line, this study aims to reveal what messages are being projected to young, impressionable audiences around the world. Between the third wave of feminism and rising conversations of gender roles and communication, Disney Princess films in particular have been the subject of many conversations and criticisms. Using content analysis methodology with each film, the data identifies gender roles, conflict resolution, and common themes between the six main characters: Elsa, Anna, Kristoff, Olaf, the King, and the Queen.

## INTRODUCTION

The growth of media has gained momentum since the control of broadcast media in the United States has been consolidated into the hands of six corporations, one of which is The Walt Disney Company (McChesney, 2000; W. F. X. T., 2020). This has scholars questioning the distribution of media and the influence of each company's agenda (England, 2011; Hine, 2018; Menise, 2019). After being in business for the last 97 years, Disney has an estimated net worth of \$140 billion dollars (Bleznak, 2020). The Disney Princess line in particular, which has been one of the longest-running collections of films for 83 years and counting, has a net worth of over \$3 billion globally for retail (Goudreau, 2012). From the *Frozen* merchandise franchise alone, Disney has brought in over 107.2 billion in retail sales (Horton, 2019). Disney is not just known for films they make, but their presence in marketing on anything related to children's merchandise including clothing, toy lines, household items, bedroom decor, and school supplies (Azmi, 2018; England, 2011; Golden, 2018; Hine, 2018; Maity, 2014; Menise, 2019).

Some communication scholars argue that the media effects of these films not only influence what items children choose from the toy aisle, but how they engage in play with others and perceive gender itself. Disney's wide outreach, combined with the growing sexualization of roles and characters, warrants special attention to their female protagonists.

The influence of Disney Princess films has only grown since the introduction of Disney+, a subscription service that acts as an archive of movies, series, and short films. The messages presented in this media are not just being seen in America but are viewed around the world. As these films continue to captivate a global and growing audience, it is imperative to note the types of messages being delivered to vulnerable, developing children. Scholars suggest that this can have an effect on their perceptions of interpersonal relationships, conflict resolution, family dynamic, even gender roles (Azmi, 2018; Gold, 2018; Hine, 2018; Hynes, 2010; Menise, 2019; Shannon, 2015).

The rise of the Women's Rights Movement has also drawn special attention and lends generational relevance to these questions. This study aims to answer the question of how Disney represents female protagonists, specifically with their most recent films. For years, the media has been influencing the representation of women and beauty standards. Many argue there is a rise of

sexualization in the roles and characters in Disney Princess films (Overbeek, 2018; Peter, 2007; Ward, 2018). While there are many themes presented within Disney films, one of the most prominent is the gender roles in protagonists. What does Disney have to say about gender roles for women? The key item within this research is identifying the recurring themes that are not just single instances, but are a continuity of messages passed from one film to the next in the context of varying plots and schemes.

As a member of the Big 6 and a major media conglomerate, Disney is a significant provider of adored and profitable princess movies that has researchers paying attention to the representation of female heroines, their physical attributes, and their potential to influence the audience's perception of gender roles (Coyne, 2016; England, 2011; Menise, 2019; Shannon, 2015). Specifically, self-concept and identity within gender roles have been common topics of discussion among scholars for decades (Coyne, 2016; Davidson, 1979; Drabman, 1981; Hust, 2018).

The messages in these films and their presentation of traditional gender roles defy a modern understanding of women's roles. The definition of gender has remained a common topic within society throughout the progression of the Women's Rights Movement. The question of what it means to be a woman is a key topic of debate. This research seeks to question whether Disney's representation of women in film has changed with societal and generational demands from the last decade, or if it has remained stagnant. In order to analyze the common themes that are represented in female protagonists within Disney films, the research explores the portrayal of beauty standards, cultural expectations, ethnic diversity, societal expectations, learned behaviors, and conflict resolution.

This study is a qualitative comparative content analysis of *Frozen* (2013) and *Frozen II* (2019) analyzing gender roles in female protagonists. Each film will undergo content analysis with predetermined coded categories that range from the subcategories of Emotion, Traditional Gender Traits, Role Within Film, and Aesthetic Perception. This study will analyze the progression of the six main characters of the two films through these metrics in terms of character development, the interpretation of Disney's message, and the portrayal of the female protagonists.

The *Frozen* series is a strategic choice for this scope of research. *Frozen* was named the third highest grossing animated film in history at 1.28 billion dollars in 2013 (Rubin, 2020). The

sequel, *Frozen II*, was named the highest grossing animated film of all time at 1.32 billion dollars, as of November 2019 (Whitten, 2020). The *Frozen* franchise has earned the attention of national and international audiences from every corner of the globe (Rubin, 2020).

Disney is an ideal organization for this type of study based on their history of origin, net worth, global reach, and vast media platform. The Disney Princess films are one of the longest running media and franchise lines with a considerable growing net worth. Because of this, researchers scrutinize Disney not only for the messages being sent to their audience, but for the potential effects Disney's media has on developing children. This particular study of a comparative content analysis between *Frozen* and *Frozen II* has not yet been researched by academic scholars and offers significant contribution to the Communication discipline. Finally, this work is foundational in what could become a series of conversations and expanding topics for future research.

## REVIEW OF THE LITERATURE

The Disney brand has received its fair share of comments and criticisms over the years, specifically with the Princess Line. To date, researchers have examined Disney Princess films based upon three major categories. The first category is an examination of Disney Princess films since 1937, beginning with the premiere of *Snow White and the Seven Dwarves* to the release of *Brave* in 2012. The second category is a comparative analysis of *Snow White and the Seven Dwarves* and *Frozen*. Finally, the third category includes analyses of single films from any movie release dates between the years of 1937 and 2014. However, no comparative analysis research has been conducted of *Frozen* and *Frozen II*. The review of the literature is categorized by gender roles, linguistics, and impressions on children.

### Gender Roles

The representation of women has been a common research topic since the release of the first Disney Princess movie, *Snow White and the Seven Dwarves* (1937), with some researchers arguing there has been a healthy progression of development for female protagonists. Davis (2014), for instance, questioned if the Disney Princess films have progressed from 1937 to 2014. These Disney films are generally recognized as the “early films”, “middle films”, and “current films”. Garabedian (2015) organized these films into pretransition, transition, and progression.

Each film viewed through the lens of content analysis examines gender roles, femininity, ideals, and independence. The results of these analyses reveal a progression from “helplessness” to “independence”, where, over time, female protagonists began to play a larger part in the plot of the story and conflict resolution.

Larisa Arnold from Concordia University did a comparative study between the films *Snow White and the Seven Dwarves* and *Frozen*. Her methodology included a content analysis of coded data analyzing gender roles, social norms, and expectations of male and female characters between the two films. After identifying the similarities and differences between the films, her results suggested that the application of hegemony and dominant characteristics in female protagonists, such as beauty, sensitivity, and expressing feelings, were evident in later releases (2015).

One significant study considered the gender roles portrayed in Disney films between 1937 and 2009. These films were broken down into three categories: “early films”, “middle films”, and “current films” (England, 2011). The research methodology consisted of a coded content analysis of gender roles and their status over time. Characteristics analyzed included traditionally masculine and feminine traits of both princes and princesses. Categories were broken down for male characters as curiosity of the princess, the will to explore, physically strong, assertive, unemotional, independent, athletic, leader, brave, intellectual, and gives advice. The categories for female characters included tending to physical appearance, physically weak, emotional, affectionate, nurturing, sensitive, helpful, fearful, asks for help, and is the victim in conflict. Two main theories used were the constructivist and cultivation theories, suggesting that gender roles that are present in films can influence children’s beliefs about norms, social behaviors, and gender role identification.

There were three main hypotheses posed in this study. The first was that overall princesses would show more feminine characteristics and princes would show more masculine traits. The results showed that the least common characteristics of princesses were inspiring fear, lack of emotion, performing a rescue, and being a leader. The second hypothesis explored how rescuing actions varied between gender and characters. The researcher’s findings indicated that princes were typically the rescuers, with the exception of *Pocahontas* and *Mulan*. However, there was no princess that did a final rescue without the assistance of a prince or male lead. Finally, the third hypothesis predicted that the films would develop to be more egalitarian over time. With a few exceptions, the princesses showed more androgynous characteristics through the progression of the films.

Gender themes in Disney Princess films evolved as societal demands for more realistic depictions of women grew over the years. This was not common in just everyday life, but in media representation as well. Zhang noted the following:

In traditional America, women should have to be laborious and can do housework, enjoying their female identity elegantly, raising children and caring husband’s living and eating at the same time [sic]. In Disney’s early movies, love was the only hope for princesses who had a kind heart and beautiful appearance and would always find love and get married when they were at a certain age. Snow White and Cinderella both had the ability of cooking, for it’s undeniable that this kind of image complied with the demand of society at that time. They didn’t have their own dreams, and they gave up their work

and treated love and marriage as their career. However, with the change of women's status and roles, princesses in Disney movies started to change. (Zhang, 2016)

It is clear that there were traditional female gender expectations, especially between *Snow White* and *Cinderella*. Consumers were looking for a new role model for the modern-day woman, and Disney gave it to them.

One common theme that arose was the shared consensus that *Brave* in 2012 changed the game for Disney. One study from James Madison University not only looked at princess films themselves, but also the corresponding toy merchandise that sold with each film release. The results determined that there was no real "progressive" improvement on gender roles until the debut of *Brave* in 2012. This was considered the main turning point for Disney in pushing past traditional feminine patterns (Garabedian, 2015). Other researchers agreed that Merida was a real turning point for the Disney Princess line:

She does not conform to the dominant norms of masculinity and femininity that have been subjected to men and women through society (Butler, 1999). This is shown through her independence in the theatrical poster and her rebelliousness and autonomous nature towards marriage, being a stereotypical lady and throughout the trailer. Merida is a positive role model for children; she represents different attributes that have never occurred in previous princess films. She has a voice and uses it to gain her freedom. (Wilde, 2014)

The release of *Brave* suggests Disney's first step toward making a distinct change in the representation of female protagonists within the Princess Line.

Along with Merida from *Brave* being a common film studied in the literature, *Frozen* also gained traction. However, there was more debate about the type of change that Disney was bringing. While there have been some arguments for the progression of female heroines in *Frozen*, Strieff saw this as a mere twist on a plot with no true resolution:

There is another reason that Elsa cannot have a prince so long as she remains not just a princess or queen, but one with tremendous power: a prince that wields less power than his wife is emasculated and therefore unappealing. A prince sharing power would detract from Elsa's appeal as a powerful woman who makes her own decisions, albeit under pressure to be validated by others. Despite the need for novel roles for female characters, Elsa is just a variation on the archetypal power-hungry female villain whose lust for power replaces lust for a mate and who threatens the patriarchal status quo. The only

twist is that she finds redemption through gender-stereotypical compassion. (Streiff, 2016)

This brings an interesting component to the research, as Streiff argues that as the strength and independence of the female protagonist increases, her appeal to male characters decreases. This follows in relationship with the power dynamic found between both protagonists' characters throughout the plot.

This debate about gender roles that are presented to target audiences is not just criticized within Disney, but the media as a whole:

Media often fail to accurately reflect the real-world statistical distribution of sexes, roles, races, and occupations, and that media otherwise portray women stereotypically rather than realistically. Researchers with a media/reality-comparison objective investigate these unrealistic media portrayals, often comparing older media content with newer media content to gauge the extent and direction of change in portrayals of women. (Rudy, 2010)

While a good portion of researchers looked at the macro view of gender and female heroines, other researchers looked specifically at the verbal communication from film scripts to gain a different viewpoint.

## **Linguistics**

Some studies took the approach of a linguistic analysis of Disney Princess films, seeking key identifiers laid out by Lankoff's 1975 model (Bergman, 2015; Heritage, 2015). One study questioned what messages were being sent to impressionable children through accepted media and animation. Through the analysis of two different Disney Princess films, *Cinderella* and *Tangled*, the researchers aimed to find if the time between these films showed any change in stereotypical female language. Each film was transcribed to include all dialogue, but songs were exempted from the analysis. Items were organized between films and considered for the number of words spoken between men and women. Following Lankoff's model, main subcategories included verbal hedges, tag questions, directives, and politeness markers. The results showed that, in comparison, the newer Disney film *Tangled* showed more realistic female language, and overall, time has had an effect on speech patterns between film dates (Bergman, 2015).

Other researchers found similar results within their linguistic studies. Heritage (2015) explored the gendered language in three different Disney Princess films: *Snow White*, *The Little Mermaid*, and *Frozen*. He based his methodology off the same Lankoff model, but he analyzed three specific scenes that share a commonality with all three films: meet lover, lover's kiss, and the princess' song. The methodology included quantified ratios from each transcribed scene. Within the sample, results showed a chronological progression from traditional gender language to a more holistic, androgynous usage by both male and female characters.

Some argued that Disney presented the same type of gendered language, just spun in a different way. Dr. Mahmoud J. Itmeizeh, Assistant Professor of the Department of English at Palestine Ahliya University College, addressed just this question. His methodology included a content analysis with interpretation of communication processes, specifically revealing themes in *Snow White and the Seven Dwarves* and *Moana*. Within the transcript reviewed, certain items under examination included female language through verbal hedges, questions, and empty adjectives. The results of this study indicated that while there were *still* stereotypes and gender depictions, it was *presented differently* than in older films, suggesting this is due to societal change (Itmeizeh, 2017).

While many researchers looked at the female heroines specifically, others investigated the films holistically. Nor Jijidiana Azmi (2016) set out to understand the place of gender portrayal and speech through the Disney Princess movie *Frozen*. By analyzing this single film, she was able to dive deeper into multiple characters: Queen Elsa, Princess Anna, Kristoff, Prince Han, Oakley, and the Duke of Weselton. Azmi analyzed the film three times over and coded characteristics to track frequency, again following Lankoff's model of using verbal hedges, empty adjectives, intensifiers, and general questions. Each category represents different male and female attributes. Lankoff theorized that different codes would apply to different genders. For example, he theorized that women would use more empty adjectives, show affection, friendliness, and kindness, whereas men would show more power, formality, and firmness. The results of her study showed that both male and female characters didn't stay in the traditional gender roles.

The final aspect of this literature review considers the impressions on children through the lenses of gender and linguistics. How does Disney's choices in these representations affect children's perspectives and impressions of gender in their own lives?

## The Impressions of Children

While it is still debated if any true “progress” has been made in the content of films, across the board it was determined by most scholars to be an unsatisfactory change in the messages of beauty being sent to young girls. Ashlee Hynes (2010) from the University of Cork, Ireland, set out to question gender socialization in early childhood through the Disney Princess franchise. She did a content analysis over eight of the Disney Princesses, identifying themes and patterns throughout the sample. She concluded after analysis that Disney Princesses do not provide a healthy role model for young children, and the franchise is narrow-minded in their definition of femininity and, more importantly, success.

What about girls that have a clear adoration of the Disney Princesses? Are they receiving positive messages? Azmi (2018) provided a cultural context to young girls’ perceptions of beauty in Disney Princess films. Her methodology included testing ten girls that ranged from ages four to six (two four-year-olds, four five-year-olds, four six-year-olds) from a kindergarten class. They were a selected group of children that were fans of Disney Princesses. The films in this study ranged from *Snow White and the Seven Dwarves* to *Moana*. After watching a selected clip of a film, the participants were interviewed, and data were collected on verbal and nonverbal communication. The main results from this study were that the participants found the female protagonists “beautiful” based on their physical appearance, as well as their positive traits, such as curiosity. Their admiration for a character was not so much about the contributions they made to the story line or “saving the day”. This research is unique as it comes from the children themselves, presenting their perceptions and associations.

An additional study conducted by Golden (2018) explored how Disney Princess films affected the ideas and interpretations of gender from preschool girls. The researchers analyzed 11 of the official Disney Princesses since 2017. This study included 31 three to five-year-old preschool girls (and 30 of their parents). The sample represented a mixed demographic of Hispanic, Caucasian, Asian, and biracial children. The research methodology included pretend play observations and tracking through coded data, as well as observations through costume play and follow-up interviews. The results revealed four common themes of importance for the participants: beauty, clothing and accessories, princess body movement, and the exclusion of boys. This study suggests, especially within this age group, that visual animation and nonverbal

communication are picked up at higher rates, even compared to the verbal content of the plot itself.

Not only have scholars dedicated a decent amount of research to the interpretations of young children, but they have also explored impressions on older children. Hine (2018) questioned the different perceptions of Disney Princess movies based on their release date. The study consisted of 131 eight to nine-year-old participants from the United Kingdom. Each participant was examined for their perception of female, male, and androgynous protagonists in each film, specifically comparing *Sleeping Beauty* and *Moana*. This included a questionnaire that took a range of qualities and corresponded with how much those qualities correlated with being a princess. The results indicated that children relate more with an androgynous character of varying traits (*Moana*), versus a feminine profile (*Sleeping Beauty*). This study suggests that children are not looking for mutually exclusive characteristics of what society deems as “feminine” or “masculine”, but rather a full encompassing character with multiple attributes.

The research has made it clear that Disney’s target audience is well in tune with the products they are selling. But what messages are young girls receiving? Researcher Nadini Maity provides insight with her content analysis:

The advertising campaign aims to attract a wide audience of girls with the ultimate goal of encouraging children to personally identify with the characters so that they will purchase the associated products (Do Rozario 2004). The Disney princess paraphernalia have a huge impact on the way the young girls behave. Moreover, the Disney princess toys that form the part and parcel of the lives of the young girls, also, according to Wohlwend ‘act as durable texts that concretize identities.’ This means that the toy influences the identity of the young girls. This is dangerous for them because these Disney Princesses are unrealistic depictions of femininity and harms a young girl’s perception of herself and how she should present herself in front of the society. (Maity, 2014)

Disney’s reach and profitability go far beyond the films, but progress to their merchandise.

Children are looking for people to identify with when they are watching animation, especially fairytales and fantasies, which is why it is critical to analyze Disney’s messaging. One researcher summed up the essence of young girls’ impressions:

When girls attempt to be these princesses through dress up, they internalize a notion central to post-feminist discourse: the illusion of the power of being looked at...While

mainstream media seems to be doing all it can to present adult women as sexualized objects, family-friendly Disney seems to be taking steps backwards and marketing its females as beautiful objects, using its traditional princesses as a template. (Stover, 2013)

Stover recognizes the power of nonverbal communication, specifically through the appeal of sexualized characters for the profitability of films, even within children's media.

Early Disney Princess films are argued to lead with beauty as the defining characteristic of affection, rather than strong personalities of leadership and conflict management throughout the story's plot. The first thing girls hear about Snow White is the Mirror's description of her: "Lips red as the rose. Hair black as ebony. Skin white as snow" (Cottrell, 1937). A choir portrays Aurora in a similar light, singing, "One gift, beauty rare / Full of sunshine in her hair / Lips that shame the red, red rose" (Geronimi, 1959). Though Cinderella lacks a specific description of her beauty, the narrator's voice still claims that she is "a sunset in a frame" (Geronimi, 1950). All of these accounts occur within the first few minutes of each movie, leading the princess's introduction with beauty, moments that teach girls that society prioritizes women's physical appearance above everything else. (Shannon, 2015)

Many question if the elevation of female beauty standards was Disney's agenda from the start. "Disney proposes an idealized image of a heteronormative feminine figure, an idealized image of a perfect man, and an idealized image of romantic relationships. These images have become part of common consciousness and of a diverse mass cultural production; moreover, they affect the ways in which people deal with their own lives and identities" (Menise, 2019).

This collection of past research suggests three main principles. First, regardless of whether researchers agree with the ethics and level of gender roles being displayed as "good" or "bad", these representations are a central part of Disney Princess films in and of themselves. Second, verbal communication versus nonverbal communication affects audiences differently at various ages. Young participants that do not have fully developed cognitive processing depend highly on visual aesthetics and nonverbal messages. Older participants show more attentiveness to the language and characteristics of female, male, and androgynous protagonists. Finally, these scholars have noted the subliminal messages being sent to young girls with Disney's specific definitions of beauty, success, and what it means to be a woman.

## METHODOLOGY

This study is a qualitative comparative content analysis of the Disney Princess films *Frozen* and *Frozen II*. “Content analysis is a research technique for making replicable and valid inferences from texts (or other meaningful matter) to the contexts of their use” (Krippendorff, 1980). Content analysis has been a proven method of research for this particular setting (Arnold, 2015; Davis, 2014; England, 2011; Garabedian, 2015; Hynes, 2010; Itmeizeh, 2017). This comparative content analysis study was strategically selected as it has not yet been analyzed. Other studies have either done a comparative analysis of two alternative Disney Princess films, or a collective analysis of films from 1937 to 2012 (*Snow White* to *Brave*).

Each film will be analyzed through the same set of coded categories that fall under the groupings of Emotion, Traditional Gender Traits, Role Within Film, and the Aesthetic Perception. The following sections will outline the codes and their corresponding operational definitions within these groupings.

### **Emotion**

*Affection*: Strong feeling of likeness or fondness, can be either relational or caring in nature.

*Anger*: Strong feeling of hostility, displeasure, and aggression.

*Crying*: The physical act of shedding tears, can be positive or negative in nature.

*Disgust*: The feeling of revulsion against something that is unpleasant or not appealing.

*Fear*: Unpleasant emotion with the anticipation of danger, pain, or threat.

*Joy*: Displaying feelings of great pleasure, happiness, and positivity.

*Lack of Emotion*: To be apathetic, or indifferent instead of an emotional response.

*Rejection*: The dismissal of a person’s feelings, to be denied.

*Respect*: Deep admiration for someone or something elicited by their abilities, qualities, or achievements.

*Sadness*: Displaying feelings of sorrow, unhappiness, discontent.

*Sensitive*: Delicacy in detail in emotion either with themselves or towards others.

*Shame*: To internalize humiliation or distress, can be real or imagined.

*Surprise*: An unexpected reaction to an event or occurrence.

## **Traditional Gender Traits (Male/Female)**

*Athletic (M)*: Physically strong, fit, and active, can accomplish a physically tasking goal.

*Apologetic Language (F)*: The use of language with regretfully acknowledging or excusing an offense or failure.

*Assertive (M)*: Showing confidence and forcefulness to a goal.

*Avoiding Physical Contact (M)*: Character avoids physical contact with another character.

*Brave (M)*: Courage; to face something that scares an individual and do it anyway.

*Curiosity (M)*: An internal desire to know or learn something based on innate instinct.

*Dependent (F)*: Leaning on others, requiring others to accomplish their set tasks.

*Disclosure (F)*: Making secret or hidden information known to another individual.

*Follower (F)*: A person that moves or travels by direction of a leader.

*Gives Advice (M)*: Giving advice to others in conflict and resolution.

*Helpful (F)*: To come along someone with the prime responsibility and sharing strengths to achieve a common goal.

*Independent (M)*: Free from external control, not dependent on others for aid or direction.

*Initiating Physical Contact (F)*: Character makes physical contact with another character.

*Leader (M)*: A person with the primary responsibility of organizing, directing, and orchestrating.

*Nurturing (F)*: To care and encourage the growth and development of another person.

*Physically Strong (M)*: Having more or adequate strength to complete the task or goal at hand.

*Physically Weak (F)*: Physically unable to accomplish the task at hand, or goal that requires strength.

*Resolves Conflict (M)*: A person that uses critical thinking to relieve tension between groups, organizations, affiliations, or the problem at hand.

*Submissive (F)*: Conforming to the authority and directions of others.

*Takes Advice (F)*: Taking advice from others in conflict and resolution.

*Talking About True Love (F)*: When the character talks about the nature of "true love".

## **Role Within Film**

*Elite*: A highly ranked social class that is dignified in wealth, connections, belongings, and opportunities.

*Gets Rescued*: A person that is saved from someone else in a conflict or dangerous situation.

*Hero*: Protagonist; a person that is admired for their courage, achievement, and qualities when resolving conflict, a protagonist.

*Non-Descriptive Background*: A person or character that does not have enough background or context to be placed in a certain role or social class.

*Savior*: A person who saves someone or something from danger or a threat.

*Servant*: A lower socially ranked person that aids higher class citizens for their desires and accomplishments.

*Sidekick*: A person or character that doesn't hold the primary responsibility of conflict resolution, such as the hero, but uses their strengths and qualities to aid in the cause.

*Villain*: Antagonist; a character that opposes the hero and brings conflict to the plot.

## **Aesthetic Perception**

*Described as Handsome*: When persons or characters describe a main character as physically attractive or handsome.

*Described as Pretty*: When persons or characters describe a main character as physically beautiful.

*Main Character Describes Someone Else as Handsome*: When the main character describes someone else as handsome.

*Main Character Describes Someone Else as Pretty*: When the main character describes someone else as physically beautiful.

This data will not only be utilized as a qualitative analysis but will act as quantitative data. This will serve as a measurement of comparison for the characters, analyzing their development or consistency between the original film *Frozen* and its sequel *Frozen II*. This study has three main research questions regarding the relationship between two films:

RQ1: What are the predominant themes presented by the female protagonists?

RQ2: Has Disney's definition of what it means to be a woman and her characteristics evolved with cultural change?

RQ3: Do female protagonists have more activity in the conflict resolution in the film's plot?

## DESCRIPTION OF THE PLOTS

### Frozen

In the kingdom of Arendelle, Anna and Elsa are princess sisters who love to play together. Elsa is born with magical powers that control snow and ice. When the sisters were young, they played continually with Elsa's powers, making snowmen and ice skating. One day in the castle as Anna was jumping from snow pillars, she was going too fast and Elsa accidentally struck Anna in the head with her powers. As a result, a white streak formed in Anna's hair and she became ice cold.

The King and Queen rush her to the enchanted trolls, in hope they could heal Anna. Grand Pobby, the troll chief, warns Elsa that her power had beauty, but also fear. He suggests to the King to remove all memories of Elsa's powers from Anna to keep her safe. In fear of losing his daughter, the King is determined to ensure that Elsa will be able to control her powers. To do so, he limits her physical contact with people, shuts the gates of the castle, downsizes the staff, and separates her from Anna. As they grew up, Anna continued to pursue Elsa with little reply. Years later, the King and Queen leave Arendelle for a voyage over the sea. During their trip, their boat capsizes due to the overbearing waves of the ocean, and they perish.

Three years later, Elsa has come of age to become Queen and is preparing for her coronation ceremony. Monarchs and their entourages from all over sail to Arendelle to celebrate this occasion. As this is the first time the castle gates are opened since she was young, Anna is eager to get out and meet people. While she is in town, she runs into Prince Hans of the Southern Isles. During the ball they meet again, and Anna believes they fall in love. By the end of the evening, they are engaged to be married. When the happy couple goes to ask for the Queen's blessing on the marriage, Elsa refuses. Frustrated and confused, Anna confronts Elsa in the ballroom, resulting in Elsa releasing a barrier of spiked ice between them.

Scared of herself and her power, Elsa flees to the North Mountain where she sheds her expectations of keeping her powers concealed and builds an ice castle for herself in her solitude. What she does not know is that she unintentionally sets off an eternal winter over the land. Determined to find her, Anna sets off on her own to seek her sister and stop the eternal winter. During her travels, she finds a guide, Kristoff, who leads her to the North Mountain. As they

scale the mountain they encounter Olaf, a magical snowman that Elsa created, and he joins them in their pursuit.

When Anna finally reaches the ice castle and informs Elsa about the eternal winter that has fallen over their land, Elsa spirals into anxiety and lashes out her powers, striking Anna in the heart. Kristoff comes in for the rescue and brings her to his family, the trolls. During their journey, Kristoff begins to fall in love with Anna. The over-eager trolls create a wedding space for them that is quickly halted when Anna collapses. Grand Pobby tells Anna that there is ice in her heart, and the only way to save her is by an act of true love. Meanwhile, Elsa is captured in her ice castle by the guards of Arendelle and is brought back to the kingdom.

Kristoff tells Anna that she needs to get back to Hans for a true love's kiss. Upon Anna reaching the castle and finding Hans, he reveals to her that he never loved her. His only intention was stealing the throne and removing anyone that was in his way. He leaves Anna in a cold, dark room for her to die as the ice in her heart progresses. Olaf unlocks the parlor and helps Anna escape from the castle to find Kristoff. Elsa escapes from prison and creates a storm around the kingdom. Upon seeing this, Kristoff races back to save Anna. Hans finds Elsa in the middle of her storm and tells her that Anna is dead. When Elsa hears this, she collapses, and the storm stops. As Kristoff is running to Anna, Anna runs to save Elsa as Hans draws his sword. In her last breath, Anna becomes ice and saves her sister from the swing of Hans' sword. Her heart then begins to melt, and Anna comes back to life because of the act of true love, saving her sister. Elsa discovers that her love can thaw the eternal winter throughout Arendelle, and summer returns. From then on, the gates remain open as Elsa shares her power of beauty for all to enjoy.

## **Frozen II**

Returning to Arendelle in this sequel, Elsa and Anna set off on a new adventure. Voices are calling Elsa to right a wrong that was done in the past. Elsa awakens the spirits from the Enchanted Forest she heard tales of as a child. When the spirits awake, they angrily force everyone out of Arendelle until the past has been corrected. Elsa, Anna, Kristoff, Olaf, and Sven set out to the midst of the Enchanted Forest to find the voice that calls Elsa.

Upon reaching the entrance, they discover that for the last 35 years Arendellean soldiers and the Northuldrans have been stuck in the Enchanted Forest. After years of conflict and strife

over who attacked first, neither group is on agreeable terms. Elsa and Anna soon discover that their mother saved their father the day the spirits trapped the forest. Their mother came from one of the oldest families in Northuldran history. Elsa vows that she will right what has been wronged, and free the forest. During their journey, Kristoff makes multiple attempts to ask for Anna's hand in marriage, but with little success.

The four spirits; earth, wind, fire, and water, guard and control the forest. During their journey, Anna and Elsa discover their parents' shipwreck that should have been in the southern sea and not north of Arendelle. They soon discover that the ship was on a quest to find Ahtohallan, a magical frozen river, in search of answers to Elsa's source of power. With Elsa feeling the guilt of her parents' passing, she sends Anna and Olaf away as she pursues the Dark Sea that took her parents, in an effort to find the truth.

After mastering the water, Elsa discovers that the ancient river of Ahtohallan is a frozen glacier. There, she seeks the unknown from her past and her family's history. Elsa discovers that the voice calling her is her late mother, and that Elsa herself is the fifth spirit that bridges nature with people. In the depths of the river Ahtohallan, it is revealed that Elsa's grandfather tricked the Northuldran people by building a dam in the name of peace, when truly it weakened the forest and the resources. The truth comes out that her grandfather killed the Northuldran chief, who was unarmed, out of fear of the Northuldrans' association with magic.

Having gone too far and becoming frozen, Elsa sends a memory to Anna, revealing the truth of their family's past. Without Elsa's magic, Olaf returns to the elements from which he came, leaving Anna alone. The destruction of the dam will mean the end of Arendelle, but the wrong done in their family's past would be atoned. Anna decides to take action for the benefit of the common good, instead of the protection of her own home. Risking her safety, Anna recruits the earth giants from the valley to break down the dam. As the rush of waters breach upon Arendelle, Elsa rushes to save the kingdom from the crashing waves. With Arendelle now safe, and Elsa's power back, Olaf rejoins everyone on the calm shore as Kristoff proposes to Anna.

Elsa now understands where she and Anna belong. Elsa remains in the North with the spirits and the Northuldran people, where she protects the forest. Anna is made Queen of Arendelle, where she will protect and serve the people. As a sign of the new covenant between the bridge of people, a new statue of the young King and Queen is placed in the middle of the

town square. A Northuldran descendant and an Arendelle prince have joined together in love, signifying a new era of harmony within the kingdom of Arendelle.

## CONTENT ANALYSIS

Upon completion of the content analysis, there were a total of 606 codes between the two films. (*Frozen*: 313, *Frozen II*: 293). These codes were split between four main categories: Emotion, Traditional Gender Traits, Role Within Film, and Aesthetic Perception. The main characters that were analyzed between both films included Elsa, Anna, Kristoff, Olaf, the King, and the Queen. This section will be broken down between the data collected from *Frozen*, the data collected from *Frozen II*, and the comparative data between both films.

### Frozen

Out of the 313 codes, there was an uneven distribution between the main characters. (Elsa: 78, Anna: 126, Kristoff: 65, Olaf: 21, King: 18, and Queen: 5). There was also variance in the amount of codes between each subcategory (Emotion: 112, Traditional Gender Traits: 179, Role Within Film: 9, and Aesthetic Perception: 13).

### Elsa

Elsa's highest category percentage was Emotion, at 66.67% of her total codes. Within Emotion was also the highest frequency of code, Fear. Elsa displayed fear 26 different times throughout the film and comprised 33.33% of her total content analysis for *Frozen*. In fact, Elsa scored higher on Emotion than any other character in the first film, male or female. The second largest category was Traditional Gender Traits at 26.92%. Her second most frequent trait displayed throughout the film was Assertiveness at 15.38% of her entire sample. Elsa had 68% of her gender trait codes as traditionally masculine, 32% of her gender trait codes as feminine, and the highest code frequencies were Fear, Assertiveness, and Shame.

## **Anna**

Anna had the highest total codes throughout the entire film in comparison to the other characters. Ironically, despite general assumptions of Anna's character, her highest scoring code was Sadness. Contrasting to her sister, Anna had the majority of her codes in Traditional Gender Traits, while Elsa had the highest saturation in Emotion. Anna scored the highest in Apologetic Language at 15.08%, the closest runner up being Elsa at 5.13%. However, Anna and Elsa both displayed strong evidence of Assertiveness throughout the film, Elsa at 15.38% and Anna's second most frequent code at 13.49%. Finally, Anna stood out at the highest percentage in Aesthetic Perception across the board, comprising 7.14% of her total codes. Regarding codes in connection to gender, Anna had 38% traditionally masculine codes, 62% traditionally feminine codes, and indicated the most code frequency in Apologetic Language, Assertiveness, and Sadness.

## **Kristoff**

Kristoff, being considered a main character but not on the level of popularity as Elsa and Anna, had only a 13-code deficit in comparison with Elsa. Kristoff showed the most coded evidence in Traditional Gender Traits, consisting of 52.31% of his total codes. His three highest gender traits included Assertiveness (13.85%), Leader (12.31%) and Physically Strong (10.77%), all categorized as traditionally male gender traits. Kristoff made notable contributions as he scored the highest in Role Within Film. Through Frozen, he acted as both a Savior by resolving conflict, and an active protagonist. Kristoff was also the only male character that ranked in the Aesthetic Perception category, as someone described him as handsome. Kristoff had 60% of traditionally masculine codes, 40% traditionally feminine codes, and showed the most code frequency in Assertiveness, Leadership, and Nurturing.

## **Olaf**

Olaf was coded as a functional Sidekick in the film, and therefore only accumulated 21 codes within the analysis. He had three major notable contributions, the first being that his

highest code fell within Traditional Gender Traits as Helpful (19.05%), which is considered a traditional feminine gender trait. The second highest scored category was in the Emotion subcategory, Joy (14.29%). Finally, and ironically, Olaf scored the highest in the code Talking About True Love. He did this more than any other character, even Anna, at 4.67%. Olaf had 40% traditionally masculine codes, 60% traditionally feminine codes, and had the highest code frequency in Helpfulness and Joy.

## **King**

While the King was only in the film for a brief portion of time compared to the other characters, he was only 3 frequency codes behind Olaf, who was present for the majority of the film at 18 codes. The King's categories were primarily housed in Traditional Gender Traits, his highest code being Assertive (16.67%), and a three-way tie for second highest frequency with Nurturing (11.11%), Leader (11.11%), and Gives Advice (11.11%). Interestingly, in the Emotion category, the King was only coded for 4 emotions: Anger (11.11%), Fear (11.11%), Sadness (5.56%) and Shame (5.56%). The King had 64% traditionally masculine codes, 36% traditionally feminine codes, and displayed the most code frequency in Anger and Fear.

## **Queen**

The last character analyzed for coded content analysis is the Queen. Interestingly, while the King and Queen were in the same film for the same amount of time, ranked as the same level of elite character, the Queen had only 5 codes within the analysis. In fact, the Queen said just three words in the entire film. The majority of the codes were therefore based off of her nonverbal behavior, rather than her verbal communication. The Queen showed 0% of traditionally masculine codes, 100% of traditional feminine codes, and had an even distribution percentage of 20% for 5 different codes: Sadness, Anger, Nurturing, Submissive, and Elite.

## Frozen II

The only difference between the first and second sample was the film itself. The coded categories, characters, and film series stayed the same. This section will examine the primary differences between the six main characters in their progression from *Frozen* to *Frozen II*.

### Elsa

Elsa had a 6% increase in coded categories from *Frozen* to *Frozen II*. In fact, her emotional coded calculations dropped 24.5%. While Fear was still a considerable code for Elsa with 8 occurrences (9.64%), it represents a major departure from the first film as her highest code with 26 occurrences (33.33%). Additionally, the previously high-marking Fear was now matched with Joy (9.64%). Elsa had dramatic decreases in Shame by 7.1% and Rejection by 5.21%, but saw a 7.08% increase in Joy. With the decrease in coded Emotion came the increase in codes with Traditional Gender Traits. Elsa had notable differences in Nurturing by a 3.54% increase, Curiosity with a 9.64% increase, and Leadership with a 7.15% increase. Elsa's contribution to the films also increased, a rise of 3.54%, indicating an additive of her acting as a hero and protagonist in *Frozen II*. Elsa displayed 73% of traditionally masculine codes, a 5% increase, and 27% traditionally feminine code, a 5% decrease. Her highest code frequency was in Assertiveness, Curiosity, and Joy.

### Anna

Anna maintained a very comparable amount of codes between the films, with only a 3-code increase from *Frozen* to *Frozen II*. The first major difference is the decline in the Emotion category, dropping 34.92%. She displayed increases in Sadness by 5.41%, Anger by 5.37%, and Surprise by 3.78%. With her decrease in Emotion, she showed a considerable amount of increased codes in Traditional Gender Traits by 16.85%. Anna displayed major changes between Nurturing that increased by 9.25%, Curiosity by 7.75%, and a decrease in Apologetic Language by 14.3%. Finally, Anna showed major changes in the Aesthetic Perception subcategory, dropping 5.59% of her overall coded content analysis. Anna had 58% of traditionally masculine

codes, a 20% increase, and 42% traditionally feminine codes, a 20% decrease. She displayed mostly Nurturing, Fear, and Assertiveness.

## **Kristoff**

Kristoff had a considerable drop of codes between the films, starting with 65 in *Frozen* and ending with 39 codes in *Frozen II*. His change in code frequency also included change in code distribution. Kristoff increased his code frequency in the Emotion subcategory by 31.8%. There were 4 major code changes, an increase in Joy by 5.13%, Affection by 12.3%, Surprise by 5.13%, and Rejection by 5.13%. With the rise in Emotion codes came the decrease of Traditional Gender Traits. Kristoff showed a decrease in these codes by 16.41%. Although he demonstrated a rise in Disclosure by 7.18%, his character saw a decrease in Leader by 9.75%, Assertiveness by 8.72%, Physically Strong by 10.77%, and Initiating Physical Contact by 5.64%. Kristoff also displayed differences in Role Within Film, as he demonstrated being a Savior more by 3.59%. Kristoff had 25% traditionally masculine codes, a 35% decrease, and 75% traditionally feminine codes, a 35% increase. He showed the most code frequency in Affection, Sensitivity, and Disclosure.

## **Olaf**

Olaf had a comparable number of codes between the films, only going from 21 in *Frozen* to 26 in *Frozen II*. While his code amount remained nearly the same, his code variance changed drastically. Olaf had a considerable increase in codes for Emotion by 37.73%. The three notable differences within this section were an increase in Sadness by 6.78%, Fear by 23.08%, and Surprise by 7.69%. Olaf also displayed noticeable differences in Traditional Gender Traits, dropping by 34.98%. His top three code differences included decreases in Helpful by 19.05%, Giving Advice by 4.76%, and Assertiveness by 9.52%. Olaf had 50% traditionally masculine codes, a 10% increase, and 50% traditionally feminine codes, a 10% decrease. He showed the most codes in Fear, Sadness, and Joy.

## **King**

The circumstances of the flashback from the King and Queen affected their code frequencies between the two films. The King dropped from 10 codes in *Frozen* to 6 codes in *Frozen II*. There were major differences between the two sets of data, the first being that the King went from having 33.33% of his codes designated to Emotion, to 0% of his codes in the Emotion subcategory. Because of this, there was a considerable jump in Traditional Gender Traits with a 22.22% increase. Two major contributions from the second film included an increase in Disclosure by 16.67% and in Assertiveness by 16.66%. The King had 60% traditionally masculine codes, a 4% decrease, and 40% traditionally feminine codes, a 4% increase. His highest code was Assertiveness.

## **Queen**

Finally, there were major differences with the Queen between *Frozen* and *Frozen II*. The Queen's code frequency doubled from 5 to 10. She displayed half as much Emotion in *Frozen II*, a 20% decrease. The Queen also displayed higher coded frequency with Traditional Gender Traits, a 20% increase. She showed a 10% decrease in Nurturing, a 10% increase as Follower, and a 10% increase in Apologetic Language. The Queen had a 1.25% increase of masculine codes compared to 0% in *Frozen*, and 98.75% traditionally feminine codes, a 1.25% decrease. Her highest code was Submissive.

## INTERPRETATION OF THE DATA

To understand the data and codes from the completed research, it is necessary to not only to report on the quantitative data, but also the transference of meaning with the qualitative data between the characters. This section breaks down each film and major character from the study data.

### Frozen

This first section will focus only on the observations and interpretations of the data collected from *Frozen* through each major character.

#### Elsa

There are many things that point to Elsa being a lead character in this film. First, she is the one that holds magical powers, one aspect of Disney that is almost always a consistent component. Second, she is the eldest daughter in the royal family of Arendelle. Finally, she is uniquely the cause and the ultimate resolution of the main conflict of the film. It can be argued that Elsa served as both a protagonist and antagonist based on her actions and role throughout the film.

There are three distinct phases of Elsa displayed through the film, all centering around her younger sister, Anna. The first is as children before the incident, the second is the aftermath, and the third is the conflict resolution after Anna has been saved by an act of true love between sisters.

As a child, while Elsa maintains her elder role (protection of her sister, not initiating play with Anna but accepting limited invitation), she has a sense of imagination and playfulness. This is evident when Elsa entertains Anna by turning the ballroom into a magical frozen wonderland for her enjoyment (making Olaf for her, propelling Anna as she ice skates, and creating pillars of snow for Anna to jump to). She does this not for herself, but for her sister's enjoyment.

This is short-lived, as the first primary conflict is introduced: Elsa strikes Anna in the head with her powers by accident. This is the first time that we see Elsa's most common code

throughout the first film, Fear (See Appendix Table B; Emotion). This isn't the fear of her getting in trouble; she would not have called her parents immediately if that was the case. This is the fear of losing her sister at her own hands. The elder troll, Grand Pobby, reinforces this fear within Elsa as he warns her that her powers will be her undoing. (What is more interesting is that her ultimate undoing is her own fear, not even others' fear of her).

The King's relationship with Elsa is interesting to analyze, particularly because there is a lot of cognitive dissonance for Elsa. On the one hand, she loves and deeply respects her father in many ways; this is evident throughout their interactions in the film. On the other hand, there are many times during Elsa's upbringing, after the incident, that the King bestows shame and expectation upon Elsa for not learning how to control her growing powers (See Appendix Table B; Emotion). It could be argued that it is the King's good-willed intentions to protect his daughter that unknowingly turn into shaming. Either way, this shame is communicated to Elsa. She portrays these thoughts throughout the song "For the First Time in Forever" with the repetition of "be the good girl you always have to be."

This is worth discussing because Elsa's powers are something that make her unique, something that she was gifted with, or in another perspective, cursed. Most importantly, this makes her different from others. The fear of difference between individuals and society is a driving force, perhaps because it is not understood. Elsa is never taught to celebrate her powers; to use them for joy, expression, or even for the protection of others. During the sisters' childhood, this is a dark secret, a large part of Elsa's personhood that is forbidden to be expressed.

More interesting is the King's approach to helping Elsa control her powers. From among several possible methods, he chooses to enforce the physical covering of Elsa. The motto "conceal, don't feel, don't let it show" is a consistent ideology throughout *Frozen*; however, this phrase can be argued to have far deeper meanings and implications in different contexts. Modesty appears to be the King's solution for Elsa controlling her powers. In other words, to stop unwanted forces that negatively affect others, Elsa has to cover up. In the film, this is not a part of Elsa's own self-expression growing up, as her appearance in clothing is one of the first things she changes when she runs away to the North Mountain. While this may be up to interpretation, regardless it is a consideration in the grand scheme of gender communication.

Between the combination of Grand Pobby's vision and the King's approach, Elsa is bound to grapple with the fear of her powers, and worse, hurting other people. Elsa also does not have an outlet to discuss issues with others aside from her parents. Even in her darkest moment, when her parents are shipwrecked, she cannot confide in her sister because the ideology of "conceal, don't feel" already penetrates her mind. Elsa learns to become independent from an early age, and the data confirms this (See Appendix Table B, Traditional Gender Traits). This also changes the relationship between Elsa and Anna. Elsa, as the older sister, has a responsibility to protect Anna. But she also has the responsibility as a monarch to protect the kingdom of Arendelle. One interesting point is that Elsa does not have to marry a prince to earn her birthright, in contrast with the plot of other Disney Princess films (e.g. *Aladdin*).

This attitude of Elsa's continues until the first conflict in the film, which is the verbal altercation with Anna in the ballroom in front of all the guests. This is a turning point for Elsa, as her fear has become a reality, or at least has manifested further in her own imagination. This leads to her escape and epiphany with "Let it Go". This results in the second phase of Elsa, the one that has a new-found confidence in identity, solitude, and outward appearance. She goes from having the majority of her body completely concealed to a sequined dress with a slit, high heels, makeup, and flowing hair.

The interesting thing about Elsa's character is her Role Within Film. While she is considered an elite of the Kingdom and the Queen of Arendelle, she is not initially considered the protagonist. While Elsa is not perceived as a direct villain with Hans added in the plot, she does create the main conflict of the film and perpetrates it through her actions. This includes the incidents of the initial accident with Anna as a child, bringing an eternal winter over the land, and finally the freezing of Anna's heart. The one redeeming quality of Elsa within conflict resolution occurs after Anna's discovery of love and the thawing of the eternal winter. Elsa primarily produces, and resolves, conflict throughout the film, but she does not do it alone (See Appendix Table B; Role Within Film).

Finally, the Traditional Gender Traits coded throughout the film for Elsa are notable. Elsa displays nearly twice as many of the traditional masculine characteristics as she did traditional feminine characteristics (See Appendix Table B; Traditional Gender Traits). The highest count was Assertiveness, something that has been with Elsa from the beginning and continued even into the sequential film. One interesting example occurs at the very end of the film, when the

guests are leaving Arendelle. Due to Hans' plot to kill Elsa and overtake the kingdom, Elsa ends her relationship with her strongest partner in trade and doesn't think twice about it. This characteristic is a far cry from the first wave of Disney Princess movies, wherein women are submissive to the plotline while the men save the day. When fear strikes, the otherwise shame-driven Elsa demonstrates a working understanding of standing up for herself and what is right.

## **Anna**

Though growing up in the same household, Anna arguably has a different experience and upbringing. Anna displays a younger sister stereotype in always pursuing the oldest and wanting to engage in activity with excitement and eagerness. It is clear that Anna places a large part of her identity on being a sister, more than being a princess or royalty. Over the course of the film, she shows how family-oriented she is, even with the hidden brokenness through the family unit.

Initially, Anna is kept in the dark when it comes to Elsa's powers. This makes one thing manifest in her mind: Rejection (See Appendix Table B; Emotion). This is a rather common theme, one that she regularly discloses throughout the film (to Hans, during the ballroom conflict, and when she first sees Elsa at the Frozen castle). Anna is confused and searching for an explanation. Since her memory still includes the joy with Elsa that suddenly stopped, there has to be some internalized question for her character: *What did I do wrong?*

This sense of rejection creates great emotional distance from her sister Elsa. It is clear that Anna senses her disconnection as a sister as well as a subordinate to her new Queen. This is evident in their first appearance together in the film since they were children, at the Coronation Ball. This event resonates so powerfully with Anna that she feels herself unworthy to stand so close to Elsa. This also affects her verbal communication as she nearly addresses her sister as "Elsa", but catching herself she instead addresses Elsa as "Queen." Anna's same eagerness to connect and engage with Elsa as a child continues to sustain her in adulthood. This is evident in her nonverbal body language as she wants to continue her conversation with Elsa but is rebuked by the antagonist, the Duke of Weselton.

Another main characteristic of Anna is her infatuation with "true love" (See Appendix Table B; Traditional Gender Traits). This is seen early in the film with the song, "For the First Time in Forever". Anna talks about the typical narrative of a beautiful princess reclining against

a wall, laughing through the evening with a tall and fair stranger. While this may seem far-fetched and another Disney attempt at a 24-hour relationship that ends in a marriage, the viewers are left with a level of empathy for Anna. In ways, this is her cry for connection that has been absent most of her life. During the beginning of the film and following the accident, audiences don't see pivotal times when the King and Queen engage Anna because their attention is directed toward Elsa's powers that are growing stronger every day. As a result, Anna and Elsa don't grow in their relationship due to their physical, then emotional, distance. "Do you Want to Build a Snowman" effectively shows how singular and lonely Anna's childhood is. The gates are closed, so she can't leave the castle. The doors inside are locked by fearful and otherwise occupied parents. No wonder that, when Coronation Day arrives, the first thing Anna does is leave the castle.

Returning to the grand narrative of "True Love," viewers start to see interactions develop rapidly between Anna and Hans. A day's worth of laughter, stories, adventures, and dancing lead to a marriage proposal by evening. The plot intensifies when Elsa becomes involved with the happenings of their day. Never in the history of the Disney Princess line has a main character looked at the parameters of true love in 24 hours and denied it, or even questioned it. Elsa doesn't hesitate to withhold her blessing, stating, "You can't marry a man you just met." This statement *shattered* the love narrative that has been characteristic of Disney Princess films since the 1930s.

After the conflict, Elsa runs off, and an eternal winter comes over the kingdom, Anna has to make a choice. She doesn't turn to her Prince Charming and fiancé who she met that day to ask what they should do. She takes responsibility for the conflict with her sister and formulates a plan. She is the one that leaves on horseback towards the enchanted mountains, appointing Hans to be in charge of the kingdom while she was gone. Even with Hans' protesting to go with her, Anna won't hear of it.

Anna continues to show Assertiveness when she meets Kristoff. While it is clear that she is nervous in this new role, demonstrating Apologetic Language and concern, she attempts to be strong and forceful with her request of Kristoff's assistance. The topic of true love emerges again when Kristoff shares Elsa's perspective concerning Anna and Hans. He too is surprised that two people got engaged the same day they met, commenting "It doesn't sound like true love to me."

Kristoff's immediate commentary on her decisions foreshadows one notable aspect of *Frozen* in the scope of other Disney Princess films: Anna couldn't have meaningfully participated in conflict resolution without the help of the male protagonist. In fact, Kristoff arguably does the majority of the work (navigating, saving Anna from the wolves, cliffs, Elsa's castle, transporting her with a frozen heart to the castle). Anna is simply framed at the last moment (pulling Kristoff from the cliff, cutting the rope from the snow guard, saving Elsa at the castle, etc.) and credited with the ultimate conflict resolution.

Unlike her sister, Anna also displays a large amount of Apologetic Language (See Appendix Table B; Traditional Gender Traits). While she addresses Elsa in this way to a degree (due to the lack of connection and identity in royal social status), she primarily uses Apologetic Language toward male characters (specifically Hans and Kristoff). As assertive as she appears through the film, there is also a sense of optimism, perhaps even naiveté. Anna fits the stereotype of a princess waiting for her Prince Charming, expecting to live happily ever after, where everyone will be fine. However, the opposite is true, which leads to one of the most groundbreaking scenes in Disney Princess history.

Anna is in perilous danger; her heart is frozen and the only thing that can save her is an act of true love. She seeks a true love's kiss from her new fiancé at the castle. The tables turn, and Hans is revealed as an antagonist only planning to marry Anna and kill Elsa, so he can become King – which Hans soundly demonstrates through his greed for power and in his plotting to kill the royal family members. Hans reveals Anna's desperation to find love in that she accepts a marriage offer without hesitation, follows her sister who possesses powerful magic, and comes back to be saved.

This shatters the narrative from the majority of Disney Princess plots: A beautiful young woman meets a handsome man, and in the span of a day or two, they fall in love and live happily ever after. While this is not plausible with Hans, Disney doesn't abandon the entire concept of fast love. The film ends with a princess falling in love with a male hero, who (while they had more quality time together) still doesn't know Anna any longer than her previous fiancé. While Anna and Kristoff don't get engaged within the first film, the premise of two young people coming together in love is still highly regarded.

This leads to the conflict resolution that flipped the script on most narratives. Kristoff, arms outstretched to Anna, reaches to kiss Anna and save her from being frozen forever. This is

what Anna has wanted since she was young. She wants to feel needed, to have true love, to have a connection with someone else. She has that opportunity, and it is only a few steps in front of her.

Anna turns away from Kristoff to see Hans, the man who said he loved her, betrayed her, and even plotted to take over the kingdom. Then she sees her sister, Elsa, with whom she has longed to restore the relationship they had as children. As Hans lunges to kill Elsa with a sword, Anna steps in between them. In choosing her sister, Elsa, over what she thought she needed for all of those years, Anna sacrifices herself, saving Elsa. Unknowingly, Anna also saves herself in her act of true love, thawing her own frozen heart, which is a first in Disney Princess films. It is not the kiss from a male hero, but sacrificial love between sisters that resolves the main conflict of the plot.

A final observation is the scene when Hans re-emerges after being blasted from his sword. While Kristoff indicates that he is ready for a physical altercation, Anna stops him and steps forward. First, the male hero actually listens, then Anna is the one that gets to punch him off the boat, and finally her actions are met by a round of applause. Anna has a new understanding of what love is, which inspires Elsa's new philosophy and ability to thaw the eternal winter over Arendelle.

## **Kristoff**

While Kristoff is considered a main character, audiences know little about him and his background. In fact, there are only two scenes where he is independent of either Elsa or Anna. Viewers learn that Kristoff was an orphan who followed the men each morning to harvest ice. This is a prime example of social learning theory (Abandura, 1977) and perhaps a part of "initiation" for Kristoff to become a man. Kristoff's one consistent attribute is Curiosity, which is shown through his code frequency (See Appendix Table B; Emotion). It is curiosity that led Kristoff to follow the royal family and find the trolls, who ultimately became his adoptive family. Additionally, it is interesting to note that Kristoff knows of the royal family's secret from the beginning. Even when the gates close and the kingdom grows curious about the royal family's events, there is no indication of betrayal of that information. In fact, he only hints to

Anna once in the movie that he was there for a day she doesn't remember ("I've seen him [Grand Pobby] do it before").

By the time Kristoff and Anna meet, there are a few things that need to be pointed out. First, Kristoff doesn't lead Anna to the North Mountain because it was the right thing to do, nor does he indicate that he is particularly interested in or attracted to her. He goes because due to the eternal winter in the summer months, his ice business is in jeopardy. Kristoff only agreed out of a strategic business decision that would restore his livelihood. Indeed, this perspective continues after the wolves' scene that results in his sled being destroyed. Most modern male characters, protagonists at least, would have swooned for the woman, coming to her aid in hopes of earning her affection. Kristoff explicitly states that he doesn't want to help her anymore, and he could "live with" her dying in the mountain. In fact, if it wasn't for Sven's insistence, that could have been the outcome.

As stated previously, Kristoff, as well as Elsa, questions Anna's philosophy and outlook on true love, pointing out all of the things that Anna didn't even know about Hans (See Appendix Table B; Traditional Gender Traits). Kristoff is also not afraid to question Anna even as a main protagonist. He also hesitates to embrace Anna's reasoning to find Elsa when he states, "What if Elsa doesn't even want to see you?"

Kristoff is the one that continually acts as the Hero and one who Resolves Conflict (See Appendix Table B; Role Within Film). He is not afraid to put Anna in her place and create boundaries: During the wolves' scene, he tells Anna not to help with the attack or to tell Sven what to do, as he doesn't trust her judgement. It is Kristoff who has critical thinking skills throughout the plot, such as with the navigation of the mountain, the snow anchor for their escape, leading Anna to the trolls to meet Grand Pobby, transporting her to give her to Hans, and returning when the storm erupts in Arendelle.

However, the data also reflects Kristoff's sensitivity. While it is not immediately apparent in the film, Kristoff and Anna find a connection through their journey (See Appendix Table B; Emotion). There are many times that Kristoff considers physically consoling Anna, but he resists, even before the awkwardness of introducing her to his "parents" (the trolls). In fact, the first time that he marvels at her appearance is when she is dressed for the mock troll wedding. Even after the family's insistence on their marriage and his attraction to her, he still respects the

relationship she has with Hans. He displays this to the point that he transports her semi-unconscious body back to her fiancé with the knowledge that he may never see her again.

While Kristoff doesn't resolve the main conflict, he is no less willing (See Appendix Table B; Traditional Gender Traits). He is ready to pursue Anna even though she turns to save Elsa instead. One of the last notable things that has never been done in a Disney Princess film occurs when Kristoff *asks* Anna if they may kiss after he was presented with his new sled. Kristoff's asking for Anna's consent displayed a distinguished level of respect that was not dependent on their shared previous experience.

## **Olaf**

Olaf is initially created in a moment of pure joy between two sisters. He embodies positivity, optimism, and a sense of justice. He is perfectly characterized as a "Sidekick," which is fitting for his contributions throughout the film, including showing Anna and Kristoff Elsa's castle, distracting the Ice Guard, instructing Anna to run from "crazy" Kristoff and the "rock" family, and eventually saving Anna from the locked parlor (See Appendix Table B; Role Within Film).

The most significant part of Olaf's character is his pep talk with Anna as she is turning frozen. He gives a beautiful definition of love: "putting someone else's needs before your own". He helps Anna realize that Kristoff has sacrificed for her with no promise of return because he cares for her. Olaf additionally calls her out, stating, "You really don't know anything about true love." He is also the one who provides Anna with the opportunity to save Elsa by leading her out of the castle (See Appendix Table B; Emotion).

## **King**

Although the King is in the film for a short period of time, he is a force to be reckoned with. First, it is clear that the King is the head of the household, not just the kingdom. He is the one with the primary responsibility and takes initiative on all decision-making with Assertiveness (See Appendix Table B; Emotion). Respect is extended to him everywhere he goes, regardless of who he is with. For example, when the King decides to consult the trolls,

their remark of the family's arrival is partial, at best. Even though the King, Queen, and two young princesses are all present, the trolls only acknowledge, "It's the King!" While 75% of the group is female, with everyone in the group possessing an elite ranking of royalty, the only person recognized is the King himself.

The King takes the initiative to address the conflict of Elsa's growing powers as well as how their family will manage it. The Queen isn't solicited for her opinion, nor consulted in any way. The King and Queen are fearful of losing their daughter. While the King arguably acts out of love and good intentions, Elsa is somewhat jaded, even into her future adult life.

## **Queen**

There is little to say about the Queen, considering that she only says three words throughout the entire film: "She's ice cold." The rest of her codes are solely based on her body language and nonverbals. The viewer can conclude that the Queen cares for her family and worries for the future of Elsa (this is further verified in *Frozen II*). However, despite the Queen's elite background and socioeconomic status, the most powerful woman in the kingdom of Arendelle is effectively powerless. She doesn't contribute to Elsa's future plans as she is not a decision stakeholder. The Queen is simply submissive to the King's directions and orders (See Appendix Table B; Traditional Gender Traits). This is a step back in terms of progressiveness in female protagonists. The Queen actually resembles more of the 1930's ideal that women should be "seen and not heard".

While critics may point out that Elsa and Anna have both parents growing up (which is an uncommon combination in Disney Princess films), the principle needs to be analyzed deeper. Yes, Disney finally included a mother figure in a princess movie, but she is soon deceased in a horrible accident. Furthermore, when she is alive and present, she makes no notable contributions to the film. The Queen's character appears to be an effective "check" on the box for Disney, but makes no contribution to the other characters, plot, or conflict resolution.

## Frozen II

This next section will focus only on the observations and interpretations of the data collected from *Frozen II* through each major character.

### Elsa

Elsa's characteristics take on a different tone in the second film. She appears far more relaxed and less anxious than how she presented herself in *Frozen* (See Appendix Table C; Emotion). This shows the transition that Disney disclosed was three years later in plot after the original film (Schaefer, 2019), something that needs to be taken into consideration when analyzing the progression of a character's evolution. In *Frozen II*, after the original conflict of the first film, Elsa has had time to become accepted within her kingdom. This transition explains why her original fears are no longer present, and it accounts for the change of code frequency in this area (See Appendix Table C; Emotion). One fear still remains: the protection and vitality of the last living member of her family, Anna.

Elsa has questions that still have not been answered: Why is she the way she is? Why was she given powers? Why not someone else? There is still the thorn in her side in that she is not quite where she belongs (as indicated in "Into the Unknown"). She has had a lasting desire to find someone that is like her since she was young. Therefore, she is nothing less than tempted when she first hears the voice call out from the Enchanted Forest to her in adulthood. While the first film may have settled her control and acceptance of powers, this doesn't answer the larger question that still lingers into *Frozen II*. With rising questions comes the inevitability of growing Curiosity, something that is traditionally considered to be a male trait.

Elsa also shows a rising sense of independence in her efforts to protect the family, asking Kristoff to take Sven and his sled. This is quickly turned into a group activity for all the main characters. While others join the cause, Elsa still feels alone in the mission. Since she is the only one that can hear the call, she feels as if it is directed toward her, that it is meant for her. Learning how to balance the desire to find her identity and keep Anna safe is difficult and results in conflict at times. The first instance of this is when the fire spirit appears, and Elsa attempts to extinguish its flames. This results in a verbal altercation of logistics regarding the roles of the

two sisters in high-risk situations. While Anna feels that Elsa is continuing to put herself at risk, Elsa knows that she has her powers to protect herself. Anna's protective instincts are reinforced as she continues to keep Elsa "on task" by reminding her what they set out to accomplish, and how they can't do everything.

The first part of Elsa finding her identity is the knowledge of her mother being Northuldran. The Enchanted Forest and the spirits are well-known and respected by the natives. Upon learning that Elsa possesses magical powers, it prompts an interesting question from the female chief, who asks why an Arendellean would be *gifted* with magical powers. All of her life, Elsa was told that her powers were a *curse* in *Frozen*. The fact that her powers are perceived as a *gift* in *Frozen II* is a new-found concept. This is the first instance of a string of conversions that Elsa is not perceived as tainted or evil. "Show Yourself" is a revelatory moment for Elsa that binds her identity and relationship with her mother. Learning about the same lullaby that indicates where all lost answers would be found bridges the connection between Elsa's heritage and history. This is also the first foreshadowing of there being a fifth spirit, raising even more questions for Elsa. It is this that sets up the rest of the plot for the history of Elsa's people and her place in the timeline.

A turning point for the sisters is the discovery of their parents' shipwreck in the opposite direction of where it should have been located. After the water's memory reveals that the King and Queen voyaged to Ahtohallan to find answers for the source of Elsa's power, this reignites the shame that Elsa has experienced for the majority of her life (See Appendix Table C; Emotion). Even with Anna's attempted counseling, reinforcing that Elsa's powers are a *gift* to all, Elsa cannot shake the feeling that she was responsible for her parent's deaths. This changes everything for Elsa, as her fears and insecurities that were evident in the previous film arise in her once again. Out of love, protection, and fear, she pushes Anna and Olaf away as she continues on her journey.

The most notable part of *Frozen II* in regard to Elsa's character, is her encounter with the Dark Sea. Again, and again, and again, she fails to breach the waves to reach Ahtohallan. She could have given up and gone back on her promise, but she persists. This is a true test of her character and perseverance for what is right (See Appendix Table C; Traditional Gender Traits). Additionally, this is the first time that we see an elite Disney Princess in a pantsuit or

androgynous clothing in film (With the exception of *Mulan*). The producers also found this to be a powerful moment, as it was the scene that kicked off their trailer.

Upon discovering the voice was actually her mother's call, Elsa develops a new-found connection with her family. This is a change in internal messaging for Elsa as well, the last piece that leads to her finding her own individuality and realizing that her powers are a gift to share with others, as opposed to a curse that would push people away and harm them. Elsa also finds the wrong that needs to be corrected in her history and rejects the ideologies of her previous generations after learning the dark history of her grandfather. It is at this point that she defies her ancestor's actions from the history of Arendelle and vows to make things right. This is a powerful moment for Elsa as she becomes the bridge between the spirits and the two peoples. She is the one that was destined to bring peace back to the land and resolve a conflict that had endured for decades.

The final aspect of Elsa finding her identity is realizing that she is indeed the fifth spirit, the bridge. With this she makes a difficult, yet wise, decision. She leaves her kingdom and makes Anna Queen of Arendelle, so Elsa can remain in the Enchanted Forest with the remainder of the spirits. With this transition of leadership and location, it actually strengthens the relationship between everyone, utilizing their strongest qualities.

## **Anna**

Anna displayed a shift in code between the first and second film. Anna is a third less emotional in *Frozen II* than she was in *Frozen* (See Appendix Table C; Emotion). Her loyalty to her family however, has not changed. Anna is more protective of Elsa in a nurturing manner throughout the plot. Now that she has her sister's attention, she is not intending to let it go. She adopts more of a caretaking mother figure than a younger sibling looking up to the elder sister.

Anna breaks the stereotype that women can never show emotion, particularly anger (See Appendix Table C; Emotion). Multiple times in the river, she shows that it is *ok* to be angry, and even encourages it from Olaf. This does not come from a place of malice, but the ability to express every emotion without the fear of falling out of perfectionism.

Additionally, Anna and Olaf's relationship is critical. Olaf is the one thing that Anna can hold on to, the one thing that reminds her of the childhood relationship with Elsa, the person that

rescued her, the one that taught her what true love really is. Olaf's exit is devastating to Anna. The dark cave is more representative of Anna's state of mind rather than the state of the situation. Everything that Anna feels she needed to protect is gone; at this point, she doesn't feel as if there is anything else to work towards. Anna could have stayed and grieved, wallowing in the pain from her lost friend. But she decides to get up and do "next right thing". This is a moment of true embodiment of power for Anna in her hardest adversity. This leads to the choice to break the dam and essentially destroy her kingdom and home.

Her decision is nothing short of her risking her life in the process. She has to go against everything that she grew up believing in order to do what is right for that moment in history. She is once again assertive and forceful in what needs to be done for the greater good (See Appendix Table C; Traditional Gender Traits). This includes not being undermined by the male characters and their alternative plans and thoughts. She doesn't seek help from others but demonstrates the ability to do what needs to be done without contention. Once again, Anna is the main agent in conflict resolution with the aid of others.

Additionally, in *Frozen II*, there were more defined roles between Anna and Elsa, especially regarding what the hierarchy entailed for the two sisters. From the get-go, Anna has been more in-tune with Arendelle, the people, the kingdom, and opening up the gates for all to enjoy. As seen from *Frozen*, Elsa instead has run away from her responsibility to the kingdom, yearning for something more than what she has been expected her entire life. More interesting is that the final conflict comes with not just Elsa being redeemed as the fifth spirit and residing in the Enchanted Forest, but the coronation of Anna as Queen of Arendelle. With these two new defined roles, there has been self-actualization between the two characters. The plot puts it nicely, stating that a bridge between worlds has two sides; Anna being Queen of Arendelle, and Elsa acting as the fifth spirit in the Enchanted Forest.

Finally, after three years of being in a relationship with Kristoff, growing and learning from each other, Anna accepts the marriage proposal. However, she is first made Queen independent of her marital status, or Kristoff's for that matter. This reinforces the same notion and privilege that Elsa had when she first became Queen. There still are some exceptions noted when it comes to inheriting the throne, which will be described in the King's section.

## **Kristoff**

Kristoff has grown leaps and bounds within his character, perhaps displaying the largest difference within all the characters in the film series. The first is that Kristoff has now moved into the castle instead of being orphaned with the trolls. While he has not yet married into the royal family, he has a sense of raised socioeconomic status with his relationship with Anna and Elsa. Along with this is the central theme of his attempt to propose to Anna.

There are a few interesting things that occur within Kristoff's character. The first is the rise in traditional female characteristics. This includes the heightening of Disclosure and decreasing frequency of Assertiveness and Leadership, even examples of him displaying that he is Physically Strong (See Appendix Table C; Traditional Gender Traits). With this comes the height of Affection and sensitivity, which fits the narrative of the multitude of proposal attempts. There are two main instances within the film including Kristoff that stand out.

The first is the main conflict that results in a prolonged separation between Kristoff and Anna. This includes him going off to plan a surprise proposal, and Anna following her primary responsibility, Elsa, who is chasing after the voice. When they both realize that neither has joined the other, it results in a classic miscommunication and displacement of intention. This leads to an exclusive song from Kristoff bearing his feelings of the situation and disclosing to Sven (See Appendix Table C; Emotion).

The second occurrence is when Kristoff and Anna are reunited as the giants are chasing them. Coming out of nowhere with Sven, Kristoff makes a choice. That choice is to ask *what Anna needed from him*, not him taking over her mission and "being the man." This is a critical point of respect between the couple as they work together for the greater good of Arnedelle.

## **Olaf**

Olaf's jovial demeanor matures within the second film. He goes from a childlike character to a young adult within his understanding of the world and arguably higher IQ level. He is more aware with social interactions and what is going around him, specifically with Anna. Through the various mini conflicts in the film, he expresses more and more Surprise and Anger,

especially explicitly with Anna in the river (See Appendix Table C; Emotion). He is still as affectionate with Anna and caring for her safety as the first film.

## **King**

The King doesn't have a drastic difference in characteristics between the two films. However, the one thing that is included in *Frozen II* is a sense of Disclosure with his daughters that wasn't evident in the first film (See Appendix Table C; Traditional Gender Traits): Sharing his story of his encounter with the Enchanted Forest, losing his father, and inheriting the throne introduced a new side of the King that wasn't present in *Frozen*.

One point of interest that comes from the King's disclosure is that he came home King of Arendelle as a 14-year-old boy when his father passed due to the native conflict (Fandom, 2019). What is interesting about this is that, according to the storyline of *Frozen*, Elsa had to "come of age" before she was able to assume the role as Queen at age 21. This is a clear gender discrimination, even in the elite sector of the royal family itself.

## **Queen**

The Queen is far more involved with the plot in *Frozen II* than *Frozen*. This is the first time that there is dialogue between the Queen, Elsa, and Anna. While brief, it is meaningful in quality time. She shares a more nurturing and involved relationship with her daughters (See Appendix Table C; Emotion). However, this does not change the relationship in her marriage with the King. Even after her expressing fear of the King sharing a story they didn't fully understand, he is firm in his decision. She continually stands by his side without question (See Appendix Table C; Traditional Gender Traits).

The nostalgia and comfort that is left with the Queen's scarf and lullaby is one that lasts with Anna and Elsa clear into their adult lives. Flashbacks from the Queen's life in her childhood reveal that she was a very brave girl. She protected who her people considered to be the enemy, ran away with him and left everything behind that she ever knew.

The biggest factor that the Queen plays in *Frozen II* is more of a central driving force within the plot itself (See Appendix Table C; Role Within Film). The story later reveals that the

voice that calls Elsa into the unknown is the Queen herself. The realization of this connection brings even more meaning into Elsa's mission to discover her history, and it holds the most contribution that her mother has indicated within the film series.

## DISCUSSION

This study has provided ample evidence regarding the gender roles of female protagonists in Disney's *Frozen* and *Frozen II*. The following discussion will answer the three main research questions from this study, as well as address the implications of the research, limitations of the study, and further research yet to be conducted.

### **RQ1: What are the predominant themes presented by the female protagonists?**

There are a few themes that remain consistent throughout *Frozen* and *Frozen II*, the first being grief. There are no light-hearted complications in this film series: losing one's parents as they search out answers, the cost of losing friends, and the questioning of life circumstances that lead into the unknown. Within the two films, Disney presents an array of emotions between Anna and Elsa (See Appendix Table D; Emotion). The characters' lives are not "perfect" at all times. In fact, it is the trial of losing their parents that brings Anna and Elsa together as sisters.

The second theme in this selection is strong family unit. Despite the grief that Anna and Elsa experience as children, they are drawn together and became each other's priority in many ways. This does not mean they always got along or see eye-to-eye. However, throughout both films, their actions demonstrate a sister's care for the other.

The third theme is conflict resolution through sacrificial love. This is first seen when Anna sacrifices herself for Elsa to save her from Han's sword. Elsa later demonstrates this love in sacrificing herself to gain the truth of their family's past, a decision that reveals what must be done in order to right the wrongs of past generations (See Appendix Table D; Role Within Film). Additionally, this theme of sacrificial love appears when the Queen risks her own character to save the young King. Not only does she leave her home and family behind forever, but she does it in pursuit of saving the enemy that attacked her people.

The final theme presented in both *Frozen* films, as well as the rest of the Disney Princess line, is hierarchy. Consider how Snow White, Aurora, Merida, Elsa, and Anna are princesses in dedicated kingdoms. Cinderella and Mulan have to adhere to royal decrees of order. Pocahontas and Moana are daughters of the Chief. Arielle is the daughter of the King of the ocean, etc. The majority of Disney Princesses are a significant part of a hierarchical system, and the foundation

of their character is determined through it. Elsa and Moana are the daughters of social power and monarchy who possess magical properties of their own, and the princesses of *Snow White*, *Sleeping Beauty*, *Little Mermaid*, and *Brave* find their true love because of their rank.

Throughout the *Frozen* series, we see how hierarchy brings conflict to the story line. Examples include Anna feeling the need to address her sister as *Queen* instead of *Elsa*, and Anna asking Elsa's permission to marry Prince Hans. Another example is when commoners are not included in the celebration of Elsa's coronation. Not a single towns person is present during the ceremony or the ball later that day. Everyone from Arendelle is outside the castle that night while the royal and elite are eating and dancing. In fact, the only non-elite characters that are involved in the plot are Kristoff and Olaf, but they are included because of their connection with Anna. The rest of the common folk are consistently pushed aside in both *Frozen* and *Frozen II*, only acting as bystanders. While the safety of the citizens and guests of Arendelle is a concern, the plot largely focuses on Elsa as she learns how to control her emotions and accept who she is. Power through hierarchy is the entire reason Hans, who is 12<sup>th</sup> in line for the throne in his own kingdom, wants to marry Anna and kill Elsa, so as to be *king* of Arendelle. The conflict of the plot is not just about displaced love, but about the greedy desire for power to rule kingdoms.

Hierarchy again brings conflict in *Frozen II*, as the wrongs done in the family's past needed to be corrected. Here, a powerful monarchy steals an indigenous group's powers, weakening them. This isn't a single occurrence of rivalry, but the result of a persistent attitude of allegiance to each group's own hierarchy while trapped in the Enchanted Forest.

There has yet to be a Disney film wherein the elite are not a main part in the plot of the overall story, either with the family customs and hierarchy or the allegiance to the country's power and control. In fact, it could be argued that being a *princess* itself has more appeal to the target audience of coming-of-age children than the plot of the films. This can be seen through the popularity of Disney Princess costumes for Halloween, or everyday dress-up with young children. Indeed, the appeal of being a princess is not just about the desire for beauty. Perhaps it has to do with holding social power and being distinguished from common folk.

**RQ2: Has Disney’s definition of what it means to be a woman and her characteristics evolved with cultural change?**

Content analysis revealed that all of the women in both *Frozen* films, with the exception of the Queen, show a higher percentage of traditionally masculine characteristics (See Appendix Table D; Traditional Gender Traits). Elsa consistently demonstrates a higher percentage between both films. Anna has higher traditionally female characteristics in *Frozen*, but this is significantly exchanged for traditionally male characteristics in *Frozen II* (See Appendix Table D; Traditional Gender Traits).

Through this data, it is evident that the depiction of Disney Princess line women has changed from the early films such as *Snow White and the Seven Dwarves*, *Cinderella*, and *Sleeping Beauty*. Women are no longer presented as submissive and demure; they have excelled in assertiveness and determination. Indeed, even Kristoff, the main male protagonist in the *Frozen* films, goes from having high percentages in traditionally masculine characteristics in *Frozen* to having higher traditionally female characteristics in *Frozen II* (See Appendix Table D; Emotion). This supports previous research findings of linguistic advancements of diversity in gender language, as well as dominant representation of values in beauty and expressing emotions in *Frozen* per the literature review (Arnold, 2015; Azmi, 2016; Heritage, 2016).

While there is a difference in gender communication and attributes between the main male and female protagonists in the *Frozen* films, there are still many consistencies within Disney’s brand of princesses.

First, beauty standards have stood the test of time, and are still a high priority for Disney princesses. Anna and Elsa are still two tall, thin, physically beautiful women. They have the same body type as Disney princesses since the 1930s, perhaps with the arguable exception of Moana. Disney’s female protagonists still wake up with a full face of makeup (with the exception of Anna’s hair ensemble in *Frozen*) and wear traditional female clothing with full-length dresses (with the exception of Elsa’s pant suit in *Frozen II*). *Frozen* has been under the criticism of the “eyes bigger than waist” movement, which marks how the span of the character’s eyes is larger than the span of their waist. This brings attention to not only how unrealistic Disney princesses’ bodies are, but also a lack of diversity in sizes and shapes that are celebrated in modern culture today.

This topic leads to an even larger discussion concerning both male and female characters. Within the assumption that every character portrayed as a male or female identifies themselves as such, there are severe mixed messages between the verbal and nonverbal communication in these films. The analysis shows that all four main characters (Elsa, Anna, Kristoff, and Olaf) display a higher frequency of their opposite traditional gender trait categories. Linguistic and verbal analyses reveal stark disparities against traditional gender identity through the nonverbal communication of clothes, hair, makeup, and body proportion. More importantly, differing interpretations can rely greatly on the ages of the audience members. Children do not tend to have the same cognitive functioning levels as adults, so children are not likely to interpret a film as adults might. While children are usually more in tune with nonverbal communication and characterization through the physical representation, adults tend to understand the deeper undertones of verbal communication and meaning (Golden 2018).

When individuals are confronted with conflicting verbal and nonverbal messages, which communication is believed? Research shows that when this conflict occurs, people are more inclined to trust the nonverbal communication over the verbal communication (Burgoon, 2015). Therefore, even with the advancements of linguistic diversity in gender, the values placed on nonverbal representation and aesthetics will rank as a higher importance and truth. In the eyes of children, it is likely that there have been no advancements detected in the representation of male or female characters since the beginning of the Princess Line.

It can be argued that while adults may approve of the evolution of conversation, the assertiveness in women, and the helping words of men, children are still seeing the 1930s standard of women in which their value and identity is measured by the external, nonverbal communication through physical representation and dress. This implies a nonverbal message that women should be unobtainable via external artifices - a tall and slim figure, a fully made-up face, and a dress with heels and jewelry. Through the Disney version of physical representation, women can be seen as pretty. It is only then that women are deserving of love, affection, and attention. This is perhaps one of the most damaging messages that female protagonists can signal, because they do not reflect what *real* women look like. Disney barely afforded even diversity of body types with *Moana*, which is still arguably in the same sector of stereotypical beauty standards. This projects the message that what is on the inside doesn't matter, not the

heart, intentions, or character. Instead, great importance is placed upon external beauty, the highest standards being fueled by comparison and perfection tendencies.

These physical standards as set forth by Disney are not only specific to female characters, but also to male characters. Men are continually portrayed as having large upper-body strength, biceps, broad shoulders, and thinner bottom halves. This is consistent for nearly every male protagonist in Disney Princess films, with some characters more exaggerated than others. Disney also employs a distinction of visual representation between protagonists or antagonists. As previously discussed, protagonists are inherently attractive and pleasing to the eye. On the other hand, antagonists are consistently less visually appealing, whether it be through the color of their skin (purple or black), overdone makeup (The Queen from *Snow White*, Maleficent, Ursula), and even heavier body types and fat distribution (Ursula). The consistency of beauty standards spans across decades of films, applying to both genders and sending a clear message that, above all, external aesthetics are of the highest importance.

Through this, it can be concluded that, while Disney has made progress with evolving to a modern understanding of how men and women interact with each other through their conversation, they have failed to bring needed change to the visual representation and expectations of both male and female characters. This should be examined further, especially regarding the potential of media effects on children.

Second, the female protagonists' roles have changed within the films. The female leader of the Northuldrans in *Frozen II* is the first representation of female leadership besides Elsa, Queen of Arendelle. Conversely, at the Coronation Ball in *Frozen*, there is not a single female leader or representative that comes from a different country to celebrate. Even at the end of *Frozen*, when Anna is left for dead by her fiancé, Hans, audiences see a room full of male leaders making decisions for Arendelle that include the execution order of Elsa.

One last observation is the diversity in the Arendellean guards, trapped in the Enchanted Forest since Elsa's grandfather's rule. These guards are two generations beyond Elsa's grandfather, and they show great diversity of ethnicity and gender. The question is, why are there no female or culturally diverse guards in *Frozen*, yet there are in *Frozen II*? Perhaps the King refused to have diversity in Arendelle's guards, or Disney later made a failed strategic move in effort to include diversity in their second film.

Third, Disney included both a mother and father in *Frozen* and *Frozen II*. This was unusual in the Princess Line, as Disney typically has not included mothers in the plot line (*Cinderella, Snow White, Beauty and the Beast, Little Mermaid, Pocahontas, Aladdin, Tangled*). However, from a critical analysis viewpoint, what does this mean? In reality, the Queen contributed little to the *Frozen* plot. There is a significant difference between the representation of a character and what the activity of the character brings to the plot. Indeed, in her uttering only three words in *Frozen*, as well as her lack of contribution to the conflict or resolution (see Appendix Table B; Traditional Gender Traits), the Queen seems nothing more than a highlighted extra. Granted, while the Queen contributes more to conflict resolution and offers more dialogue in *Frozen II*, it is minimal. However, the Queen is quite unlike her daughters, and scored consistently high traditional feminine characteristics.

Finally, Disney continues to promote the same expectations of romantic relationships between main protagonist characters. The true love scenario that occurs over the span of a few days has been a hallmark of Disney since the beginning (*Snow White, Cinderella, Sleeping Beauty, Beauty and the Beast, Little Mermaid, Pocahontas, Aladdin, Tangled, Princess and the Frog*, etc.). In fact, this is one of the main themes for Anna in *Frozen*, when she displaces the loneliness of being shut out from her family with the need for a romantic relationship with Hans. This is a logical progression of not only of how Anna was raised, but how she seems to follow the visual rhetoric from the palace paintings depicting romance and companionship. This progression leads to the main conflict, when Anna asks for Elsa's blessing on her marriage with Hans. *Frozen* does, seemingly, flip the script on the immediacy of true love, which is reiterated with concern on multiple accounts by Elsa, Kristoff, Olaf, and even Hans himself.

Even Hans is aghast at the thought of Anna's willingness to marry him on the spot. This scene of Hans' rejection of the true love ideology crushes the historical narrative of previous Disney films. Consider the two main male characters in *Frozen*, Kristoff and Hans. Hans *verbally* tells Anna that he loves her the evening that they meet. Kristoff *shows* Anna that he loves her by his actions throughout the plot. It is a revelatory moment for Anna when she compares Hans' immediate declaration of love to Olaf's counsel that love is less about words, but rather the act of sacrificing for the other person.

While Anna and Kristoff do not get married immediately, as is typical in other Disney films, the value of a romantic union at the end of the day remains. Disney, with the exception of

*Moana*, has consistently concluded its princess films or series with the reuniting of the man and woman, or at least the suggestion of such. Romantic relationships are either the driving motivation or the conflict within the films. For example, arranged and forced marriages are a main point of conflict for *Pocahontas*, *Aladdin*, and *Brave*; even within the miscommunication of *Sleeping Beauty*, when the two characters face betrothal, they fail to realize that their rebellious lover is the same person of royalty intended for them. All of these examples lead to a rebellion of the female protagonists, specifically Jasmine and Merida fleeing their castles to escape their own forced marriages. The similar conflict in *Aladdin* is particularly pressing, since the country's law stated that not only did the princess have to get married, but it had to be to someone with equal royal status *and* prior to turning 18 years old. Even in *Beauty and the Beast*, a main driving conflict is that Belle won't marry Gaston. In response, Gaston leads a mob to kill a beast that never threatened the town, but because the beast hindered Gaston's access to Belle.

*Princess and the Frog* takes this one step further, where the concept of marrying a man, settling down and eventually having grandkids is of higher importance than Tiana chasing her dreams and opening her restaurant – a dream her father shared. Not only does her mother express disappointment in her lack of domestic achievements in what should have been a joyful victory in her professional advancements, but so does the voodoo doctor when Tiana is seeking to find her deeper purpose. This movie destroyed the spirit of a young, independent woman striving to work for something the majority of her life, with the message that she can't do it without her prince and husband Naveen. Ironically, even after that is satisfied, there is still no contribution that would have drastically changed the outcome of her dream. Tiana still uses her own money and previous real estate agreement to get the job done.

Due to this clear consistency, it can be argued that Disney views the relationship status of female protagonists as a key value and characteristic of what it means to be a woman. In other words, women receive heightened value as a person if they can attract the interest and commitment of a man.

### **RQ3: Do female protagonists participate more in conflict resolution in the film's plot?**

One of the biggest questions in this research was the female protagonists' activity through the conflict resolution of the plot. There is a clear progression between the two films

with both Anna and Elsa. First, in *Frozen*, Elsa actually causes the main conflict of the film, the eternal winter over Arendelle. While Anna runs after Elsa, rejecting Hans' assistance, Anna doesn't pursue the journey alone. Indeed, if it weren't for Kristoff, Anna wouldn't have solved any main conflict in the film (see Appendix Table B; Traditional Gender Traits). What Disney seems to have done is akin to a parent doing their child's project but signing their child's name on the top of the page. While Anna appears to be the last piece in solving the major conflicts, she likely wouldn't have succeeded without Kristoff's leadership and insight. The argument is not against team collaboration, but in conveying that women can still not achieve conflict resolution in the very least without the help of a male protagonist.

This completely changes in *Frozen II*. Kristoff primarily provides transportation, as Elsa is the active voice in the navigation (see Appendix Table D; Traditional Gender Traits). While Kristoff certainly saves them time in the journey, Elsa and Anna are the main contributors to the conflict resolution. In fact, the one praise that caught most viewers' attention is in the final scene where Kristoff and Anna are united while being chased by giants. He could have taken over the mission, developed his own plan, and executed it. Instead he comes beside Anna and says, "How can I help you?".

By the end of *Frozen II*, the message is clear that women no longer need men to save them, as has been apparent in *Snow White*, *Sleeping Beauty*, *Beauty and the Beast*, *Little Mermaid*, etc. Instead, the film presents the message that women can save themselves and solve their own conflicts in their lives.

## **Implications of the Research**

As indicated in the rationale and literature review, a primary reason for conducting this research is to first understand what messages the latest female protagonists are presenting within Disney Princess films. The inconsistencies between the verbal and nonverbal messages in both *Frozen* and *Frozen II* are evident. We see the verbal evolution of protagonists' representation through linguistics, yet there is a stagnation in the nonverbal visual rhetoric of how protagonists are physically presented. An audience member's interpretation of this messaging seems very dependent on age, and it must be noted that "the estimated audience demographics for *Frozen II* were 59% female and 31% under age 11" (Rifkin, 2019).

Now that these representations have been researched, analyzed, and interpreted, this leads to the second important question of how media influences its audience. Do these messages, expectations, and behaviors penetrate young minds, particularly young girls? Is there an element of social learning and cultivation theory that involves a change in behavior after saturated and repeated exposure? Because of the reach and presence of Disney, this would be an ideal follow-up inquiry and additional research based on the foundation of this study.

### **Limitations of the Research**

There are a few limitations regarding the completed study. First, this is a very narrow viewpoint of Disney's representation of female protagonists that cannot be carried over to other Disney Princess films, even in the post-transitional wave. All the data collection is specific to the *Frozen* series, and therefore can have no further generalization in interpretation analysis.

Second, even with the array of codes and operational definitions provided for each, there is still the possibility of research bias for assigning transcript and linguistics with a specified code, since there was a single coder who completed this study. This might be remedied if other researchers coded the same film scripts with the identical codes and operational definitions to see if the quantitative data is comparable. Even then, assuming the quantitative data is consistent, one must consider the possibility of bias in the qualitative inferences that develop from the data selection. Since there was only one researcher and coder within the project, this was not able to be determined.

Finally, the content analysis data collection considers only the linguistics of the transcripts and not nonverbal communication. There is a completely separate side of nonverbal communication and visual language that could additionally be analyzed for a holistic viewpoint.

### **Opportunities for Further Research**

This research, which has examined the messages sent regarding the portrayal of female protagonists through Disney's newest princess duo, opens the door to further inquiry. Does the *Frozen* series data align with the rest of the post-transitional films (*Brave*, *Tangled*, *Frozen*, *Moana*, *Frozen II*)? Are the representations of female protagonists in the remaining films

consistent with the analysis of *Frozen* and *Frozen II*? Most importantly, do these messages and representations penetrate young audiences through their own development and understanding of gender, values, and what it means to be a woman? These are all unanswered questions that need to be analyzed with further research and data analysis.

## CONCLUSION

As a member of the Big Six, Disney films have had considerable reach not just in the United States but all over the world. Legitimate questions of media effects concerning the third wave of feminism has propelled the conversation of what Disney is communicating to their target audience through their films. While this study is not arguing the media effects of Disney films, it has sought to thoroughly identify the representations of the female protagonists, as well as the holistic messages and themes from each plot.

This study's collected data confirmed the need for further research to answer the question of whether these messages sway the minds of young audiences around the world. More importantly, do these messages affect children's understanding of gender roles, conflict resolution, and interpersonal relationships in their own lives? The research encourages further inquiry with the overall representation of the post-transitional Disney Princess films, for a more thorough understanding of the last ten years of film.

This analysis revealed the reverse gender traits by the end of *Frozen II* between a majority of the main characters. What remained consistent is the hierarchy of the elite and royal antagonists within the premise of these films, including their powers, access, birthright, and perception of other characters. While this study has only focused on the *Frozen* series, this can suggest a transition of female protagonists' representation from the first wave of original Disney Princess films. Elsa and Anna in particular have challenged the traditional representation and expectation of female protagonists in film and media. This suggests a move from stark polarization of gender traits to an androgynous model of character representation. While there has been an evolution of the linguistics of these films, the aesthetics and nonverbal communication showing the ideals since the beginning of Disney Princess history in the 1930s provides mixed messages with the verbal communication in the film. Indeed, the *Frozen* series, if anything, has propelled the notion of letting go of the traditional female protagonist through verbal communication yet retained the antiquated aesthetics and values of historic Disney Princesses' representation.

## APPENDIX

Table A: Content Analysis Codes and Operational Definitions

| Code Name           | Operational Definitions  |
|---------------------|--|
| <b>Emotion</b>      |  |
| <b>Joy</b>          | <i>Displaying feelings of great pleasure, happiness, and positivity</i>                      |
| <b>Sadness</b>      | <i>Displaying feelings of sorrow, unhappiness, discontent</i>                                |
| <b>Anger</b>        | <i>Strong feeling of hostility, displeasure, and aggression</i>                              |
| <b>Fear</b>         | <i>Unpleasant emotion with the anticipation of danger, pain, or threat</i>                   |
| <b>Disgust</b>      | <i>The feeling of revulsion against something that is unpleasant or not appealing</i>        |
| <b>Affectionate</b> | <i>Strong feeling of likeness or fondness can be either relationally or caring in nature</i> |

|  |  |
|--|--|
| <b>Lack of Emotion</b>                         | <i>To be apathetic, or indifferent instead of an emotional response</i>  |
| <b>Shame</b>                                   | <i>To internalize humiliation or distress, can be real or imagined</i>   |
| <b>Sensitive</b>                               | <i>Delicacy in detail in emotion either with themselves or towards others</i>  |
| <b>Surprise</b>                                | <i>An unexpected reaction to an event or occurrence. Rejection - the dismissal of a person's feelings, to be denied.</i> |
| <b>Crying</b>                                  | <i>The physical act of shedding tears can be positive or negative in nature</i>  |
| <b>Rejection</b>                               | <i>The dismissal of a person's feelings, to be denied</i>  |
| <b>Respect</b>                                 | <i>Deep admiration for someone or something elicited by their abilities, qualities, or achievements</i>                  |
| <b>Traditional Gender Traits (Male/Female)</b> |  |

|                         |   |
|-------------------------|---|
| <b>Nurturing (F)</b>    | <i>To care and encourage the growth and development of another person</i>                                 |
| <b>Curiosity (M)</b>    | <i>An internal desire to know or learn something based on innate instinct.</i>                            |
| <b>Helpful (F)</b>      | <i>To come along someone with the prime responsibility and sharing strengths to achieve a common goal</i> |
| <b>Disclosure (F)</b>   | <i>Making secret or hidden information known to another individual</i>                                    |
| <b>Leader (M)</b>       | <i>A person with the primary responsibility of organizing, directing, and orchestrating</i>               |
| <b>Follower (F)</b>     | <i>A person that moves or travels in accordance to a leader directing the way.</i>                        |
| <b>Brave (M)</b>        | <i>To face something that scares an individual and do it anyway, courage</i>                              |
| <b>Athletic (M)</b>     | <i>Physically strong, fit, and active, can accomplish a physically tasking goal</i>                       |
| <b>Independent (M)</b>  | <i>Free from external control, not dependent on others for aid or direction</i>                           |
| <b>Dependent (F)</b>    | <i>Leaning on others, requiring others to accomplish their set tasks</i>                                  |
| <b>Gives Advice (M)</b> | <i>Giving advice to others in conflict and resolution</i>   |
| <b>Takes Advice (F)</b> | <i>Taking advice from others in conflict and resolution</i>   |

|  |   |
|--|---|
| <b>Gets rescued (F)</b>                | <i>A person that is saved from someone else in a conflict or dangerous situation</i>  |
| <b>Submissive (F)</b>                  | <i>Conforming to the authority and directions of others</i>   |
| <b>Assertive (M)</b>                   | <i>Showing confidence and forcefulness to a goal.</i>   |
| <b>Apologetic Language (F)</b>         | <i>The use of language with regretfully acknowledging or excusing an offense or failure</i>                                       |
| <b>Talking about true love (F)</b>     | <i>When the character talks about the nature of "true love"</i>   |
| <b>Resolves Conflict (M)</b>           | <i>A person that uses critical thinking to relieve tension between groups, organization, affiliations, or the problem at hand</i> |
| <b>Physically weak (F)</b>             | <i>Physically unable to accomplish the task at hand, or goal that requires strength.</i>  |
| <b>Physically strong (M)</b>           | <i>Having more or adequate strength to complete the task or goal at hand.</i>   |
| <b>Initiating Physical Contact (F)</b> | <i>Character makes physical contact with another character</i>  |
| <b>Avoiding Physical Contact (M)</b>   | <i>Character clearly thinks about but avoids physical contact with another character.</i>   |
| <b>Role Within Film</b>                |   |

|   |   |
|---|---|
| <b>Savior</b>                           | <i>A person who saves someone or something from danger or a threat</i>  |
| <b>Hero</b>                             | <i>A person that is admired for their courage, achievement, and qualities when resolving conflict, a protagonist.</i>   |
| <b>Villain</b>                          | <i>A character that opposes the hero and brings conflict to the plot, an antagonist.</i>  |
| <b>Non-Descriptive Background</b>       | <i>A person or character that doesn't have enough background or context to be placed in a certain role or social class.</i>   |
| <b>Elite</b>                            | <i>A highly ranked social class that is dignified in wealth, connections, belongings, and opportunities.</i>  |
| <b>Servant</b>                          | <i>A lower socially ranked person that aids higher class citizens for their desires and accomplishments.</i>  |
| <b>Side kick</b>                        | <i>A person or character that doesn't hold the primary responsibility of conflict resolution such as the hero, but uses their strengths and qualities to aid in the cause</i> |
| <b>Aesthetic Perception</b>             |   |
| <b>Someone described them as pretty</b> | <i>When persons or characters describe someone else as physically beautiful.</i>  |

|   |   |
|---|---|
| <b>Someone described them as handsome</b> | <i>When persons or characters describe someone else as physically attractive or handsome.</i> |
| <b>They described someone as pretty</b>   | <i>When the main character described someone else as physically beautiful</i>                 |
| <b>They described someone as handsome</b> | <i>When the main character described someone else as handsome</i>                             |

Table B: Frozen Content Analysis Data

|                        | <i>Elsa</i> | <i>Anna</i> | <i>Kristoff</i> | <i>Olaf</i> | <i>King</i> | <i>Queen</i> | <b>Total:</b> | <b>Total</b><br>: |
|------------------------|-------------|-------------|-----------------|-------------|-------------|--------------|---------------|-------------------|
| <b>Emotion</b>         |             |             |                 |             |             |              |               |                   |
| <b>Joy</b>             | 2           | 5           |                 | 3           |             |              | <b>10</b>     |                   |
| <b>Sadness</b>         | 4           | 6           | 2               | 1           | 1           | 1            | <b>15</b>     |                   |
| <b>Anger</b>           | 2           | 3           | 1               |             | 2           | 1            | <b>9</b>      |                   |
| <b>Fear</b>            | 26          | 3           | 1               |             | 2           |              | <b>32</b>     |                   |
| <b>Disgust</b>         |             |             |                 |             |             |              | <b>0</b>      |                   |
| <b>Affectionate</b>    | 1           | 3           | 2               | 1           |             |              | <b>7</b>      |                   |
| <b>Lack of Emotion</b> |             |             |                 |             |             |              | <b>0</b>      |                   |
| <b>Shame</b>           | 8           | 3           |                 |             | 1           |              | <b>12</b>     |                   |
| <b>Sensitive</b>       |             | 5           | 5               |             |             |              | <b>10</b>     |                   |
| <b>Surprise</b>        | 2           | 5           |                 |             |             |              | <b>7</b>      |                   |

|  |   |   |   |   |   |   |    |     |
|--|---|---|---|---|---|---|----|-----|
|  |   |   |   |   |   |   |    |     |
| <b>Crying</b>                                  | 2 | 1 |   |   |   |   | 3  |     |
| <b>Rejection</b>                               | 5 |   |   |   |   |   | 5  |     |
| <b>Respect</b>                                 |   | 2 |   |   |   |   | 2  |     |
| <b>Category Total:</b>                         |   |   |   |   |   |   |    | 112 |
|  |   |   |   |   |   |   |    |     |
| <b>Traditional Gender Traits (Male/Female)</b> |   |   |   |   |   |   |    |     |
| <b>Nurturing (F)</b>                           | 1 | 3 | 6 | 1 | 2 | 1 | 14 |     |
| <b>Curiosity (M)</b>                           |   |   | 4 |   |   |   | 4  |     |
| <b>Helpful (F)</b>                             |   | 3 | 1 | 4 |   |   | 8  |     |
| <b>Disclosure (F)</b>                          |   | 4 | 2 |   |   |   | 6  |     |
| <b>Leader (M)</b>                              | 1 | 1 | 8 | 2 | 2 |   | 14 |     |
| <b>Follower (F)</b>                            |   | 4 |   | 2 |   |   | 6  |     |
| <b>Brave (M)</b>                               |   | 1 |   |   |   |   | 1  |     |
| <b>Athletic (M)</b>                            |   | 4 | 1 |   |   |   | 5  |     |

|                                    |    |    |   |   |   |   |    |  |
|------------------------------------|----|----|---|---|---|---|----|--|
| <b>Independent (M)</b>             | 1  |    | 1 |   |   |   | 2  |  |
| <b>Dependent (F)</b>               |    | 3  |   |   |   |   | 3  |  |
| <b>Gives Advice (M)</b>            |    |    |   | 1 | 2 |   | 3  |  |
| <b>Takes Advice (F)</b>            | 1  | 1  |   |   | 1 |   | 3  |  |
| <b>Gets rescued (F)</b>            | 1  | 2  |   |   |   |   | 3  |  |
| <b>Submissive (F)</b>              |    | 4  |   |   |   | 1 | 5  |  |
| <b>Assertive (M)</b>               | 12 | 17 | 9 | 2 | 3 |   | 43 |  |
| <b>Apologetic Language (F)</b>     | 4  | 19 | 1 |   | 1 |   | 25 |  |
| <b>Talking about true love (F)</b> |    | 2  | 1 | 1 |   |   | 4  |  |
| <b>Resolves Conflict (M)</b>       | 1  | 3  | 1 | 1 |   |   | 6  |  |
| <b>Physically weak (F)</b>         |    |    |   |   |   |   | 0  |  |
| <b>Physically strong (M)</b>       |    | 3  | 7 |   |   |   | 10 |  |

|  |   |   |   |   |   |   |    |     |
|--|---|---|---|---|---|---|----|-----|
| <b>Initiating Physical Contact (F)</b> |   | 4 | 7 | 1 |   |   | 12 |     |
| <b>Avoiding Physical Contact (M)</b>   |   | 1 | 1 |   |   |   | 2  |     |
| <b>Category Total:</b>                 |   |   |   |   |   |   |    | 179 |
|  |   |   |   |   |   |   |    |     |
| <b>Role Within Film</b>                |   |   |   |   |   |   |    |     |
| <b>Savior</b>                          |   |   | 1 |   |   |   | 1  |     |
| <b>Hero</b>                            |   | 1 | 1 |   |   |   | 2  |     |
| <b>Villain</b>                         |   |   |   |   |   |   |    |     |
| <b>Non-Descriptive Background</b>      |   |   | 1 |   |   |   | 1  |     |
| <b>Elite</b>                           | 1 | 1 |   |   | 1 | 1 | 4  |     |
| <b>Servant</b>                         |   |   |   |   |   |   |    |     |
| <b>Side kick</b>                       |   |   |   | 1 |   |   | 1  |     |
| <b>Category Total:</b>                 |   |   |   |   |   |   |    | 9   |

|                                    |             |             |                 |             |             |              |   |     |
|------------------------------------|-------------|-------------|-----------------|-------------|-------------|--------------|---|-----|
|                                    |             |             |                 |             |             |              |   |     |
| <b>Aesthetic Perception</b>        |             |             |                 |             |             |              |   |     |
| Someone described them as pretty   | 2           | 3           |                 |             |             |              | 5 |     |
| Someone described them as handsome |             |             | 1               |             |             |              | 1 |     |
| They described someone as pretty   | 1           | 3           |                 |             |             |              | 4 |     |
| They described someone as handsome |             | 3           |                 |             |             |              | 3 |     |
| <b>Category Total:</b>             |             |             |                 |             |             |              |   | 13  |
| <b>Code Total:</b>                 | 78          | 126         | 65              | 21          | 18          | 5            |   | 313 |
|                                    |             |             |                 |             |             |              |   |     |
|                                    | <i>Elsa</i> | <i>Anna</i> | <i>Kristoff</i> | <i>Olaf</i> | <i>King</i> | <i>Queen</i> |   |     |
| <b>Emotion</b>                     |             |             |                 |             |             |              |   |     |

|                        |            |       |       |        |        |        |                   |
|------------------------|------------|-------|-------|--------|--------|--------|-------------------|
| <b>Joy</b>             | 2.56%      | 3.97% | 0.00% | 14.29% | 0.00%  | 0.00%  | <b>20.82</b><br>% |
| <b>Sadness</b>         | 5.13%      | 4.76% | 3.08% | 4.76%  | 5.56%  | 0.00%  | <b>23.28</b><br>% |
| <b>Anger</b>           | 2.56%      | 2.38% | 1.54% | 0.00%  | 11.11% | 20.00% | <b>37.59</b><br>% |
| <b>Fear</b>            | 33.33<br>% | 2.38% | 1.54% | 0.00%  | 11.11% | 20.00% | <b>68.36</b><br>% |
| <b>Disgust</b>         | 0.00%      | 0.00% | 0.00% | 0.00%  | 0.00%  | 0.00%  | <b>0.00%</b>      |
| <b>Affectionate</b>    | 1.28%      | 2.38% | 3.08% | 4.76%  | 0.00%  | 0.00%  | <b>11.50</b><br>% |
| <b>Lack of Emotion</b> | 0.00%      | 0.00% | 0.00% | 0.00%  | 0.00%  | 0.00%  | <b>0.00%</b>      |
| <b>Shame</b>           | 10.26<br>% | 2.38% | 0.00% | 0.00%  | 5.56%  | 0.00%  | <b>18.19</b><br>% |
| <b>Sensitive</b>       | 0.00%      | 3.97% | 7.69% | 0.00%  | 0.00%  | 0.00%  | <b>11.66</b><br>% |
| <b>Surprise</b>        | 2.56%      | 3.97% | 0.00% | 0.00%  | 0.00%  | 0.00%  | <b>6.53%</b>      |
| <b>Crying</b>          | 2.56%      | 0.79% | 0.00% | 0.00%  | 0.00%  | 0.00%  | <b>3.36%</b>      |
| <b>Rejection</b>       | 6.41%      | 0.00% | 0.00% | 0.00%  | 0.00%  | 0.00%  | <b>6.41%</b>      |

|  |                          |               |                          |                          |                          |                          |                          |  |
|--|--------------------------|---------------|--------------------------|--------------------------|--------------------------|--------------------------|--------------------------|--|
| <b>Respect</b>                                 | 0.00%                    | 1.59%         | 0.00%                    | 0.00%                    | 0.00%                    | 0.00%                    | <b>1.59%</b>             |  |
| <b>Total:</b>                                  | <b>66.67</b><br><b>%</b> | <b>28.57%</b> | <b>16.92</b><br><b>%</b> | <b>23.81</b><br><b>%</b> | <b>33.33</b><br><b>%</b> | <b>40.00</b><br><b>%</b> |                          |  |
|  |                          |               |                          |                          |                          |                          |                          |  |
| <b>Traditional Gender Traits (Male/Female)</b> |                          |               |                          |                          |                          |                          |                          |  |
| <b>Nurturing (F)</b>                           | 1.28%                    | 2.38%         | 9.23%                    | 4.76%                    | 11.11%                   | 20.00%                   | <b>48.77</b><br><b>%</b> |  |
| <b>Curiosity (M)</b>                           | 0.00%                    | 0.00%         | 6.15%                    | 0.00%                    | 0.00%                    | 0.00%                    | <b>6.15%</b>             |  |
| <b>Helpful (F)</b>                             | 0.00%                    | 2.38%         | 1.54%                    | 19.05%                   | 0.00%                    | 0.00%                    | <b>22.97</b><br><b>%</b> |  |
| <b>Disclosure (F)</b>                          | 0.00%                    | 3.17%         | 3.08%                    | 0.00%                    | 0.00%                    | 0.00%                    | <b>6.25%</b>             |  |
| <b>Leader (M)</b>                              | 1.28%                    | 0.79%         | 12.31%                   | 9.52%                    | 11.11%                   | 0.00%                    | <b>35.02</b><br><b>%</b> |  |
| <b>Follower (F)</b>                            | 0.00%                    | 3.17%         | 0.00%                    | 9.52%                    | 0.00%                    | 0.00%                    | <b>12.70</b><br><b>%</b> |  |
| <b>Brave (M)</b>                               | 0.00%                    | 3.17%         | 0.00%                    | 0.00%                    | 0.00%                    | 0.00%                    | <b>3.17%</b>             |  |
| <b>Athletic (M)</b>                            | 0.00%                    | 3.17%         | 1.54%                    | 0.00%                    | 0.00%                    | 0.00%                    | <b>4.71%</b>             |  |
| <b>Independent (M)</b>                         | 1.28%                    | 0.00%         | 1.54%                    | 0.00%                    | 0.00%                    | 0.00%                    | <b>2.82%</b>             |  |

|  |        |        |        |       |        |        |               |  |
|--|--------|--------|--------|-------|--------|--------|---------------|--|
| <b>Dependent (F)</b>                   | 0.00%  | 2.38%  | 0.00%  | 0.00% | 0.00%  | 0.00%  | <b>2.38%</b>  |  |
| <b>Gives Advice (M)</b>                | 0.00%  | 0.00%  | 0.00%  | 4.76% | 11.11% | 0.00%  | <b>15.87%</b> |  |
| <b>Takes Advice (F)</b>                | 1.28%  | 0.79%  | 0.00%  | 0.00% | 5.56%  | 0.00%  | <b>7.63%</b>  |  |
| <b>Gets rescued (F)</b>                | 1.28%  | 1.59%  | 0.00%  | 0.00% | 0.00%  | 0.00%  | <b>2.87%</b>  |  |
| <b>Submissive (F)</b>                  | 0.00%  | 3.17%  | 0.00%  | 0.00% | 0.00%  | 20.00% | <b>23.17%</b> |  |
| <b>Assertive (M)</b>                   | 15.38% | 13.49% | 13.85% | 9.52% | 16.67% | 0.00%  | <b>68.91%</b> |  |
| <b>Apologetic Language (F)</b>         | 5.13%  | 15.08% | 1.54%  | 0.00% | 5.56%  | 0.00%  | <b>27.30%</b> |  |
| <b>Talking about true love (F)</b>     | 0.00%  | 1.59%  | 1.54%  | 4.76% | 0.00%  | 0.00%  | <b>7.89%</b>  |  |
| <b>Resolves Conflict (M)</b>           | 1.28%  | 2.38%  | 1.54%  | 4.76% | 0.00%  | 0.00%  | <b>9.96%</b>  |  |
| <b>Physically weak (F)</b>             | 0.00%  | 0.00%  | 0.00%  | 0.00% | 0.00%  | 0.00%  | <b>0.00%</b>  |  |
| <b>Physically strong (M)</b>           | 0.00%  | 2.38%  | 10.77% | 0.00% | 0.00%  | 0.00%  | <b>13.15%</b> |  |
| <b>Initiating Physical Contact (F)</b> | 0.00%  | 3.17%  | 10.77% | 4.76% | 0.00%  | 0.00%  | <b>18.71%</b> |  |

|                                      |               |               |               |               |               |               |               |  |
|--------------------------------------|---------------|---------------|---------------|---------------|---------------|---------------|---------------|--|
| <b>Avoiding Physical Contact (M)</b> | 0.00%         | 0.79%         | 1.54%         | 0.00%         | 0.00%         | 0.00%         | <b>2.33%</b>  |  |
| <b>Total:</b>                        | <b>26.92%</b> | <b>56.35%</b> | <b>52.31%</b> | <b>61.90%</b> | <b>61.11%</b> | <b>40.00%</b> | <b>26.92%</b> |  |
| <b>Total Male:</b>                   | <b>68%</b>    | <b>38%</b>    | <b>60%</b>    | <b>40%</b>    | <b>64%</b>    | <b>0%</b>     | <b>68%</b>    |  |
| <b>Total Female:</b>                 | <b>32%</b>    | <b>62%</b>    | <b>40%</b>    | <b>60%</b>    | <b>36%</b>    | <b>100%</b>   | <b>32%</b>    |  |
|                                      |               |               |               |               |               |               |               |  |
| <b>Role Within Film</b>              |               |               |               |               |               |               |               |  |
| <b>Savior</b>                        | 0.00%         | 0.00%         | 1.54%         | 0.00%         | 0.00%         | 0.00%         | <b>1.54%</b>  |  |
| <b>Hero</b>                          | 0.00%         | 0.79%         | 1.54%         | 0.00%         | 0.00%         | 0.00%         | <b>2.33%</b>  |  |
| <b>Villain</b>                       | 0.00%         | 0.00%         | 0.00%         | 0.00%         | 0.00%         | 0.00%         | <b>0.00%</b>  |  |
| <b>Non-Descriptive Background</b>    | 0.00%         | 0.00%         | 1.54%         | 0.00%         | 0.00%         | 0.00%         | <b>1.54%</b>  |  |
| <b>Elite</b>                         | 1.28%         | 0.79%         | 0.00%         | 0.00%         | 5.56%         | 20.00%        | <b>27.63%</b> |  |
| <b>Servant</b>                       | 0.00%         | 0.00%         | 0.00%         | 0.00%         | 0.00%         | 0.00%         | <b>0.00%</b>  |  |
| <b>Side kick</b>                     | 0.00%         | 0.00%         | 0.00%         | 4.76%         | 0.00%         | 0.00%         | <b>4.76%</b>  |  |
| <b>Total:</b>                        | <b>1.28%</b>  | <b>1.59%</b>  | <b>4.62%</b>  | <b>4.76%</b>  | <b>5.56%</b>  | <b>20.00%</b> |               |  |

|   |              |              |              |              |              |              |       |  |
|---|--------------|--------------|--------------|--------------|--------------|--------------|-------|--|
|   |              |              |              |              |              |              |       |  |
| <b>Aesthetic Perception</b>               |              |              |              |              |              |              |       |  |
| <b>Someone described them as pretty</b>   | 2.56%        | 2.38%        | 0.00%        | 0.00%        | 0.00%        | 0.00%        | 2.56% |  |
| <b>Someone described them as handsome</b> | 0.00%        | 0.00%        | 1.54%        | 0.00%        | 0.00%        | 0.00%        | 0.00% |  |
| <b>They described someone as pretty</b>   | 1.28%        | 2.38%        | 0.00%        | 0.00%        | 0.00%        | 0.00%        | 1.28% |  |
| <b>They described someone as handsome</b> | 0.00%        | 2.38%        | 0.00%        | 0.00%        | 0.00%        | 0.00%        | 0.00% |  |
| <b>Total:</b>                             | <b>3.85%</b> | <b>7.14%</b> | <b>1.54%</b> | <b>0.00%</b> | <b>0.00%</b> | <b>0.00%</b> |       |  |

Table C: Frozen II Content Analysis Data

|                        | <i>Elsa</i> | <i>Anna</i> | <i>Kristoff</i> | <i>Olaf</i> | <i>King</i> | <i>Queen</i> | <b>Total:</b> | <b>Total</b><br>: |
|------------------------|-------------|-------------|-----------------|-------------|-------------|--------------|---------------|-------------------|
| <b>Emotion</b>         |             |             |                 |             |             |              |               |                   |
| <b>Joy</b>             | 8           | 6           | 2               | 3           |             |              | <b>19</b>     |                   |
| <b>Sadness</b>         | 2           | 13          | 1               | 3           |             |              | <b>19</b>     |                   |
| <b>Anger</b>           |             | 10          | 1               | 1           |             |              | <b>12</b>     |                   |
| <b>Fear</b>            | 8           | 14          | 1               | 6           |             | 1            | <b>30</b>     |                   |
| <b>Disgust</b>         |             |             |                 |             |             |              | <b>0</b>      |                   |
| <b>Affectionate</b>    | 2           | 3           | 6               | 1           |             | 1            | <b>13</b>     |                   |
| <b>Lack of Emotion</b> | 2           | 1           |                 |             |             |              | <b>3</b>      |                   |
| <b>Shame</b>           | 3           | 1           |                 |             |             |              | <b>4</b>      |                   |
| <b>Sensitive</b>       | 3           | 7           | 4               |             |             |              | <b>14</b>     |                   |
| <b>Surprise</b>        | 3           | 10          | 2               | 2           |             |              | <b>17</b>     |                   |

|  |   |    |   |   |   |   |           |            |
|--|---|----|---|---|---|---|-----------|------------|
| <b>Crying</b>                                  | 3 | 3  |   |   |   |   | <b>6</b>  |            |
| <b>Rejection</b>                               | 1 | 1  | 2 |   |   |   | <b>4</b>  |            |
| <b>Respect</b>                                 | 8 | 6  | 2 | 3 |   |   | <b>19</b> |            |
| <b>Category Total:</b>                         |   |    |   |   |   |   |           | <b>141</b> |
|  |   |    |   |   |   |   |           |            |
| <b>Traditional Gender Traits (Male/Female)</b> |   |    |   |   |   |   |           |            |
| <b>Nurturing (F)</b>                           | 4 | 15 | 2 | 1 | 1 | 1 | <b>24</b> |            |
| <b>Curiosity (M)</b>                           | 8 | 10 | 1 | 2 |   |   | <b>21</b> |            |
| <b>Helpful (F)</b>                             |   |    | 1 |   |   |   | <b>1</b>  |            |
| <b>Disclosure (F)</b>                          | 1 | 1  | 4 |   | 1 | 1 | <b>8</b>  |            |
| <b>Leader (M)</b>                              | 7 | 5  | 1 | 2 | 1 |   | <b>16</b> |            |
| <b>Follower (F)</b>                            |   | 1  | 2 | 1 |   | 1 | <b>5</b>  |            |
| <b>Brave (M)</b>                               | 2 | 2  |   | 1 |   |   | <b>5</b>  |            |
| <b>Athletic (M)</b>                            | 3 |    |   |   |   |   | <b>3</b>  |            |
| <b>Independent (M)</b>                         | 1 |    | 1 |   |   |   | <b>2</b>  |            |

|  |    |    |   |   |   |   |    |  |
|--|----|----|---|---|---|---|----|--|
| <b>Dependent (F)</b>                   |    |    |   |   |   |   |    |  |
| <b>Gives Advice (M)</b>                |    |    |   |   |   |   |    |  |
| <b>Takes Advice (F)</b>                | 1  |    |   |   |   |   | 1  |  |
| <b>Gets rescued (F)</b>                | 1  | 1  |   |   |   |   | 2  |  |
| <b>Submissive (F)</b>                  | 3  |    |   |   |   | 2 | 5  |  |
| <b>Assertive (M)</b>                   | 11 | 14 | 2 |   | 2 | 1 | 30 |  |
| <b>Apologetic Language (F)</b>         | 1  | 1  |   |   |   |   | 2  |  |
| <b>Talking about true love (F)</b>     |    | 1  |   |   |   |   | 1  |  |
| <b>Resolves Conflict (M)</b>           | 1  | 1  |   |   |   |   | 2  |  |
| <b>Physically weak (F)</b>             |    |    |   |   |   |   |    |  |
| <b>Physically strong (M)</b>           |    |    |   |   |   |   |    |  |
| <b>Initiating Physical Contact (F)</b> | 1  | 3  | 2 | 1 |   | 1 | 8  |  |

|                                      |   |   |   |   |   |   |   |            |
|--------------------------------------|---|---|---|---|---|---|---|------------|
| <b>Avoiding Physical Contact (M)</b> |   |   |   |   |   |   |   |            |
| <b>Category Total:</b>               |   |   |   |   |   |   |   | <b>136</b> |
|                                      |   |   |   |   |   |   |   |            |
| <b>Role Within Film</b>              |   |   |   |   |   |   |   |            |
| <b>Savior</b>                        | 1 | 1 | 2 |   |   |   | 4 |            |
| <b>Hero</b>                          | 1 | 1 | 1 | 1 |   |   | 4 |            |
| <b>Villain</b>                       |   |   |   |   |   |   |   |            |
| <b>Non-Descriptive Background</b>    |   |   | 1 |   |   |   | 1 |            |
| <b>Elite</b>                         | 1 | 1 |   |   | 1 | 1 | 4 |            |
| <b>Servant</b>                       |   |   |   |   |   |   |   |            |
| <b>Side kick</b>                     |   |   |   | 1 |   |   | 1 |            |
| <b>Category Total:</b>               |   |   |   |   |   |   |   | <b>14</b>  |
|                                      |   |   |   |   |   |   |   |            |
| <b>Aesthetic Perception</b>          |   |   |   |   |   |   |   |            |

|   |             |             |                 |             |             |              |               |            |
|---|-------------|-------------|-----------------|-------------|-------------|--------------|---------------|------------|
| <b>Someone described them as pretty</b>   |             |             |                 |             |             |              |               |            |
| <b>Someone described them as handsome</b> |             |             |                 |             |             |              |               |            |
| <b>They described someone as pretty</b>   |             |             |                 |             |             |              |               |            |
| <b>They described someone as handsome</b> |             | 2           |                 |             |             |              | 2             |            |
| <b>Category Total:</b>                    |             |             |                 |             |             |              |               | 2          |
| <b>Code Total:</b>                        | 83          | 129         | 39              | 26          | 6           | 10           |               | <b>293</b> |
|   |             |             |                 |             |             |              |               |            |
|   | <i>Elsa</i> | <i>Anna</i> | <i>Kristoff</i> | <i>Olaf</i> | <i>King</i> | <i>Queen</i> |               |            |
| <b>Emotion</b>                            |             |             |                 |             |             |              |               |            |
| <b>Joy</b>                                | 9.64%       | 4.65%       | 5.13%           | 11.54%      | 0.00%       | 0.00%        | <b>30.96%</b> |            |
| <b>Sadness</b>                            | 2.41%       | 10.08%      | 2.56%           | 11.54%      | 0.00%       | 0.00%        | <b>26.59%</b> |            |
| <b>Anger</b>                              | 0.00%       | 7.75%       | 2.56%           | 3.85%       | 0.00%       | 0.00%        | <b>14.16%</b> |            |

|                        |               |               |               |               |              |               |               |  |
|------------------------|---------------|---------------|---------------|---------------|--------------|---------------|---------------|--|
| <b>Fear</b>            | 9.64%         | 10.85%        | 2.56%         | 23.08%        | 0.00%        | 10.00%        | <b>56.13%</b> |  |
| <b>Disgust</b>         | 0.00%         | 0.00%         | 0.00%         | 0.00%         | 0.00%        | 0.00%         | <b>0.00%</b>  |  |
| <b>Affectionate</b>    | 2.41%         | 2.33%         | 15.38%        | 3.85%         | 0.00%        | 10.00%        | <b>33.97%</b> |  |
| <b>Lack of Emotion</b> | 2.41%         | 0.78%         | 0.00%         | 0.00%         | 0.00%        | 0.00%         | <b>3.18%</b>  |  |
| <b>Shame</b>           | 3.61%         | 0.78%         | 0.00%         | 0.00%         | 0.00%        | 0.00%         | <b>4.39%</b>  |  |
| <b>Sensitive</b>       | 3.61%         | 5.43%         | 10.26%        | 0.00%         | 0.00%        | 0.00%         | <b>19.30%</b> |  |
| <b>Surprise</b>        | 3.61%         | 7.75%         | 5.13%         | 7.69%         | 0.00%        | 0.00%         | <b>24.19%</b> |  |
| <b>Crying</b>          | 3.61%         | 2.33%         | 0.00%         | 0.00%         | 0.00%        | 0.00%         | <b>5.94%</b>  |  |
| <b>Rejection</b>       | 1.20%         | 0.78%         | 5.13%         | 0.00%         | 0.00%        | 0.00%         | <b>7.11%</b>  |  |
| <b>Respect</b>         | 0.00%         | 0.00%         | 0.00%         | 0.00%         | 0.00%        | 0.00%         | <b>0.00%</b>  |  |
| <b>Total:</b>          | <b>42.17%</b> | <b>53.49%</b> | <b>48.72%</b> | <b>61.54%</b> | <b>0.00%</b> | <b>20.00%</b> |               |  |
|                        |               |               |               |               |              |               |               |  |

| <b>Traditional Gender Traits (Male/Female)</b> |       |        |        |       |        |        |               |  |
|--|-------|--------|--------|-------|--------|--------|---------------|--|
| <b>Nurturing (F)</b>                           | 4.82% | 11.63% | 5.13%  | 3.85% | 16.67% | 10.00% | <b>52.09%</b> |  |
| <b>Curiosity (M)</b>                           | 9.64% | 7.75%  | 2.56%  | 7.69% | 0.00%  | 0.00%  | <b>27.65%</b> |  |
| <b>Helpful (F)</b>                             | 0.00% | 0.00%  | 2.56%  | 0.00% | 0.00%  | 0.00%  | <b>2.56%</b>  |  |
| <b>Disclosure (F)</b>                          | 1.20% | 0.78%  | 10.26% | 0.00% | 16.67% | 10.00% | <b>38.90%</b> |  |
| <b>Leader (M)</b>                              | 8.43% | 3.88%  | 2.56%  | 7.69% | 16.67% | 0.00%  | <b>39.23%</b> |  |
| <b>Follower (F)</b>                            | 0.00% | 0.78%  | 5.13%  | 3.85% | 0.00%  | 10.00% | <b>19.75%</b> |  |
| <b>Brave (M)</b>                               | 2.41% | 1.55%  | 0.00%  | 3.85% | 0.00%  | 0.00%  | <b>7.81%</b>  |  |
| <b>Athletic (M)</b>                            | 3.61% | 0.00%  | 0.00%  | 0.00% | 0.00%  | 0.00%  | <b>3.61%</b>  |  |
| <b>Independent (M)</b>                         | 1.20% | 0.00%  | 2.56%  | 0.00% | 0.00%  | 0.00%  | <b>3.77%</b>  |  |
| <b>Dependent (F)</b>                           | 0.00% | 0.00%  | 0.00%  | 0.00% | 0.00%  | 0.00%  | <b>0.00%</b>  |  |
| <b>Gives Advice (M)</b>                        | 0.00% | 0.00%  | 0.00%  | 0.00% | 0.00%  | 0.00%  | <b>0.00%</b>  |  |
| <b>Takes Advice (F)</b>                        | 1.20% | 0.00%  | 0.00%  | 0.00% | 0.00%  | 0.00%  | <b>1.20%</b>  |  |
| <b>Gets rescued (F)</b>                        | 1.20% | 0.78%  | 0.00%  | 0.00% | 0.00%  | 0.00%  | <b>1.98%</b>  |  |
| <b>Submissive (F)</b>                          | 3.61% | 0.00%  | 0.00%  | 0.00% | 0.00%  | 20.00% | <b>23.61%</b> |  |

|  |                   |               |               |               |               |               |               |  |
|--|-------------------|---------------|---------------|---------------|---------------|---------------|---------------|--|
| <b>Assertive (M)</b>                           | 13.25<br>%        | 10.85%        | 5.13%         | 0.00%         | 33.33%        | 0.00%         | <b>62.57%</b> |  |
| <b>Apologetic<br/>Language (F)</b>             | 1.20%             | 0.78%         | 0.00%         | 0.00%         | 0.00%         | 10.00%        | <b>11.98%</b> |  |
| <b>Talking about<br/>true love (F)</b>         | 0.00%             | 0.78%         | 0.00%         | 0.00%         | 0.00%         | 0.00%         | <b>0.78%</b>  |  |
| <b>Resolves<br/>Conflict (M)</b>               | 1.20%             | 0.78%         | 0.00%         | 0.00%         | 0.00%         | 0.00%         | <b>1.98%</b>  |  |
| <b>Physically<br/>weak (F)</b>                 | 0.00%             | 0.00%         | 0.00%         | 0.00%         | 0.00%         | 0.00%         | <b>0.00%</b>  |  |
| <b>Physically<br/>strong (M)</b>               | 0.00%             | 0.00%         | 0.00%         | 0.00%         | 0.00%         | 0.00%         | <b>0.00%</b>  |  |
| <b>Initiating<br/>Physical<br/>Contact (F)</b> | 1.20%             | 2.33%         | 5.13%         | 3.85%         | 0.00%         | 10.00%        | <b>22.50%</b> |  |
| <b>Avoiding<br/>Physical<br/>Contact (M)</b>   | 0.00%             | 0.00%         | 0.00%         | 0.00%         | 0.00%         | 0.00%         | <b>0.00%</b>  |  |
| <b>Total:</b>                                  | <b>51.81</b><br>% | <b>39.53%</b> | <b>35.90%</b> | <b>26.92%</b> | <b>83.33%</b> | <b>60.00%</b> |               |  |
| <b>Total Male:</b>                             | <b>73%</b>        | <b>58.00%</b> | <b>25.00%</b> | <b>50.00%</b> | <b>60.00%</b> | <b>1.25%</b>  |               |  |
| <b>Total Female:</b>                           | <b>27%</b>        | <b>42.00%</b> | <b>75.00%</b> | <b>50.00%</b> | <b>40.00%</b> | <b>98.75%</b> |               |  |
|  |                   |               |               |               |               |               |               |  |

| <b>Role Within Film</b>                   |              |              |               |              |               |               |               |  |
|---|--------------|--------------|---------------|--------------|---------------|---------------|---------------|--|
| <b>Savior</b>                             | 1.20%        | 0.78%        | 5.13%         | 0.00%        | 0.00%         | 0.00%         | <b>7.11%</b>  |  |
| <b>Hero</b>                               | 1.20%        | 0.78%        | 2.56%         | 3.85%        | 0.00%         | 0.00%         | <b>8.39%</b>  |  |
| <b>Villain</b>                            | 0.00%        | 0.00%        | 0.00%         | 0.00%        | 0.00%         | 0.00%         | <b>0.00%</b>  |  |
| <b>Non-Descriptive Background</b>         | 0.00%        | 0.00%        | 2.56%         | 0.00%        | 0.00%         | 0.00%         | <b>2.56%</b>  |  |
| <b>Elite</b>                              | 1.20%        | 0.78%        | 0.00%         | 0.00%        | 16.67%        | 0.00%         | <b>18.65%</b> |  |
| <b>Servant</b>                            | 0.00%        | 0.00%        | 0.00%         | 0.00%        | 0.00%         | 10.00%        | <b>10.00%</b> |  |
| <b>Side kick</b>                          | 0.00%        | 0.00%        | 0.00%         | 3.85%        | 0.00%         | 0.00%         | <b>3.85%</b>  |  |
| <b>Total:</b>                             | <b>3.61%</b> | <b>2.33%</b> | <b>10.26%</b> | <b>7.69%</b> | <b>16.67%</b> | <b>10.00%</b> |               |  |
|   |              |              |               |              |               |               |               |  |
| <b>Aesthetic Perception</b>               |              |              |               |              |               |               |               |  |
| <b>Someone described them as pretty</b>   | 0.00%        | 0.00%        | 0.00%         | 0.00%        | 0.00%         | 0.00%         | <b>0.00%</b>  |  |
| <b>Someone described them as handsome</b> | 0.00%        | 0.00%        | 0.00%         | 0.00%        | 0.00%         | 0.00%         | <b>0.00%</b>  |  |

|   |              |              |              |              |              |              |              |  |
|---|--------------|--------------|--------------|--------------|--------------|--------------|--------------|--|
| <b>They described someone as pretty</b>   | 0.00%        | 0.00%        | 0.00%        | 0.00%        | 0.00%        | 0.00%        | <b>0.00%</b> |  |
| <b>They described someone as handsome</b> | 0.00%        | 1.55%        | 0.00%        | 0.00%        | 0.00%        | 0.00%        | <b>1.55%</b> |  |
| <b>Total:</b>                             | <b>0.00%</b> | <b>1.55%</b> | <b>0.00%</b> | <b>0.00%</b> | <b>0.00%</b> | <b>0.00%</b> |              |  |

Table D: Frozen/Frozen II Comparative Data

| <i>Codes</i>           | <i>Total Frozen n</i> | <i>Total Frozen II</i> | <i>Frozen n</i> | <i>Frozen II</i> |
|------------------------|-----------------------|------------------------|-----------------|------------------|-----------------|------------------|-----------------|------------------|-----------------|------------------|-----------------|------------------|-----------------|------------------|-----------------|------------------|
| <i>Emotion</i>         |                       |                        | <i>Elsa</i>     | <i>Elsa</i>      | <i>Anna</i>     | <i>Anna</i>      | <i>Kristoff</i> | <i>Kristoff</i>  | <i>Olaf</i>     | <i>Olaf</i>      | <i>King</i>     | <i>King</i>      | <i>Queen</i>    | <i>Queen</i>     |                 |                  |
| <b>Joy</b>             | <b>10</b>             | <b>19</b>              | 2               | 8                | 5               | 6                |                 | 2                | 3               | 3                |                 |                  |                 |                  |                 |                  |
| <b>Sadness</b>         | <b>15</b>             | <b>19</b>              | 4               | 2                | 6               | 13               | 2               | 1                | 1               | 3                | 1               |                  |                 | 1                |                 |                  |
| <b>Anger</b>           | <b>9</b>              | <b>12</b>              | 2               |                  | 3               | 10               | 1               | 1                |                 | 1                | 2               |                  |                 | 1                |                 |                  |
| <b>Fear</b>            | <b>32</b>             | <b>30</b>              | 26              | 8                | 3               | 14               | 1               | 1                | 6               | 2                |                 |                  |                 | 1                |                 |                  |
| <b>Disgust</b>         | <b>0</b>              | <b>0</b>               |                 |                  |                 |                  |                 |                  |                 |                  |                 |                  |                 |                  |                 |                  |
| <b>Affectionate</b>    | <b>7</b>              | <b>13</b>              | 1               | 2                | 3               | 3                | 2               | 6                | 1               | 1                |                 |                  |                 | 1                |                 |                  |
| <b>Lack of Emotion</b> | <b>0</b>              | <b>3</b>               |                 | 2                |                 | 1                |                 |                  |                 |                  |                 |                  |                 |                  |                 |                  |
| <b>Shame</b>           | <b>12</b>             | <b>4</b>               | 8               | 3                | 3               | 1                |                 |                  |                 |                  | 1               |                  |                 |                  |                 |                  |
| <b>Sensitive</b>       | <b>10</b>             | <b>14</b>              |                 | 3                | 5               | 7                | 5               | 4                |                 |                  |                 |                  |                 |                  |                 |                  |

|   |    |    |   |   |   |    |   |   |   |   |   |   |   |   |   |   |   |   |   |   |
|---|----|----|---|---|---|----|---|---|---|---|---|---|---|---|---|---|---|---|---|---|
| <b>Surprise</b>                         | 7  | 17 | 2 | 3 | 5 | 10 |   | 2 |   | 2 |   |   |   |   |   |   |   |   |   |   |
| <b>Crying</b>                           | 3  | 6  | 2 | 3 | 1 | 3  |   |   |   |   |   |   |   |   |   |   |   |   |   |   |
| <b>Rejection</b>                        | 5  | 4  | 5 | 1 |   | 1  |   | 2 |   |   |   |   |   |   |   |   |   |   |   |   |
| <b>Respect</b>                          | 2  |    |   |   | 2 |    |   |   |   |   |   |   |   |   |   |   |   |   |   |   |
|   |    |    |   |   |   |    |   |   |   |   |   |   |   |   |   |   |   |   |   |   |
| <i><b>Traditional Gender Traits</b></i> |    |    |   |   |   |    |   |   |   |   |   |   |   |   |   |   |   |   |   |   |
| <b>Nurturing (F)</b>                    | 14 | 24 | 1 | 4 | 3 | 15 | 6 | 2 | 1 | 1 | 2 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 |
| <b>Curiosity (M)</b>                    | 4  | 21 |   | 8 |   | 10 | 4 | 1 |   | 2 |   |   |   |   |   |   |   |   |   |   |
| <b>Helpful (F)</b>                      | 8  | 1  |   |   | 3 |    | 1 | 1 | 4 |   |   |   |   |   |   |   |   |   |   |   |
| <b>Disclosure (F)</b>                   | 6  | 8  |   | 1 | 4 | 1  | 2 | 4 |   |   |   |   |   |   |   |   | 1 |   |   | 1 |
| <b>Leader (M)</b>                       | 14 | 16 | 1 | 7 | 1 | 5  | 8 | 1 | 2 | 2 | 2 | 1 | 2 | 1 | 2 | 1 | 1 |   |   |   |

|                         |   |   |   |   |  |   |   |   |  |   |   |   |   |   |  |   |   |
|-------------------------|---|---|---|---|--|---|---|---|--|---|---|---|---|---|--|---|---|
| <b>Follower (F)</b>     | 6 | 5 |   |   |  |   | 4 | 1 |  | 2 | 2 | 1 |   |   |  |   | 1 |
| <b>Brave (M)</b>        | 1 | 5 | 2 | 1 |  | 2 | 1 | 2 |  |   |   | 1 |   |   |  |   |   |
| <b>Athletic (M)</b>     | 5 | 3 |   | 3 |  | 3 | 4 |   |  |   |   |   | 1 |   |  |   |   |
| <b>Independent (M)</b>  | 2 | 2 | 1 | 1 |  |   |   |   |  |   | 1 |   |   |   |  |   |   |
| <b>Dependent (F)</b>    | 3 |   |   |   |  |   | 3 |   |  |   |   |   |   |   |  |   |   |
| <b>Gives Advice (M)</b> | 3 |   |   |   |  |   |   |   |  |   | 1 |   |   | 2 |  |   |   |
| <b>Takes Advice (F)</b> | 3 | 1 | 1 | 1 |  |   | 1 |   |  |   |   |   |   | 1 |  |   |   |
| <b>Gets rescued (F)</b> | 3 | 2 | 1 | 1 |  |   | 2 | 1 |  |   |   |   |   |   |  |   |   |
| <b>Submissive (F)</b>   | 5 | 5 |   | 3 |  |   | 4 |   |  |   |   |   |   |   |  | 1 | 2 |

|  |           |           |           |           |           |           |          |          |          |          |          |          |
|--|-----------|-----------|-----------|-----------|-----------|-----------|----------|----------|----------|----------|----------|----------|
| <b>Assertive (M)</b>                   | <b>43</b> | <b>30</b> | <b>12</b> | <b>11</b> | <b>17</b> | <b>14</b> | <b>9</b> | <b>2</b> | <b>2</b> | <b>3</b> | <b>2</b> | <b>1</b> |
| <b>Apologetic Language (F)</b>         | <b>25</b> | <b>2</b>  | <b>4</b>  | <b>1</b>  | <b>19</b> | <b>1</b>  | <b>1</b> |          |          | <b>1</b> |          |          |
| <b>Talking about true love (F)</b>     | <b>4</b>  | <b>1</b>  |           |           | <b>2</b>  | <b>1</b>  | <b>1</b> |          | <b>1</b> |          |          |          |
| <b>Resolves Conflict (M)</b>           | <b>6</b>  | <b>2</b>  | <b>1</b>  | <b>1</b>  | <b>3</b>  | <b>1</b>  | <b>1</b> |          | <b>1</b> |          |          |          |
| <b>Physically weak (F)</b>             | <b>0</b>  |           |           |           |           |           |          |          |          |          |          |          |
| <b>Physically strong (M)</b>           | <b>10</b> |           |           |           | <b>3</b>  |           | <b>7</b> |          |          |          |          |          |
| <b>Initiating Physical Contact (F)</b> | <b>12</b> | <b>8</b>  |           | <b>1</b>  | <b>4</b>  | <b>3</b>  | <b>7</b> | <b>2</b> | <b>1</b> | <b>1</b> |          | <b>1</b> |
| <b>Avoiding Physical</b>               | <b>2</b>  |           |           |           | <b>1</b>  |           | <b>1</b> |          |          |          |          |          |







|                        |               |               |               |               |               |               |               |               |               |               |               |               |               |               |               |               |               |               |               |
|------------------------|---------------|---------------|---------------|---------------|---------------|---------------|---------------|---------------|---------------|---------------|---------------|---------------|---------------|---------------|---------------|---------------|---------------|---------------|---------------|
| <b>Lack of Emotion</b> | <b>0.00%</b>  | <b>3.18%</b>  | <b>0.00%</b>  | <b>2.41%</b>  | <b>0.00%</b>  | <b>0.78%</b>  | <b>0.00%</b>  |
| <b>Shame</b>           | <b>18.19%</b> | <b>4.39%</b>  | <b>10.26%</b> | <b>3.61%</b>  | <b>2.38%</b>  | <b>0.78%</b>  | <b>0.00%</b>  | <b>5.56%</b>  | <b>0.00%</b>  | <b>0.00%</b>  | <b>0.00%</b>  | <b>0.00%</b>  | <b>0.00%</b>  |
| <b>Sensitive</b>       | <b>11.66%</b> | <b>19.30%</b> | <b>0.00%</b>  | <b>3.61%</b>  | <b>3.97%</b>  | <b>5.43%</b>  | <b>7.69%</b>  | <b>10.26%</b> | <b>0.00%</b>  |
| <b>Suprise</b>         | <b>6.53%</b>  | <b>24.19%</b> | <b>2.56%</b>  | <b>3.61%</b>  | <b>3.97%</b>  | <b>7.75%</b>  | <b>0.00%</b>  | <b>5.13%</b>  | <b>0.00%</b>  | <b>0.00%</b>  | <b>7.69%</b>  | <b>0.00%</b>  |
| <b>Crying</b>          | <b>3.36%</b>  | <b>5.94%</b>  | <b>2.56%</b>  | <b>3.61%</b>  | <b>0.79%</b>  | <b>2.33%</b>  | <b>0.00%</b>  |
| <b>Rejection</b>       | <b>6.41%</b>  | <b>7.11%</b>  | <b>6.41%</b>  | <b>1.20%</b>  | <b>0.00%</b>  | <b>0.78%</b>  | <b>0.00%</b>  | <b>5.13%</b>  | <b>0.00%</b>  |
| <b>Respect</b>         | <b>1.59%</b>  | <b>0.00%</b>  | <b>0.00%</b>  | <b>0.00%</b>  | <b>1.59%</b>  | <b>0.00%</b>  |
|                        |               |               | <b>66.67%</b> | <b>42.17%</b> | <b>28.57%</b> | <b>53.49%</b> | <b>16.92%</b> | <b>48.72%</b> | <b>23.81%</b> | <b>61.54%</b> | <b>33.33%</b> | <b>40.00%</b> | <b>20.00%</b> |               |               |               |               |               |               |
| <b>Gender Traits</b>   | <b>Total:</b> | <b>Total:</b> |               |               |               |               |               |               |               |               |               |               |               |               |               |               |               |               |               |
| <b>Nurturing (F)</b>   | <b>48.77%</b> | <b>52.09%</b> | <b>1.28%</b>  | <b>4.82%</b>  | <b>2.38%</b>  | <b>11.63%</b> | <b>9.23%</b>  | <b>5.13%</b>  | <b>4.76%</b>  | <b>3.85%</b>  | <b>11.11%</b> | <b>16.67%</b> | <b>20.00%</b> | <b>10.00%</b> | <b>10.00%</b> | <b>10.00%</b> | <b>10.00%</b> | <b>10.00%</b> | <b>10.00%</b> |

|                        |               |               |       |       |       |       |        |        |        |       |        |        |        |        |
|------------------------|---------------|---------------|-------|-------|-------|-------|--------|--------|--------|-------|--------|--------|--------|--------|
| <b>Curiosity (M)</b>   | <b>6.15%</b>  | <b>27.65%</b> | 0.00% | 9.64% | 0.00% | 7.75% | 6.15%  | 2.56%  | 0.00%  | 7.69% | 0.00%  | 0.00%  | 0.00%  | 0.00%  |
| <b>Helpful (F)</b>     | <b>22.97%</b> | <b>2.56%</b>  | 0.00% | 0.00% | 2.38% | 0.00% | 1.54%  | 2.56%  | 19.05% | 0.00% | 0.00%  | 0.00%  | 0.00%  | 0.00%  |
| <b>Disclosure (F)</b>  | <b>6.25%</b>  | <b>38.90%</b> | 0.00% | 1.20% | 3.17% | 0.78% | 3.08%  | 10.26% | 0.00%  | 0.00% | 0.00%  | 16.67% | 10.00% | 0.00%  |
| <b>Leader (M)</b>      | <b>35.02%</b> | <b>39.23%</b> | 1.28% | 8.43% | 0.79% | 3.88% | 12.31% | 2.56%  | 9.52%  | 7.69% | 11.11% | 16.67% | 0.00%  | 0.00%  |
| <b>Follower (F)</b>    | <b>12.70%</b> | <b>19.75%</b> | 0.00% | 0.00% | 3.17% | 0.78% | 0.00%  | 5.13%  | 9.52%  | 3.85% | 0.00%  | 0.00%  | 0.00%  | 10.00% |
| <b>Brave (M)</b>       | <b>3.17%</b>  | <b>7.81%</b>  | 0.00% | 2.41% | 3.17% | 1.55% | 0.00%  | 0.00%  | 0.00%  | 3.85% | 0.00%  | 0.00%  | 0.00%  | 0.00%  |
| <b>Athletic (M)</b>    | <b>4.71%</b>  | <b>3.61%</b>  | 0.00% | 3.61% | 3.17% | 0.00% | 1.54%  | 0.00%  | 0.00%  | 0.00% | 0.00%  | 0.00%  | 0.00%  | 0.00%  |
| <b>Independent (M)</b> | <b>2.82%</b>  | <b>3.77%</b>  | 1.28% | 1.20% | 0.00% | 0.00% | 1.54%  | 2.56%  | 0.00%  | 0.00% | 0.00%  | 0.00%  | 0.00%  | 0.00%  |
| <b>Dependent (F)</b>   | <b>2.38%</b>  | <b>0.00%</b>  | 0.00% | 0.00% | 2.38% | 0.00% | 0.00%  | 0.00%  | 0.00%  | 0.00% | 0.00%  | 0.00%  | 0.00%  | 0.00%  |





|   |        |        |       |       |       |       |       |       |        |       |       |       |        |        |        |       |       |       |        |       |
|---|--------|--------|-------|-------|-------|-------|-------|-------|--------|-------|-------|-------|--------|--------|--------|-------|-------|-------|--------|-------|
| <b>Non-descriptive Backgrounds</b>      | 1.54%  | 2.56%  | 0.00% | 0.00% | 0.00% | 1.54% | 2.56% | 0.00% | 0.00%  | 0.00% | 0.00% | 0.00% | 0.00%  | 0.00%  | 0.00%  | 0.00% | 0.00% | 0.00% | 0.00%  |       |
| <b>Elite</b>                            | 27.63% | 18.65% | 1.28% | 1.20% | 0.79% | 0.78% | 0.00% | 0.00% | 0.00%  | 0.00% | 0.00% | 0.00% | 0.00%  | 0.00%  | 0.00%  | 0.00% | 0.00% | 0.00% | 20.00% | 0.00% |
| <b>Servants</b>                         | 0.00%  | 10.00% | 0.00% | 0.00% | 0.00% | 0.00% | 0.00% | 0.00% | 0.00%  | 0.00% | 0.00% | 0.00% | 0.00%  | 0.00%  | 0.00%  | 0.00% | 0.00% | 0.00% | 10.00% | 0.00% |
| <b>Side kicks</b>                       | 4.76%  | 3.85%  | 0.00% | 0.00% | 0.00% | 0.00% | 0.00% | 0.00% | 4.76%  | 3.85% | 0.00% | 0.00% | 0.00%  | 0.00%  | 0.00%  | 0.00% | 0.00% | 0.00% | 0.00%  | 0.00% |
| <b>Aesthetic Perception</b>             |        |        |       |       |       |       |       |       | 10.26% | 9.52% | 7.69% | 5.56% | 16.67% | 20.00% | 10.00% |       |       |       |        |       |
| <b>Someone described them as pretty</b> | 4.95%  | 0.00%  | 2.56% | 0.00% | 2.38% | 0.00% | 0.00% | 0.00% | 0.00%  | 0.00% | 0.00% | 0.00% | 0.00%  | 0.00%  | 0.00%  | 0.00% | 0.00% | 0.00% | 0.00%  | 0.00% |
| <b>Someone described</b>                | 1.54%  | 0.00%  | 0.00% | 0.00% | 0.00% | 0.00% | 0.00% | 0.00% | 1.54%  | 0.00% | 0.00% | 0.00% | 0.00%  | 0.00%  | 0.00%  | 0.00% | 0.00% | 0.00% | 0.00%  | 0.00% |



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