

# Breaking the Glass Slipper: Analyzing Female Figures' Roles in Disney Animated Cinema from 1950-2013

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### Breaking the Glass Slipper: Analyzing Female Figures' Roles in Disney Animated Cinema from 1950-2013

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#### Abstract

In this study, heroines and villainesses in nineteen Disney animated films from 1950-2013 are characterized as traditional, complex, or non-traditional. A total of twenty-four female characters are classified based on their representation, actions, personality traits, appearance, and relationship status. Traditional female figures are beautiful dependent on male figures and engage in a heterosexual relationship as part of their "happily ever after." The traditional female figures in this study are Cinderella from *Cinderella* (1950) Lady from *Lady and the Tramp* (1955) Aurora (Sleeping Beauty) from *Sleeping Beauty* (1959) and Duchess from *The Aristocats* (1970). Complex female figures are, in the beginning of a film, independent from male figures and outspoken, but by the end of a film they are dependent on male figures and they always end their tale with a man beside them. The complex female characters are Ariel from *The Little Mermaid* (1989), Belle from *Beauty and the Beast* (1991), Jasmine from *Aladdin* (1992), Meg from *Hercules* (1997), Mulan from *Mulan* (1998), Jane from *Tarzan* (1999), Tiana from *The Princess and the Frog* (2009), Rapunzel from *Tangled* (2010), and Anna from *Frozen* (2013). Non-traditional women are all independent outspoken and determined. Non-traditional female characters are separated into two sub-categories: negative and positive. The negative women are evil and masculine in appearance, while the positive women are inherently good and feminine in appearance. The evil villainesses are Lady Tremaine from *Cinderella* (1950), Maleficent from *Sleeping Beauty* (1959), Cruella DeVil from *101 Dalmatians* (1961), Ursula from *The Little Mermaid* (1989), Yzma from *The Emperor's New Groove* (2000), and Mother Gothel from *Tangled* (2010). The positive non-traditional women are Pocahontas from *Pocahontas* (1995), Nani from *Lilo & Stitch* (2002), Helen Parr from *The Incredibles* (2004), a Disney and Pixar film, Merida from *Brave* (2012), a Disney-Pixar film, and Elsa from *Frozen* (2013). There are two phases of changing representation: traditional to complex and negative to positive non-traditional. When Ariel appeared in 1989, it marked the shift from traditional to complex female figures. Likewise, in 1995, Pocahontas signified the transition from negative to positive non-traditional female characters. Disney's animated female characters in the 1950s to early 1970s reinforce Cold War values of modest femininity and devotion to family. Walt Disney's influence is crucial to the traditional female figure image. Most of the "princesses" of the 1990s-2010s reflect changes brought about by feminist activist efforts of the 1960s-1970s, attempting to incorporate multicultural and feminist ideals in their representations of heroines. With recent positive portrayals of independent female characters, Disney has experimented with representing non-traditional families which are increasingly prevalent in 21st century America. The recent rise of positive portrayals of independent female characters in Disney animated cinema is in part due to the

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phenomena of consumer feminism. Based on current Disney films and media such as *Moana* (2016), *Elena of Avalor* (2016), and *Beauty and the Beast* (2017), it is evident that Disney continues to feature positive non-traditional female figures in their animated productions to capitalize on feminism.

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The most famous producer of animated films was Walt Disney. He introduced Mickey Mouse to audiences in 1928 in a black-and- white cartoon, Plane Crazy. At first the mouse was called Mortimer, but then the name was changed to Mickey. english-e-books.net Disney also produced the first Walt Disney colour cartoon, Flowers and Trees (1932), and the first animated feature film, Snow White and the Seven Dwarfs. Walt Disney studied at the Kansas City Art Institute. He made animated cartoons for the Kansas City Film Ad Company before going off to Hollywood and starting a company with his brother Roy in 1923. In the film Who Framed Roger Rabbit? (1988), cartoon characters and real actors appear together. Share this Rating. Title: The Glass Slipper (1955). 6,5/10. Want to share IMDb's rating on your own site? Hollywood didn't quite know what to do with him and he didn't have that many good or even likely roles here. In England he and Britain's favorite blonde, Anna Neagle, made several films in which she sang and the two of them danced (kind of a poor man's version of Rogers and Astaire), so he did dance in films before this picture, but I'm afraid he wasn't terrifically impressive as a dancer. Cinderella's glass slipper took centre stage as Walt Disney Pictures released a new teaser trailer for the upcoming movie on Thursday that didn't show the film's star Lily James. The 25-year-old Downton Abbey actress was featured earlier in a promotional still showing the blonde beauty riding horseback in a sky blue dress with normal light blue cloth flats. Lily portrays Lady Rose MacClare in the popular period drama Downton Abbey and has the title role in the upcoming live-action film directed by 53-year-old Sir Kenneth Branagh. Scroll down for video Title role: Lily James,