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FEMALE REPRESENTATION IN SELECTED DISNEY RENAISSANCE STORIES

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Abstract

The occurrence of disparities in society with female characters, Disney stories told about the existence of heroine characters in the Disney renaissance era. Disney stories had become part of a show culture that has evolved into the reproduction of gender roles. This study was conducted to find the female representation as a heroine depicted in the Disney renaissance as well as to analyze the reasons how Disney heroines struggle in claiming their equality as a woman in their society. This study was categorized into qualitative and descriptive research methods. Furthermore, this study used the theory of the renowned feminist existentialism by Simone de Beauvoir, one of the Feminist icons and Philosophers of existentialism, with her book; *The Second Sex*, Beauvoir represented the section of the independent woman; a woman could choose independence, which means continuing to carry out the process toward freedom without having the insight of a predetermined goal. Therefore, this study aimed to elaborate how the female representation as the women to fight their equality to their desire for freedom. Thus, the heroine character was expected to be able to contribute to society in terms of gender awareness, including women.

Keywords: Female Representation, Existential Feminism, Disney Renaissance, Disney Heroines

1. INTRODUCTION

Literature is written communication whether, in the form of poetry, drama, or fiction, and it always communicates human experience and uses narrative devices (Ramrao, 2016). During the 18-19th century, literature was a popular form of expression. Onward, the film has taken its place by the 20th century. Both film and literature have certain connections and differences, taking the audience to a different world (Oza, 2020). The film is categorized into related to one another with literary works. Literature is an art that is developed through writing while cinema brings to life those writings through sound, music, visuals, and actors.

As well as a drama, which has a script, also a poetry stage. Various popular films adapted from stories in literary works such as folklore, short stories, and novels have their own impressions on the viewers and connoisseurs of the work. Film and literature are two different things with the same goal of creating the greatness of human imagination and understanding (Ramrao, 2016). Both film and literature work together to promote the progress of human civilization, both are complementary, one cannot replace the other, like letters and sounds in human communication (Ramrao, 2016). Film and literature inspire each other, as well as

sustain the human mind through actions, pictures, words, and replicating human life.

This is clearly seen in the production of films that are well known for their quality. Walt Disney company has used mythology, historical characters, fairy tales, and fables as the basis for several animated films which are very popular with many people (May, 1981). Walt Disney is a world-renowned producer who has produced hundreds of films adapted from classical literature, where several characters in Disney stories have female representations that are often depicted in literature and have interesting criticisms to discuss (Daulay, 2021). According to (Garuba, 2020) The characters in literary texts as literary life, they are objects of curiosity and fascination, likes and dislikes, admiration and rejection (Garuba, 2020). Disney Film has succeeded in replacing the reader's desire to know the stories in books through the pleasure of watching movies as entertainment, which is one of Disney's achievements in the film industry (Daulay, 2021). Disney stories have become part of a show culture that has evolved into the reproduction of gender roles by both children and adults (Tonn, 2008). In addition, Disney stories included messages about gender and social relations (Tonn, 2008). Gender roles are affected by the media, relatives, surroundings, and society in socializing and forming relationships (Beal, 1994). According to (Milkman 1976, 78) Walt Disney company had an important and historic role in the field of women's film production that helped to shape the ideals of femininity around the world and with

the development of literature, the first Disney princesses attracted the traditional associations of femininity (Stover, 2013).

Disney strives to maintain the traditional ideals of femininity, however, the critical and popular failure of the work that makes the story in the movie shows that both story readers and film viewers find that the gender roles of Disney princesses are less assertive and less desirable. Disney has struggled with the public and their viewers becoming indicted of reflecting female characters in stereotypical ways for many years (Dundes, 2001). The major part of society that can affect the viewers in how they appeal to others around them are gender roles and their connotations (Tonn, 2008). Disney's trend starts from a domestic woman who becomes a damsel in distress relying on a prince to come and save the life of a young and kind princess that depicts society's point of view of what is anticipated of women and their gender roles is in the character of Snow White (Yearly, Baron, Lee).

1.1 Disney Renaissance

Since Walt Disney's death, Disney has struggled through the full length of the late 1980s (Lant, 2018) Disney also started to make changes in their princess movies with the cultural changes taking place in America, Walt Disney's formation of the Disney Company due to the Representations of women in Disney movies, and partly because that his attitudes depicted the patriarchal cultural beliefs of the 1940's about what roles women should play in society (Tonn, 2008). The pattern that arises in this Disney phase is that the main female protagonist is seeking to be released from

her societal bonds and expectations (Garabedian, 2014). In 1989 to 1999 released The Disney Renaissance or Disney Golden Era, one of the most successful eras of Disney animation (Lindgren, 2020), although the animation process generally became more expensive, films in the Disney Renaissance era had more profits than ever before (Lindgren, 2020).

Therefore, Disney released a new Disney woman "New Wave" who turned the female character into a kind of hero, with a voice and a desire for adventure: the heroine (Stover, 2013). According to Merriam-Webster; Dictionary stated that heroine is a woman who is admire for great or brave act of fine qualities (female characters in a story, play, or movie) (Merriam-Webster, n.d.). This new approach usherette in two decades of enterprising heroines, with advanced levels and characters that are entirely compatible with gender roles that are increasingly acceptable in societies where women have the same work as men. (Stover & Stover, 2013). Furthermore, what marked the beginning of the period generally known as the Disney Renaissance was The Little Mermaid (1989) and during this era began to feature many non-Western characters or settings (Lindgren, 2020) such as *Beauty and the Beast* in 1991, *Aladdin* in 1992, *Pocahontas* in 1995 and *Mulan* in 1998. The princesses in this era are seen as rebellious, adventurous, and ambitious as they seek their own freedom and roles, but they can still feel happy at the ending of the story (Barber, 2015).

2. LITERATURE REVIEW

2.1. Gender and Feminism Approach

To help measure that the concept of the studies focuses on female

representation, the researcher uses an approach. The gender approach on what determines female and men's position, families, and society in general where women are usually dominated by men are conventions and hierarchies. According CIDA 1999 states that Gender equality requires equal treatment by women and men on socially valuable items, opportunities, resources, and honorariums, gender equality does not mean that women and men are equal, but that they have the same opportunity to live (CIDA, 1999). In fact, a heroine that stated them as assertiveness desire to explore and delineates the progression of female characters toward embodying these previously off-limit characteristics (Stover, 2013). The occurrence of disparities in society with female characters, Disney stories tell the existence of these heroine characters within the scope of the Disney renaissance era. Therefore, this studio aims to elaborate how the female representation as the women to fight their equality to their desire for freedom, the equality, also those who have the heroine character which is expected to be able to contribute to society in terms of gender awareness, including women.

In brief, this study using feminism approach. The theory of feminism is then used in various fields of science to reveal the position of women, one of which is in literary criticism. In relation to literary criticism, Ruthven (1984:32) through a feminist approach is used for a movement that voices and disseminates feminist ideas for women's freedom (Fernanda & Ranto, 2021). Concerned to the Feminism, its support women to be free and reject all the discrimination that has been experienced by many women in the world, and generally to get their right to have the same degree and freedom in

society (Tongs, 2009). Furthermore, existentialism is a philosophical and cultural movement that argues that the initial basis of philosophical thought must be experienced and the individual, that moral thought and scientific thought together are not sufficient to understand all human existence, therefore governed by the norm of authenticity which will be necessary to understand human existence (Crowell, 2004). The theory of existential feminism is renowned by Simone de Beauvoir, one of the Feminist icons and philosophers of existentialism. She was one of the most influential feminist thinkers to be associated with second-wave feminism (Crowell, 2004). The second-wave of feminism was set off in the 1960s and focused primarily on women's legal and social equality (Parks, 2014) During this period women struggle against the rules of patriarchal society and rejected the traditional stereotypes of women as only housewives of caregivers (Parks, 2014). In her book; *The Second Sex*, Beauvoir represents the section of the independent woman; Women can choose independence, which means undertaking an ongoing process towards freedom that has no predetermined destination insight.

The *Second Sex*, Beauvoir describes the section of the independent woman; as a complex, contrary character, Beauvoir argues that independent woman represents something other than “having it all” it requires a woman to take cognizance of what she has when she discovers herself (Beck, 2018). As today's women enjoy increasing freedom in the professional and social spheres, this statement becomes more accurate than ever. Women can “choose independence” in every sense except the romantic—in that arena they are still hindered by the

belief that a man holds their missing piece (de Beauvoir, *The Second Sex*, 369). To become an independent woman on Beauvoir's terms means undertaking an ongoing process towards freedom that has no predetermined destination in sight. According to (Walters, 2005) Beauvoir's statement is written in a book *Feminism: A Very Short Introduction*. “The idea of an independent woman, who wants to be active, a taker, and rejects the passivity that men means to impose on her, some accepting masculine values (she prides herself on thinking, taking action, working, creating on the same terms as men)” (Walters, 2005).

Influenced by the second-wave of feminism in the 1960s and 1970s, films were slowly becoming a topic of interest among feminist scholars (Salden, 2019). Disney films depict women in stereotypical and role-defining ways, not only critically analysed ways of depicting women, but narratives and gender stereotyping through analysis of these representations of women in films that are made in link to society's view of women (Salden, 2019). This research is to analyze the occurrence of disparities in society with female characters, related to there is currently many cases related to how female representation in society fights gender equality and which aimed to discuss how Disney stories tell the existence of these heroine characters within the scope of the Disney renaissance era, and have different personalities from previous princesses who are considered Damsels-in-distress inspire women to live with equal opportunities and challenge social views about gender roles.

3. METHODOLOGY

The method of research is used to know how to do the research and to solve the problems in research. The primary

methods for this research are descriptive qualitative research methods, and literature review to provide an overview of a particular research problem or problem and to engage in theory development (Baumeister & Leary, 1997; Torraco, 2005). The preliminary answer to a research question, there are two primaries that will be the objective to analyze this research. First, this research reveals what are the forms of how female representation as a heroine depicted in Disney stories. Second, this research reviews and analyze what are the reasons of Disney characters' struggles in claiming their equality as a woman in their society through problem formulation with methods that have been described to respond. This study will identify and examine problems with data collection techniques drawn from various sources. The primary source of data is taken from the selected Disney story book, *Disney Princess A Treasury of Enchanting Tales - Deluxe Treasury 196 Disney* (Autumn, 2019), describing and observing form text, quotation, phrase, and clauses or in the form of sentence that are related to the points discussed in this research. Moreover, the researcher uses textual analysis for finding the data in the story. According to (Setyaningrum, 2020) states that textual analysis is done in forms of words, phrase, or sentences quoted from the novel (Setyaningrum, 2020).

Furthermore, data validation and analysis will use the technique of identifying and classifying conditions through a gender approach and feminism theory. Thus, the researcher can understand how female representation towards Disney deal with gender inequality in the society and which women tend to build self-defenses towards themselves. In order to examine

the data, the researcher uses multiple close-reading in order to understand the story, According to (Setyaningrum, 2020) which defined the multiple close-reading in to get understanding some important information that identified, classified, analysed, and described for depicting the conclusions. In addition, the researcher does some procedures to get a data analysis and uses two different research method concepts to be in analyzing technique.

The first concept, the researcher use Sawyer concept in the Journal which defined a methodology using the concept to measure feminism in representing the Feminist Outlooks at Disney Princess with description to look into gender roles and identity through Disney (Sawyer, 2003). Sawyer used 7 factors which the explanation divides into two; the Walt Disney Company and the Feminist Response. The factors are; archetype, culture, community, Family, self-autography, relationship, and episode. In this research, the writer analyses based on the problem formulation using selected factors that are related to the concept of (Sawyer, 2003). In the second concept the researcher uses the feminist response related to Simone de Beauvoir's theory in her book: *The Second Sex*, to analyze the reasons of Disney character's struggles in claiming their equality as a woman in their society. Beauvoir's statement is written in a book *Feminism: A Very Short Introduction*, by Margaret Walters. "one not born, but rather becomes, a woman" Beauvoir states that, most women mistakenly, look for salvation in love, she conjures up the idea of an independent woman, who wants to be active, a taker, and rejects the passivity man means to impose on her, some accepting masculine values (she prides herself on thinking,

taking action, working, creating on the same terms as man)" (Walters, 2005).

4. RESULT AND DISCUSSION

4.1. Female representations as heroines depicted in Disney stories in the Disney Renaissance

According to Sawyer 2003 defines her methodology using the concept to measure feminism in representing the Feminist Outlooks at Disney Princess with serpentine designed (Sawyer, 2003). Sawyer used 7 factors; Archetype, Culture, Community, Family, Self-Autography, Relationship, and Episode. Those factors related to the feminist response through Disney. In this research analysis of how the female representation depicted in selected Disney renaissance stories, using selected factors that are related to the concept of (Sawyer, 2003), and divides them into three parts of the description of female representations;

a. Rebel, Wise, and Adventurous

The protagonists of this women representation depicted in the story are Little Mermaid (Ariel) and Pocahontas.

26 The little Mermaid (Ariel)

The Little Mermaid in 1989 marked the beginning of the period commonly known as the Disney Renaissance. Ariel is the fourth Disney princess that captivated the world. Princess Ariel prefers to choose what she likes, and ignores the rules that seem to limit her from doing what she likes;

(a) *The king confronted Ariel at her grotto. "I set certain rules and I expect those rules to be obeyed!" he cried. (Autumn, 2019, The Story of Ariel, p. 141)*

Ariel has a fascination with the human world, as she prefers to get herself into something she likes. She was curious and had a sense for adventure.

(b) *Though her curiosity and adventurous nature often get her in trouble, free-spirited Ariel is*

passionate and resolute in her belief that the decisions she makes are in her own best interest. (Autumn, 2019, The Story of Ariel, p. 135)

(c) *Instead of performing to the palace, Ariel was busily exploring a sunken ship, she loved to collect treasures from the human world something shiny caught her eye. "have you ever seen something so wonderful in your entire life?" (Autumn, 2019, The Story of Ariel, p. 136)*

Pocahontas

In 1995 Walt Disney Company release Disney's animated version of Pocahontas. Disney Pocahontas is depicted as a new type of female protagonist who is different from the previous women who live among men in society. Pocahontas is a Native American princess; the audience in this Disney Story attracted a lot of attention to women. As reveals in Pocahontas's story, shows the power of a woman who rebel and love adventure.

Pocahontas represents as a free-spirited adventurer who will not allow others to define her, and depicted as a wise woman.

(a) *"...Pocahontas told her father, chief Powhatan, about her dream. 'I think it's telling me something's about to happen, something exciting.' 'something exciting is about to happen. Kocoum has asked to seek your hand in marriage'. Pocahontas was surprised ... 'I think my dream is pointing me down another path' She said softly." ... (Autumn, 2019, The Story of Pocahontas, p. 101)*

(b) *She begged her father to talk rather than fight ... 'but if one of them did want to talk, you would listen to him, wouldn't you?' she asked. 'I'm trying to help my people,' Pocahontas replied, before slipping off into the*

woods.” (Autumn, 2019, *The Story of Pocahontas*, p. 108-109)

Pocahontas represents a young woman who loves nature, spends her time exploring the land, she is curious, and wants to bring peace to her people.

(c) *Pocahontas climbed high into Grandmother Willow’s branches. ... perched on a rock by the water’s edge, watching the ship approach. Now she knew the strange clouds she had seen earlier were actually the sails of that unusual vessel.”* (Autumn, 2019, *The Story of Pocahontas*, p. 103)

4.2. Independent, smart, and repellent of domestication

The protagonists of this fem²⁸ representation depicted in the story are *Beauty and the Beast* (Belle) and *Aladdin* (Jasmine).

Bea¹⁰ and the Beast (Belle)

Walt Disney Company made the film *Beauty and the Beast* in 1991. Belle fascinated for her appearance and smart, but her intellects are ridiculed in the story for love of reading, confident; also show a need for protection (Kristen Schiele, 2020). Belle is one of the princesses who is repellent of domestication, all that didn't stop her from being wanted to live wider than the place she lived in, Belle loves freedom, and has a sign of Independent.

(a) *Belle stuck in a provincial life that has left her curious to learn. She loves books and Always be found reading* (Autumn, 2019, *The Story of Belle*, p. 151). ... *It's my favorite! far-off places, online sword fights, magic spells, a prince in disguise ...* (Jeff Sheridan, 2010, p. 5)

Belle showed repellent of domestication and refutes royal status; she has a desire to escape from those surroundings;

(b) *Though seen as different to other girls, this didn't stop Gaston, the handsome Idol of the village, wanting to have Belle as his wife. ... Belle didn't want to marry him. I'm very sorry, Gaston, I don't deserve you, she said sarcastically* (Autumn, 2019, *The Story of Belle*, p. 151-154)

Aladdin (Jasm¹⁵)

Aladdin is an animated film released by Walt Disney Pictures in 1992. *Aladdin* is the fourth film produced during the Disney Renaissance. The main protagonist of this story is Princess Jasmine, she is the first Princess of non-European descent, who introduced the Princesses to racial diversity.

Princess Jasmine showed confident and repellent of domestication against her father when her father made a rule for her to get married. Princess Jasmine's main concern is deciding whom she will marry, not because of royal status, saying that she is not a prize to win.

(a) *“... Jasmine¹² decided she would rather leave her life as a princess than be forc⁴² to marry against her will. “I am sorry, Rajah ... I can't stay here and have my life lived for me...”* (Autumn, 2019, *The Story of Jasmine*, p. 43)

(b) *Jasmine who didn't recognise Aladdin, was far from impressed. She wasn't a prize to be won”* (Autumn, 2019, *The Story of Jasmine*, p. 50)

4.3. Masculine, loyal, and ambitious Mulan

In 1998, Disney Animated company released a portrayal of Disney princess based on a true story and medieval Chinese legend, *Mulan*. The story of *Mulan* was the first Asian princess which was criticized for stereotyping. The story

of Mulan portrays values about womanhood, such as; women are equal to men, women are different than men, and women should follow their hearts.

Mulan's beginnings represent herself to be loyal to her family preparing to meet the town matchmaker and striving to fulfil traditional roles in marriage which people believe would bring honor to her family

(a) *"...Mulan was preparing to meet the town Matchmaker later that day she wrote on her arm so she would remember what to say; '...quiet and demure, graceful, polite...' a good match and a good marriage would bring honour to her family."* (Autumn, 2019, *The Story of Mulan*, p. 23)

Mulan represents like the previous female main characters that experiences societal rejection. She was not considered worthy to marry in order to maintain the honor of her family. However, she challenges all social boundaries. She was dressed as a man and joined the army in place of her father without her family knowing.

(b) *Moving quietly, Mulan took Fa Zhou's conscription orders from his table, cut her hair short with her father's sword and dressed in his armour. ... Even though women were forbidden to be soldiers, she would join the army – risking her own life to save her father's."* (Autumn, 2019, *The Story of Mulan*, p. 26)"

Mulan makes a decision to go to war, changes her appearance into a man because only men can join the war, she longs to bring honor to her family, she is not afraid to take risks, because she's tough and strong she save her father in disguise. she either not only saves a man's life, but she also saves the entire nation of China, she is primarily responsible for ending the war, her country eventually celebrates her. Mulan loyalty proves that bringing honor to the family is not just by

marriage, Mulan has faced all rejection that happened to her, she has been different and facing hardships is acceptable.

4.4. Disney Characters' struggles in claiming their equality as a woman in their society

After finding analysis of how the female representation is depicted in the Disney Renaissance story and dividing the picture into three parts of women's representation, the analysis increased critical attention to Disney princess characters and cultural diversity. Some of the critical points in the Disney renaissance princess stories analysis focus on how Disney princess characters fight against gender stereotypes, where it fights traditional rules, marriage, and royal status.

The second concept to be analyzed is based on Simone de Beauvoir's book; *The Second Sex*. Beauvoir represents the part of the independent woman the idea of an independent woman, who;

"wants to be active, a taker, and rejects the passivity man means to impose on her, some accepting masculine values (she prides herself on thinking, taking action, working, creating on the same terms as man)" (Walters, 2005).

a. Exceeding Patriarchal Expectation

Female exceed against patriarchal is depicted by the protagonist in the selected Disney Renaissance story, Disney heroines exceeding patriarchal expectations through independence and persistence. They actuate their dreams and breaks through patriarchal expectations, and through hard work and persistence, they achieve self-actualization. The finding analysis strongly conveys that young women should persist and move beyond those expectations. In this category, the data

contained in the story “The Little Mermaid, and Pocahontas”.

Sample 1

“Thought her curiosity and adventurous nature get her in trouble, free-spirited, Ariel is Passionate and resolute in her belief that the decisions she makes are in her own best interest. (Autumn, 2019, p. 135)

Data above, Ariel is exceeding patriarchal expectation against her father to keep wanting to be Human, and to explore the realms beyond their kingdoms, she proudly taking action by making the decision in her own best interest outside the kingdom to begin her journey of self-actualization.

Sample 2

“Suddenly, Pocahontas threw herself on top of smith. “If you kill him, you’ll have to kill me, too!”. Everyone stared in stunned silence. “look around you” Pocahontas said “This is where the path of hatred has brought us, this is the path I choose Father ...” (Autumn, 2019, p. 112)”

Pocahontas exceeds patriarchal expectations, she decides through hard work to achieve self-actualization, she prides herself on thinking and taking action to save John Smith and her people from the path of hatred that has brought them, and independently she defines her own path.

b. Rejecting domestication and applying the emancipation

The terms of domesticated women, Disney Heroine Rejecting domestication and applying the emancipation through independence and to emancipate themselves from their domesticated role in the society. In the selected Disney renaissance, the character’s struggle in claiming their equality to get their self-actualization by not following traditional

feminine. The finding analysis strongly conveys that women still can have the desire to begin the journey into the outside world and independently reject people domesticating them³⁸ In this category, the data contained in the story of Belle in *Beauty and the Beast*, and Jasmine in *Aladdin*.

“This is the day your dreams come true” he said. “Say you’ll marry me”. “I’m very sorry, Gaston, But I don’t deserve you”. she said sarcastically, before forcing him out the house. (Autumn, 2019, p. 154)

Data Above, Belle is refuses to marry, refuses the passivity man means to impose on her and does not follow the traditional feminine, she prides to be free to choose who she deserves to marry and rejecting the role of a domesticated woman.

Sample 2

Jasmine decided she would rather leave her life as a princess than be forced to marry against her will. “I am sorry, Rajah ... I can’t stay here and have my life lived for me... with her tiger’s help, the princess climbed over the palace wall and was gone. (Autumn, 2019, p. 43)”

Data Above, Jasmine prides herself on thinking and taking action, she wants to be active, seeking freedom from marriage and society’s outdated ways, Jasmine also refuses the passivity man means to impose on her. defines her own path.

c. Appropriating masculine attributes and roles

To break the traditional gender roles, Disney characters appropriating masculine attributes and roles. In the selected Disney renaissance, Mulan, who directly wears masculine attributes and male identities to replace her ailing father in the Chinese military and fight for his

equality to get self-actualization. Mulan is stubborn and not the quiet and polite, graceful and gentle woman that her male-dominated Chinese family and society want her to be. In this category, the data contained in the story of Mulan

Sample 1

“She made a decision. Moving quietly, Mulan took Fa Zhou’s conscription orders from his table, cut her hair short with her father’s sword and dressed in his armour (Autumn, 2019, p. 26)”

Sample 2

“Disguised as a man, Mulan rode Khan out into the Stormy night. Even though women were forbidden to be soldiers, she would join the army – risking her own life to save her father’s.” (Autumn, 2019, p. 26)”

Data above, Mulan independently risking herself to be active and taking action to save her father, she prides herself to be what she decides to create on the same terms as a man and break the traditional gender roles defined by society.

Therefore, the female representations depicted and claimed their equality as a heroine in Disney Renaissance indicated as a result in the table below

No	Protagonist	Depicted as Heroine	Character’s Struggles
1	Ariel	Rebel and Adventurous	Breaks the rules through her curiosity and adventure which often gets her into trouble. But with her belief, her decision made her the best in her whole life.

2	Pocahontas	Wise, Adventurous	Pocahontas exceeds the patriarchal expectations; she makes a wise decision to replace hatred into the path of kindness between her people.
3	Jasmine	Independent, and Repellent of domestication	Rejecting domestication from the role of the domesticated woman. Seeking freedom from marriage and society’s outdated ways.
4	Belle	Independent, and Smart	Applying the emancipation from the role of the domesticated woman,
5	Mulan	Masculine, Loyal, Ambitious	Appropriating masculine attributes to break the traditional gender roles

Table 1 Protagonist, Heroine, the Struggles, and Supporting Data

5. CONCLUSION

The female representation depicted and claimed their equality as a heroine in Disney Renaissance stories found sixth parts of data. In the part of female representation depicted in the stories, this research found Princess Ariel and Pocahontas as the women who are rebel, wise, and adventurous., Belle, Princess Jasmine, and Princess Ariel as the women who are confident, smart, and repellent of domestication. And Mulan, Pocahontas, and Belle as the women who are Masculine, loyal, and ambitious. Furthermore, by analyzing the character’s

struggles in claiming their equality as a woman in their society in the Disney Renaissance stories this research found the part of female representations those who exceeding patriarchal expectations through independence and persistence through hard work and persistence, they achieve self-actualization. Next, rejecting domestication and applying the emancipation through independence and to emancipate themselves from their domesticated role in the society to get their self-actualization by not following traditional feminine. The last, this research found the Disney characters appropriating masculine attributes and roles to break the traditional gender roles.

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