

A Comparative Analysis of the Representation of Disney's White and Non-White Women in *Brave* (2012) and *Moana* (2016)

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ABSTRACT

In the earlier films produced by Disney, the female main characters are dominated by white-skinned women. Disney's films that have non-white female main characters just emerged at the end of the 20th century. However, the question whether white women and non-white women maintain the same qualities are still going on. Thus, this study investigates the representation of Disney's white and non-white women in *Brave* (2012) and *Moana* (2016) produced by Walt Disney Studios in the 21st century. Adopting a qualitative method, this present study analyzes the female main characters' characterizations which are drawn upon Boggs and Petrie's (2008) framework of characterization in films. The study also employs Corrigan's (2010) framework of *mise-en-scene* to strengthen the analysis. The findings reveal that Disney's white and non-white women are represented differently. Disney's white women tend to be represented as a rebellious female main character in the domestic sphere. On the other hand, Disney's non-white women represent a devoted female main character in the realm of the public sphere. Despite the differences, both female main characters represent a new archetype of Disney's princess who is more egalitarian, brave and not dependent on men.

Keywords: *women representation, white and non-white, domestic and public sphere*

INTRODUCTION

Disney animated films produced by Walt Disney Animation Studios have been regarded as children's entertainment for many years until today. The popularity of Disney animated films makes the films to be regarded as the icons of childhood for the last century (Bazzini et.al, 2010). One of the icons of Disney animated films is the franchise of Disney princesses which began with *Snow White and the Seven Dwarfs* in 1937 (May, 2011). The Disney Princesses franchise is the films about female main characters that are either naturally born as princesses or end up marrying the royal families in the end of the film (Guizerix, 2013). The representation of these female main characters is interesting to explore since it may affect the children's conception towards women in general.

According to Malfroid (2009), parents tend to generally regard Disney animated films as innocent. In fact, repeated scenes over many years from the films may influence the children in perceiving the conceptions of gender, class, and

ethnicity (Malfroid, 2009). These repeated scenes can also construct the representation of gender, race, ethnicity or even class through various portrayals of the main characters. As Stewart and Kowaltzke (2007) suggest, representation consists of repeated elements that appear in the film. The more the elements are repeated, the more the representation seems normal or natural (Stewart & Kowaltzke, 2007).

The ways women are represented in Disney animated films are interesting to study. There are several studies that have discussed women, gender, and race representation in Disney films. England, Descartes, and Collier-Meek (2011) studied gender representation in 9 Disney princess films to examine the princes' and princesses' characteristics in the perspective of traditional masculinity and femininity. The result shows that male characters show more androgynous characteristics and have less change in gender portrayal, although female and male roles have changed over time (England et al.,

2011). Another study on Disney films that is conducted by Guizerix (2013) examined the evolution of Disney princesses' roles in 10 animated films about princesses. The finding shows that the princesses in Disney films have experienced several developments in terms of physical appearance, relationships and cultural heritage (Guizerix, 2013).

In the earlier films produced by Disney animation studios, the female main characters are dominated by white-skinned women. Disney's films that have non-white female main characters just emerged at the end of the 20th century. In relation to the representation of women, this phenomenon is interesting to study since there is still an ongoing question whether the representation of women is also influenced by racial categories such as race and skin color. May (2011) studied 6 Disney films, *The Little Mermaid* (1989), *Beauty and the Beast* (1991), *Pocahontas* (1995), *Mulan* (1998), *The Princess and the Frog* (2009) and *Tangled* (2010), to investigate whether race has an effect

on gender portrayals. The finding shows that Disney's women of color were represented as more masculine, but egalitarian in the recent films.

However, a comparative analysis of the representation of white and non-white women in relation to skin color produced by Disney in the 21st century is not widely accessible. Thus, the writer is intrigued to examine the representation of Merida and Moana, two female main characters in *Brave* and *Moana*, who are different in terms of skin color and ethnicity. The study is also relevant to real life since film often serves as the representation of reality (Heintz & Stracey, 2006). By knowing the message that a film tries to convey, people will be able to know the reflection of reality.

Brave (2012) is chosen because Merida, the female main character, is the latest Disney's white princess produced by Disney Animated film in the 21st century. Merida is also unique in terms of her physical appearance and personal traits compared to the previous princesses since she shows a more

tomboyish aura. As what Guizerix (2013) states, *Brave* represents a milestone in Disney films since the female protagonist is unique and is not romantically attached to a man in the end of the film. Similarly, *Moana* is also chosen because the female main character, Moana, does not have a love line with a man like the previous

Disney women usually have. Released in December 2016, *Moana* is also the latest non-white female main character in the film who has a role as the daughter of the tribal chief. Moana needs to save her island from the curse because of the stolen stone which is believed as the heart of the mother nature of *Te Fiti* Island. *Brave* and *Moana* are chosen because both of them are 3D animated full-length films produced by Walt Disney Studio in the 21st century.

Based on the reasons above, this study aims to examine the representation of white and non-white women in Disney animated films *Brave* and *Moana*. Since this study will compare women representation, the study will

investigate how Disney's white and non-white women are represented in the films. Representation in film has been considered important since the images, symbols, and narratives in films and other media can lead people to think of how an individual construct their social identities and how they come to the idea of what it means to be male, female, black, white, etc. (Brooks & Hebert, 2006). By studying the representation of Disney's women by skin color, this study is expected to develop the perception towards white and non-white that are presented by Disney animated films in this era.

THEORETICAL REVIEW

Representation

Representation according to Hall (1997) is a process by which meaning is produced and exchanged by people in a particular culture. It connects meaning and language to culture since representation also involves the use of language, signs, and images to represent things (Hall, 1997). It means that in order to represent something, the meanings of an object need to be shared by people

through the use of language. To put it simply, representation is the shared meanings. People will be considered belong to the same culture if they perceive something similar, or if they share similar meanings and conceptual maps (Hall, 1997).

There are two kinds of the systems of representation: the system in mind and in language (Hall, 1997). The system by which all sorts of objects, people, and event are associated with the concepts we have in our mind is called mental representation. The meanings of an object or concept depend on the systems of concepts and images in our minds in order to represent something (Hall, 1997). To represent something people have to relate what they have in mind with language. This is called the system of representation since representational system includes not only individual concepts, but also the other concepts such as organizing, clustering, arranging, and classifying concept (Hall, 1997).

Language is the second system of representation (Hall, 1997). It means that in order to

convey the meaning or the idea of the representation, the use of common language is needed. Similar to Hall, Sikov (2010) suggests that representation can be defined as to stand for, to indicate or communicate through signs and symbols. Hall (1997) also states that the use of different language may also represent the different meaning of the same concept.

In films, Sikov (2010) further states that the representation can be shown through its *mise-en-scene* elements. This is supported by Heintz and Stracey (2006) who claim that *mise-en-scene* is often defined as the language of film. Since *mise-en-scene* is the language of film, it can be considered as the second system of representation proposed by Hall (1997). *Mise-en-scene* features can be considered as a link to connect the system representation in the filmmakers' mind with the representation which the film itself tries to promote.

Representation in films can also be derived from the way the character is characterized. Characterization in films is also

considered as one of the elements of films since in general, characterization is one of literary elements. Therefore, in analyzing the representation, characterization which focuses on the way a character is characterized can be relevant to the study.

Characterization in Films

In order to create a particular character, the author uses characterization. Characterization is a process by which the author gives a description for all of the characters she or he makes (Reams, 2015). In other words, it is a process by which a fictional character is developed by the author. (Reams, 2015) argue that there are five methods in the process of characterization found in fiction. 'P.A.R.T.S' is the acronym of the characterization methods which stands for: physical appearance, action, reaction, thoughts and speech or dialogue (Reams, 2015).

In film, there are also some methods of characterization. Boggs and Petrie (2008) explain that characterization in films can be made through physical appearance,

external action, internal action, reaction from others, dramatic foils, dialogue, caricature and leitmotif, and choice of name. These methods of characterization are rather similar to what Reams (2015) says about methods of characterization in fiction. The difference is that Boggs and Petrie (2008) consider that dramatic foils, caricature, leitmotif, and choice of name are also important in shaping the characterization of certain characters in films.

Since the object of this study is film, the methods of characterization proposed by Boggs and Petrie (2008) are considered more relevant to the study. There are eight methods of characterization in films that are proposed by Boggs and Petrie (2008) which include: (1) characterization through physical appearance, (2) characterization through external action, (3) characterization through internal action, (3) characterization through internal action, (4) characterization through reaction from others, (5) characterization through dialogue, (6) characterization through dramatic

foils, (7) characterization through caricature and leitmotif, and (8) characterization through choice of name.

In order to identify how a character is characterized in the film, a tool in film studies is needed. *Mise-en-scene*, as one of the elements of films, is believed as the language of film (Heintz & Stracey, 2006). Therefore, it can be said that the analysis of *mise-en-scene* can strengthen the analysis of representation through characterization of the main characters.

Mise-en-scene

The term *mise-en-scene* refers to “all those properties of a cinematic image that exist independently of camera position, camera movement and editing” (Corrigan, 2010, p.51). According to Bordwell and Thompson (2006), *mise-en-scene* includes the aspects of setting, costume and makeup, lighting, and actor's performance. Similar to Bordwell and Thompson (2006), Corrigan (2010) argues that the *mise-en-scene* includes lighting, costumes,

sets, the quality of the acting, and characters in the scene. Those aspects are then called the elements of *mise-en-scene*.

Setting is one of *mise-en-scene* elements. It refers to the place or location that the filming is taking place (Corrigan, 2010). Setting is important in the story because it helps us understand more the story action in the film (I & Thompson, 2006). Moreover, another element in *mise-en-scene* is costume. Basically, costumes are clothes that the actors wear in the film. According to Corrigan (2010), costumes vary across the spectrum and they can be used as the identity of the character. In analyzing costumes, it is important to question why the characters look and dress the way they do (Corrigan, 2010). Sreekumar and Vidyapeetham (2015) also state that costumes can reveal the personality of characters, social status, or the era that they are living in.

Another element in *mise-en-scene* is lighting. Lighting refers to “the various ways a character or an object or a scene can be illuminated,

either by natural sunlight or from artificial sources” (Corrigan, 2010, p.58). Moreover, another element in mise-scene is called actor’s performance. The actors’ performance in the film is also regarded as the elements of *mise-en-scene* (Bordwell & Thompson, 2006). Similar to what Bordwell and Thompson (2006) say about actor’s performance, Corrigan (2010) argues that acting style of the actor is included as the *mise-en-scene* elements. The actor is the individual who plays the role of a character in the film. However, an actor is not restricted to human figures only. Bordwell and Thompson (2006) argue that abstract drawings or three-dimensional characters in animated films can also be regarded as the actors in the film. The performance of the actor includes the facial expression and movement or gestures shown by the actor in the film.

Women in Disney Animated Films

In relation to women and races, May (2011) states that in Middle era, Disney animated films also began to

create racial diversity to the Disney Princesses collection. In the film *Pocahontas* (1995), Pocahontas the female main character is depicted as a strong female figure. However, according to Wiersma (as cited in Towbin et al., 2004), Pocahontas gives a conflicting message about women. She is a strong female character; however, ends up following a stereotypical female script at the end of the film because Pocahontas needs to stay at home out of choice. Wiersama (as cited in Towbin et al., 2004) suggested that perhaps making Pocahontas takes the leadership in her community would make she is less-constrained.

Following *Pocahontas* (1995), Walt Disney Studios produced another princess films from different races. *Mulan* (1998) joins the collection as the princess from China. Nearly ten years later, in 2009, *Princess and the Frog*, an animated film about an African-American princess also joins the collection of Disney princesses. In the film, Princess Tiana is a self-reliant woman who strives for her dreams of owning a restaurant.

According to Guizerix (2013), Tiana's life of reliance and hard-work to achieve her dreams is in contrast to Lottie, a white woman in the film who has a carefree and leisurely lifestyle. Thus, it also indicates that Disney hints the power of white privilege in the film (Guizerix, 2013).

However, May (2011) argues that the question whether racially diverse princesses maintain the same qualities as the European princesses is still going on. In this case, European princesses refer to those princesses who belong to the Caucasian race or white princesses. Non-European are those princesses who come from a different racial background or simply called non-white princesses. May (2011) argues that it is important to know the quality of both white and the non-white princesses since Disney animated films are commonly enjoyed by today's society.

Inequality between White and Non-White Women

Spivak in Morton (2003) argues that the will and aspirations of the

European women are totally different from women from third world countries. The European women are more or less liberated from their patriarchal domination whereas the third world women are still struggling to cope with the European women (Morton, 2003). Therefore, it can be inferred that there are also differences in terms of will and aspirations of white and non-white women in general.

According to Syed and Ali (2011), there is also an inequality between white and non-white women in the terms of their rights. It is the result of power differences between the two races, white and non-white in general. Many white women are able to take more advantages in the aspects of economic, political, legal, physical and psychological because of their whiteness (Syed & Ali, 2011). It means, compared to non-white women, white women have more access to public sphere or domain because of their whiteness. Public sphere, according to Kuersten (2003), is traditionally attached to men because men are concerned with the regulated world of government,

trade, business, and law, which women were usually excluded. It can be inferred then that white women share the same privilege with men over women in terms of their broader access to the public sphere.

In contrast with the concept of the public sphere, domestic sphere is usually attached to women because women are usually excluded from matters outside home and family. According to Kuersten (2003), in the domestic sphere, women's confinement to concerns around home and family are regarded as natural. Women are excluded from political, economic, and any independent assignments or roles. The exclusion of women from public duties are due to the concern regarding women's tender sensibilities that are said would affect women's ability to do their private obligations in the domestic realm (Kuersten, 2003). It is said that public duties would affect their women's tender sensibilities and harm their home and family life.

In relation to white and non-white women's rights, it can be implied that white women in general

share the same privilege with men over women because of their whiteness. Thus, non-white women who are considered to be underprivileged compared to white women, have less access to the public domain because of their skin color.

METHODOLOGY

The data for this study were collected from two Disney animated films, namely *Brave* (2012) and *Moana* (2016). In collecting the data, there are three steps included. First, the screenshots that contain the appearance of Merida and Moana are taken to be analyzed in terms of method of characterizations in the films. Second, the screenshots are reselected by considering the similar contexts occurring in both films. The contexts happening in both films should be similar to make the scenes comparable. In the last step, the selected screenshots are categorized into tables based on the methods of characterization proposed by Boggs and Petrie (2008).

In analyzing the data, the first step is selecting which *mise-en-scene*

elements that can be used in analyzing each method of characterization. Then, the collected data are analyzed using the framework of characterization method in film proposed by Boggs and Petrie (2008). The chosen *mise-en-scene* elements proposed by Corrigan (2010) are also analyzed to strengthen the analysis of the representation based on the characterizations. After analyzing the methods of characterization, the next step is investigating the significance of the findings by using the discussions on two relevant issues such as women in Disney issues and the inequality between white and non-white women. Lastly, the conclusions were drawn by also providing several recommendations to conclude the study.

FINDINGS AND DISCUSSION

Disney's white and non-white women are represented through film elements, namely, characterization and *mise-en-scene*. Through the analysis of characterization and *mise-en-scene*, it is found that Disney's white and non-white

women are represented differently. The different representation is caused by the different spheres in which the characters are situated. As Disney's white woman, Merida is represented as a natural-looking, strong-willed and rebellious white woman in the realm of the domestic sphere. On the other hand, Moana, as the representative of Disney's non-white women, is represented as a loving, self-sacrificing and devoted to her people in the realm of the public sphere. However, despite the differences, both the Disney's 21st century women are represented as more egalitarian, brave and not dependent on men. It means that regardless of their skin color, Disney portrays women in the 21st century as women who can fight for herself and not dependent on men since they are not romantically attached to a man throughout the film.

Physical Appearance

In terms of physical appearance, Merida represents a natural-looking and rebellious woman in the domestic sphere. As the representative of Disney's white

women, Merida consistently wears the same dress throughout the story. Merida only wears a different costume when she is formally introduced to the sons of the King's allies in order to be betrothed to one of them. Merida's consistency in wearing the similar costumes is influenced by the context she is in, that is largely domestic. Her domestic sphere is the Kingdom, where her life mostly revolves.



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Moreover, her rebellious side can also be seen from the costume she wears when she performs her archery skill in front of the King's allies. She tears off her tight dress to show her determination and opposition towards the Queen's prohibition. The dress which she deliberately tears off shows her determination in order to show people that she is able to perform archery better than the sons of the other clans. She even does not listen

to the Queen who keeps shouting at her to stop performing the archery.

Based on the physical appearance analysis, Merida is portrayed as a white woman who does not really pay attention to what she wears. Merida also represents a rebellious woman who is against the domination in the realm of domesticity. Her domestic sphere, on the one hand, makes her oblivious with her physical appearance by wearing similar costumes most of the time; on the other hand, it restricts her and forces her to rebel against the domestic rules set by her mother.

On the other hand, Moana is represented as a local woman who is devoted to her people in the realm of the public sphere. Moana's context, which is more on the side of public domain, can also be seen from the costumes she wears in the film. She has more varied costumes because she frequently changes the costumes according to the events of the story, which most of the time require her to be involved in public affairs. The costumes she wears also make her more mobile compared to Merida's.



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The figure shows Moana when she performs her sailing skill. Moana ties her hair into a bun in order to make her more comfortable while sailing the boat. The setting of the story which takes place in the ocean also indicates that she is outside home or in the area of the public sphere. Throughout Moana's journey in the ocean, her costume seems convenient for her to do her activities in the ocean. She does not look uncomfortable at all and she looks more mobile in her dress. Moreover, all Merida's costumes in the film also have the ornamental patterns on, which represents her locality.

External Action

In terms of external action, as the representative of Disney's white women, Merida's action also represents a rebellious and strong-willed woman in the domestic sphere. Merida shows several actions

on how she acts in the realm of domesticity. She is not directly involved in a physical battle against the enemy like Moana does. Instead, she is shown as a woman who is vocal in voicing out her disagreements towards a domestic issue such as arranged marriage. She is also more skilled in a masculine game such as archery and is able to use her skill when facing domestic crisis such as searching food for breakfast.



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This scene happens when Moana and the bear mother need to look for something to eat for breakfast. Realizing the critical situation, Merida then uses her archery skill to catch some fish in the river. The crisis that Merida and her mother experience is domestic because it relates to something to eat and only involves the two of them. The crisis also indicates domesticity of Merida which leads her to be represented as

a strong-willed woman who will do anything to solve the problem in the domestic sphere. The action of Merida is related to domesticity because the crisis is commonly found in domestic setting where two members of the family need to find something edible for breakfast.

On the other hand, Moana as a Disney's non-white woman, is represented as a woman who is devoted to her people in the public domain. It is because Moana's actions in the film are mostly driven by public matters. She is also directly involved in a physical battle against the enemy in order to protect a lot of people.



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In this scene, she fights the enemies that want to steal the heart of Te Fiti. In her steady position, she is ready to beat the enemies in order to protect the green stone that later will be restored to save the lives of her people. Moana's crisis is in the

public domain since it includes the matter of a lot of people. On the other words, Moana's action in this scene is driven by public matters. In the end, she also successfully beats the enemy because of her strength and bravery. Thus, it can be implied that Moana is represented as a devoted woman in the realm of the public sphere.

Internal Action

In *Brave* and *Moana*, there are two kinds of internal actions that are comparable to be analyzed. In Disney's *Brave*, Merida dreams about her mother that is a part of Merida's childhood memories. Meanwhile, in Disney's *Moana*, Moana is having a fantasy when she is about to give up on her journey to save the people. Since internal action also includes what the characters think in the film, dialogues are also important in investigating the internal action of Merida.



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In the beginning of the film, Merida's thoughts are revealed after she wakes up in the morning. In terms of actor's performance element, Merida's facial expression shows happiness because she does not need to go to lessons on being a proper princess. The dialogue that Merida says in this scene also shows that she actually does not like to be a princess.

Merida: "But every once in a while, there's a day when I don't have to be a princess. No lessons, no expectations. A day where anything can happen. A day I can change my fate."

(Minute 00:06:51 – 00:07:08)

Merida shows that she does not comfortable being a princess and she wants to change her fate. Moreover, Merida also shows her rebellious side because she likes doing outdoor activities which are against her mother's preference more rather than participating in the classes. The context she is in is also domestic since it revolves around personal and family issues.

Moana's internal action can be seen from the scenes where Moana is alone in her own thoughts

and the fantasy she is experiencing in the film. From her internal action, Moana's contribution to public matters appears on the surface.



(00:17:40)

In this scene, Moana walks up to the mountain with confidence after she realizes that everyone in the island has their own role. Moana's realization, lead her to become a devoted female leader since she realizes that she has a role that is important to the lives of her people. She should put aside her own desire to go beyond the reef and be the leader instead. It can also be seen from the dialogue she says in this scene.

Moana: "I can lead with pride. I can make us strong. I'll be satisfied if I play along."

(Minute 00:17:30 – 00:17:35)

From the dialogue, it can be implied that Moana's role is leading the people of the tribe. Moana is confident that she is able to lead her people with pride and make the tribe strong. This thought of Moana shows

that as a woman, she has an independent role in the film. Moana's independent role indicates that Moana has more access to public domain since historically, public domain gives privilege to men to have independent roles or assignments.

Reaction from Others

In terms of reaction from other characters, Merida as the representative of White woman is represented as a rebellious princess in the realm of the domestic sphere. Merida's representation can be seen from the other character's opinions and actions towards Merida in the film.



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This scene shows how Merida's mother or the Queen reacts towards Merida's action when she does not focus on the lesson and draw her mother's sketch instead. In terms of the actor's performance element, the

Queen looks angry because Moana does not pay attention to the class. The reaction from the Queen, who is angry towards Merida shows that she is disappointed since Merida shows her rebellious side by not focusing on the lesson. The Queen's disappointment towards Merida can also be seen from the dialogue she says in this scene.

The Queen: "A princess must be knowledgeable about her kingdom (pause) she does not doodle."

(Minute 00:06:12 – 00:06:18)

The Queen's dialogue implies that Merida is also not knowledgeable about her kingdom yet. Therefore, the dialogue supports the argument that Merida is not yet considered as a proper princess because of her rebellious side. The knowledge that her mother emphasizes is also about the kingdom, which in this case, is the domestic sphere for Merida.

On the other hand, Moana is represented as devoted daughter who is trusted to be the next leader by her father and her people. The reactions from other characters in the film can be seen from the scenes where Moana is alone with her

father and the reaction from public when she returns from her journey.



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This scene shows Moana that is trusted to be capable of doing the job as the next leader. Her father shows her support to Moana by embracing Moana to convince her that she will do a good job as her people next leader. The reaction from her father shows that as a woman, Moana is capable of doing the job a man. It can be seen from the dialogue said by Moana's father below.

Moana's father: "There will come a time, when you will stand on this peak and place a stone on this mountain. Like I did, like my father did, and every chief that has ever been. And on that day, when you add your stone, you will raise this whole island higher. You are the future of our people, Moana."

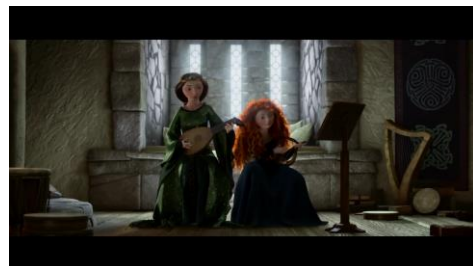
(Minute 00:10:38 – 00:11:02)

It can be implied that Moana's father has trusted Moana to be the next leader. It means that her father thinks that Moana is proper

enough to lead her people and raise the whole island higher than before. Moana represents a woman who is trusted as a leader in the realm of the public sphere.

Dramatic Foils

In Disney's *Brave*, the foil character of Merida is her own mother or the Queen. Merida's attitude and physical appearance are the opposite of her mother. Meanwhile Merida is presented as a woman who loves outdoor activities such as archery and horse-riding, her mother shows her dislike towards Merida's favorite activities.



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In terms of the actor's performance element, facial expression of Merida does not really show excitement during the lesson. She keeps arguing with her mother because she does not like the lesson and seems to be bored because of it. The Queen, Merida's mother shows

behaviors and lifestyle on how a princess should be, which makes her becomes the opposite of Merida who does not want to be like that. Merida's foil character is her own mother and her family member, which indicates that Merida is in the domestic context.

On the other hand, Moana's foil character is Maui, a Demigod in her culture who becomes her partner in her journey. It is found that Moana's context is more public because of her foil character is a stranger and a man outside her domestic domain.



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Moana's foil is Maui because his behavior and physical appearance are the opposite of Moana's. He shows pessimistic attitude which is in contrast to optimistic attitude of Moana. Throughout the film, Moana and Maui are the partners who argue a lot because of their different point

of view. Moana's foil is a man outside her family and is a stranger for Moana too. Because Moana has to deal with public affairs, the other character serves as Moana's foil is not a member of her family.

CONCLUSIONS

The analyses Merida's and Moana's characterization show that Disney's white and non-white women are represented differently. Disney's white women are often placed in the context of domesticity as can also be seen from the franchise of Disney's princess films which often put women in their domesticity and subordination to men in their lives. However, Disney through the representation of Merida shows that in the domesticity, women should not be less-powerful or subordinate to men in their lives. Merida's strong disagreement towards the idea of the arranged marriage represents the egalitarian idea that women have an equal right to choose someone to love.

Therefore, it can be concluded that compared to Disney's white women who are often

represented in their domesticity, Disney's non-white women tend to be placed in the public sphere. Disney's non-white women tend to be represented as a devoted, self-sacrificing, but also obedient to their family. Disney seems to depict Disney 21st century non-white women as the devoted one and more independent in the realm of public domain. The status of the nation of non-white women that is not as powerful as the whites might contribute to the representation of non-white women who are strong and devoted to their nation and tribe. From the representation, it can also be implied that Disney challenges the expected norms proposed by several theorists that say white women have often been put in the public sphere meanwhile the non-white women in their domesticity. Moreover, through Merida and Moana, Disney also challenges the previous Disney's women representation by making both of them, regardless of their skin color, as a new archetype of Disney princesses who are more egalitarian, brave, can stand on their own feet, and not dependent on men.

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