
Study on Self-growth of Female Characters in Disney Animation from the Perspective of Feminism

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Abstract: Disney animated films can be divided into classics, live action with animation, 3D computer animation, claymation animation, movietoons animation and video premiere. No matter what type of animation, Disney animation is famous the all over the world for its imagination, exquisite painting and delicate stories. Disney animated films constantly reflect the changes and development of the times and the development of feminism. This study analyzes the self-growth of female characters in Disney animation from three aspects: patriarchal society, the influence of feminism and modern society, and discusses the changes in the outlook on marriage and life. In a patriarchal society, feminist consciousness was suppressed, and female growth was greatly constrained. After the awakening and development of feminism, women gradually awaken their consciousness, and feminist characters show a new path to growth through their own efforts. In modern society, feminism has further developed, and female characters in Disney animation have lived a more colorful life on the road to self-growth under the influence of feminism. At the same time, this study analyzes the changes for in female characters in Disney animation from the reason of feminism, political economy and consumerism.

Keywords: Feminism, Disney Animation, Self-growth, Character

1. Introduction

Walt Disney founded Disney Animation Company in the 1920s. Disney's full name is The Walt Disney Company, is taken from the founder, Walter Disney. Disney animated films can be divided into classics, live action with animation, 3D computer animation, claymation animation, movietoons animation and video premiere. No matter what type of animation, Disney animation is famous the all over the world for its imagination, exquisite painting and delicate stories. Disney has made many choices and explorations about female characters, from classic princesses to richer and more diverse characters. Disney has also relied on a keen sense of business smell to become a standing commercial empire today. For example, Disney, quickly had built Disneyland and choreographed Broadway musicals. These prescient commercial developments also provided rich financial support for Disney to shoot the following animation. Thus, let the beauty of Disney Fairy Tales deeply implant in people's minds. Disney has made many choices and explorations about women's roles in the past century, from classical princess to

rich and diverse roles. From Snow White and Cinderella, which caters to the patriarchal culture at the beginning, to The Little Mermaid and Pocahontas, which encourage women to break the dilemma, to Mulan, where woman can break into their own careers, to Froze and Zootopia: Love is an ornament, not a necessity. Disney animation films undoubtedly reflect the social values of film production and reflect the development and progress of feminism in history [1-4].

Some domestic articles start from one of Disney's most famous IP--Princess series to analyze the transmutation of Disney's creation of the princess image since its establishment. That article compares the changes in the image of princesses at different historical stages and different stages of feminism, and includes the influence of feminism on the development of Disney animated films in different historical periods [9]. Hua Jing, for example, discusses feminism, female status and female image in *Feminism, Status and Female Image: Analysis of the Transmutation of Princess Image in American Disney Classic Animated Films*. Liu Jia's *Research on the Image of Women in the Disney Princess series from a Feminist Perspective*, and the *Analysis of Disney Princess*

Women's Self-Recourse Images by Wu Baoqin and Inzhi divide Disney's Princess series animations into three stages according to the background of the times. Other articles discuss the growth of Disney Princess's individual role from the perspective of feminism, and put forward the growth and development of modern women on the side. Most of these articles choose to analyze Disney's popular feminist animated films in recent years. For example, Lin Danya and Zhang Chun wrote *Disney Adaptation of Mulan from a Gender Perspective*, Wang Zhujun's *Discussion on the Changes of Female Character Setting in Disney Animation in Recent Years from Frozen*, and Zhang Gang's *Mulan and Legend of Bravery: Female Hero characters in Disney and Pixar Animation*. Some articles learn how Disney adjusts story lines and characterizations under the gradual influence of feminism by interpreting the female protagonists in Disney's animated films of the new era and comparing them with the female protagonists in the old era, and how to make well-known animated films to create female stars who are popular with the times. For example, Song Shanshan's "Princess's Animation" mode interpretation of Moana. Liu Guihua and Zhang Meifang's *Construction and Imagination--Animated Movie Mulan's Image Study of Women* [5-7].

Retrieving "feminism" and "Disney" from Sci-Hub and Google academics shows that the transformation of Disney Princess's image is also a hot topic for foreign scholars. For example, Cassandra Stover's the article *Damsels and Heroines: The Conundrum of the Post-Feminist Disney Princess*. Sarah Wilde's article *Repackaging the Disney Princess: A Post-feminist Reading of Modern Day Fairy Tales*. The researchers start from feminism and discussed the transformation of female characters in Disney animated films as a whole or with a single prominent character. For example, Danielle Morrison's article *Brave: A Feminist Perspective on the Disney Princess Movie*. Madeline Streif and Lauren Dundes' article *Frozen in Time: How Disney Gender-Stereotypes Its Most Powerful Princess*. Some authors study Disney's multiple influences under the influence of feminism from a non-literary perspective, such as psychology, business and other aspects. For example, Michael Macaluso's article *Postfeminist Masculinity: The New Disney Norm* [8-10].

2. Theory of Feminism

2.1. Definition

Feminism, refers to social trends and social movements aimed at ending sexism, sexual exploitation, discrimination and sexual oppression against women and promoting sexual class equality. Feminist movements take many forms, but their ultimate goal is to achieve gender equality.

Feminism originated in France in the late 19th century and is intended to carry out a women's liberation movement. After that, feminism became popular in Western countries such as Britain and the United States or around the world. Definition of feminism: first, feminism refers to women's equal rights with men politically, economically and socially. Second,

feminism is an exploration of social life, philosophy and ethics. It is committed to correcting prejudices against women. Third, feminism advocates that women have all civil rights, including equality with men, political, economic and social. Women's liberation movement, also know as feminist movement, is a social movement that seeks equal rights for women, requiring women to have the same social statue as men and the right to freely choose their own career and way of life.

2.2. Development

Feminism, as a social movement or ideological revolution, aims to liberate women. That is, feminism develops with the process of emancipation, which is not static. It is historic, with different historical missions. It is mobile, feminism is not an independent discipline, and it exists in many way as it development. The development wave of feminism can be roughly divided into two: the early feminist movement and the new feminist.

In the mid-nineteenth century, the early feminist movement was deeply rooted in the socio-political life of the country. At this time, feminists believed that women can gain a place in the public sphere and strove for women's political, economic, professional and other equal rights. Represented by the United States, only men have human rights in the Human Rights Declaration, and many relevant bills have long excluded women. It took decades for feminists to make the U.S. Constitution recognize women's right to vote. But after American women won equal political rights with men, the women's movement quickly disappeared from the United State.

The neo-feminist movement was born in the 1960s and 1970s. It was influenced by Marxism and neo-left ideas and began to pose a challenge that social ideologies that put women at disadvantage, as well as gender biases in language, law and philosophy.

New feminists try to understand the situation of women for socio-political and economic reasons, and psychologically seek what women bear as an oppressed group. Feminism draws inspiration from historical materialism, and many theories begin to criticize "class". Socialist feminists believe that in capitalist society, women suffer from two kinds of oppressions from the Capitalist economic system and patriarchal ideology. From the perspective of Marxism, they think that the inequality women get in productive relations determines their vulnerable position. Feminism believe that changing the social system and structure can lead women to the road to freedom and equal rights.

Since the 1960s, many feminist streams have thought about feminism. Under the debate and reflection of many feminist schools, a new atmosphere of feminism, post-modern feminism, was born at the end of the twentieth century. The complex and profound ideological connotation of post-modernism encourages people to think deeply and deconstructs many deep-rooted ideas. It ruthlessly and thoroughly reveals the true face of social history. Post-modern feminism believe that social history has always been establishing a male-centered discourse system which has established the subordinate statues of women from the

beginning. So post-modern feminism needs to change is the male-centered discourses system, opposes and deconstructs its oppression of women. The process of emancipation of women and feminist development is very difficult, and the road is full of traps laid by thousands of years of patriarchal rule. But since the mid-19th century, feminism has gradually developed into a worldwide movement to encourage more women to consciously fight for power and liberate themselves. Moreover, feminism has never stopped exploring how to liberate women.

2.3. Influence on Literature

Under the influence of feminism, feminist literary concepts were born, but only a small number of female writers' creations did not make female literary criticism a climate. It was not until the 1960s that the feminist movement culminated again. Feminist literary criticism questioned the patriarchal ideology culture itself, and a large number of feminist theories emerged, which promoted the influence of feminism on literature. The long-oppressed group of women began to rebel against patriarchal societies and explore women's self through words. The feminist literary view advocates excavating female consciousness from inside to outside, and tries to awaken the awakening of women's inner souls through literary works.

3. Self-growth of Female Characters in Disney Animation

Disney has created a colorful image of women from the 1920s to the 1930s. Disney starts with adapting classic fairy tales and is obviously influenced by the environment and social concepts of the times when creating a female image. The same or different female symbols, female narratives and female consciousness are presented in different films.

3.1. Female Status in a Patriarchal Society

Feminism began in the 1930s, when feminists in the Western world fought for various political, economic and social rights for women, therefore women were able to enter the public sphere [11]. And as a result of the Second Industrial Revolution, some women left their families and got jobs. But the foundation of patriarchy has not been shaken, and society is still centered on male voice. After the Second Industrial Revolution, Western countries fell into an economic crisis, and men began to call for women to return to families to ensure that men can get jobs and consolidate their dominance in society and the family. In early patriarchal societies, women were not regarded as independent individuals, or even as ignorant as children. Women's actions and ideas were greatly limited by male society.

During this period, Disney chose the classic fairy Tale Snow White to make an animation. Snow White's red lips and teeth are white, her black hair is like ebony, and her personality is gentle and obedient, which is very consistent with the female image from a male perspective [11]. Disney also deliberately emphasizes Snow White's housework ability.

Snow White is cleaning the garden when she first appear in the film. When Snow White flees to the dwarf's house, she and the animals clean the disorderly house. Furthermore, the frame shows the work scene of the dwarfs in mining. Obviously, the film focuses on the thoughts of men outside the home, women inside through a large-scale contrast. In Disney's next animated film *Sleeping Beauty* and *Cinderella*, the heroine still has a beautiful appearance and excellent housework ability. What's more, all the heroines have to turn to men or magic in the face of difficulties, such as the dwarfs and hunters in *Snow White*, the godmothers in *Cinderella* and *Sleeping Beauty*. Heroines begs for and dreams of a man or handsome prince to appear and take them out of the sea of suffering. In short, the heroines are not separated from suffering on their own. The only thing "on their own" is the unparalleled beauty that makes prince fall in love with the them at first sight. The standard ending of fairytale is that the prince and princess live happily together. During this period, Disney did not adapt the standard ending, but strengthened the heroine's desire for marriage in the plot. The role of men in marriage was also magnified, and the fundamental change in the heroine's living conditions was due to their love with the prince at first sight, and then to a happy marriage. Male dominance had been greatly strengthened, while female autonomy and independence had been greatly weakened.

3.2. Self-growth of Female Under the Influence of Feminism

In order to gradually break the shackles on women in the patriarchal society, the development of feminism is necessary. The ideological trend of feminism breaks the stereotype of women set by patriarchy, guides more women to think about the ignorance of patriarchal culture, and liberates women's consciousness from the shackles of patriarchy [12]. The media and the audience are two-way, and the development of the media is in line with popular culture. The awakening of feminist ideas influenced the subsequent development of Disney animation. In fact, *Sleeping Beauty*, which was filmed in 1959 by Disney, got trampled by the market. Disney then tried to shoot *The Adventures of Cats* with the theme of male gaze, the rich women falling in love with poor children, but the market response was far less than the animated film *Miss and Tramps* shot in 1955. Disney has gradually realized that the era of being popular only by shooting love comedy celebrating marriage has gradually faded away, and the passive heroine will no longer receive a warm welcome from society. When a new feminist movement broke out in the 1960s, Disney began to choose to create the more diversified and with a new feminine consciousness of a female medium image.

3.2.1. Marriage Concepts

Disney again released princess film *Little Mermaid* 30 years later in 1980. Little mermaid Ariel is Disney's first heroine to try to break through the patriarchal shackles. In terms of love, Ariel loves the prince after saving him in the storm and yearns for life in human society. But as a

representative of patriarchal society, Ariel's father tries his best to stop her daughter. However, Ariel is not afraid of authority, challenges many difficulties, and finally realizes her dream. In Ariel's view, love is what she can pursue, not sitting on a reef singing can get. In this film, Disney changed the original tragic ending of fairy tales, and finally let Ariel live a happy life with the prince. Obviously, Disney intends to celebrate that when women realize their dreams or pursue love, they can achieve a happy ending if they use their own efforts to break the difficulties.

Disney had been celebrating love at first sight in the early half century, and even Ariel, a pioneer of Disney film feminism, fell in love with the prince at first sight. In 1991, Disney made the animated film *Beauty and the Beast*, which portrayed Belle, an ordinary country girl, and made the prince appear as an ugly beast. The beast improves his temper in order not to frighten Belle, and Belle also finds his good side in getting along with the beast. The two people abandon secular prejudices in their relationship and gradually walk into each other's hearts [13]. Before that, Belle had a handsome and brave suitor. But he is actually arrogant and dismisses Belle's love of reading. He represents men in patriarchal societies, believing that women's life will be worry-free as long as they marry a "good man", and women's access to too much knowledge will prevent men from controlling women. But as a woman in the new era under the influence of feminism, Belle loves reading and thinking rationally. In her concept of marriage, she should choose a person who can understand each other and communicate with each other equally, even if he is a ugly beast than a specious "handsome prince".

3.2.2. Life Outlooks

Obviously, this thesis can find that the development of feminism is long and gradual. After Disney made *Beauty and the Beast*, many meaningful animated films were also made. In some films, women, as supporting actors, also lit a bright lamp on the hero's life. Female characters no longer appear in the film just as vases. In the animated films featuring women, the outlook on life of the heroines has changed. The heroine of the *Pocahontas*, the daughter of the chief, Pocahontas, is the second non-white heroine after Princess Jasmine of *Aladdin*. She has a strong body, and the wheat-colored skin shows her vibrant vitality. In the story, Pocahontas plays a great role as a woman in the fight against the colonial invaders. At the end of the story, Disney didn't use the perfect ending of true love and leads to a happy life, Pocahontas did not leave with his lovers who come from faraway Britain, but for the tribe and people chose to stay on the land. (Ding Zhenzhen 88) She became the first heroine in Disney animation to abandon love. In Pocahontas's life, love is the dew that moisturizes flower fields after rain, but it is definitely not necessary rain. Disney has so shaped the life of Pocahontas, sublimating her personal value, and sideways that women can also focus on their careers or other life goals. Marriage and family are no longer the only things to make women happy.

As the first animated film based on ancient Chinese stories, the animated film *Mulan* had extensively described the *Mulan Speech*. At the beginning of the story, Mulan is only clumsily resisting the backward idea that "a woman's marriage to a good family is honors". After the national conscription, Mulan makes up his mind to shave off her long hair and take her father's place in the conscription army. In the barracks, Mulan are trained hard with the encouragement of lieutenant Li Xiang and his comrades-in-arms, and eventually become excellent soldiers. Obviously, to begin with, Mulan do not want to fight bravely and repel the Xiongnu. At the beginning of the story, she only choose to join the army because she needs to considerate of her elderly and disabled father. Hua Mulan, as an ordinary woman of Disney animation, is not born with a sense of mission to the tribe like Pocahontas, because Pocahontas is the daughter of a chief. Mulan's life is advancing. Only after experiencing life can she grow up and use her wisdom to gain power in a patriarchal society. In the male-centered circle of rights, women are undoubtedly excluded, but Mulan has succeeded in breaking through the shackles and constraints under men's gaze on her own, and finally won the respect of the emperor, the man's supreme power [14]. At the end of the story, Mulan refuses to be Prime Minister and choose to return to her hometown. Love and marriage are no longer the focus of the story. Mulan's return to her hometown is not for a good marriage. She thinks and makes her own decisions, not for the right to control, but a woman who knows to think independently in the new era.

Under the influence of the trend of women in this period, Disney created a more rational, proactive, independent and challenging patriarchal societies image of women. Just like women awakened during this period, they have the courage to think from different angles and resist injustices, break the rigid requirements and stereotypes of women for thousands of years, and show a new image of women who pursue love and careers freely and independently.

3.3. Self-growth of Female Characters in Modern Society

Into the twenty-first century, Disney almost exclusively had chosen female characters as the protagonist when making animated films. The development and accumulation of feminism have greatly promoted the change of female ideas. The female consciousness of female protagonists in the film has become stronger, and male characters have gradually diluted their influence in the film.

3.3.1. Marriage Concepts

In modern society, the heroines in Disney animated movies are no longer interested in falling in love. In the movie *The Princess and the Frog*, the heroine Tiana has a strong culinary talent, and her ideal is to open her own restaurant. But a frog claiming to be a prince breaks the peace of her life. In the movie *Tangled*, the girl Rapunzel has lived on the tower since she was a child, and she is eager to explore the outside world. By chance, Flynn, the thief, accidentally hits the magic tower. Rapunzel seizes this opportunity and leaves the magic tower

with him to pursue the outside world. Obviously, the heroines' original life ideals are no longer good love. Love is something that happens when/after they experience many adventures, and the hero they love is no longer the perfect prince. These aspects all reflect the importance of process when women in the pursuit of love in modern society, as a result, whether they get married or not will cross the bridge when they get to it.

In the animated film *Frozen*, it does not show her sister Elsa's concept of marriage or love, but gives her sister Anna a complete love line. Anna grows boring in the castle after Elsa closes her magic. When she meets Prince Hans at the coronation dance, the funny Hans makes her fall in love at first sight and Anna wants to marry him. Anna runs to Elsa in a hurry, hoping to get her sister's blessing, but she gets Elsa's obstruction. Obviously, Elsa is calmer. She tells Anna that you can't marry someone she just met. As expected, prince Hans betrays Anna, just to get close to her. But at first Anna doesn't believe her sister. She rudely refutes her sister. But as the story develops, Anna meets the ice chiseller Kristoff, and the two of them gradually get along with each other. Combined with the betrayal of Prince Hans in the later part of the story, Anna understands what true love is. Unlike other Disney heroines in the new era, Anna is eager for love and had a concept of marriage that love at first sight. But at the end of the story, it is obvious that Anna's concept of marriage has changed. She chooses to be with Kristoff, who gets along day and night, and there is no pictures of the two getting married in the film, even in *Frozen 2*. Disney chooses to describe diversified love and marriage to the audience in the new era, expressing that love and marriage should not be framed. Women should choose the right marriage and love through their own experience and thinking. People's views should not be static and will grow.

3.3.2. *Life Outlooks*

In fact, since 2021, Disney has perceived the new trend of feminism and created the career-oriented heroine to become a new direction in Disney production. The most typical example is Disney's pair of heroine animated film *Frozen* in 2013. The film helped Disney win the 86th Academy Awards for Best Animated Feature, and won the highest box office in the world at that time. All kinds of phenomena reflect the success of the film. At the beginning of the film, Elsa begins to be afraid of her strength because of one night her inherently powerful ice and snow ability to hurt her sister accidentally. Therefore, Elsa's father, the king of Alondell, asks Elsa to hide her strength. It is obvious that in traditional patriarchal societies, women's empowerment is not allowed. At this time, Elsa choose to trust her father and obey the request. But Elsa becomes stronger and stronger until she clashes with her sister Anna at the dance, and her ability loses control. In the criticism of everyone, Elsa choose to escape. On the vast snowy mountain, Elsa sings the classic song "let it go" in the film, abandons her father's advice to her, stops being an obedient girl, breaks the bondage, and creates a free ice castle of her own. Elsa's ability to release herself in the

snowy mountains shows the fierce resistance of women after thousands of years of patriarchal suppression. In the film, Elsa refuses the persuade from her sister Anna and tries to get rid of her. But her sister Anna still steps forward to protect Elsa. Elsa finally understands the love from Anna and removes her magic with love. Throughout the story, Elsa is obviously imperfect at the beginning, but the equally imperfect but complete adventures make Elsa realize the meaning of life at a deeper level [15]. There is no love or marriage in Elsa's story. Even in *Frozen 2*, Elsa is still running on her way to find herself. Disney's deeper side of the film shows how difficult it is for women to learn feminism, understand and rebuild themselves correctly, and move to the right path. In the process, there will be not only the material and ideological suppression of traditional patriarchy, but also lack of self-confidence and doubts themselves, and even hostility to those who help them. But the ending of the story is beautiful. Elsa's outlook on life has been sublimated, and she has gained a brand-new self.

If Elsa, the heroine of *Frozen*, represents a feminist who negatively explores herself, then Judy Rabbit, the heroine in *Zootopia*, is an active feminist. Judy has longed to be a policeman since she was a child, but has been pressured by persuasion from her parents, the blows of others, and her racial disadvantage as a rabbit--the rabbits are too petite to have power than large animals. But Judy turns a deaf ear to all these troubles. She uses her wisdom, rabbits' flexible body and unswerving belief to join the *Zootopia* police station as the first in the police academy. Unfortunately, she is discriminated against from the police station and only asks her to do the simplest job--traffic police. Judy is not the perfect girl. She will also feel a sense of loss. But she will also swallow the pain silently, then do her job well and find the opportunity to get the right to investigate the case. She will also make mistakes, inadvertently speaking words with stereotypes in a nervous and flustered interview. However, various factors have become the driving force of Judy's self-growth, and difficulties will not stop her final success. Judy, as a woman and a vulnerable group, chooses to break the stereotype of others through her own efforts and help fox Nick correct the evil spirit and break the stereotype of others about the fox.

Disney had created an image of a woman who not only fights herself but also leads others to grow up. Women are not only no longer attached to men, but also can realize the value of life with the help of men, even point out the way for men and change the progress of society in the general direction as the "leader" in the story. At the end of the story, Judy and Nick become colleagues. Until the end of the story, there was no love or marriage, only career success and the realization of self-growth values.

4. Reasons Causing Female Self-growth

4.1. *Society and Politics*

The media reflects society will being affected by society. Walt Disney's company had reached a very dangerous

situation before making the animated film *Snow White*. Walt Disney was ready to put his shirt on a long-color animated film. In 1937, the remnants of the Great Depression in the United States had not yet fade. At this time, uneasy Americans did need a harmonious and happy cultural product to calm their hearts and minds. Therefore, Disney chose classic fairy tales, which not only caters to the political “require for women to return to their families”, but also hopes to awaken the courage of American life through gentle pictures and good endings. Obviously, Disney’s big bet was successful, and *Snow White* got a great success as the first color-length animated film.

In 1950, the Second World War just ended, and the people of the world were still haunted by in the horrors of war. Disney copied *Snow White*’s formula, filming a fairy tale with a happy ending, *Cinderella*, was once again successful. Unfortunately, Disney’s fairy tale *Sleeping Beauty*, shot in 1959, had received a chilly reception in the marketplace. It is obvious that the various schools of new feminism began to develop around the 1960s, and stories of only praising patriarchal culture and weak women were no longer popular. Disney was hit hard that it did not start adapting and shooting fairy tales until thirty years later.

4.2. *Feminism*

When the feminist movement first started, it received pressure from many conservative forces. It was not until the 1980s that the United States experienced decades of feminist movement, and the equal rights of men and women had been popularized in society in some degree. Disney seized the opportunity to launch the animated film *The Little Mermaid*. Ariel is no longer an Anglo-Saxon with blonde hair and blue eyes. Her bright red hair determines that she go to the film screen as a feminist. The thesis can find that it is obviously that Disney also thought a little when choosing the original fairy tale. The little mermaid in the original book *The Daughter of the Sea* is not a woman willing to wait, which undoubtedly also brings a little favor to the audience. Similarly, during this period, Disney spared no effort to shape new female protagonists such as different racial heroines. In addition, stories also catered to the feminist movement during this period after it was revised and promoted the development of feminism to a certain extent.

Today, feminism has reached a new level. Women want to build a career like men through struggle or put their own importance at a new level, and marriage and love have long become add-ons. As an old animation film business company with a long history, Disney immediately filmed the “Big Lady” animated films *Froze* and *Zootopia*, which were a great success. However, it is not difficult to see in Disney’s animated films in recent years that Disney stiff promotes feminism, so this insincere media expression also makes these films unsatisfactory at the box office. For example, in *Frozen 2*, male characters are reduced to background boards, and the characterization is not satisfactory. Male characters have even gradually become a tool just in order to promote

stories. This deliberate flattery also arouses dissatisfaction among women and male audiences.

4.3. *Consumerism*

Consumer culture refers to in the global competitive movement caused by economic and technological development, consumption itself has become a dominant force of culture and therefore has cultural characteristics.

Obviously, Disney has exposed a fact that he is a commercial company because he has deliberately catered feminism in recent years. Under the development of the feminist movement, women think it is more important to please themselves and value themselves, so women continue to improve their capability and gain economic independence. So women quickly become the main force of consumption, attracting more capital to position the audience of the product as women, such as Disney. The increase in female consumption has prompted Disney to partial to the focus of film production on female-oriented films. For example, *Raya and The Last Dragon*, which will be released in 2021, is about to be a Southeast Asian woman. And in 2021, Disney released a new live-action film about the story of the big female villain in the animated film *One Hundred and One Dalmatians* before she became a bad guy. *One Hundred and One Dalmatians* originally tells the story of a group of smart dogs. Disney choose to make a new script to tell the story of a top smart female villain, apparently to meet market demand. Disney is not disappointed, because the trailer is widely praised.

5. Conclusion

The development of feminism has obviously promoted social development, promoted the change of women’s status, and affected the change of female image in the media platform. In the 1930s, for example, Disney made the animated film *Snow White*, suggesting through the film that women should return to their families and attempting to form a stereotype by suggesting to children the difference between men and women. The affirmative action movement has greatly promoted the advancement of women. Thus, in the past decade, most of Disney’s animated films have chosen to praise independent women, and all female characters are very popular among children and adults. Disney animation has a long span, which clearly reflects the transmutation of gender relations, women’s gender relations and women’s sociocultural images in different social environments to a certain extent. Nowadays, women’s self-awareness is increasing, and women’s power of discourse has been further improved, making the self-growth process of female characters in Disney animation more full. The development of feminism has promoted the development of women media images, so feminism in turn has been helped by the media which has further improved the development of feminism. But feminism is pluralistic, so Disney is not completely right to reflect the growth of female characters, such as sometimes formalism, sometimes really penetrating. In the long river of

made animated films by Disney, they has also appeared a situation that independent women seem to be a replica of independent men, ignoring women's unique character images. Therefore, when analyzing female characters in movies from a feminist perspective, this article is not immune to some aspects of the film itself. For example, Disney's independent female characters from different races or classic stories, basically all contain the ideas of advanced Western countries under Disney's interpretation. Thus, films are ignored or directly cover up the uniqueness of women in different cultures. Moreover, in today's world of rapid social and cultural development, feminism is still in a state of bloom, and different schools have fusions and objections. That is, this article has also been influenced by different schools of view when analyzing it, so it is still imperfect. Author should constantly think about it, hoping to think more deeply about the impact of feminism.

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