

**Empowered princess or damsel in distress:  
A comparative analysis of gender representation in classic Disney princess  
animated films and their live-action remakes**

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EMPOWERED PRINCESS OR DAMSEL IN DISTRESS:  
A COMPARATIVE ANALYSIS OF GENDER REPRESENTATION IN CLASSIC DISNEY PRINCESS ANIMATED  
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**ABSTRACT**

*Generations of people all over the world have grown up watching Disney princess movies. The gender messages that are embedded in these movies have a significant influence on their audience's views and values. Recently, a trend of live-action remakes of Disney princess movies has risen, thus raising the question of how these remakes differ compared to the original animated versions in regards to gender representation fitting current societal standards. This study analyzes the similarities and differences between the live-action versions and the original animated films from a fourth wave feminism point of view. Two well-known Disney princess movies were analyzed: *Beauty and the Beast* (1991 and 2017) and *Mulan* (1998 and 2020). To examine these sets of films from two different time periods, a comparative content analysis was done using a deductive approach based on a codebook, from 2000, used on Disney films and a corresponding inductive approach to update and uncover new codes. The most notable changes in gender representation were found not in the main characters, but in the side characters LeFou, Agathe, Mrs. Potts, Li Shang, Commander Tung, Honghui and Xianniang. Looking at the results from a fourth wave of feminism point of view, the most drastic changes were the additions of the female villains Agathe and Xianniang, who are strong and independent, but whose actions are overshadowed by their respective heroines, Belle and Mulan. Some changes were also found in Belle and Mulan, but they are relatively minor. Both show more initiative, bravery and intelligence, but are still ridiculed by their respective societies. Overall, the minor changes that were made by Disney in their live-action remakes compared to the animated originals show the company's willingness to exude greater equality in not only its gender representation but also representation of the LGBTQ+ community. However, Disney still has a long way to go toward becoming completely gender equal in its representations. The next step could be changing the main heroes and heroines in the stories, instead of implementing changes on side characters and calling it a day.*

KEYWORDS: Disney, gender representation, princess movies, animation, live-action remake

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## 1. Introduction

“Did Disney shape how you see the world?” was a question posed by a BBC article in 2019 (Gray, 2019). The article suggests that the generations that grew up with Disney have subconsciously picked up quite a few values when it comes to how they see gender, race and different cultures (Gray, 2019). Research has found that engagement with Disney princesses at a very young age correlates with apparent female gender-stereotype behavior and lower body self-esteem (Coyne et al, 2016). This means that subconsciously Disney can play a significant part in setting up one’s views and values for the rest of their lives. Consequently, this study looks at how gender representation has changed in Disney princess live-action remakes, compared to their animated originals.

Walt Disney made a name for himself by converting fairytales into animated films, revolutionizing animating techniques in the process (Wasko, 2020). For example, *Snow White and the Seven Dwarfs* (1937) was the first full-length animated feature film in color and sound (Baskette, 1938; Wasko, 2020). For a company with a reputation of being innovating and groundbreaking, the recent trend of remaking old films is remarkable. Recently, the Disney Company has been recycling their older classic animated films into live action versions, starting with *Cinderella* in 2015 (Vágnerová, 2018; Wasko, 2020). Just to name some examples: *Cinderella* (1950 and 2015), *Beauty and the Beast* (1991 and 2017), *Aladdin* (1992 and 2019), *The Lion King* (1994 and 2019) and *Mulan* (1998 and 2020). This leads one to question: why is Disney recycling their old successes? And the simple answer is, because they are financially successful (Hill, 2017; Wasko, 2020). These new live action versions attract a wide demographic (Hill, 2017). These revived versions of the old classics induce a feeling of nostalgia for everyone who watched these movies when they were children (Hill, 2017). This means that adults are also marketed to by remaking these films.

Because the live action versions have proved successful, it is interesting to see how the original stories have stood the test of time and how Disney has adapted the stories to fit their current time period. Given the amount of time between the original versions and the new versions of the movies, there presumably have been changes made to the stories to mirror current societies, as Disney has been known to do (Davis, 2001; Davis, 2006; El Chami, 2020; Paula, 2020; Schiele et al, 2020). For this research, the focus is specifically on gender representation. Therefore, the research question for this study is: *How does the gender*

*representation in live action versions of classic Disney princess movies compare to the original animated versions?*

To answer this research question, the following sub-question needs to be answered first: *1. What changes were made in the live-action versions of the films as opposed to the original animated films?*

To answer these questions, this thesis uses both a deductive content analysis based on Wiersma (2000) and an inductive content analysis for two classic Disney princess films, *Beauty and the Beast* (1991 vs. 2017) and *Mulan* (1998 vs. 2020). Even though both are princess movies, their stories are vastly different. In addition, while both princesses have been widely researched in terms of gender representation, as elaborated in the theoretical framework, this study compares the original animated versions and the new live action versions to each other, providing new insight into the potential changes Disney has made in their gender representation. This area has not been researched widely yet, seeing as the live-action remake era of Disney began fairly recently. In addition to this, earlier research has found that young children who engaged with Disney's princess content related to higher levels of female gender stereotyped behavior, not male gender stereotypes behavior (Coyne et al, 2016). This means that the messages Disney portrays in regards to gender representation has a significant influence on its consumers' values and beliefs and consequently on the treatment of women in society. Building on previous research, this research on differences in gender representation between live-action remakes of princess movies and their original animations is of importance, seeing as it concerns a (still current) societal issue.

## 2. Theoretical framework

### 2.1 Background on Disney

The Walt Disney Company was founded by Walt Disney and his older brother Roy in 1923. The company's first cartoon was Oswald the Lucky Rabbit, which was created for Universal (Wasko, 2020). The first Mickey Mouse cartoon was not released until 1928, earning them fame and success (Smith, 1996; Wasko, 2020). The company started producing more cartoons and products, and then the release of *Snow White and the Seven Dwarfs* in 1937 caused the company to grow dramatically (Wasko, 2020).

Since then the company has gone through many ups and downs, opening theme parks all over the world, creating some of the world's most successful movies and television shows in multiple universes (such as Marvel) and acquiring other huge companies, such as Fox, along the way (Wasko, 2020). The Walt Disney Company has become one of the biggest media companies not just in Hollywood, but worldwide. It has become one of the eight biggest global media conglomerates, the biggest global operator of theme parks and a market leading producer of animation movies (The Walt Disney Company, n.d.). The company is also involved in media and entertainment distribution through investment in platforms such as Hulu and Disney+, and owns several content studios, such as Marvel Studios, Lucasfilm, and Pixar, and television networks and channels, such as ABC, National Geographic and ESPN (Disney - Leadership, history, corporate social responsibility, n.d.).

Since the 1930's the company has not only created stories and characters (included in the company's films, comics and books), but also experiences that have spread all over the world (including toys and theme parks) (Wasko, 2020). These products have influenced many, especially young American children, in regards to their values and ideas. Adults that have grown up watching Disney's content are introducing this same content to their children, instilling the company's stories, characters, values and ideas in this new generation. Consequently, Disney holds an important place in not only American lives and values, but maintains a global cultural influence (Wasko et al, 2001; Wasko, 2020).

The Disney company has grown exponentially since its start in 1923 and became the 'Disney universe' long ago (Real, 1977). Real nicknamed the company this, because of three reasons: it was used by the company itself, the term signals the universality of the



company's products and the company built a new detectable universe which is fictional, but has semantic meaning (Real, 1977). Wasko (2020) defines the 'Disney universe' as "the company, its parks, products, and policies, the individuals who manage and work for the company, as well as Disney characters and images, and the meanings they have for audiences" (p.2).

Another era of growth for the company happened in the 2000s, when Disney acquired several successful franchises (or universes), such as Pixar, Marvel, Lucasfilm and 21st Century Fox. This change created the 'Disney multiverse' (Wasko, 2020). In this case, the term 'multiverse' recognizes a hypothetical assortment of separately observable universes (Wasko, 2020).

## **2.2 Classic Disney vs. Revised Disney vs. New Revival**

In the years from 1932 through the 1980s a package of styles, themes and values could be identified in Disney's movies. This package can be called 'Classic Disney' (Wasko, 2020). Watts (1997) describes the style of these movies as a combination of modernism and realism, so-called 'sentimental modernism'. The Classic Disney model can be divided in style, story, characters and themes/values (Wasko, 2020). The style in this model contains light entertainment, music and humor. The stories in this era are often revised fairy tales or folktales using a classic Hollywood cinema model. The characters are anthropomorphized and neotenized animal characters. In addition to the roles of the heroines, heroes, villains and sidekicks that are formulaic, the characters have often been represented stereotypically in regards to gender and ethnicity. The values or themes that are common in these movies are: individualism, work ethic, optimism, escape, fantasy, magic, imagination, innocence, romance, happiness, overall mainstream American values of the time and the fact that good always wins over evil (Wasko, 2020).

Michael Eisner was the CEO of The Walt Disney company from 1984 until 2005 (Wasko, 2020). It was under his supervision that Disney entered its so-called Renaissance era, which took place from 1989 until 1999 (Astell, 2017; Davis, 2001; Wasko, 2020). In this era of revival, which Davis called 'The Eisner Era' (2001), the company reestablished their leadership when it comes to animation films, resulting in Revised Classic Disney (Wasko,

2020). This model includes the same style, story and other Classic Disney characteristics such as music, humorous sidekicks, and anthropomorphized and neotenized animal characters. Common themes remain fantasy, magic, imagination and the fact that good wins over evil (Wasko, 2020). The difference between Classic Disney and Revised Disney lies in the representation of particularly women and multicultural characters (Wasko, 2020). In this era the company adapted to societal changes, which caused Disney movies to be more progressive, heterogeneous and politically correct, and featuring stronger and more empowered heroines (e.g. Ariel, Belle, and later Elsa and Anna) (Wasko, 2020). Davis (2011) explains the representation of women in Disney films in this era of the 1970s and 1980s as starting to broaden, meaning that the woman as the home-maker and committed wife was not the only respectable way of female portrayal in the media anymore. Women began to be illustrated as, among other aspects, the single career women, working wife and mother, and single mothers. The image of women being innocent and asexual made place for women who are considerate, noble, and aware of her own sexuality (Davis, 2011).

This research is centered around two princess movies that are commonly known as Disney 'classics' but their original animated films, *Beauty and the Beast* (1991) and *Mulan* (1998), were actually born in Disney's Renaissance era. Thus they can be categorized as 'revised classics'. Furthermore, this research also analyzes the live-action remakes of these movies, which came out in 2017 (*Beauty and the Beast*) and 2020 (*Mulan*). That is why it is necessary to look at what drives the company's decisions currently. This era is referred to as the New Revival Era, by Paul Astell (2017) and runs from 2009 until the present.

After Michael Eisner left The Walt Disney Company in 2005, Bob Iger took his place as CEO and remained in that capacity until early 2020 (Smith, 2020; Wasko, 2020). The New Revival Era started under his supervision. Big movies that are representative of this era are *Brave*, *Moana* and *Frozen* (Paula, 2020; Wasko, 2020). Whereas previous princesses were described as 'damsels in distress', the princesses in these movies exemplify a more progressive princess (El Chami, 2020; Paula, 2020). The reason for the change in princesses in this era is a reaction to the evolution of the role women fulfill in society (Paula, 2020). In her research, Paula (2020) explains that the role of women changed drastically in the 2010s. Women gained more determination and courage to express themselves, the belief that women could be powerful and feminine simultaneously grew and the notion of empowerment and equality increased (Paula, 2020). This means that the princesses in

Disney's New Revival Era mirror the evolving role of women in society (El Chami, 2020; Paula, 2020). As a reaction to these societal changes, Disney reconstructed their female characters as being strong, bold and persistent (Paula, 2020). They are independent, no longer solely recognized as sexual objects and able to establish a good life without a man having to aid them (Paula, 2020). Good examples of this transformation are the princesses Merida, Elsa and Moana.

### **2.3 Gender representation**

The phrase 'gender role' can be defined as all that a person says or does to express the extent to which they are male, female or something other than that to their surroundings (Remafedi, 1990). Males and females are separated by their sex (biological genitals) since birth (Wiersma, 2000). It is not news that females are often stereotyped and sexualized in mass media (Collins, 2011; Coyne et al, 2016; Smith et al, 2010). It is not surprising to find that a good deal of analysis of Disney films focuses on gender issues, especially the female portrayals, which provide rich texts for analysis. As stated above, the gender representation has changed between the Classic Disney era and the Revised Disney era.

In the Classic Disney era a very clear distinction can be made in the representation of women. The heroines are always sexually attractive; they are beautiful, skinny and shapely. The villains, however, are either excessively skinny or morbidly fat. This distinction preserves the traditional norms of physical beauty in mainstream American culture (Wasko, 2020). The embodiment of this is the classic Disney princess Snow White, who is beautiful and portrayed as sexually attractive, but who also is naïve, submissive and innocent (Wasko, 2020). To summarize many studies on this topic, heroines rely on their looks and pleasing temperament (Stone, 1975). They also seem to be alienated from other female characters (often with a clear absence of mothers) (Wasko, 2020).

There was a shift in the representation of women in the Revised Disney era, starting with *The Little Mermaid* (1989). The heroines became more independent and empowered (Wasko, 2020). According to Wills (2017) these new Disney princesses are more independent; not needing a man to save them. These princesses seemed to be a part of

third-wave feminism, where romance, privilege and femininity made an appearance in the movement. This era made Disney the center of the 'empowered princess' (Wills, 2017). Rozaría (2004) argues that in this era, the Disney kingdom was still that of a man, but a man that is dependent on a princess.

This study looks at the way gender is represented in Disney princess films, thus analyzing traits and behaviors that could be linked to a certain gender. In her research, Wiersma (2000) points out that the female or male character traits are portrayed in a stereotypical manner in the mass media. This means that females are often portrayed using traits that are traditionally treated as feminine (Wiersma, 2000).

According to Wiersma (2000), traits that were categorized as female are, among others, being affectionate, emotional, sensitive, expressive of romantic interests, whining and crying, nurturing, and passive. Research found Disney women in particular to be subordinate to the male characters in the films (Giroux, 1997 as cited in Wiersma, 2000). Males, however, seemed to have traditionally masculine personality traits, such as: independent, having prestige and power, assertive, athletic, authoritative, have the ability to solve problems and to use physical force (Wiersma, 2000).

In her study, Wiersma (2000) created five categories for female characters. The first category is the female heroine who is central to the story, who is often young and attractive. The second category are the characters with a supporting role to the female heroine, who are often young and attractive. The third category are the supporting characters, who are older and matronly. The fourth category are the women fulfilling a supporting role, who are old and unattractive. The last category are the women fulfilling a supporting role as well, but they are young and unattractive (Wiersma, 2000).

The men are not left behind in Wiersma's (2000) study and were categorized into six groups. Firstly, the heroes are the attractive men with well-built bodies, often the princes. The second category is that of the young supporting males. They are often in the same age range as the heroes and are also attractive and well-built. The third category is that of the fathers in the stories, unattractive and old. The fourth category are the villains, who have exaggerated features, are tall, have broad shoulders and are old. The fifth category are boys, or children. Lastly is the group of males, who serve as an assistant to another male character (Wiersma, 2000).

Gaye Tuchman (1978) argues that there is a symbolic annihilation of women in the

media: female characters are principally ignored or portrayed in a stereotypical manner. This stereotypical portrayal casts women in traditional roles (e.g. being a mother and homemaker), leaving the roles that inhabit authority or societal power to the men (Tuchman, 1978). Consequently, the women in the media are customarily portrayed as being dependent on the male characters of the stories and incompetent to establish their own lives (Tuchman, 1978).

### **2.3.1 Fourth wave feminism**

The content analysis for this research is done from a contemporary feminist activism approach (Schiele et al, 2020). This fourth wave of feminism is characterized by its online existence and loosely dates back to 2008 when social media platforms gained massive popularity, such as Facebook, Twitter, Instagram and YouTube. By 2013, the movement was in full force with movements such as #MeToo, Time's Up and demonstrations such as the global Women's Marches and the SlutWalks. In short, the fourth wave of feminism is LGBTQ+ inclusive, sex-positive, body-positive, digitally steered and holds the world's most powerful men accountable for their abuse and oppression towards women (Grady, 2018).

An example of fourth wave feminism, given by Schiele, Louie and Chen (2020), is a song in the remake of *Aladdin* in which princess Jasmine says she will not be silenced. The researchers believe that this remake is a response from Disney to 'consumer expectations' in the #MeToo era, in which media companies are held responsible in how they represent females in their media (Smith et al, 2016). According to Maclaran (2015) these 'consumer expectations' can be linked to the fourth wave of feminism, which calls for awareness on the enduring suppression and cruelty towards women in society often occurring via the internet and social media. Within this wave, two key emphases "are the connections between broad, systemic social agendas and more individual or group-level micropolitics, and the intersectionality that occurs where systems of disadvantage (i.e., gender, race, disability, etc.) intersect with each other. This wave reaffirms post structural feminist discourses that advocate for the deconstruction of gender binaries and for separating biological sex from gender identity" (Schiele et al, 2020, p. 660).

This fourth wave of feminism has forced awareness when it comes to gender issues in

businesses' and media organizations' marketing of products, services and brands (Schiele et al, 2020). According to Ebrahim (2014) marketers have the chance to demonstrate, deepen and protest to the systematic gender inequity.

## **2.4 Princess movies**

Some of the biggest Disney successes have been its princess movies (Azmi et al, 2016). These princess movies are adaptations of pre-existing classic children's literature and fairytales (Wasko, 2020; Zirger, 2020). *Snow White and the Seven Dwarfs*, for example, was based on the story popularized by the brothers Grimm (Wasko, 2020). This same movie is what started Disney's reign over fairytales in animated films (Zirger, 2020). Colin Sparks (1998) summarized this process as Disney acquiring a product and molding it into an American product, rather than a global product, and then selling that American product worldwide (as cited in Wasko, 2020).

Generations all over the world have grown up with Disney's classic princess movies (Azmi et al, 2016). The princess movies proved to be so successful that Disney launched 'The Disney Princess Franchise' (Wasko, 2020). This franchise markets all the Disney princesses together, instead of separately in the context of their own films and launched in January 2000 (Coyne et al, 2016; Orenstein, 2013; Wasko, 2020). This princess line currently involves thirteen female Disney characters, and more are added as new Disney media is released. Many are princesses by either birth or marriage (e.g. Cinderella and Belle), though some are not (e.g. Mulan) (Coyne et al, 2016).

The Disney Princess franchise includes many things, such as media products (e.g. music, book and videos), toys (e.g. dolls), clothing (e.g. jewelry and shoes), care products (e.g. cosmetics, bath products, bandages and snack bags) and in-home products (e.g. dishware, furniture and wallpaper) (Wasko, 2020). The franchise is an example of the Disney company widening their demographics and is highly profitable (Coyne et al, 2016; Orenstein, 2013).

However, there is some concern when it comes to the effect the Disney Princesses might have on young girls (Coyne et al, 2016; Orenstein, 2011). Researchers argue that specifically young girls are vulnerable to possible negative effects of the princess line in

particular, which glamorizes the passivity of female characters that caused them to be saved by men (Best & Lowney, 2009; Coyne et al, 2016; Ehrenreich, 2007; Orenstein, 2011).

Researchers have found a number of strong messages when it comes to gender, the stereotypical portrayal of women being the main concern (e.g. physically weak, caring, nurturing, cooperative, scared and submissive) (England et al, 2011). Disney has also been known to sexualize its princesses (Zirger, 2020). An example is *The Little Mermaid*, in which Ursula who instructs Ariel (who is already scantily clad) to use her body to persuade the prince (O'Brien, 1996; Putnam, 2012; Zirger, 2020). Another example is Princess Jasmine in 1992's *Aladdin*, who is depicted with a large chest area, a tiny waist and a notable backside, emphasized by little clothing (Layng, 2001; Zirger, 2020). By portraying the princesses in this form, Disney's message implies that young females' role relies on sex (Zirger, 2020).

As elaborated in the previous section on gender representation, the shift from Classic Disney to Revised Disney caused a more progressive representation of women. However, old Disney movies (such as *Cinderella* and *Snow White*) are still very popular with kids today, meaning that the messages in these movies are still relevant to kids' development (Coyne et al, 2016; England et al, 2011; Do Rozaría, 2004). Research has also found that newer princesses who are less bound to traditional gender-stereotypes (e.g. Merida) still tend to be feminized in Disney merchandise (Samakow, 2013).

It is not just girls that are influenced by the representation of women in Disney films, but boys as well. In their research, Coyne, Linder, Rasmussen, Nelson and Birkbeck (2016) concluded that the engagement with Disney's princess content related to higher levels of female gender stereotyped behavior, in both boys and girls. Their study did not find any effects on male gender-stereotypical behavior, in both boys and girls. Meaning that both boys and girls picked up preconceived notions of how females should behave only (Coyne et al, 2016). In addition to this, boys who frequently enjoy Disney princess content and who relate to the leading female characters, show less stereotypical or traditional male behavior (Bussey & Bandura, 1999 as cited in Coyne et al, 2016).

## 2.5 The remake phenomenon

Though the Disney Company is certainly not the only company to revisit old successful stories, it has been a recent trend for the company to produce live action remakes of its classic movies. Since the company's first remake of *Cinderella* in 2015, many have followed, such as *Beauty and the Beast* (2017), *Aladdin* (2019), *The Lion King* (2019) and *Mulan* (2020).

Remakes of classic movies are bound to sell, because they excite nostalgia, creating more of a financial guarantee than original productions (Elmogahzy, 2018; Verevis, 2005). Disney feels that the quality of these stories is high and is selling based on this, rather than on the quality of craftsmanship (Applebaum, 2014). However, live-action remakes cannot solely rely on the existing story to be economically viable, innovation is also needed for the movie to be novel (Verevis, 2005; Zirger, 2020).

Gilbert (2019) mentions recognizability as a factor in the success of *Beauty and the Beast* and *Cinderella's* live-action remakes, in particular, though it is applicable to all Disney remakes. This has to do with the audience's expectation. The plots of the live-action remakes need to be recognizable and consistent, especially when it comes to classics such as *Cinderella* and *Beauty and the Beast*, as the classic romantic narrative needs to be told and the typical Disney imagery needs to be present. This means that the live-action remakes do not only tell the stories of, for example *Cinderella*, *Belle* or *Mulan*, but above all the Disney versions of those tales (Gilbert, 2019). Gilbert (2020) explains that the ideology of recognizability and the ideology of social progress are balanced delicately, to ensure familiarity for the audience but also adding a touch of revolution to match changing times.

Though successful, critique has also been issued on this phenomenon. Critics have questioned Disney over their dependence on previously established franchises, instead of them creating new stories. This remake-phenomenon is diametrically opposed to Disney's claim of creativity and innovation. (Wasko, 2020). Kennedy-Karpat (2020) claims that the live-action versions of animated films do not have much to offer beyond the feeling of nostalgia. They do, however, show state-of-the-art digital cinematography and postproduction effects. These digital innovations that are showcased in the live-action remakes, are used to elevate the company's animated stories (Kennedy-Karpat, 2020). Kennedy-Karpat (2020) argues, that even though these recycled stories appeal to the



audience's feeling of nostalgia, it diverts attention from the fact that even though it looks new (e.g. casting black actors for roles such as Ariel), no meaningful social changes have been made.

Live-action remakes guarantee economic success for Disney. They also provide an opportunity to correct potential areas of questionable representation (Zirger, 2020). In one area of improvement, Disney uses their live-action remakes to reimagine the female protagonists. An example is 2019's *Aladdin*, which gave Jasmine more screen prominence, agency, and leadership qualities in comparison to the original animation (Schiele et al, 2020). This study, however, focuses specifically on the gender representation in the princess movies *Beauty and the Beast* and *Mulan*.

## **2.6 *Beauty and the Beast***

The original *Beauty and the Beast* premiered in 1991 and its live action remake in 2017. In this movie a prince is cursed and becomes a beast. Belle's father, Maurice, steals a rose from The Beast's property while on a trip to bring back to her. This angers him and he holds Maurice hostage, until Belle comes to save him and takes his place. If The Beast does not find true love before the last rose petal (of the rose the enchantress gifted him after cursing him) falls, he will remain a beast forever. During her captivity Belle and the Beast fall in love. When Belle learns her father is in trouble in the village, he lets her go. The villagers think her father has gone crazy, because he was talking about a beast in a castle. When Belle arrives she confirms this story by showing The Beast in a magic mirror. The villagers are enraged and seek out to find and kill The Beast, with the local hero Gaston (who has been trying to pursue Belle to marry him) leading the way. They find the castle and Gaston and The Beast go head to head in battle, which causes The Beast to get hurt. When Belle finds him, she realizes how much she loves him and kisses him, breaking the curse. The Beast turns into a handsome prince and marries Belle (Trousdale & Wise, 1991).

Downey (1996) argues that a film like *Beauty and the Beast* "develops two contrasting narratives - female and male - through a blending of discursive and nondiscursive elements ... and opens the film to multiple interpretations, including a potentially empowering one for female viewers." (p. 185). Belle was the first princess that

showed intellectual interest (England et al, 2011). She has been praised for her intelligence, rather than just her beauty, which has separated her from the other classic Disney princesses and can be seen as empowering (Zirger, 2020). However, Belle is ridiculed, because of this same intelligence. Disney has portrayed Belle's intellectual interest as strange and abnormal (Jeffords, 1995). Disney illustrates that Belle's beauty is of more importance than her intellect (Towbin et al, 2008; Zirger, 2020).

The story of Belle and the Beast has also been criticized for romanticizing intimate abuse (Olson, 2013; Zirger, 2020). The Beast has full control over Belle and isolates and punishes her, but this abuse is disguised as romantic intensity that will lead to their happily-ever-after (Olson, 2013). In her research, Olson (2013) mentions a list of instances of intimate partner abuse by The US Center of Disease Control. These instances can be defined as expressive aggression or coercive control and include: "controlling behaviors; quick to anger; wants to know the partner's whereabouts at all times; angry if the partner is late," "quick involvement in the relationship," "isolation; the abuse may cut the partner off from friends, family, and resources," "blaming other for the violent partner's feelings or angry actions," "breaking or striking objects when angry," and "overt threats of violence" (Olson, 2013, p. 465). This list largely corresponds with the plot of the film. Disney might be sending out the message to young women that violent behavior is normal when it comes to finding love; it romanticizes intimate partner abuse (Zirger, 2020).

Another critique on the film is that the Angel in the House or the 'princess-angel image' is fiercely apparent in 1991's *Beauty and the Beast* (Zirger, 2020). This term originates from a nineteenth century poem and can be explained as the ideal woman of that time period: a devoted and submissive wife and mother (Hoffman, 2007). These women epitomize the virtues of modesty as they are compliant, elegant, pure and civil (Gilbert & Gubar, 1984 as cited in Hoffman, 2007). Some could see these qualities as admirable, but this Angel in the House role works to subordinate the females that inhabit these qualities (Zirger, 2020). In *Beauty and the Beast*, Belle teaches The Beast several things that normally a mother would teach her child, such as, teaching him how to use silverware and reading to him (Jeffords, 1995). By doing this, she shapes him into a different person, who shows kindness and is able to control his temper (Giroux & Pollock, 2010).

## 2.7 *Mulan*

The original *Mulan* was released in 1998 and its live action counterpart premiered on Disney+ in 2020. In the original film the Huns invade China, causing the Chinese emperor to seek soldiers. One man from every family must serve in the army. *Mulan's* father is the only man in her family, but he is old and crippled. *Mulan* decides to take his place in the army and disguises herself as a man. She has a rough start in the army, but ends up excelling. In a confrontation with the Huns, *Mulan* causes an avalanche, causing them to win the battle. However, *Mulan* gets injured during this encounter and a doctor finds out she is a woman, forcing her to leave the army. When her battalion enters the Imperial City to celebrate their win, *Mulan* uncovers that the Huns are still alive. The Huns capture the emperor and barricade the palace. *Mulan* thinks of a plan so she and her fellow soldiers can infiltrate the palace. They take out the Huns and save the emperor. During this whole adventure, *Mulan* and Shang (who is the army's general's son) fall in love (Bancroft & Cook, 1998).

The story of *Mulan* is based on the 4<sup>th</sup> to 6<sup>th</sup> century A.D. Chinese folktale of Hua *Mulan* (Limbach, 2013). The Disney version preserves enough cultural traits and historical facts to establish, as Limbach (2013) calls it, a 'Chinese flavor', but, the film is still vastly Americanized (Limbach, 2013).

In their research, England, Descartes and Collier-Meek (2011) find that *Mulan* is contradictory in its gendered messages. The princess has some characteristics that can be seen as "masculine": "unemotionally stoic, physically strong, assertive, athletic, and shown as leaders more than any other princess" (England et al, 2011, p. 564). Gilbert (2019) defines *Mulan* as independent and risk-taking. She possesses traditionally female character traits, such as being sensitive and submissive, and she was positioned as extraordinarily tentative and troublesome, also indicating a traditionally female role (England et al, 2011). This troublesome nature was linked to the princess' efforts to undertake more masculine roles and non traditional paths (England et al, 2011). Remarkably, this princess showed an increase in traditionally masculine traits, but these were not presented as a positive thing (England et al, 2011; Lacroix 2004; Ono & Buescher, 2001). Even though *Mulan* showed stereotypically masculine traits, the plot reflects traditionally admired outcomes for women (England et al, 2011). *Mulan* chooses to return to family life after being paired with her 'prince', in favor of working for the emperor.

Limbach (2013) has given an interesting perspective on the representation of gender in *Mulan*. While at first glance *Mulan* seems progressive and feminist, in reality her misdemeanor supports patriarchal power structures and does not question established gender roles. Her cross-dressing challenges stereotypical concepts of gender, questioning what exactly is 'male' or 'female', which are based on biological and societal standards. However, "while it appears that the film celebrates its protagonist as a liminal character and sets up gender as culturally fabricated, these constructions are in fact based on essentialist notions of biological sex. Rather than blurring the boundaries between genders, Disney's *Mulan* continually differentiates men and women through "axiomatic" concepts of what is female and what is male." (Limbach, 2013, p. 115)

To conclude, this research aims to discover possible differences in how gender is represented between the live-action remakes of *Beauty and the Beast* and *Mulan* and their animated originals. These two films were chosen, because their respective princesses seem to be a part of the third-wave feminism embedded in the Revised Disney Era, suggesting similarities in the heroines and heroes of the stories. Both live-action remakes were created fairly recently, meaning that the current fourth wave of feminism point of view can be applied to these versions. This fourth wave of feminism is characterized for its inclusivity towards everybody and is working toward complete equality between men and women (Grady, 2018).

### 3. Methods

This research employs a content analysis to examine how gender representation in the live action remakes of classic Disney princess films compares to the original animated versions. By choosing this method, possible changes that are made in the content of the remakes of *Beauty and the Beast* and *Mulan*, as opposed to their original animated versions, can be found efficiently and defined clearly. Opting for a content analysis, the films' scripts and visuals were compared. For this research, a deductive approach was used first, followed by an inductive approach, as explained in-depth in this chapter.

#### 3.1 Content analysis

A content analysis was done to answer the sub-question: *What changes were made in the live-action versions of the films as opposed to the original animated films?*

Neuendorf (2017) defines content analysis as "the systematic, objective, quantitative analysis of message characteristics" (p. 1). This analysis is used as a tool to determine possible themes or concepts in qualitative data, which are given codes or themes, that then can be analyzed (Neuendorf, 2017).

In this study, a qualitative content analysis was done to analyze the gender representation in two Disney princess movies and their live action counterparts, namely *Beauty and the Beast* (1991 and 2017) and *Mulan* (1998 and 2020). Comparable to Zirger's 2020 study on the remakes of *Beauty and the Beast* and *Aladdin*, a content analysis was done to recognize underlying messages in the texts. According to Van Damme and Van Bauwel (2010), such an analysis aids the research in uncovering correlations between the media and society, because content analyses are open to interpretation. This means that the findings in this analysis are one of many possible perceptions of the data (Zirger, 2020).

Different from Zirger's (2020) study on Disney remakes, this research aims to compare the mentioned remakes to their original versions, as opposed to solely analyzing the new versions. This was done to gain new insights in the possible changes Disney has made to their stories to fit current times. Studies on Disney live-action remakes have been done, but not in this form, thus covering a gap in the research.

### 3.2 Deductive approach

To gain a general insight on the films' gender representation a deductive approach was used with the help of several codebooks by Wiersma (2000). In her research on gender themes in Disney movies she provides a codebook in which she codes the characters either as male or female and a codebook on the general being of the characters in Disney films, which includes: (1) physical appearance ("male or female, body size, shape, build or figure, clothing, hair, and apparent age"), (2) in-home labor ("activities related to the up keep of the home and/or yard"), (3) out-of-home employment ("occupation or job title"), (4) societal or familial power ("authority, status, holding an important position") and (5) character traits ("traditional stereotyped feminine and masculine traits including: passive or aggressive, dependent or independent, emotional or unemotional, and romantic or unromantic") (Wiersma, 2000, p. 40). The application of this codebook, as derived from Wiersma (2000), can be found in Appendices A, B and C.

The characters that were coded are the main characters that are of great importance to the storyline. For both *Beauty and the Beast* films, they are: Belle, The Beast, The Prince, Gaston, LeFou, Lumière, Cogsworth, Maurice, Mrs. Potts and The Witch. For both *Mulan* films they are: Fa Mulan, Fa Zhou, Fa Li, Li Shang, Shan Yu, Yao, Ling, Chien-Po and the Emperor of China. In the 2020 live-action remake, a few characters were taken out of the story, such as Grandmother Fa, Li Shang and Shan Yu. Other characters were added, such as Hua Xiu, Cricket, Commander Tung, Honghui, Bori Khan and Xianniang. Commander Tung, Honghui, Bori Khan and Xianniang were analyzed and coded for this study. Even though they could not be compared to a previous portrayal, their characters add to the overall analysis of representation of gender in the movie.

To study the character's traits more, Wiersma created another codebook for character traits. This includes: (1) passive ("compliant, accepting without objection"), (2) aggressive ("bossy, controlling, acting in hostile manner or physically fighting"), (3) dependent ("needs to be rescued or taken care of"), (4) independent ("self-reliant, does not need others"), (5) emotional ("crying"), (6) unemotional ("does not cry"), (7) romantic ("expresses interest in opposite sex, flirting, kissing, marriage, offspring") and (8) unromantic ("no interest in opposite sex expressed") (Wiersma, 2000, p. 44). The application of this codebook, as derived from Wiersma (2000), can be seen in Appendices B and C.

The last codebook Wiersma provides is one to analyze the character's physical appearance. This includes the following codes: 'young', 'attractive', 'average/thin', 'proportionate features', 'soft spoken', 'old', 'fat', 'exaggerated features', 'loud voice', 'facial hair', 'balding', 'muscular/broad shoulders' (Wiersma, 2000, p. 153). The application of this codebook, as derived from Wiersma (2000), can be seen in Appendices B and C.

### **3.3 Inductive approach**

Wiersma's (2000) study uses codebooks that gain insights on the characters' physical appearance and the tasks and activities they perform in day-to-day life. The codebook on character traits provides a surface overview of the characters. but does not cover the character's personalities in full terms. Looking at personality is important, because gender representation is not solely focused on one's physical appearance. Because this research aims to be more in-depth and gain insights on the characters' personalities, an exploratory side was added to look at more than just the characters' occupation, character traits and physical appearance by using the inductive approach by Boyatzis (1998). This inductive coding was used to gain more insights into the characters' personalities and how they behave in relation to other characters. Fereday and Muir-Cochrane (2006) explain this method as recognizing crucial data and encoding it, after which these codes are interpreted. A good code apprehends the qualitative abundance of the piece of data (Boyatzis, 1998).

Firstly, the characters were given open codes, containing discrete parts of the characters' behavior and dialogue. These were later turned into axial codes, connecting the initial codes under one umbrella code to examine the relationships between the codes and the concepts. These axial codes were then categorized into selective codes to develop one cohesive theory, as is elaborated in the results section of this paper (Vollstedt & Rezat, 2019). Using this method, an inductive codebook was made on aspects that stood out during the analysis in the context of representation not included in the codebook by Wiersma (2000).

### 3.4 Operationalization

As established in the theoretical framework of this paper, gender representation has been a widely researched and criticized area for Disney. Though the princesses in the original versions of the films chosen for this analysis are often praised for being more active and empowering than Disney princesses of the Classic era, critics point out that Disney has found a way to diminish these princesses in the process. Belle is seen as weird and ridiculed because of her intelligence while also romanticizing abuse (Downey, 1996; England et al, 2011, Jeffords, 1995; Olson, 2013; Towbin et al, 2008; Zirger, 2020). Mulan is seen as troublesome, because she possesses more traditionally 'masculine' character traits (England et al, 2011; Gilbert, 2019; Limbach, 2013).

Literature shows that Disney is keen on portraying stories in such a way that it corresponds with societal standards of their time, as explained in the theoretical framework as well (El Chami, 2020; Paula, 2020; Schiele et al, 2020). By using Wiersma's (2000) codebooks designed for analyzing Disney films, character traits and behaviors are defined clearly and quickly. However, these codebooks do not cover the characters' personalities. Therefore, the inductive approach aims to uncover similarities and differences in the characters' personality traits between the live-action remakes and their original animations. By comparing the findings of the original animated versions and their live-action remakes, it is relatively easy to see if and where changes were made. Consequently, it becomes obvious if these changes were made to match the current societal gender roles indicative of fourth wave of feminism (Maclaran, 2015; Schiele et al, 2020). After the #MeToo movement, the consumer expects the "deconstruction of gender binaries and for separating biological sex from gender identity" (Schiele et al, 2020, p. 660). Hypothetically, this could mean that characters in the remakes show a more even combination of traditionally 'feminine' and 'masculine' traits, instead of the women only having 'feminine' traits and the men 'masculine' traits, to mirror current societal standards.



### **3.5 Steps of analysis**

As explained above, the original animated films *Beauty and the Beast* and *Mulan* were compared to their live-action counterparts. The first step in the analysis was to analyze the original films using the deductive approach. Wiersma's (2000) codebooks were used and filled out in this step. The second step was to use an inductive content analysis on the original films to fill in any possible gaps left by the deductive content analysis. Step three in this process was to use the deductive approach again, but on the live-action remakes of the originals. Again, Wiersma's (2000) codebooks were filled out. The fourth step was to use the inductive approach again, on the remakes. Lastly, the codebooks, both deductive and inductive, were compared to each other. This application of method enabled the notation of ostensible changes made between the original and the remake in regards to gender representation, consequently answering the sub-question. Then the substantive and consequential revisions in gender representation are examined and discussed to answer the main research question of this study.

### **3.6 Validity and reliability**

Validity and reliability are important to ensure 'trustworthy' findings (Noble & Smith, 2015). Findings need to reflect the dataset as accurately as possible and the analytical procedures need to be consistent (Noble & Smith, 2015). Issues with validity and reliability in this research are greatly reduced by the use of the existing codebooks on the topic by Wiersma (2000). This means that for the deductive approach there was a clear guideline and steps to follow, which ensures consistency. It was more challenging for the inductive analysis, where there was not a set guideline. Noble and Smith (2015) mention meticulous record keeping as a strategy to ensure consistent and transparent interpretations for qualitative methods. This was of great importance for the inductive approach, and was also used when coding deductively.

Another step to ensure validity and reliability was to double check. The analysis and coding process was done by only one person, and not checked by a second reader as literature recommends (Hennekam & Bennet, 2016; Noble & Smith, 2015). To make sure

there were no problems in reflecting the dataset as accurately as possible, the coding processes were done first and then double checked on a later day for comparison.

## 4. Results

In this chapter the findings from the deductive content analysis, using Wiersma's (2000) codebooks, and the inductive content analysis are explicated. The differences in the plots and characters are explained, followed by answers to the sub- and research questions.

### 4.1 *Beauty and the Beast*

#### 4.1.1 Differences in the plot

The overall stories of the animated *Beauty and the Beast* (1991) and the live-action remake (2017) are the same. However, there are differences.

In the animation, the viewer does not get to see what the Prince looked like until after the curse gets lifted. They do get to see the Prince's backstory in the live-action version. The Prince is seen partying in royal style, dressed in heavily decorated clothing, a powdered wig and extreme make-up. At this party, the witch begs for shelter from the storm in return for a rose. The Prince refuses, causing himself and the rest of the castle to be cursed.

The audience finds out the Prince's parents have died. In a conversation with Belle on the matter, Mrs. Potts says the following: "You see, when the master lost his mother, and his cruel father took that sweet innocent lad and twisted him up to be just like him... we did nothing" (Hoberman et al, 2017, 1:04:05).

In addition to this, the Prince's age is not defined in the live-action remake. In the original animation, the curse was laid on him until his twenty first birthday. In the remake his age is not mentioned.

Another key element that differs in the live-action remake compared to the animation, is that Belle knows about the curse before she breaks it, seeing as the castle self-destructs every time a rose petal falls. Belle asks the servants what happens when the last petal falls, to which Lumière answers that the master will remain a beast forever and they become objects.

In addition to this, the witch that cursed the castle has a more prominent role in the live-action remake in the form of Agathe. She is the one that unties Maurice from the tree in

the forest, after Gaston and LeFou have left him there. The villagers also know her as an old spinster.

Another important note to make on the curse is the way it ends. In the original Belle kisses The Beast just in time for the last rose petal to fall and lifts the curse. In the live-action remake Belle is too late. The last rose petal has already fallen and The Beast has died, when she tells him she loves her. Meanwhile, Agathe has entered the room and hears Belle confess her love, which causes her to lift the curse.

An additional change is the enchanted atlas that Agathe gifts The Beast after the curse. With this atlas he can go anywhere he wants. Belle uses it to transport them to her childhood home in Paris and learns that her mother passed away from the plague. Maurice took Belle away to prevent her from getting it too.

#### **4.1.2 The characters**

The characters that were analyzed are Belle, The Beast, The Prince, Gaston, LeFou, Lumière, Cogsworth, Maurice, Mrs. Potts and The Witch. The filled out codebooks (derived from Wiersma) can be found in Appendix B and C. The inductive codebooks that focus on characters' personality traits can be found in Appendix D.

Since several of the used codebooks by Wiersma (2000) focused on physical traits and characteristics, The Beast and The Prince were coded as two different characters, seeing as they differ vastly in appearance. Other characters, such as Lumière, Cogsworth and Mrs. Potts are objects for the majority of the films, for their appearance they were coded on their human form.

#### *Belle*

*Deductive per Wiersma (2000)* - In both the animated film and the live-action remake, Belle looks and acts very similar. She is conventionally beautiful, which is pointed out in the song lyric from the song 'Belle' in which the villagers call her beautiful, but funny and peculiar (Hoberman et al, 2017). Consequently, both Belles were coded, using the physical

traits codebook, as young, attractive, average/thin, proportionate features and soft spoken. The complete five areas of attributes can be seen in Table 1 below.

Table 1. Five areas of attributes Belle

<b>Five areas of attributes</b>	<b>Belle (1991)</b>	<b>Belle (2017)</b>
Physical appearance	Female Thin (tiny waist, but curvy) Simple blue dress, with apron, but yellow ball gown for the dance Long brown hair Late teens	Female Skinny but proportionate Simple blue dress, later on yellow and gold ball gown for the dance Long brown hair Seems well into her 20s
Physical role	Walking Reading Riding horse Fending of wolves with a stick	Reading Walking Riding horse Fending of wolves with a stick
In-home labor	None	Doing laundry
Out-of-home employment	None	None
Societal or familial power	No familial power No societal power: her and her father are seen as weird and are outcasts of the village, thus low familial and low societal power	No familial power No societal power: her and her father are outcasts

The character traits that were assigned to Belle are aggressive, both dependent and independent, emotional and romantic. Both versions of the character were coded as such in Table 2.

Table 2 - Character traits Belle

Character	Character traits	Reasoning
<b>Belle (1991 &amp; 2017)</b>	Aggressive	She makes her own choices and takes an active part in her own story
	Independent & dependent	Independent: Taking Maurice's place in The Beast's captivity and trying to escape the castle. The Beast is also highly dependent on her; she tends to his wounds and spares him a lifetime of being a beast. Dependent: Needs saving from the wolves by The Beast
	Emotional	She cries after she has been taken captive Visibly upset over her father being in trouble
	Romantic	Expresses her love for The Beast and ending the curse

Figure 1. Belle (1991)



Figure 2. Belle (2017)



*Inductive* - In the inductive coding process, the animated Belle was given the following codes: intelligent, caring, kind, peculiar, brave, protective, resistant, curious, direct

and fast to fall in love. The live-action Belle was coded as intelligent, caring, kind, peculiar, brave, protective, resistant, curious, direct and resourceful. This means that both versions are mostly the same, apart from a few things. In Table 3, these codes are explained using examples. The complete codebook, with more examples, can be found in Appendix D.

Table 3. Personality traits Belle

Version	Code	Example
Belle (1991)	Intelligent	Belle is the only woman in town to be able to read
	Caring	Brings The Beast home after his fight with the wolves and tends to his wounds
	Kind	Eats food from plate to make sure The Beast is not ashamed for not being able to use cutlery
	Peculiar	She is praised for her beauty and ridiculed for her intelligence: “a beauty but a funny girl”
	Brave	Goes to the castle to save her father all by herself and tells The Beast to: “Take me instead”
	Protective	“My father is not crazy. He’s a genius”
	Resistant	Refuses to have dinner with The Beast
	Curious	Goes into the west wing of the castle when she has been told not to

	Direct	Telling The Beast: "You should learn to control your temper"
	Fast to fall in love	Falls in love with The Beast within what seems one day
<b>Belle (2017)</b>	Intelligent	"What on earth are you doing? Teaching another girl to read. Isn't one enough?"
	Peculiar	"A beauty but a funny girl"
	Direct	"Gaston, we could never make each other happy. No one can change that much. (...) I might be a farm girl, but I'm not simple. I'm sorry, but I will never marry you, Gaston."
	Resourceful	She is seen doing math and inventing laundry contraption using a donkey
	Brave	Uses horse to go after her father, who has been taken by The Beast: "Where is papa? Take me to him"
	Kind	To a hairbrush: "Is everything here alive? Hello, what's your name?"
	Resistant	Refuses to have dinner with The Beast: "You've taken me prisoner and now you want to have dinner with me? Are you insane?"
	Protective	Leaves the castle to save her father from Gaston and tells him: "My father is not crazy."



	Curious	“Surely you're as trapped here as I am. Don't you ever want to escape?”
	Caring	Tending to The Beast’s wounds after altercation with the wolves

*The Beast*

*Deductive per Wiersma (2000)* - In both the 1991 version and the 2017 version, The Beast looks and acts similar. Both the animated and the live-action Beasts are coded as having exaggerated features, a loud voice, facial hair and muscular/broad shoulders. Table 4 includes his five areas of attributes.

Table 4. Five areas of attributes The Beast

<b>Five areas of attributes</b>	<b>The Beast (1991)</b>	<b>The Beast (2017)</b>
Physical appearance	Male Big, tall, broad shoulders, animal-like legs and claws, huge teeth, horns Only pants and a cloak (but starts wearing more neat clothes during the film), formal blue suit during dance Hairy overall, big manes on the head Age is undefined	Male Tall, broad shoulders, horns Dark ragged clothes, later blue formal suit with gold details A lot of hair overall, manes on the head Age undefined
Physical role	Saving Belle from wolves Dancing Fighting with Gaston	Fighting the wolves Dancing Fighting Gaston

In-home labor	None	None
Out-of-home employment	None	None
Societal or familial power	Low societal power: the villagers forgot about him, he does have a lot of authority within the castle No familial power	Authority and high status in castle, low in society, because they don't know he exists and when they do they try to kill him No familial power

The character traits assigned to The Beast are aggressive, dependent, emotional and romantic. These were the same for both versions of The Beast as highlighted in Table 5.

Table 5. Character traits The Beast

Character	Character traits	Reasoning
<b>The Beast (1991 &amp; 2017)</b>	Aggressive	Physically aggressive, because he fights with the wolves and Gaston  Mentally aggressive, because he is bossy and hostile: "You will join me for dinner! That's not a request."
	Dependent	The servants guide him romantically, help him get dressed before the ball and serve him food.  Belle tends to his wounds and saves him from spending the rest of his life as a beast.
	Emotional	He is sad after he has set Belle free  Feels remorse for servants (2017): "'No. I've set her free. I'm sorry I couldn't do the same for all of you."
	Romantic	Is in love with Belle  Lyrics in song 'Evermore' (2017): "Now I know she'll never leave me, even as she runs away."

		She will still torment me, calm me, hurt me, move me come what may”
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Figure 3: The Beast (1991)



Figure 4: The Beast (2017)



*Inductive* - In the inductive coding process, the animated Beast was coded as intimidating/scary, bossy, ashamed, hot-tempered, protective, sweet, merciful, insecure, compassionate, ruthless, willing to learn, fast to fall in love. The live-action Beast was coded as intimidating/scary, bossy, ashamed, hot-tempered, protective, sweet, merciful, insecure, compassionate and intelligent.

These codes hold a lot of contradictions, from merciful and ruthless to hot-tempered and sweet. The reason behind this is that The Beast undergoes a significant transformation in personality traits, because of Belle. He starts out as being scary, bossy and hot-tempered and turns into someone sweet, compassionate and protective. In Table 6, the codes given to both versions of The Beast are explained using examples.

Table 6. Personality traits The Beast

Version	Code	Example
<b>The Beast (1991)</b>	Intimidating/scary	Growling to Maurice, before locking him up: “You’ve come to look at the Beast”
	Ruthless	Does not give Belle and Maurice the opportunity to say goodbye
	Bossy	“You will join me for dinner, that is not a request”
	Ashamed	“I’m just fooling myself. She’ll never see me as anything...but a monster. It’s hopeless.”
	Hot-tempered	Throws furniture and screams at Belle to get out after she comes into the west wing and looks at the cursed rose
	Protective	Saves Belle from the wolves
	Sweet	“I’ve never felt this way about anyone. I want to do something for her.”
	Willing to learn	Learns how to eat with cutlery to impress Belle
	Insecure	He tells Lumière “I’m not sure I can do this” about the dance that evening with Belle
	Fast to fall in love	The Beast falls in love with Belle within, what seems like, a day

	Compassionate	Feels bad when he sees Belle crying about not being able to say goodbye to her father
	Merciful	Decides not to kill Gaston, but lets him go.
<b>The Beast (2017)</b>	Intimidating/scary	Jumping up to people and yelling at them
	Merciful	Decides not to kill Gaston, but lets him go.
	Hot-tempered	“Well be my guest, go ahead and STARVE! If she doesn't eat with me, then she doesn't eat at all!”
	Bossy	“You will join me for dinner, that is not a request”
	Protective	Saves Belle from the wolves
	Intelligent	“I had an expensive education”
	Sweet	Gives Belle library: “If you really like it so much, it is yours.”
	Compassionate	Shows Belle sympathy when she finds out what happened in her childhood home in Paris
	Ashamed	The song ‘Evermore’: “I was the one who had it all, I was the master of my fate, I never needed anybody in my life, I learned the truth too late”
	Insecure	“I saw her in the ballroom, and I said, well, you're making this so beautiful, we should have

		a dance tonight. I never thought she'd actually say yes! What was I thinking?"
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### *The Prince*

*Deductive per Wiersma (2000)* - Though the prince is in essence the same character as The Beast, namely Prince Adam, he looks and acts completely different from The Beast. The prince was coded as being young, attractive, average/thin, soft spoken, muscular and having proportionate features in the 1991 version as well as the 2017 version. Table 7 includes The Prince's five areas of attributes.

Table 7. Five areas of attributes The Prince

<b>Five areas of attributes</b>	<b>The Prince (1991)</b>	<b>The Prince (2017)</b>
Physical appearance	Male Tall, obviously muscled and athletic, but not broad (still "thin") Fancy clothing Long blonde hair Early twenties	Male Tall, muscular, broad shoulders Heavily decorated clothing Long blonde hair Well into his twenties
Physical role	Transformation Dancing	Transformation Dance
In-home labor	None	None
Out-of-home employment	None	None
Societal or familial power	High societal power: he is a prince No familial power	High societal power: he is a Prince No familial power

The character traits that were assigned to Prince Adam are aggressive and passive, independent, emotional and romantic. Both versions of the character were coded as such, as highlighted in Table 8.

Table 8. Character traits The Prince

Character	Character traits	Reasoning
<b>The Prince (1991 &amp; 2017)</b>	Aggressive & passive	Aggressive: was shown as bossy, controlling and hostile before being cursed  Passive: after the curse is lifted he is more compliant and easy-going
	Independent	Servants rely on him, instead of the other way around
	Emotional	Shows happiness after being transformed back into a human and hugs his servants and Belle
	Romantic	Is in love with Belle

Figure 5: The Prince (1991)



Figure 6: The Prince (2017)



*Inductive* - During the inductive coding process the animated Prince Adam was coded as mean, superficial and relieved. The live-action Prince Adam was coded as mean, superficial, lonely, relieved and good-humored. Both versions, in the beginning of the story,

are mean and superficial. This is summarized in the introduction by the narrator in both films: “Repulsed by her haggard appearance, the Prince turned the woman away. But she warned him not to be deceived by appearance, for beauty is found within” (Hoberman et al, 2017, 02:34; Trousdale & Wise, 1991, 01:44). After the curse has been lifted, both versions are relieved and happy to see everybody again, in their human form. The codes given to both versions of Prince Adam are explained using examples in Table 9.

Table 9. Personality traits The Prince

<b>Version</b>	<b>Code</b>	<b>Example</b>
<b>The Prince (1991)</b>	Mean	Sneered at the rose offered by the witch
	Superficial	Denies witch shelter because of her haggard appearance
	Relieved	Hugs everybody when he is transformed back into his human form and swings Belle around
<b>The Prince (2017)</b>	Superficial	“Repulsed by her haggard appearance, the Prince turned the woman away. But she warned him not to be deceived by appearances, for beauty is found within.”
	Mean	“Although he had everything his heart desired, the prince was spoiled, selfish, and unkind. He taxed the village to fill his castle with the most beautiful objects... and his parties with the most beautiful people.”
	Lonely	Both his parents died; he has no family left



	Relieved	Hugs everybody when he is transformed back into his human form and swings Belle around
	Good-humored	Growls and laughs when Belle asks him: “How would you feel about growing a beard?”

*Gaston*

*Deductive per Wiersma (2000)* - The animated Gaston was coded as young, attractive, exaggerated features, loud voice and muscular/broad shoulders. The live-action Gaston coded as young, attractive, proportionate features, loud voice and muscular/broad shoulders. Gaston’s five areas of attributes are included in Table 10.

Table 10. Five areas of attributes Gaston

<b>Five areas of attributes</b>	<b>Gaston (1991)</b>	<b>Gaston (2017)</b>
Physical appearance	Male Big and muscular (athletic) Red and yellow clothing that is tight and shows of muscles Long dark hair worn in a ponytail Late twenties	Male Tall and muscular (more proportionate than in the original, he’s not extremely broad) Brown and red suit (comparable to animated version) Long dark hair in ponytail Seems in his thirties
Physical role	Hunting Archery Fighting The Beast	Fighting The Beast Hunting Riding horse

In-home labor	None	None
Out-of-home employment	Hunter	Hunter
Societal or familial power	High authority, high societal power No familial power	High authority, high societal power No familial power

For the character traits he was coded, in both movies, as aggressive, independent, unemotional and romantic. Table 11, below, explains why.

Table 11. Character traits Gaston

Character	Character traits	Reasoning
<b>Gaston (1991 &amp; 2017)</b>	Aggressive	He is controlling, bossy, manipulative and always in for a physical fight. He wants to kill The Beast.
	Independent	He relies solely on himself; the only close relationship he has is with LeFou (who is dependent on him).
	Unemotional	He shows no emotion, sympathy or understanding of others. He mocks The Beast: "Were you in love with her? Did you honestly think she'd want you?"
	Romantic	Shows romantic interest in Belle; he wants to marry her. But this is purely superficial, he does not show her affection or love.

Figure 7: Gaston (1991)



Figure 8: Gaston (2017)



*Inductive* - In the inductive coding process, the animated Gaston was coded as misogynistic, pushy, athletic, confident/arrogant, manipulative, unfriendly, leading, mocking, unintelligent and superficial. The live-action Gaston was coded as the same, with the addition of him being evil. The codes that are given to him are explained in Table 12, below.

Table 12. Personality traits Gaston

Version	Code	Example
Gaston (1991)	Misogynistic	Calls Belle “my little wife”
	Pushy	“I want to marry Belle, but she needs a little persuasion.”
	Athletic	“When I was a lad I ate four dozen eggs every morning to help me get large. And now that I'm grown, I eat five dozen eggs, so I'm roughly the size of a barge!”
	Confident/	“As a specimen, yes, I’m intimidating”

	arrogant	
	Manipulative	“Just give me your daughter's hand and I will let you free.”
	Unfriendly	Pokes, slaps and pushes LeFou around
	Leading	Persuades the villagers to kill The Beast: “It's time to follow me.”
	Mocking	“Were you in love with her, beast? Did you honestly think she'd want you when she had someone like me?”
	Unintelligent	Cannot read books that do not have pictures
	Superficial	Only wants to marry Belle, because she is beautiful: “Right from the moment when I met her, saw her. I said she's gorgeous and I fell. Here in town there's only she, who is beautiful as me. So I'm making plans to woo and marry Belle”
<b>Gaston (2017)</b>	Athletic	LeFou: “But she's so well-read, and you're so... athletically inclined”
	Unintelligent	LeFou: “Je ne sais quoi?” Gaston: “I don't know what that means”
	Superficial	Only wants to marry Belle, because she is beautiful: “Right from the moment when I met her, saw her. I said she's gorgeous and I fell.

		Here in town there's only she, who is beautiful as me. So I'm making plans to woo and marry Belle"
	Misogynistic	"Belle, do you know what happens to spinsters in our village after their fathers die? They beg for scraps, like poor Agathe. This is our world, Belle. For simple folk like us, it doesn't get any better."
	Confident/ arrogant	Talks to himself in the mirror: "You are the wildest, most beautiful thing I've ever seen. No one deserves you, but at least I know our children will be beautiful."
	Pushy	Pulls Belle by her skirt
	Manipulative	"Oh, Maurice! Thank heavens. I've spent the last five days trying to find you. (...) Maurice, it's one thing to rave about your delusions. It's another to accuse me of attempted murder."
	Evil	Knocks Maurice unconscious: "If Maurice won't give me his blessing, then he is in my way. Once the wolves are finished with him, Belle will have no one to take care of her but me."
	Leading	Persuades the villagers to kill The Beast
	Unfriendly	Does not help LeFou, who is crushed under the piano: "Sorry, old friend. It's hero time."

	Mocking	“Were you in love with her? Did you honestly think she'd want you?”
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*LeFou*

*Deductive per Wiersma (2000)* - LeFou is Gaston’s assistant. The animated version of the character was coded as young, fat, exaggerated features and loud voiced. The live-action version was coded as young, proportionate features, soft spoken and fat. LeFou’s five areas of attributes are highlighted in Table 13.

Table 13. Five areas of attributes LeFou

<b>Five areas of attributes</b>	<b>LeFou (1991)</b>	<b>LeFou (2017)</b>
Physical appearance	Male Short, fat, unathletic Dark clothing (brown & red) Big nose, ugly teeth, puffy eyes Weird haircut Late twenties	Male Short, fat Dark suit (brown & purple) with red bow Long dark hair in ponytail, heavy sideburns Late twenties/early thirties
Physical role	Hunting Fighting	Fighting
In-home labor	None	None
Out-of-home employment	Gaston’s assistant	Gaston’s assistant
Societal or familial power	Low societal power: some status through his association with Gaston No familial power	Low societal power: some status due to his association with Gaston No familial power

The character traits that were assigned to the animated LeFou are passive and aggressive, dependent, unemotional and unromantic. The live-action LeFou is passive and aggressive, dependent, emotional and romantic. Table 14, below, explains why.

Table 14. Character traits LeFou

<b>Character</b>	<b>Character traits</b>	<b>Reasoning</b>
<b>LeFou (1991)</b>	Aggressive & passive	Passive: he does not make any decisions for himself and follows Gaston's orders without any objection Aggressive: he is physically aggressive by fighting in the castle battle
	Dependent	He follows Gaston in everything, even wearing similar clothing and hairstyle in the live-action remake
	Unemotional	Does not show feelings, laughs about the possibility of hurting others in castle battle
	Unromantic	Does not show romantic interest in anybody
<b>LeFou (2017)</b>	Aggressive & passive	Passive: he does not make any decisions for himself and follows Gaston's orders without any objection Aggressive: Fighting in the castle battle when he comes to understand that Gaston does not support him and makes the first assertive decision for himself to switch sides.
	Dependent	He is compliant to Gaston, even wearing similar clothing and hairstyle

	Emotional	LeFou doubts Gaston’s decision to leave Maurice in the woods to be eaten by the wolves, by asking: “For the sake of exhausting all of our options, do we maybe want to consider a less gruesome alternative?”
	Romantic	LeFou has a crush on Gaston

Figure 9: LeFou (1991)



Figure 10: LeFou (2017)



*Inductive* - In the inductive coding process, the animated LeFou was coded as mean, lazy and misogynistic. The live-action LeFou was coded as honest, misogynistic, unintelligent, hesitant and remorseful. LeFou’s personality has changed the most from its original animated counterpart out of all characters in *Beauty and the Beast*. Where the animated LeFou is mean and helps Gaston in his cunning plans, the live-action LeFou has feelings of guilt and hesitation and pushes back. The codes given to both versions of LeFou are explained in Table 15.



Table 15. Personality traits LeFou

Version	Code	Example
<b>LeFou (1991)</b>	Mean	Tries to set Lumière on fire, while laughing maniacally
	Lazy	Gives up quickly: "Oh, well, I guess it's not gonna work after all."
	Misogynistic	Helps Gaston in surprise wedding for Belle, meaning he is helping Gaston in his pushy and unwanted advances to persuade Belle
<b>LeFou (2017)</b>	Honest	"But she's so well-read, and you're so... athletically inclined"
	Misogynistic	"A certain damsel is in distress."
	Unintelligent	Cannot spell 'Gaston': "And his name's `G-A-S-T... ' Uh, I believe there's another `T' in there, it just occurred to me that I'm illiterate and I've never actually had to spell it out loud before... Gaston!"
	Hesitant	"For the sake of exhausting all of our options, do we maybe want to consider a less gruesome alternative?"
	Remorseful	"Wow, this is some storm. At least we're not tied to a tree in the middle of nowhere, right? You know it's not too late, we could just go get him... (...) It's just, every time I close my eyes, I picture Maurice

		stranded out there.”
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### Lumière

*Deductive per Wiersma (2000)* - Lumière is the candelabra that lives in the castle. At the end of both movies he turns back into a human. The animated Lumière was coded as young, average/thin, exaggerated features and a loud voice. The live action Lumière was coded as average/thin, proportionate features, old, loud voice, facial hair. Lumière’s five areas of attributes are included in the Table 16.

Table 16. Five areas of attributes Lumière

<b>Five areas of attributes</b>	<b>Lumière (1991)</b>	<b>Lumière (2017)</b>
Physical appearance	Male Tall, lanky, thin Simple yellow clothing Ginger hair, long in ponytail In his twenties/thirties	Male Tall, skinny Gold suit, white tights, fancy shoes Powdered wig, mustache In his forties
Physical role	Fighting in castle battle Dancing	Fighting in castle battle Dancing
In-home labor	Serving people in the castle	Serving people in castle
Out-of-home employment	Maitre d’hôtel	Maitre d’hôtel
Societal or familial power	No societal power, but respected within castle No familial power	No societal power, though highly respected within castle No familial power

The character traits that were assigned to both versions of Lumière are aggressive, dependent, emotional and romantic. These are highlighted in Table 17.

Table 17. Character traits Lumière

Character	Character traits	Reasoning
Lumière (1991 & 2017)	Aggressive	Does not comply with orders that are given to him by The Beast, for example when he gives Belle a room against direct orders from The Beast. He also fights in the castle battle.
	Dependent	He is not self-reliant but relies on the others in the castle. The servants are a team, and do everything together.
	Emotional	Talks about his feelings, for example his conversation with Cogsworth right before the last rose petal falls and they turn into their respective objects forever.
	Romantic	He is in a romantic relationship with Plumette.

Figure 11: Lumière (1991)



Figure 12: Lumière (2017)



*Inductive* - In the inductive coding process, the animated Lumière was coded as hospitable, entertaining, rebellious, advising, sad, charming and smart. The live-action Lumière was coded as hospitable, entertaining, rebellious, advising, sad and compassionate. The codes given to both versions of Lumière are explained in Table 18.

Table 18. Personality traits Lumière

Version	Code	Example
<b>Lumière (1991)</b>	Hospitable	Invites Maurice to stay after he got lost in the woods
	Charming	Kisses Belle's hand: "En chante, cherie"
	Rebellious	Gives Belle dinner even though The Beast told her to starve.
	Entertaining	Performs 'Be Our Guest' for Belle at dinner
	Sad	"Life is so unnerving, for a servant who's not serving! He's not whole without a soul to wait upon. Ah, those good old days when we were useful. Suddenly, those good old days are gone."
	Smart	Comes up with plan to fight the villagers in the castle battle
	Advising	"Ah yes, when she comes in, give her a dashing, debonair smile. Come, come. Show me the smile."
<b>Lumière (2017)</b>	Hospitable	Lumière: "Forgive my intrusion, mademoiselle, but I have been sent to escort you to your room."  Belle: My room? But I thought...  Lumière: "What? That once this door closes it will not open again, RARRR? I know, he gets so dramatic."

	Advising	Tells The Beast to charm Belle in order to break the spell
	Compassionate	“Yes. The poor thing is probably in there, scared to death.”
	Entertaining	Performs ‘Be Our Guest’ for Belle at dinner
	Sad	“Life is so unnerving, for a servant who's not serving! He's not whole without a soul to wait upon. Ah, those good old days when we were useful. Suddenly, those good old days are gone.”
	Rebellious	Offers Belle a room and dinner against direct orders from The Beast

### *Cogsworth*

*Deductive per Wiersma (2000)* - Cogsworth is the clock that lives in the castle. At the end of both movies he turns back into a human. In the analysis his personality was the main focus. Only his physical traits were focused on his human appearance. Both versions were coded as old, soft spoken, and facial hair. The animated Cogsworth had exaggerated features and the live-action Cogsworth had proportionate features. His five areas of attributes are included in Table 19.

Table 19. Five areas of attributes Cogsworth

<b>Five areas of attributes</b>	<b>Cogsworth (1991)</b>	<b>Cogsworth (2017)</b>
Physical appearance	Male Short, thick	Male Average size

	Red and gold clothing, wearing a clock Short brown hair, mustache Middle-aged	Red gilet, with gold suit, fancy shoes, wearing a clock Powdered wig and mustache Old (in his sixties or seventies)
Physical role	Fighting in castle battle	None
In-home labor	None	None
Out-of-home employment	Majordomo	Majordomo
Societal or familial power	No societal power, but respected in castle No familial power	No societal power, but respected within castle No familial power

The character traits assigned to the animated Cogsworth are passive and aggressive, dependent, emotional and unromantic. The live-action Cogsworth is passive, dependent, emotional and unromantic. This is explained in Table 20.

Table 20. Character traits Cogsworth

Character	Character traits	Reasoning
<b>Cogsworth (1991)</b>	Aggressive & passive	Passive: follows orders without complaint and prefers not to stray from them Aggressive: fights in castle battle
	Dependent	Relies on Lumière to make the plot-changing decisions, even though these decisions stress him out.
	Emotional	In the conversation with Lumière, right before the last rose petal falls, he tells him it was an honor to serve with him.
	Unromantic	Shows no interest in the opposite sex.

<b>Cogsworth (2017)</b>	Passive	Follows orders without complaint and prefers not to stray from them and hides from the castle battle
	Dependent	Relies on Lumière to make the plot-changing decisions, even though these decisions stress him out.
	Emotional	In the conversation with Lumière, right before the last rose petal falls, he tells him it was an honor to serve with him.
	Unromantic	Gets reunited with his wife after the curse has been lifted, but he begs to be turned back into a clock. This means he has no romantic interest in her.

Figure 13: Cogsworth (1991)

Figure 14: Cogsworth (2017)



*Inductive* - In the inductive coding process, the animated Cogsworth was coded as nervous, slow, advising, mocking and shy. The live-action Cogsworth was coded as nervous, slow, sarcastic, advising and cowardly. These codes are explained in Table 21, below.

Table 21. Personality traits Cogsworth

Version	Code	Example
<b>Cogsworth (1991)</b>	Nervous	Does not cope well when The Beast's orders are not complied with
	Mocking	Basically tells Lumière 'I told you so' after The Beast gets angry about inviting Maurice in
	Advising	"Master, I could be wrong, but that may not be the best way to win the girl's affections."
	Shy	Gets flattered by Belle's compliments
	Slow	He repeats what other people have already said; he comes to conclusions others have already come to later
<b>Cogsworth (2017)</b>	Sarcastic	"Am I too late? Shame. I was really going to tell him off this time."
	Nervous	Afraid to disobey orders from The Beast: "Now Lumiere, as head of the household, I demand that you put her back in the cell at once!"
	Slow	He repeats what other people have said already; the penny drops later for him
	Advising	Gets The Beast ready for the dance
	Cowardly	Hides from the villagers in battle



*Maurice*

*Deductive per Wiersma (2000)* – Maurice, Belle’s father, was coded as old, fat, exaggerated features, loud voice, facial hair and balding in the 1991 animation. In the 2017 live-action remake, Maurice was coded as average/thin, proportionate features, soft spoken, old and facial hair. His five areas of attributes can be seen in Table 22.

Table 22. Five areas of attributes Maurice

<b>Five areas of attributes</b>	<b>Maurice (1991)</b>	<b>Maurice (2017)</b>
Physical appearance	Male Fat, short, round Simple clothing Grey, balding, facial hair Old (50-60)	Male Average size Simple clothing (seems a bit dusty/dirty), wears big hat on his journey, reading glasses Long grey hair worn in ponytail with black ribbon and grey facial hair Old (in his sixties)
Physical role	Horse riding	Inventing Painting Goes on journey with horse and carriage
In-home labor	None	None
Out-of-home employment	Inventor	Inventor Artist
Societal or familial power	No societal power: he and Belle are seen as outcasts No familial power	No societal power: he and Belle are outcasts No familial power

The character traits that were assigned to both versions of Maurice are passive, dependent, emotional and unromantic. Table 23, below, explains why.

Table 23. Character traits Maurice

Character	Character traits	Reasoning
<b>Maurice (1991 &amp; 2017)</b>	Passive	He is compliant and easy-going. He is the opposite of bossy and controlling.
	Dependent	Belle helps him in his work as an inventor and saves him from both The Beast and the asylum.
	Emotional	The most apparent emotion that he shows is his love for Belle. He supports her in everything that she does and praises her for her intelligence rather than her beauty.
	Unromantic	He shows no interest in people of the opposite sex, except for Belle's mother, who passed away. In the live-action version it is obvious how much Maurice loved his wife; the house is filled with paintings of her.

Figure 15: Maurice (1991)



Figure 16: Maurice (2017)



*Inductive* - In the inductive coding process, the animated Maurice was coded as supportive, ridiculed, stubborn, and chaotic. The live-action Maurice was coded as supportive, ridiculed, attentive, protective, loving and sarcastic. Both versions are ridiculed by society and outcast, but encourage Belle to not care about other people’s opinions. His personality traits are highlighted in Table 24.

Table 24. Personality traits Maurice

Version	Code	Example
<b>Maurice (1991)</b>	Chaotic	Fighting with his inventions
	Supportive	“My daughter, odd, where did you get an idea like that?”
	Stubborn	Not following horse’s direction and getting lost in the woods
	Ridiculed	Gets laughed at in the tavern after he reveals Belle has been taken by The Beast. They call him “crazy old Maurice”
<b>Maurice (2017)</b>	Supportive	“My daughter, odd, where did you get an idea like that? (...) Oh. People. This village may be small, small-minded even, but small also means safe. Even back in Paris, I knew a girl who was so different, so daring, so ahead of her time that people mocked her until the day they found themselves imitating her.”
	Attentive	Always brings back a rose for Belle from his journeys

	Protective	“Then you know I had to leave her there. I had to protect you. I’ve always tried to protect you... too much, perhaps...”
	Loving	“How does a moment last forever? How can a story never die? It is love we must hold on to Never easy, but we try Sometimes our happiness is captured Somehow a time and place stand still Love lives on inside our hearts And always will”
	Ridiculed	Gets laughed at in the tavern after he reveals Belle has been taken by The Beast. They call him “crazy old Maurice”
	Sarcastic	“No, he means forever. Apparently that's what happens around here when you pick a flower.”

*Mrs. Potts*

*Deductive per Wiersma (2000)* - Mrs. Potts is the teapot that lives in the castle. At the end of both movies she turns back into a human. Both versions of Mrs. Potts are very similar when it comes to her character. However, her appearance has changed drastically. In the 1991 animation, she was coded as soft spoken, old and fat. In the 2017 live-action remake, she was coded as attractive, average/thin, proportionate features, soft spoken and old. Her five areas of attributes are in Table 25.

Table 25. Five areas of attributes Mrs. Potts

<b>Five areas of attributes</b>	<b>Mrs. Potts (1991)</b>	<b>Mrs. Potts (2017)</b>
Physical appearance	Female Round, thick Pink dress with white apron & pink hat reminiscent of teapot lid Grey hair in bun Old (in her sixties)	Female Average size, shapely Light blue dress Blonde curly hair, updo Natural makeup Middle aged (in her 40s)
Physical role	Fighting in castle battle	Fighting in castle battle
In-home labor	Serving the people in the castle Raising Chip	Waiting on people in castle Raising Chip
Out-of-home employment	Housekeeper	Housekeeper
Societal or familial power	No societal power, however, highly respected within the castle Familial power over Chip	No societal power, but of high importance in the castle Familial power over Chip

The character traits assigned to the animated Mrs. Potts are passive and aggressive, dependent, emotional and unromantic. The live-action Mrs. Potts is aggressive, dependent, emotional and romantic. Table 26 explains why.

Table 26. Character traits Mrs. Potts

<b>Character</b>	<b>Character traits</b>	<b>Reasoning</b>
<b>Mrs. Potts (1991)</b>	Aggressive & passive	Passive: when the villagers storm the castle she asks The Beast: "What should we do, master?" Aggressive: she fights the villagers by spraying hot tea on them.

	Dependent	Relies on the other servants.
	Emotional	She is highly sympathetic. She cries after The Beast has set Belle free.
	Unromantic	Shows no interest in opposite sex.
<b>Mrs. Potts (2017)</b>	Aggressive	She can be quite bossy: “Just stop being a coward and tell Belle how you feel. And if you don't, I promise you'll be drinking cold tea for the rest of your life.” She fights the villagers by spraying hot tea on them.
	Dependent	Relies on the other servants.
	Emotional	She is highly sympathetic: “That was a very brave thing you did for your father, dear. (...). Cheer up, my poppet. Things will turn out in the end. You'll feel a lot better after dinner.”  She cries after The Beast has set Belle free and is visibly upset, because she cannot find Chip right before turning into a teapot forever.
	Romantic	She is extremely happy to be reunited with her husband after the curse has been lifted.

Figure 17: Mrs. Potts (1991)      Figure 18: Mrs. Potts (2017)



*Inductive* - In the inductive coding process, the animated Mrs. Potts was coded as caring, motherly and hospitable. The live-action Mrs. Potts was coded the same, but due to her bigger role in this movie got the additional codes: advising, compassionate, wise, kind, remorseful and bossy. These traits are highlighted in Table 27.

Table 27. Personality traits Mrs. Potts

Version	Code	Example
<b>Mrs. Potts (1991)</b>	Caring	Offers Maurice tea, because it will “warm him up in no time”
	Motherly	“That was a very brave thing you did my dear. (...) Cheer up child. It’ll turn out alright in the end. You’ll see.”
	Hospitable	Sings the following lyrics in ‘Be Our Guest’: “With dessert, she’ll want tea, and my dear, that’s fine with me! While the cups do their soft shoeing, I’ll be bubbling, I’ll be brewing!”
<b>Mrs. Potts (2017)</b>	Advising	“Oh, you can’t judge people by who their father is, now can you?”
	Motherly	“Cheer up, my poppet. Things will turn out in the end. You’ll feel a lot better after dinner.”
	Compassionate	“Gently, master. The girl lost her father and her freedom in one day.”
	Wise	“People say a lot of things in anger. It is our choice

		whether or not to listen.”
	Kind	“That was a very brave thing you did for your father, dear.”
	Caring	“Don’t worry dear, it’s only Mrs. Potts. Oh, aren't you a vision! How lovely to make your acquaintance. It's a very long journey. Let me fix you up before you go. I have found that most troubles seem less troubling after a bracing cup o' tea.”
	Hospitable	Sings the following lyrics in ‘Be Our Guest’: “With dessert, she'll want tea, and my dear, that's fine with me! While the cups do their soft shoeing, I'll be bubbling, I'll be brewing!”
	Remorseful	“You're quite right there, dear. You see, when the master lost his mother, and his cruel father took that sweet innocent lad and twisted him up to be just like him... we did nothing.”
	Bossy	“Just stop being a coward and tell Belle how you feel. And if you don't, I promise you'll be drinking cold tea for the rest of your life.”

### *The Witch*

*Deductive per Wiersma (2000)* - The Witch herself is two different characters: the ugly old witch and the beautiful young enchantress. In the 2017 live-action remake she even comes back as a third character: one of the villagers Agathe. The animated Witch was coded as old and having fat exaggerated features (especially her eyes and nose). The live-action



Witch was coded as old and having proportionate features. Both versions of the enchantress were coded as young, attractive, average/thin and having proportionate features. This is also the case for Agathe, even though Gaston calls her an ‘old hag’ (Hoberman et al, 2017). Her five areas of attributes are included in Table 28.

Table 28. Five areas of attributes The Witch

<b>Five areas of attributes</b>	<b>The Witch (1991)</b>	<b>The Witch (2017)</b>
Physical appearance	Female Short, body covered in dark cloak Grey haired Very old  Later turns into beautiful young enchantress, who is blonde and thin, wearing an illuminescent dress	Female Short, bad posture Light brown clothing and cloak Grey Very old (very wrinkled)  Later turns into beautiful, young, long-haired and skinny enchantress, wearing long illuminescent dress  Agathe is average sized, wears light brown simple clothing, has brown hair worn up, and seems in her thirties
Physical role	Transforming into enchantress	Transforming into enchantress
In-home labor	None	None
Out-of-home employment	Witch/enchantress	Witch/enchantress
Societal or familial power	No societal power No familial power	No societal power No familial power

The animated Witch was assigned with the following character traits: aggressive, independent, unemotional and unromantic. The live-action version was assigned with aggressive, independent, emotional and unromantic. Her character traits are included in Table 29.

Table 29. Character traits The Witch

<b>Character</b>	<b>Character traits</b>	<b>Reasoning</b>
<b>The Witch (1991)</b>	Aggressive	Curses the castle and the entire village.
	Independent	She only has herself.
	Unemotional	Does not show personal feelings.
	Unromantic	She shows no interest in the opposite sex.
<b>The Witch/Agathe (2017)</b>	Aggressive	Curses the castle and the entire village.
	Independent	She is a spinster and lives alone in the woods.
	Emotional	She is caring: she saves Maurice in the woods after Gaston and LeFou have left him there to die.  She is sympathetic: after the last rose petal has fallen and The Beast has 'died' she comes into the room. When she hears Belle tell The Beast that she loves him she ends the curse herself.
	Unromantic	She shows no interest in the opposite sex.

Figure 19: The Witch (1991)



Figure 20: The Witch (2017)



Figure 21: Enchantress (1991)



Figure 22: Enchantress (2017)



Figure 23: Agathe (2017)



*Inductive* - In the inductive coding process, the animated Witch was coded as being judged on appearance and being magic. The live-action Witch is also judged on appearance and magic, but due to her getting a bigger role in this version she is also coded as being a spinster, caring and compassionate. The codes given to both versions of The Witch are explained in Table 30.

Table 30. Personality traits The Witch

Version	Code	Example
<b>Witch (1991)</b>	Judged on appearance	Is turned down by the Prince because she is ugly; he is repulsed by her haggard appearance
	Magic	She curses the Prince and his servants
<b>Witch (2017)</b>	Judged on appearance	Is turned down shelter by the Prince, because of her haggard appearance
	Magic	Curses the Prince, his servants and the entire village.  "As days bled into years, the Prince and his servants were forgotten by the world. For the Enchantress had erased all memory of them from the minds of the people they loved."
	Spinster	"Belle, do you know what happens to spinsters in our village after their fathers die? They beg for scraps, like poor Agathe. This is our world, Belle. For simple folk like us, it doesn't get any better."
	Caring	Saves Maurice from the woods and feeds him.
	Compassionate	Lifts curse, because she hears Belle tell The Beast she loves him, even though the last rose

		petal has already fallen.
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## **4.2 *Mulan***

### **4.2.1 Differences in the plot**

The live action-remake of *Mulan* (2020) differs quite a bit from the original animated *Mulan* (1998). It starts in the opening scene of the new movie, in which Hua Zhou talks about *Mulan's* chi. Whereas *Mulan* was clumsy and not athletically inclined in the original animation, she is a natural at the physical challenges thrown her way in the live-action remake, because of her chi. This chi is a key element of the new version and is explained as “the boundless energy of life itself” by Hua Zhou (Bender et al, 2020, 01:05). It becomes obvious early on that women are not supposed to have this power and when they do, they are supposed to hide it.

Where the Huns, led by Shan Yu, terrorize the Chinese Empire in the original animation, it is the Rourans turn in the live-action remake. The Rourans are led by Bori Khan who has Xianniang at his side. Xianniang is a powerful sorceress who is able to shapeshift into birds. Xianniang is an important addition to the story, especially when it comes to the gender representation of the overall movie. She will be elaborated on later in this chapter.

Captain Li Shang, *Mulan's* love interest in the animation, was split into two different people for the live-action remake: Honghui and Commander Tung. Honghui is a soldier in *Mulan's* battalion and becomes her love interest. Commander Tung is their superior. This will be elaborated on later in this chapter.

An addition to the story is the ‘three virtues’: loyal, brave and true. These virtues are drilled into the soldiers during training. *Mulan* struggles with this, because she feels that she is not being true, posing as a man. After *Mulan's* decision to not accept the position in the Emperor’s Guard to return to her family, the Emperor gives her a sword with a fourth virtue on it: devotion to family. In order to become ‘true’ *Mulan* outs herself as female. This means that it is her own decision, as opposed to *Mulan* being exposed by a doctor in the 1998 animation.

#### 4.2.2 The characters

The characters that were analyzed are Mulan, Li Shang, Fa Li, Fa Zhou, Shan Yu, Yao, Ling, Chien-Po, The Emperor of China, Commander Tung, Honghui, Bori Khan and Xianniang. The codebooks by Wiersma (2000) were filled out in the same manner as for *Beauty and the Beast*. The inductive codebooks that focus on *Mulan's* characters' personality traits can be found in Appendix E.

Some characters from the 1998 animated version have been taken out in exchange for others in the 2020 live-action remake. Li Shang, for example, has been split into two different characters: Commander Tung and Honghui. Shan Yu has been replaced by Bori Khan and Xianniang has been added as a new character. Even though these characters cannot be compared to a different version of the same character, they are important for the overall gender representation in the movies.

#### *Mulan*

*Deductive per Wiersma (2000)* – Mulan is very similar in both appearance and character in both the 1998 animation and the 2020 live-action remake. Both versions of Mulan were coded as young, attractive, average/thin, proportionate features and as having a loud voice. Mulan's five areas of attributes are included in Table 31.

Table 31. Five areas of attributes Mulan

Five areas of attributes	Mulan (1998)	Mulan (2020)
Physical appearance	Female Tall, little curves Traditional clothing for women in beginning (feminine dresses), later dresses more masculine and "comfortable" for battle Long dark hair but cuts it	Female Tall and skinny Simple dresses (except for matchmaker scene), later on soldier uniform and red robe Long black hair Young (late teens)

	Teenager (16)	
Physical role	Training for battle Fighting	Training for battle Fighting
In-home labor	None	None
Out-of-home employment	Soldier	Soldier
Societal or familial power	No societal power No familial power	Some societal power due to her father being war hero No familial power

Both versions of Mulan were assigned with the character traits aggressive, independent, emotional and romantic. Table 32 explains why.

Table 32. Character traits Mulan

Character	Character traits	Reasoning
<b>Mulan (1998 &amp; 2020)</b>	Aggressive	She is headstrong, assertive and not compliant. In battle with the Huns and the Rourans she is also physically aggressive.
	Independent	She is self-reliant; she does not need saving by anybody. She comes up with clever plans to take down the enemy and save the Emperor.
	Emotional	She cries after being kicked out of the army for being a woman.
	Romantic	She shows romantic interest in Li Shang and Honghui.

Figure 24: Mulan (1998)



Figure 25: Mulan (2020)



*Inductive* - In the inductive coding process, both versions of Mulan were coded as brave, dutiful, intelligent, family oriented, protective, feminist and perseverant. In addition to this the animated Mulan was coded as clumsy, ashamed and respectful. The live-action Mulan was additionally coded as athletic, in possession of the power of Chi, remorseful, true and ambitious. The codes given to both versions of Mulan are explained using examples in Table 33. The complete codebook, with more examples, can be found in Appendix E.

Table 33. Personality traits Mulan

Character	Code	Example
<b>Fa Mulan (1998)</b>	Clumsy	Smudges cheat sheet on her arm, spills tea and sets the Matchmaker on fire in their meeting
	Ashamed	“Look at me, I will never pass for a perfect bride, or a perfect daughter. Can it be I'm not meant to play this part? Now I see that if I were to truly be myself, I would break my family's heart.”
	Protective	Takes her father's place in the army to protect him, knowing he will not survive



	Brave	Takes her father's place in the army
	Dutiful	Shang tells her to pack up and go home in the song 'Make A Man Out Of You', but she refuses and trains harder.
	Respectful	Bows at the altar Shang made for his father General Li after he was killed.
	Intelligent	Causes avalanche to take down the Huns
	Family oriented	"With all due respect, your Excellency. I have been away from home long enough."
	Perseverant	Goes after the remaining Huns even after she has been cast out of the army for being a woman
	Feminist	"You said you'd trust Ping. Why is Mulan any different?"
<b>Hua Mulan (2020)</b>	Athletic	Chasing after Chicken: jumping on the roof, running and sticking the landing from the roof
	Possesses power of Chi	Excels in battle training
	Protective	"Listen to me, all of you. We will live. I guarantee it. Because I will protect you. We'll protect each other. We'll fight for each other."
	Feminist	Stands up for women in conversation with Yao, Ling, Chien-Po, Cricket and Honghui: "My ideal woman is

		courageous. (...) And she has a sense of humor. She's also smart."
	Remorseful	Feels bad for not adhering to all three virtues: loyal, brave and true. She feels remorse about not being entirely true, because she is lying about her identity
	Perseverant	Keeps following Bori Khan in battle, even when she is the only one left
	Brave	Goes into construction site to save the Emperor from Bori Khan all by herself
	True	Outs herself as being a woman
	Intelligent	Causes avalanche to take down Rourans
	Dutiful	"I know my place. And it is my duty... to fight for the kingdom and protect the Emperor."
	Family oriented	"Your Majesty... I'm deeply honored by this immeasurable invitation... but with humble apologies... I cannot accept it. I left home under cover of darkness... and betrayed my family's trust. I made choices I knew would risk their dishonor. Since then... I have pledged an oath... to be loyal, brave, and true. In order to fulfill this oath... I must return home and make amends to my family"
	Ambitious	At the end of the film it is suggested that Mulan will return to the imperial city to join the Emperor's Guard

*Li Shang*

*Deductive per Wiersma (2000)* - Li Shang is Mulan's love interest in the 1991 animation. His physical appearance was coded as young, attractive, average sized, proportionate features, loud voice and muscular/broad shoulders. Li Shang's five areas of attributes are included in Table 34.

Table 34. Five areas of attributes Li Shang

<b>Five areas of attributes</b>	<b>Li Shang (1998)</b>
Physical appearance	Male Tall and muscular but not too broad More luxurious clothing than the other soldiers (red cloak) Short dark hair, half in bun Young (in his early twenties)
Physical role	Training for battle Fighting
In-home labor	None
Out-of-home employment	Captain
Societal or familial power	Societal power due to being of high rank in the military No familial power

The character traits assigned to Shang are aggressive, independent and dependent, emotional and romantic. Table 35 highlights these traits.

Table 35. Character traits Li Shang

Character	Character traits	Reasoning
<b>Li Shang (1998)</b>	Aggressive	He is bossy: "You will assemble swiftly and silently every morning. Anyone who acts otherwise will answer to me."  Fights the Huns.
	Independent & dependent	Independent: he is the captain and the others follow his lead.  Dependent: he needs to be saved by Mulan after getting swept away in the avalanche.
	Emotional	He shows sadness and disappointment after finding out that Mulan is a woman.  He seems sad after finding out that his father has been killed by the Huns.
	Romantic	He comes to visit Mulan at home after the war, expressing his romantic interest in her.

Figure 26: Li Shang (1998)



*Inductive* - In the inductive coding process, Li Shang was coded as grateful, authoritative, misogynistic, respectful, merciful, forgiving, supportive and assertive. The codes given to Li Shang are explained in Table 36.

Table 36. Personality traits Li Shang

Character	Code	Example
<b>Li Shang (1998)</b>	Grateful	Tells his father, the general, he will not let him down after he has been made captain by him.
	Bossy	“You will assemble swiftly and silently every morning. Anyone who acts otherwise will answer to me.”
	Misogynistic	In the song ‘I’ll Make A Man Out Of You’ he sings the lyrics: “Did they send me daughters when I asked for sons? You're the saddest bunch I ever met.”
	Respectful	Makes altar for his father General Li and his battalion, who died at the hands of Shan Yu
	Merciful	Does not kill Mulan after finding out she is a woman. He says: “A life for a life. My debt is repaid.”
	Forgiving	Supports Mulan after feeling betrayed about the fact that she is a woman
	Supportive	“She’s a hero”
	Assertive	Coming to Mulan’s hometown after the war is over

*Fa Li*

*Deductive per Wiersma (2000)* - Fa Li (in the animated version, Hua Li in the live-action version) is Mulan’s mother. Both versions of her were coded as attractive, average/thin, proportionate features, soft spoken and old. Her five areas of attributes are included in Table 37.

Table 37. Five areas of attributes Fa Li

<b>Five areas of attributes</b>	<b>Fa Li (1998)</b>	<b>Hua Li (2020)</b>
Physical appearance	Female Average size, but not skinny (round face) Dark hair in bun with grey streaks Traditional dresses Old (in her forties/fifties)	Female Skinny Simple dresses Long black hair worn up Old (in her fifties)
Physical role	None	None
In-home labor	Running the household and training Mulan to become a good wife	Running household and children (preparing them to be good wives)
Out-of-home employment	None	None
Societal or familial power	Some societal power due to due to being the wife of a retired war hero Some familial power due to being the mother of the family, but subordinate to Fa Zhou	Some societal power due to her father being war hero Some familial power, because she is the mother of the family. However she is subordinate to Hua Zhou

The character traits Fa Li was assigned with, for both versions, are passive, dependent, emotional and romantic. Table 38 explains why.

Table 38. Character traits Fa Li

Character	Character traits	Reasoning
Fa Li (1998 & 2020)	Passive	Does not make decisions for herself, Fa Zhou does.
	Dependent	Does not make any decisions, Fa Zhou does. She asks him to discipline Mulan, because it is not her place
	Emotional	She cries out of concern after Mulan has left for war. When she returns she cries out of happiness.
	Romantic	She is in a happy marriage with Fa Zhou.

Figure 27: Fa Li (1998)



Figure 28: Hua Li (2020)



*Inductive* - In the inductive coding process, the animated Fa Li was coded as motherly, misogynistic and concerned. The live-action Hua Li was coded the same, with the addition of being harsh. The codes given to both mothers are explained using examples in Table 39.

Table 39. Personality traits Fa Li

Version	Code	Example
<b>Fa Li (1998)</b>	Motherly	“None of your excuses. Now let's get you cleaned up.”
	Misogynistic	In the song ‘Bring Honor To Us All’ she sings the lyrics: “When we're through you can't fail. Like a lotus blossom, soft and pale. How could any fellow say "No sale". You'll bring honor to us all.”
	Concerned	Is in distress when they find out Mulan has left to join the army
<b>Hua Li (2020)</b>	Harsh	“Tell me your sister is not the cause of this.”
	Motherly	“It is Mulan I worry about. They'll call her a witch. It's time you talked to her.”
	Misogynistic	“You make excuses for her. You forget, Mulan is a daughter, not a son. A daughter brings honor through marriage. (...) I ask you, what man will want to marry a girl who flits around rooftops, chasing chickens?”
	Concerned	After they find out Mulan has left to join the army: “You must stop her. The Northern Invaders will kill her!”

### *Fa Zhou*

*Deductive per Wiersma (2000)* - Fa Zhou (in the animated version, Hua Zhou in the live-action version) is Mulan’s father. The animated Fa Zhou was coded as average/thin, proportionate features, old, loud voice, facial hair and balding. In the 2020 live-action he was



coded as average/thin, proportionate features, loud voice and old. His five areas of attributes are included in Table 40.

Table 40. Five areas of attributes Fa Zhou

Five areas of attributes	Fa Zhou (1998)	Hua Zhou (2020)
Physical appearance	Male Tall and averagely built, broad shoulders, injured leg so walks with cane Traditional clothing Dark hair, balding, grey streaks Old (in his forties/fifties)	Male Short average sized Injured leg, walks with cane Simple clothing in dark colors Dark (but greying) hair worn in bun Old (in his fifties)
Physical role	None	None
In-home labor	None	None
Out-of-home employment	Retired war hero	Retired ware hero
Societal or familial power	Societal power due to being a retired war hero Familial power, because he is the father of the family	Societal power due to being a war hero Familial power, because he is the father of the family

Character traits that were assigned to both versions of Fa Zhou are aggressive, independent, emotional and romantic. These traits are explained in Table 41.

Table 41. Character traits Fa Zhou

Character	Character traits	Reasoning
Fa Zhou (1998 & 2020)	Aggressive	He is the figure of authority in the family and as a retired war hero, used to be physically aggressive as well.

	Independent	He makes the decisions in the family, he is relied upon.
	Emotional	In the 1998 animation he tells Mulan: “The greatest gift and honor is having you for a daughter. I’ve missed you so.”  In the 2020 live-action remake he tells Mulan: “It is my daughter that means everything to me. And it is who should apologize. My foolish pride drove you away. One warrior knows another, You were always there... yet I see you for the first time.”
	Romantic	He is in a happy marriage with Fa Li.

Figure 29: Fa Zhou (1998)

Figure 30: Hua Zhou (2020)



*Inductive* - In the inductive coding process, the animated Fa Zhou was coded as dutiful, fatherly, forgiving, authoritative, supportive and disappointed. The live-action Hua Zhou was coded as dutiful, fatherly, forgiving, authoritative, proud, conflicted, protective and loving. The codes given to both versions are included in Table 42.

Table 42. Personality traits Fa Zhou

Version	Code	Example
<b>Fa Zhou (1998)</b>	Supportive	Cheers up Mulan after the Matchmaker disaster by telling her: “My, my, what beautiful blossoms we have this year. But look, this one's late. But, I'll bet that when it blooms, it will be the most beautiful of all.” In this case, the blossom being a metaphor for Mulan.
	Dutiful	“It is an honor to protect my country and my family.”
	Disappointed	“Mulan, you dishonor me”
	Fatherly	“The greatest gift and honor is having you for a daughter. I've missed you so, Mulan.”
	Authoritative	“I know my place, it is time you learned yours.”
	Forgiving	Is relieved and hugs Mulan when she gets back from the war
<b>Hua Zhou (2020)</b>	Proud	“If you had such a daughter... her chi, the boundless energy of life itself... speaking through her every motion... could you tell her that only a son could wield chi? That a daughter would risk shame, dishonor, exile? Ancestors, I could not.”
	Conflicted	Hua Zhou is conflicted between supporting his daughter in developing her chi and fitting into society’s standards
	Fatherly	“Some say the phoenix is consumed by flame... and emerges again. I think she can survive a broken wing.

		Your chi is strong, Mulan. But chi is for warriors... not daughters.”
	Protective	“Soon, you'll be a young woman... and it is time for you... to hide your gift away. To... To silence its voice. I say this to protect you. That is my job.”
	Loving	“I'm truly blessed to be in the presence of such enchanting women. I have no doubt today will be a momentous day for the Hua...”
	Dutiful	“I am Hua Zhou. I served the Imperial Army in the last battle against the Northern Invaders. (...) I am blessed with two daughters. I will fight.”
	Authoritative	Slams fist on table: “I am the father. It is my place to bring honor to our family on the battlefield. You are the daughter! Learn your place.”
	Forgiving	Relieved that Mulan is back from the war: “It is my daughter that means everything to me. And it is I, who should apologize. My foolish pride drove you away. One warrior knows another... you were always there. And I see you for the first time.”

### *Shan Yu*

*Deductive per Wiersma (2000)* - Shan Yu, the villain of the 1998 animated version of *Mulan*, is the leader of the Huns who aim to kill The Emperor of China and take over the dynasty. He was coded as old, exaggerated features, loud voice, facial hair, balding and muscular/broad shoulders. Table 43 contains Shan Yu's five areas of attributes.

Table 43. Five areas of attributes Shan Yu

<b>Five areas of attributes</b>	<b>Shan Yu (1998)</b>
Physical appearance	Male Very tall, very broad and muscular, weird skin color Dark clothing Long dark hair but balding, very big angry eyebrows Yellow eyes Big scary teeth Middle-aged (in his forties)
Physical role	Fighting
In-home labor	None
Out-of-home employment	Head of the Huns
Societal or familial power	No societal power, but high power within the Huns No familial power

His character traits are aggressive, independent, unemotional and unromantic, as explained in Table 44.

Table 44. Character traits Shan Yu

<b>Character</b>	<b>Character traits</b>	<b>Reasoning</b>
<b>Shan Yu (1998)</b>	Aggressive	He fights and kills people maliciously, eradicating entire villages.
	Independent	Is self-reliant; the Huns rely on him.
	Unemotional	He kills and orders to kill without blinking an eye. When he asks “How many men does it take to

		deliver a message?”, implying for one of them to be killed by one of the Huns, he smiles.
	Unromantic	He shows no interest in the opposite sex.

Figure 31: Shan Yu (1998)



*Inductive* - In the inductive coding process, Shan Yu was coded as leading, intimidating/scary, violent and evil. These codes are explained in Table 45.

Table 45. Personality traits Shan Yu

Version	Code	Example
<b>Shan Yu (1998)</b>	Leading	The Huns follow his command
	Intimidating/scary	Tall dark figure, heavy voice, cunning tone of voice.
	Violent	Implying one of the Emperor’s messengers should be killed by asking: “How many men does it take to deliver a message?”
	Evil	Giving orders to kill with a smile on his face

Yao

*Deductive per Wiersma (2000)* – Yao, one of Mulan’s fellow soldiers, was changed drastically in appearance in the live action remake, compared to the original animation. The animated Yao was coded as old, fat, exaggerated features, loud voice and facial hair. In the live-action *Mulan*, Yao was coded as young, average/thin, proportionate features, loud voice and facial hair. Table 46 contains his five areas of attributes.

Table 46. Five areas of attributes Yao

Five areas of attributes	Yao (1998)	Yao (2020)
Physical appearance	Male Short and fat Black hair in bun, big eyebrows and mustache that runs over the side of his face Simple clothing (soldier uniform) Old (in his forties)	Male Tall, average body size Soldier uniform Dark hair in bun, short wispy facial hair Young (in his twenties)
Physical role	Training for battle Fighting	Training Fighting
In-home labor	None	None
Out-of-home employment	Soldier	Soldier
Societal or familial power	No societal power No familial power	No societal power No familial power

Yao’s character traits are aggressive, dependent, emotional and romantic in both movies as summarized in Table 47.

Table 47. Character traits Yao

Character	Character traits	Reasoning
Yao (1998 & 2020)	Aggressive	He is physically aggressive towards his fellow soldiers and in battle.
	Dependent	He complies to orders that are given to him. This is due to him being a soldier.
	Emotional	In the 1998 animation, Yao shows his anger a lot, by yelling and starting fights.  In the 2020 live-action remake he shows that he is offended after the others make jokes about him  He shows that he is proud of Mulan: "I believe Fa Mulan."
	Romantic	Shows interest in opposite sex. In the animation he sings 'A Girl Worth Fighting For' and in the live-action remake he talks about being matched with women back home.

Figure 32: Yao (1998)

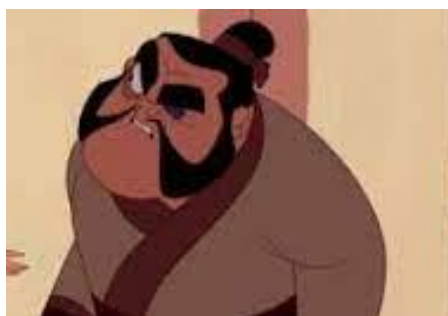


Figure 33: Yao (2020)



*Inductive* - In the inductive coding process, the animated Yao was coded as violent, misogynistic, supportive, macho and clumsy. The live-action Yao was coded as violent,



misogynistic, supportive, mocking and honest. In Table 48, the codes given to both versions of Yao are explained using examples.

Table 48. Personality traits Yao

Version	Code	Example
Yao (1998)	Violent	"I owe you a knuckle sandwich"
	Macho	"And I am Yao, king of the rock. And there's nothing' you girls can do about it."
	Misogynistic	Lyrics in 'A Girl Worth Fighting For': "My girl will marvel at my strength, adore my battle scars."
	Clumsy	Lets rope that is supposed to save Mulan and Shang in the avalanche slip through his fingers.
	Supportive	Cross-dresses to help Mulan's plan to save the Emperor
Yao (2020)	Mocking	Yao: "Anything you want me to tell your mothers when you die?"  Cricket: "That's not funny."  Yao: "What's the matter? Scared?"
	Violent	Pushes other soldiers out of his way
	Misogynistic	"Courageous, funny, smart. Hua Jun's not describing a woman... he's describing me."
	Supportive	"I believe Fa Mulan."

	Honest	“You reek soldier.”
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*Ling*

*Deductive per Wiersma (2000)* - Ling is one of Mulan’s fellow soldiers. The animated Ling was coded as young, average/thin, exaggerated features and soft spoken. The live-action Ling was coded as young, average/thin, proportionate features and loud voice. Table 49 includes Ling’s five areas of attributes.

Table 49. Five areas of attributes Ling

<b>Five areas of attributes</b>	<b>Ling (1998)</b>	<b>Ling (2020)</b>
Physical appearance	Male Tall and skinny Simple clothing (soldier uniform) Dark hair in bun Young (in his twenties)	Male Tall, average body size Soldier uniform Dark hair in bun Young (in his twenties)
Physical role	Training for battle Fighting	Training for battle Fighting
In-home labor	None	None
Out-of-home employment	Soldier	Soldier
Societal or familial power	No societal power No familial power	No societal power No familial power

Both versions of Ling were assigned to character traits aggressive, dependent, emotional and romantic. These traits are explained in Table 50.

Table 50. Character traits Ling

Character	Character traits	Reasoning
<b>Ling</b> <b>(1998 &amp; 2020)</b>	Aggressive	Fighting the Huns and Rourans.
	Dependent	He complies to orders that are given to him. This is due to him being a soldier.
	Emotional	He has his heart on his tongue: “Come back here. I know we were jerks to you before so lets start over.”
	Romantic	Shows interest in opposite sex. In the animation he sings ‘A Girl Worth Fighting For’ and in the live-action remake he talks the woman he has been matched with at home. He also carries a picture of her.

Figure 34: Ling (1998)



Figure 35: Ling (2020)



*Inductive* - In the inductive coding process, the animated Ling was coded as misogynistic, supportive and nice. The live-action Ling was coded as misogynistic, supportive and sweet. The codes given to both versions of Ling are explained in Table 51.

Table 51. Personality traits Ling

Version	Code	Example
Ling (1998)	Nice	"I know we were jerks to you before so lets start over"
	Misogynistic	Lyrics in 'A Girl Worth Fighting For': "I want her paler than the moon with eyes that shine like stars"
	Supportive	"Let's hear it for Ping! The bravest of us all."
Ling (2020)	Sweet	"We were matched 28 days ago. Her name is Li Li. Her skin is white as milk. Her fingers like the tender white roots of a green onion."
	Misogynistic	Implies his match only matters, because of her looks: "Her skin is white as milk. Her fingers like the tender white roots of a green onion."
	Supportive	"I believe Fa Mulan."

### Chien-Po

*Deductive per Wiersma (2000)* – Chien-Po is one of Mulan’s fellow soldiers. In the animation he was coded as young, fat, soft spoken, exaggerated features and balding. In the live-action he was coded as young, average/thin, proportionate features and loud voice. In Table 52, Chien-Po’s five areas of attributes are summarized.

Table 52. Five areas of attributes Chien-Po

<b>Five areas of attributes</b>	<b>Chien-Po (1998)</b>	<b>Chien-Po (2020)</b>
Physical appearance	Male Tall and fat Bald Small eyes Simple clothing (soldier uniform) Young (in his twenties)	Male Tall, average body size Soldier uniform Dark hair in bun, short wispy mustache Young (in his twenties)
Physical role	Training for battle Fighting	Training for battle Fighting
In-home labor	None	None
Out-of-home employment	Soldier	Soldier
Societal or familial power	No societal power No familial power	No societal power No familial power

Both version of Chien-Po were assigned the character traits aggressive, dependent, emotional and romantic. Table 53 contains explanations for these codes.

Table 53. Character traits Chien-Po

<b>Character</b>	<b>Character traits</b>	<b>Reasoning</b>
<b>Chien-Po (1998 &amp; 2020)</b>	Aggressive	Fighting the Huns and Rourans.
	Dependent	He complies to orders that are given to him. This is due to him being a soldier.
	Emotional	He is happy and cheerful in both adaptations.
	Romantic	Shows interest in opposite sex. In the animation he sings 'A Girl Worth Fighting For' and in the

		live-action remake he talks about being matched with women back home.
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Figure 36: Chien-Po (1998)



Figure 37: Chien-Po (2020)



*Inductive* - In the inductive coding process, the animated Chien-Po was coded as misogynistic, supportive and caring. The live-action Chien-Po was coded as misogynistic, supportive, mocking and honest. The portrayal of Chien-Po in the live-action adaptation differs quite a bit in comparison to the animated original. In table 54 the codes given to both versions of Chien-Po are explained.

Table 54. Personality traits Chien-Po

Version	Code	Example
Chien-Po (1999)	Caring	Relaxes Yao when he is angry
	Misogynistic	Lyrics in 'A Girl Worth Fighting For': "I couldn't care less what she'll wear or what she looks like, it all depends on what she cooks like. Beef, pork, chicken, mmm."
	Supportive	Cross-dresses to help Mulan's plan to save the

		Emperor
<b>Chien-Po (2020)</b>	Mocking	Throwing Ling’s picture, that Yao grabbed from him, around
	Misogynistic	“I don’t care what she looks like. I care what she cooks like.”
	Supportive	“I believe Hua Mulan.”
	Honest	“You smell bad.”

*The Emperor of China*

*Deductive per Wiersma (2000)* - In 1998 the Emperor of China was coded as average/thin, proportionate features, soft spoken, old, facial hair and balding. The 2020 Emperor was coded as average/thin, proportionate features, old, loud voice and facial hair. Table 55, below, includes the Emperor’s five areas of attributes.

Table 55. Five areas of attributes The Emperor of China

<b>Five areas of attributes</b>	<b>The Emperor (1998)</b>	<b>The Emperor (2020)</b>
Physical appearance	Male Skinny and tall Royal clothing Crown/headwear Grey long hair, grey mustache and long beard Very old (in his seventies/eighties)	Male Average size Luxurious clothing in rich colors and crown Facial hair (though not as long as in original) Old (in his fifties)
Physical role	None	None

In-home labor	None	None
Out-of-home employment	None	None
Societal or familial power	Societal power: he is the Emperor No familial power	Societal power: he is the Emperor No familial power

The animated Emperor was assigned the character traits passive, dependent, emotional and unromantic. The live-action Emperor was assigned the character traits aggressive, dependent, emotional and unromantic. These traits are explained in Table 56, below.

Table 56. Character traits The Emperor

Character	Character traits	Reasoning
<b>The Emperor (1998)</b>	Passive	Even though he is the boss and ultimately makes the decisions when it comes to the army, he is nonviolent and needs others to save him.
	Dependent	He gets rescued by Mulan and her battalion.
	Emotional	Bows down to Mulan out of pride and gratitude and offering her a position in his council thus showing his emotions in actions.
	Unromantic	He shows no interest in the opposite sex.
<b>The Emperor (2020)</b>	Aggressive	He takes on an active role in taking down Bori Khan: “Now I must act, I will kill this Bori Khan like I killed his father, with my own hands.”  He is the one to throw the arrow for Mulan to kick into Bori Khan’s heart.
	Dependent	He gets rescued by Mulan and her battalion.
	Emotional	Shows his emotions towards Mulan in words: “Hua Mulan, the people owe you a debt of



		thanks. I owe you my life. In gratitude for your service and dedication... I invite you to take place... with our greatest decorated warriors... as an officer in the Emperor's Guard."
	Unromantic	He shows no interest in the opposite sex.

Figure 38: Emperor (1998)



Figure 39: Emperor (2020)



*Inductive* - In the inductive coding process, the animated Emperor of China was coded as thankful, generous, wise, proud and forgiving. The live-action Emperor of China was coded as thankful, generous, violent, misogynistic, hot-tempered and supportive. The codes given to both versions of the Emperor of China are explained in Table 57.

Table 57. Personality traits The Emperor of China

Character	Code	Example
Emperor (1998)	Wise	"I won't take any chances, General. A single grain of rice can tip the scale. One man may be the

		difference between victory and defeat”
	Proud	Shows pride of Mulan by bowing down. In turn the entire Imperial City bows to her.
	Forgiving	“I've heard a great deal about you, Fa Mulan. You stole your father's armor, ran away from home, impersonated a soldier, deceived your commanding officer, dishonored the Chinese army, destroyed my palace, AND...you have saved us all.”
	Thankful	“See to it that this woman is made a member of my council.”
	Generous	Gives Mulan gold necklace in gratitude of her service
<b>Emperor (2020)</b>	Violent	“I killed Bori Khan”
	Misogynistic	“We're not afraid of dark magic. We'll destroy this Rouran army and their witch.”
	Hot-tempered	“Silence! My people have suffered enough. Now I must act. I will kill this Bori Khan like I killed his father. With my own hands.”
	Supportive	During the fight with Bori Khan, he tells Mulan: “Rise up. You are a mighty warrior. Rise up like a phoenix. Fight for the kingdom and its people.”
	Thankful	“Hua Mulan, the people owe you a debt of thanks.

		I owe you my life. In gratitude for your service and dedication... I invite you to take your place... with our greatest decorated warriors... as an officer in the Emperor's Guard.”
	Generous	Gifts Mulan sword with the virtues engraved on them: loyal, brave, true and an added fourth, devotion to family

### *Commander Tung*

*Deductive per Wiersma (2000)* - Commander Tung is one of the replacements of Li Shang for the 2020 live action remake and acts as Mulan’s mentor in the army. He was coded as average/thin, proportionate features, old, loud voice, muscular/broad shoulders. His five areas of attributes are included in Table 58.

Table 58. Five areas of attributes Commander Tung

<b>Five areas of attributes</b>	<b>Commander Tung (2020)</b>
Physical appearance	Male Average height and body size Decorated soldier armor Dark hair in bun Old (in his fifties)
Physical role	Training Fighting
In-home labor	None
Out-of-home employment	Commander of the fifth battalion
Societal or familial power	Societal power due to having a high rank in the army: commander

	Familial power: offers Hua Jun to be matched with daughter
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Character traits that were assigned to Commander Tung are: aggressive, independent, emotional and unromantic. The reasoning for this can be found in Table 59.

Table 59. Character traits Commander Tung

Character	Character traits	Reasoning
<b>Commander Tung (2020)</b>	Aggressive	Fighting the Rourans with his army.
	Independent	Being the commander of the army, means he is the leader which the others depend on.
	Emotional	He shows his respect towards Hua Jung (the male version of Mulan) by asking him to be matched with his daughter.  He shows his pride by coming back to Mulan's hometown to ask her to reconsider the offer to join the Emperor's Guard.
	Unromantic	He shows no interest in the opposite sex.

Figure 40: Commander Tung (2020)



*Inductive* - In the inductive coding process, Commander Tung was coded as authoritative, supportive, proud, disappointed and forgiving. The codes assigned to Commander Tung are explained in Table 60.

Table 60. Personality traits Commander Tung

Character	Code	Example
<b>Commander Tung (2020)</b>	Authoritative	“I'm your commanding officer. Fighting will not be tolerated. Am I clear?”
	Supportive	“You can't allow your father's legacy to hold you back. You need to cultivate your gift. Your chi is powerful, Hua Jun. Why do you hide it?”
	Proud	Tells Mulan’s village: “She has saved the dynasty. The entire kingdom is in her debt. She has brought honor to her ancestors... to her family, to her village... and to her country.”

	Disappointed	To Mulan, after finding out she’s a woman: “You are an imposter. You’ve betrayed the regiment. You’ve brought disgrace to the Hua family.”
	Forgiving	“Hua Mulan... your actions have brought disgrace and dishonor to this regiment... to this kingdom and to your own family. But your loyalty and bravery are without question. You will lead us as we ride to the Imperial City.”

*Honghui*

*Deductive per Wiersma (2000)* – Honghui is the second replacement of Li Shang for the 2020 live action remake and acts as Mulan’s fellow soldier and love interest. He was coded as young, attractive, average/thin, proportionate features, loud voice and muscular/broad shoulders. Table 61 includes Honghui’s five areas of attributes.

Table 61. Five areas of attributes Honghui

<b>Five areas of attributes</b>	<b>Honghui (2020)</b>
Physical appearance	Male Average height and size (but muscular) Simple soldier armor Dark hair in bun Young (in his twenties)
Physical role	Training Fighting
In-home labor	None
Out-of-home employment	Soldier
Societal or familial power	No societal power No familial power

Honghui was assigned the character traits aggressive, both independent and dependent, emotional and romantic. These traits are explained in Table 62.

Table 62. Character traits Honghui

Character	Character traits	Reasoning
<b>Honghui (2020)</b>	Aggressive	Fighting the Rourans in battle.
	Independent & dependent	Independent: he can fend for himself; in the battle with the Rourans in the Imperial City, he is the last one standing  Dependent: he gets rescued by Mulan from the avalanche.
	Emotional	Seems offended by Mulan not wanting to be friends with him: : “Very Well. But you are my equal. We fight together against the same enemy. I will do all I can to protect the others. You can turn your back on me... but when the time comes, do not turn your back on them.”
	Romantic	Shows romantic interest in Mulan: “You can’t leave, you have not yet said goodbye... You still won’t take my hand.”

Figure 41: Honghui (2020)



*Inductive* - In the inductive coding process Honghui was coded as helpful, nice, insecure, athletic, protective, supportive and assertive. In Table 63, below, the codes assigned to Honghui are explained using examples.

Table 63. Personality traits Honghui

Character	Code	Example
<b>Honghui (2020)</b>	Helpful	Offers to help Mulan up, after she was pushed down by another soldier
	Nice	“Don't let them bother you. Especially that donkey Yao.”
	Insecure	“I mean, how do you even begin to know how to talk to a woman... let alone be married to one?”
	Athletic	Excels in battle training
	Protective	“Very well. But you are my equal. We fight together against the same enemy. I will do all I can to protect the



		others. You can turn your back on me... but when the time comes, do not turn your back on them.”
	Supportive	“You would believe Hua Jun. Why do you not believe Hua Mulan? She risked everything by revealing her true identity. She's braver than any man here. And she's the best warrior amongst us.”
	Assertive	Mulan is about to leave the Imperial City to return home, when Honghui stops her: “You can't leave. (...) We've not yet said goodbye.” He asks: “You still won't take my hand?” When she walks away he shouts: “I'll see you again, Hua Mulan!”

### *Bori Khan*

*Deductive per Wiersma (2000)* - Bori Khan is the villain of 2020's live-action remake, replacing 1998's Shan Yu. He was coded as proportionate features, old, loud voice, facial hair and muscular/broad shoulders. Bori Khan's five areas of attributes are included in Table 64.

Table 64. Five areas of attributes Bori Khan

<b>Five areas of attributes</b>	<b>Bori Khan (2020)</b>
Physical appearance	Male Muscular Scarred face and body Dark clothing Long black hair, half up half down Old (in his forties or fifties)
Physical role	Fighting Horse riding

In-home labor	None
Out-of-home employment	Leader of the Rourans
Societal or familial power	No societal power, but high status in Rourans No familial power

The character traits assigned to Bori Khan are aggressive, independent, unemotional and unromantic. Table 65 highlights the reasoning behind these traits.

Table 65. Character traits Bori Khan

Character	Character traits	Reasoning
<b>Bori Khan (2020)</b>	Aggressive	He is physically very aggressive; killing people in gruesome ways to get what he wants.  “They tell me this palace is being built in honor of your father. And in honor of my father... this is where you will die. Or should I say “burn”? Who will come to save you, Son of Heaven? Where are the sons of the empire? I will tell you. Fallen to our swords. Pierced by our arrows.”
	Independent	He does not depend on anybody to save him. As the leader of the Rourans, they depend on him.
	Unemotional	Even though he is physically aggressive, Khan appears unfazed, not showing any emotion.
	Unromantic	He shows no interest in the opposite sex.

Figure 42: Bori Khan (2020)



*Inductive* - In the inductive coding process, Bori Khan was coded as violent, misogynistic, manipulative, authoritative and cunning. These codes are explained using examples in Table 66.

Table 66. Personality traits Bori Khan

Character	Code	Example
<b>Bori Khan (2020)</b>	Violent	“We will crush every garrison until the Imperial Army is on its knees. And then... the Imperial City will be laid bare. The emperor will be mine to kill.”
	Misogynistic	“Make no mistake... the witch serves me and therefore, all of us. She knows who her master is.”
	Manipulative	“Remember what you want... a place where your powers will not be vilified. A place where you are accepted for who you are. You won't get what you want without me.”

	Authoritative	“Over there, witch. The next garrison. Destroy it.”
	Cunning	Tricks the Emperor into coming to the construction site alone: “Surely you didn't expect a fair fight?”

*Xianniang*

*Deductive per Wiersma (2000)* - Xianniang is Bori Khan’s sorceress sidekick, who can turn into a hawk and a flock of smaller birds. She was coded as young, attractive, average/thin, proportionate features and soft spoken. Xianniang’s five areas of attributes are highlighted in Table 67.

Table 67. Five areas of attributes Xianniang

<b>Five areas of attributes</b>	<b>Xianniang (2020)</b>
Physical appearance	Female Average size, skinny Long dark hair White paint across face Headgear with gold painted hawk cadavers running across the bottom Black pants with hawk feathers, long grey sleeves which she uses in battle She transforms into birds Young (in her twenties)
Physical role	Transforming into birds
In-home labor	None
Out-of-home employment	‘Witch’ Sidekick to Bori Khan
Societal or familial power	No societal power, low status in Rourans due to being a woman and a ‘witch’

	No familial power
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Xianniang was assigned the following character traits: aggressive, independent, emotional and unromantic. Table 68 includes an explanation for these codes.

Table 68. Character traits Xianniang

Character	Character traits	Reasoning
<b>Xianniang (2020)</b>	Aggressive	Physically aggressive; fights a lot of people.
	Independent	Even though she works for Bori Khan, she draws her own plan and is not exclusively loyal to him; she switches sides to help Mulan find the Emperor.  She fights off many soldiers all on her own, not needing help or rescuing.
	Emotional	She tells Mulan that it is too late for her to take the noble path with tears in her eyes.  She sacrifices herself to save Mulan.
	Unromantic	She shows no interest in the opposite sex.

Figure 43: Xianniang (2020)



*Inductive* - During the inductive coding process, Xianniang was coded as magic, feminist, oppressed, violent, remorseful, sacrificial, having the power of chi and being understanding of Mulan. The codes given to Xianniang are explained using examples in Table 69.

Table 69. Personality traits Xianniang

Character	Code	Example
<b>Xianniang (2020)</b>	Magic	Is able to enter other people’s bodies and transform into birds
	Power of Chi	“Bori Khan fights alongside a woman. Her chi is beyond imagining.”
	Feminist	Stands up for herself from Bori Khan’s remarks: “Not witch, warrior. I could tear you to pieces before you blink.”

	Oppressed	Tells Bori Khan: “Now I know. I serve you. I am the slave.”
	Violent	“Then you will die, pretending to be something you are not.”
	Understanding of Mulan	“You can never go home. Your disgrace is worse than death. I understand. I was a girl like you when people turned on me. You don't think I longed for a noble path? I've lived a life of exile. No country, no village, no family. We are the same.”
	Remorseful	Talking to Mulan about taking the noble path: “No. It's too late for me.”
	Sacrificial	Leads Mulan to the Emperor and sacrifices her own life for Mulan to succeed

### 4.3 Wiersma’s (2000) Categories

#### 4.3.1 Categories of female and male characters

As elaborated in the theoretical framework of this paper, Wiersma created categories for female and male characters (2000). Using the data from the codebooks, the analyzed characters were placed in these categories.

#### *Beauty and the Beast*

Out of the ten characters that were analyzed for both the animated (1991) and the live-action remake (2017) of *Beauty and the Beast*, three were female and seven were male (Tables 70 and 71).

Table 70. Female categories *Beauty and the Beast*

<b>Character</b>	<b>Category by Wiersma (2000)</b>
Belle	Category 1: Female heroine
Mrs. Potts	Category 3: Supporting characters who are matronly type of older females
The Witch	Category 4: women fulfilling a supporting role, who are old and unattractive
Enchantress and Agathe	Category 2: supporting female characters, who are young and attractive

Table 71. Male categories *Beauty and the Beast*

<b>Character</b>	<b>Category by Wiersma (2000)</b>
The Beast/The Prince	Category 1: the hero, who is young, attractive and well-built
Gaston	Category 2: young supporting male characters, who is in the same age range as the heroes and are also attractive and well-built
LeFou	Category 6: male characters, who serve as an assistant to another male character
Lumière	Category 6: male characters, who serve as an assistant to another male character
Cogsworth	Category 6: male characters, who serve as an assistant to another male character
Maurice	Category 3: the fathers, who are not attractive and old

### *Mulan*

Out of the nine characters that were analyzed for the animated *Mulan* (1998), two were female and seven were male. Out of the eleven characters that were analyzed for the



live-action remake of *Mulan* (2020), three were female and eight were male (Tables 72 and 73).

Table 72. Female categories *Mulan*

<b>Character</b>	<b>Category by Wiersma (2000)</b>
Mulan	Category 1: Female heroine
Fa Li	Category 3: Supporting characters who are matronly type of older females
Xianniang	Category 2: supporting female characters, who are young and attractive

Table 73. Male categories *Mulan*

<b>Character</b>	<b>Category by Wiersma (2000)</b>
Li Shang	Category 1: the hero, who is young, attractive and well-built
Honghui	Category 1: the hero, who is young, attractive and well-built
Fa Zhou	Category 3: the fathers, who are not attractive and old
Shan Yu	Category 4: the villains, who have exaggerated features, are tall, have broad shoulders and are old
Bori Khan	Category 4: the villains, who have exaggerated features, are tall, have broad shoulders and are old
Yao	Category 6: male characters, who serve as an assistant to another male character
Ling	Category 6: male characters, who serve as an assistant to another male character
Chien-Po	Category 6: male characters, who serve as an assistant to another male character
Commander Tung	Category 3 & 6
The Emperor	Category 3 & 6

There is no separate category in which the Emperor and Commander Tung can be placed in. They fit the father category, because they both mentor and help Mulan further in life. Evidently, they are not her father. They also fit elements of the last category, the males who serve as an assistant to another male character. However, these characters do not assist others.

**4.3.2 Physical role**

The characters were also coded according to their physical role, which means the type of physical activity they engage in. The most noteworthy physical activity the characters in both movies engage in is physical fighting. Other forms of physical activity and which characters perform them can be seen in Table 74.

Table 74. Physical role

<b>Physical activities</b>	<b>Character</b>
Fighting	All characters, except Fa Li, Fa Zhou, The Emperor and Maurice
Dancing	Belle, The Beast, Lumière
Horse riding	Gaston, Maurice, Belle, Mulan and Bori Khan
Transforming due to magic	The Witch, Xianniang and The Beast

The only woman to not perform a physical activity is Fa Li. The men that perform no physical activity are Fa Zhou and The Emperor of China. Noteworthy is that all females engage in physical violence in both versions of their respective movies to defend themselves or others. Though this has not changed between the live-action version and its animated counterpart, it is a good step in equal gender representation to show that women can fend for themselves if necessary. None of these women needed saving by a man.

### 4.3.3 In-home labor

The only male character from the dataset to perform in-home labor is Lumière. The only female characters from the dataset to perform in-home labor are Mrs. Potts, Fa Li and Belle. Belle did not do any in-home labor in the original animation. However, in the live-action remake she did the laundry. Nonetheless, she did this in an inventive way, using a donkey, so that she could sit on the side and read a book.

This can be linked directly to Wiersma's (2000) conclusion that the in-home labor men portray are, amongst others, serving food and cooking, while the women portray a more varied array of in-home chores, including feeding, serving and child care (Table 75).

Table 75. In-home labor

<b>In-home labor</b>	<b>Character</b>
Serving guests	Lumière, Mrs. Potts
Raising child(ren)	Mrs. Potts, Fa Li
Laundry	Belle

### 4.3.4 Out-of-home employment

For out-of-home employment, the characters were coded according to their job title or occupation. Important to note, is that titles of royalty were not coded as having an occupation, but rather as having societal power. This includes titles, such as Prince, Princess and Emperor (Table 76).

Table 76. Out-of-home employment

<b>Occupation</b>	<b>Character</b>
Servant	Lumière (maître d'hôtel), Cogsworth (majordomo) & Mrs. Potts (housekeeper)
Hunter	Gaston
Inventor	Maurice

Soldier	Mulan, Yao, Ling, Chien-Po, Honghui
Higher military ranks	Li Shang (captain) & Commander Tung (commander)
Leader of attacking army	Shan Yu (of the Huns) & Bori Khan (of the Rourans)
Assistant to the villain	LeFou, Xianniang
None	Belle, The Beast/The Prince, The Witch, Fa Li, The Emperor of China & Fa Zhou (retired war hero)

#### 4.3.5 Societal or familial power

##### *Societal:*

Characters were coded according to the societal power they hold, meaning what kind of authority, position or status they have. In line with Wiersma's (2000) study, most of the characters that were coded as having societal power are due to the titles they have. Titles, in these cases a Prince Adam, The Emperor of China, Commander Tung and Captain Li Shang, in and of themselves indicate high position, status and authority (Wiersma, 2000).

Not a single female character in either versions of *Beauty and the Beast* and *Mulan*, hold a title or have societal power. This is in line with Wiersma's (2000) findings, in which she concludes that men outnumber women when it comes to holding titles and having societal power.

Gaston is a special case; he does not hold a title, but he has significant societal status and authority over the villagers. He is able to lock up Maurice in an asylum without any resistance from them and they follow him to the castle to kill The Beast without a second thought. They even sing about how great he is in the songs 'Belle' and 'Gaston'.

##### *Familial:*

Having familial power refers to the authority, position or status one has in their family (Wiersma, 2000). The characters from the dataset that were coded as having familial

power are all parents. Fa Zhou is the figure of authority in his family. His wife, Fa Li, also has some power over Mulan (and later Hua Xiu), but is superior to Fa Zhou. Commander Tung asks Hua Jung (Mulan’s male character) to be matched with his daughter, implying that he holds the highest authority over his family. Mrs. Potts has familial power over Chip. Even though she has a husband in the live-action version, she is the sole caretaker of Chip in both films. The last parent in the dataset is Maurice, who does not seem to have familial power, because he does not exert any authority over Belle.

#### 4.3.6 Character traits

##### *Passive vs. aggressive*

Characters were coded as passive if they were compliant, inactive in decision-making and accepting without objection (Wiersma, 2000). If they were physically aggressive, bossy, controlling or hostile, they were coded as aggressive (Wiersma, 2000). Characters could be coded as both (Table 77).

Table 77. Passive vs. aggressive

<b>Passive/aggressive</b>	<b>Characters</b>
Passive	Maurice, Cogsworth (animated), Fa Li & The Emperor of China (animated)
Aggressive	The Beast, Gaston, Lumière, Mrs. Potts (live-action), The Witch, Mulan, Fa Zhou, Li Shang, Shan Yu, Yao, Ling, Chien-Po, Bori Khan, Xianniang, The Emperor of China (live-action), Commander Tung & Honghui
Passive & aggressive	Belle, The Prince, LeFou, Cogsworth (animated) & Mrs. Potts (animated)

Overall, most characters that could be compared to an earlier version of themselves stayed the same when it comes to being passive or aggressive. Only three characters

changed in this regard; Cogsworth (who was passive and aggressive in 1991 and passive in 2017), Mrs. Potts (who was passive and aggressive in 1991 and aggressive in 2017) and the Emperor of China (who was passive in 1998 and aggressive in 2020).

According to Wiersma, being aggressive is a traditionally male trait and being passive is traditionally female (2000). This notion is in line with the findings of this analysis, where most male characters from the dataset were coded as aggressive in one or both versions. On the contrary, all female characters, with the exception of Fa Li, were coded as aggressive. All villains are aggressive, whether they are male or female.

*Dependent vs. independent*

When a character needed to be taken care of, rescued or assisted, they were coded as dependent. When a character did not need others, thus self-reliant, they were coded as independent (Wiersma, 2000). Characters could be coded as both (Table 78).

Table 78. Dependent vs. independent

<b>Dependent/independent</b>	<b>Characters</b>
Independent	The Prince, Gaston, The Witch, Mulan, Fa Zhou, Shan Yu, Bori Khan, Xianniang & Commander Tung
Dependent	The Beast, LeFou, Lumière, Cogsworth, Mrs. Potts, Maurice, Fa Li, Yao, Ling, Chien-Po & The Emperor of China
Independent & dependent	Belle, Li Shang & Honghui

Surprisingly, the only women that were coded as exclusively dependent are Mrs. Potts and Fa Li. The other women, the Witch, Mulan and Xianniang, are all coded as being exclusively independent and Belle too, to some extent. Also noteworthy, is that the heroes all needed rescuing by the heroines at some point in the movies. This is striking, because being dependent is a traditionally female trait, whereas being independent is traditionally male (Wiersma, 2000).

### *Emotional vs. unemotional*

The codes emotional and unemotional were used in the traditional meaning of the word (Wiersma, 2000). Meaning, that when a character displayed emotions, such as crying, yelling or laughing, they were coded as emotional.

Every character was coded as emotional, except for the villains of the stories; Gaston, the animated version of the Witch, Shan Yu and Bori Khan. The only villain to not be coded as unemotional is Xianniang. The animated Witch was coded as unemotional, but the live-action Witch was coded as emotional. Table 79 summarizes the dichotomy.

Table 79. Emotional vs. unemotional

<b>Emotional/unemotional</b>	<b>Characters</b>
Emotional	Belle, Mrs. Potts, The Beast, The Prince, Lumière, Cogsworth, Maurice, Fa Zhou, Li Shang, Yao, Ling, Chien-Po, the Emperor of China, Honghui and Commander Tang, LeFou (live-action) & The Witch (live-action)
Unemotional	Gaston, LeFou (animation), The Witch (animation), Shan Yu & Bori Khan

Being emotional is traditionally a female trait, whereas being unemotional is traditionally a male trait (Wiersma, 2000). All female characters were coded as emotional, except for the animated Witch. The fact that so many men were coded as emotional is contrary to the belief that being emotional is a traditionally female gender trait. However, it must be noted that when men were coded as emotional, it was because they showcased emotions such as anger, being offended or expressing pride. When women were coded as emotional it was often because they expressed sadness by crying. This means that there is a significant difference in the types of emotions expressed by the different genders.

*Romantic vs. unromantic*

Characters were coded as romantic when they expressed their interest in the opposite sex (Wiersma, 2000). Wiersma (2000) names flirting, kissing, marriage and having offspring as examples (Table 80).

Table 80. Romantic vs. unromantic

<b>Romantic/unromantic</b>	<b>Characters</b>
Romantic	Belle, The Beast, The Prince, Gaston, Mrs. Potts (live-action), LeFou (live-action), Lumière, Mulan, Li Shang, Honghui, Fa Li, Fa Zhou, Yao, Ling & Chien-Po
Unromantic	Cogsworth, Mrs. Potts (animated), Maurice, The Emperor of China, Commander Tung, The Witch, LeFou (animated), Shan Yu, Bori Khan & Xianniang

Once again, almost all villains fall in the same category. The Witch, Shan Yu, Bori Khan and Xianniang are all unromantic. Gaston is an exception for this category. He was coded as romantic, because of his pursuit to marry Belle.

Most of the characters that were categorized as romantic have romantic partners or become romantic partners. Obviously Belle and The Beast fall in love and become a couple. The same goes for Mulan and Li Shang in the animation and Mulan and Honghui in the live-action. The romantic interest between the heroine and the hero of both Beauty and the Beast and Mulan is almost instantaneously, this is in line with Wiersma's findings (2000).

Being romantic is a typical female trait and being unromantic is a typical male trait (Wiersma, 2000). Once again, this is not apparent in the results of this study. Out of the six female characters that were analyzed, three were coded as romantic, two were coded as unromantic and one was coded as unromantic for the animated version and romantic for the live-action version. Out of the seventeen male characters, six were coded as unromantic, ten were coded as romantic and one was coded as the animated version and romantic for the live-action version. This is not in line with the stereotypical division of gender traits, seeing as the men were relatively more romantic than the women (Table 81).



Table 81. Traditional gender traits by Wiersma (2000)

Male	Female
Unemotional	Emotional
Aggressive	Passive
Independent	Dependent
Unromantic	Romantic

#### 4.3.7 Physical traits

The characters were coded on their physical traits. All heroines and heroes are attractive, young and of average body size. This includes Belle, Prince Adam, Mulan, Li Shang and Honghui. Though the heroines are coded as average/thin, they are still shapely, having a tiny waist and curvy hips. They all have proportionate features, with eyes, noses, mouths and ears that fit their faces and are in proportion. The heroes are young, attractive and have an average body size while being muscular and broad-shouldered as well. They have proportionate features and no facial hair. Most of them have loud voices.

The supporting characters have a wide variety of physical traits. They range from young to old, average sized to fat, clean-shaven face to facial hair and exaggerated features to proportionate features. All characters in the live-action remakes have proportionate features. This is unsurprising seeing as human actors portray these characters instead of being animated.

The matronly older supporting female characters, Mrs. Potts and Fa Li, are soft spoken and attractive. The animated versions of these characters are graying or totally grey and have sweet appearances. In the live-action versions Fa Li has dark hair and Mrs. Potts is a blonde.

#### 4.4 Inductive findings

Though Wiersma's (2000) codebooks provide a good overview of the character's physical appearance and the activities they perform in day-to-day life, insights on the character's personalities are missing. This study found that personalities cannot be explained by the four character traits posed by Wiersma (2000): aggressive/passive, dependent/independent, emotional/unemotional and romantic/unromantic. This explains more who they are as a person, but not how they act. Seeing as one's personality plays a significant part in gender representation, a second inductive coding process was done for all the movies. By doing this, more insights were gained on the characters' personalities and how they behave towards others. For example, both versions of the princesses, Belle and Mulan, were coded as intelligent and brave in the inductive coding process. This would not have been known about them if only the deductive method was used with Wiersma's (2000) codebooks.

An explanation for these shortcomings of Wiersma (2000) could simply be that times have changed. Feminism has evolved since then and consequently the critique on the area of gender representation in the media has grown. It seems that Wiersma's (2000) study was done in a time where gender representation entailed a character's physical appearance and the place they take in the world (in-home labor, occupation, societal power or familial power) rather than how their actual personalities are portrayed. Therefore, this research functions in part as an update to Wiersma's (2000) study.

The most notable inductive findings were found in Belle, LeFou, Agathe (The Witch), Mrs. Potts, Mulan, Li Shang and his replacements Honghui and Commander Tung, and the addition of Xianniang.

##### *Belle*

Belle's physical appearance in the live-action remake was not changed drastically compared to the animated original. Both versions are young, pretty, skinny and shapely. However, the live-action Belle is a bit more proportionate when it comes to these shapes. The actress portraying the role in the 2017 live-action remake, Emma Watson, refused to wear a corset for the role (Bateman, 2016). This decision was made because of two reasons.

Firstly, because the garment is physically restrictive. Secondly, because the actress had a hands-on role in the reshaping of the character and she wanted to stray away from the princess merely being an object of desire (Bateman, 2016).

Another key difference in Belle is her intelligence. In the new adaptation she was made an inventor herself as well, instead of just being the daughter of one. She is seen inventing a washing machine, using a donkey. This way she can do the laundry, while reading her book on the side, causing an uproar among the villagers (Harris, 2017). In the original animation she was ridiculed for reading as well, but in the live-action version it becomes clear that Belle is the only literate woman in town: “What on earth are you doing? Teaching another girl to read. Isn’t one enough?” (Hoberman, et al. 2017, 15:37).

### *LeFou*

One of the biggest changes that has been made in a character is in LeFou. In the original animation LeFou shows no romantic interest in anybody whatsoever. In the live-action remake LeFou has a crush on Gaston. The director of the live-action *Beauty and the Beast*, Bill Condon, confirmed in an interview that LeFou has “a nice, exclusively gay moment” in the movie (Barnes, 2017). Condon explained: “LeFou is somebody who on one day wants to be Gaston and on another day wants to kiss Gaston. He is confused about what he wants. It is somebody who is just realizing that he has these feelings” (Barnes, 2017, para. 5).

### *Agathe*

One of the most notable differences in characters is in the Witch in *Beauty and the Beast*. In the 1991 animation she is a nameless figure that curses the Prince for refusing to give her shelter. In the 2017 live-action remake she is one of the villagers, Agathe, and pops up in several points of the story. Agathe was coded on her physical appearance as young, attractive, average/thin and having proportionate features. Though Gaston calls her an old hag: “Agathe? You’d hang your accusation on the testimony of a filthy hag? No offense, Agathe” (Hoberman, et al. 2017, 1:20:44). Truffaut-Wong (2017) points out that the portrayal of Agathe embodies the harsh conditions women of that time period (18<sup>th</sup> century

France) had to adhere to. She is still young, around 30 years old, but rejected by not only the townspeople, but also by Belle as who herself is shunned for being an intelligent woman of age to marry. Gaston points Agathe's situation out as a warning for Belle, which is the only time Belle seems to notice her (Truffaut-Wong, 2017).

Agathe is belittled all throughout the film for being a spinster. She lives in a makeshift camp in the woods, where she brings Maurice to recover from being left in the woods by Gaston and LeFou. This shows that she prefers to not intervene with the villagers and prefers to be on her own (Truffaut-Wong, 2017).

Most noteworthy, when it comes to Agathe, is the fact that she is the one to break the curse and not Belle. When Belle finally tells The Beast that she loves him, the last rose petal has already fallen and the servants have already turned into objects. It is at that moment when Agathe enters the room and decides to lift the curse. Truffaut-Wong (2017) concludes, rightly so, that "she plays an active role in creating their Happily Ever After. Ultimately, the power to break the curse is in her hands and hers alone. She's not just a random witch, she's a woman with agency" (para. 5).

### *Mrs. Potts*

Mrs. Potts' human appearance changed drastically from its original in the live-action remake. The original Mrs. Potts was old, fat and grey. The new version is significantly younger, is of average body size and has blonde curly hair worn up. This could be a way to solve the age gap between the original Mrs. Potts and her very young son Chip. The 2017 version even jokes about this when LeFou calls Mrs. Potts Chip's grandmother (Hoberman, et al., 2017). Another change is that it turns out there is a Mr. Potts. After the curse has been lifted, Mrs. Potts and Chip are reunited with their husband and father. This means that Mrs. Potts has gone from an independent, single mother in the original to a having a husband in the new version.

### *Mulan*

The character Mulan was adapted quite a bit. A key difference in the live-action remake, compared to the animated original, is that Mulan was changed into a born warrior

instead of her clumsy, unathletic animated counterpart. The movie refers to this as having 'the power of chi' (Bender et al, 2020). In an interview with *Collider*, Jason Reed explained:

"We see her spirit, we see that she isn't like the other kids and we see the difficulty that causes her parents which then becomes a theme of the movie, in that she doesn't fit in and she doesn't know her place. And everyone's very concerned for her. She has all these great qualities about her but she doesn't do things the way that a young girl is supposed to. And it isn't until she's dressed as a boy that people encouraged those things in her" (Szany, 2020b, para. 9).

### *Li Shang, Commander Tung and Honghui*

Li Shang, Mulan's love interest from the original animation, did not return in the live-action remake. Instead, he was split into two different characters: Commander Tung and Honghui. Jason Reed explains:

"So there was a little backlash online when we weren't casting a character named Li Shang. I was actually a little surprised but it made sense without full understanding of what we were doing in the story. I think particularly in the time of the #MeToo movement, having a commanding officer that is also the sexual love interest was very uncomfortable and we didn't think it was appropriate. And we thought that in a lot of ways that it was sort of justifying behavior of we're doing everything we can to get out of our industry. So we split Li Shang into two characters. One became Commander Tung (Donnie Yen) who serves as her surrogate father and mentor in the course movie. The other is Honghui, who is her equal in the squad. There's no power dynamic between them but there is the same dynamic in the original movie that was with Li Shang" (Szany, 2020b, para. 14).

Though this seems a good change, especially looking at it from a fourth wave feminism point of view, the decision to remove Li Shang from the live-action remake has met critique from the LGBTQ+ community. Fans of the animated *Mulan* (1998) have deemed Li Shang a bisexual icon, because he seems to fall in love with Mulan while under the impression she is a man (Tsjeng, 2018). Sarkisian (2020) named this decision a "missed opportunity for Disney to fix its LGBTQ-representation problem."

## *Xianniang*

Another difference in gender representation in the live-action *Mulan*, compared to the animated *Mulan* is the addition of villain Xianniang. “The choice to include a female villain was to provide a counterpoint for our hero, an equally strong female character whose story runs in parallel to Mulan. (...) She's a mysterious woman whose chi, or personal power, is beyond imagining," director Niki Caro explained (Acuna, 2020, para. 5).

Xianniang is a complex character. She starts out as violent and uses her magic to hurt others. However, this stems from a lifetime of being oppressed and disrespected for her Chi. Xianniang and Mulan seem to have some sort of connection, which makes Xianniang reflect on her own life. Seeing Mulan causes a significant shift in character for Xianniang and she sacrifices herself for Mulan in her aim to take the noble path.

Overall, Xianniang is a precautionary tale for Mulan. As Abad-Santos (2020) points out:

“The Witch’s villainy is a critique and an allegory of how we view female power: We tell girls to tap into their potential, but not everyone — especially in ancient China where the movie is set, though the issue persists today — is truly comfortable with a woman wielding what’s hers. To earn people’s respect, they have to buy into a system that diminishes them.” (para. 6)

Noteworthy is that she was villainized and called a witch for having the same power of chi as Mulan, who ends up getting praised for it.

## **4.5 Changes in gender representation**

To answer the research question, the sub question had to be answered first: *what changes were made in the live-action versions of the films as opposed to the original animated film?*

This chapter has already elaborated on the differences, including most notably Prince Adam getting a background story, Belle’s mother getting a background story, Belle knowing about the curse before lifting it, The Witch getting more screen time in the form of Agathe, Mulan possessing the power of chi, the Huns and their leader Shan Yu being replaced by the

Rourans and their leader Bori Khan, Li Shang being replaced by Honghui and Commander Tung and the addition of two female characters in 2020's *Mulan*: Hua Xiu and Xianniang. Consequently, the most changed characters were found to be Belle, LeFou, Agathe (The Witch), Mrs. Potts, Mulan and Li Shang (and replacements Honghui and Commander Tung). In addition to this, Mulan's new female villain played a significant role in the movie's overall gender representation. The addition of Mulan's sister Hua Xiu, however, was disappointing because she did not challenge traditional gender roles and had a minor role in the movie, thus informing the decision to not include her in the coding process.

Next to answer the research question: *How does the gender representation in live action remakes of classic Disney princess movies compare to the original animated versions?* Overall, the gender representation in the live-action remakes is a little better, especially looking at it from a fourth wave feminism point of view, compared to the original animations. The main characters, Mulan and Belle both show more initiative, bravery and intelligence. However, they are still ridiculed and oppressed, because of these qualities. The new Belle is still intelligent, but only gets appreciated for her beauty. The new Mulan is athletic and excels in battle, yet she only gets respected for this when posing as a man or when achieving tremendous success. However, both princesses overcome these prejudices and prove that women are equal to men.

When looking at the characters' five areas of attributes, no notable changes were made in the live-action remake, compared to the animated original. According to Wiersma (2000) female characters are represented as doing more in-home labor, having less out-of-home employment than male characters and holding little to no familial or societal power. This is mostly in line with this study's findings.

The only women to have out-of-home employments are Mrs. Potts, Mulan and Xianniang. Mrs. Potts' job is housekeeping, thus serving others and performing in-home labor. Mulan only has an out-of-home employment, because she poses as a man. Xianniang's occupation is entirely in service of taking orders from a man. This means, that a female character having an occupation does not equal empowerment.

In addition to this, not a single female character in either version of *Beauty and the Beast* and *Mulan* hold a title or have societal power. This is in line with Wiersma's (2000) findings, in which she specifies that men outnumber women when it comes to holding titles and having societal power. The only women with familial power are Mrs. Potts, because she

is the sole caretaker of her son Chip, and Fa Li, because she exerts this power through Fa Zhou, who is the ultimate authority in their family.

When looking at in-home labor it becomes a bit vague, specifically for *Beauty and the Beast*. Many characters in this story are servants; Lumière, Cogsworth and Mrs. Potts. This means that their out-of-home employment consists of in-home labor. This would mean that these two men are the only male characters in this dataset to perform in-home labor. Remarkably, neither Mulan nor Belle perform a lot of in-home labor. Mulan is not seen doing any in-home work in both the animation and the live-action remake. Belle did not do any in-home labor in the original animation. However, in the live-action remake she did the laundry. Nonetheless, she did this in an inventive way, using a donkey, so that she could sit on the side and read a book in the process. This means there is a significant change in the way Disney has portrayed Belle. On the one hand, her doing laundry could be a step back when it comes to the female gender breaking loose from their traditional traits as portrayed in the media. On the other hand, Disney has made this change in such a way that proves Belle to be the smartest woman in the village. She does math and has become an inventor, using her skills to be efficient and pioneering how laundry would be done decades later.

When looking at the characters' traits, it is not the case that women portray more traditional female character traits and men more traditional male character traits, as Wiersma (2000) suggested. This study found that this is balanced, meaning that female characters were coded with traditionally male character traits and male characters were coded with traditionally female characters. This is the case in both the animated films and their live-action remakes. This means, that no significant changes were made in the characters in the live-action remakes compared to their original animations in this regard.

Wiersma (2000) concluded that males and females are still portrayed as having traditional masculine and feminine roles respectively, where females are emotional, passive, caring and romantic and males are independent, assertive, show physical force and have the power. This study finds that there is some truth to that, seeing as the matronly females such as Mrs. Potts and Fa Li are emotional, subordinate and nurturing. However, this is not the case for the younger heroines and female villains, such as Belle, Mulan, Agathe and Xianniang, who are still emotional, nurturing and romantic, but are also independent and exercising physical force. In return, almost all male characters that were coded in this study were emotional, romantic and kind in one way or another. But they were also independent



and exercising physical force.

Another important note to make is on Belle and The Beast's relationship. As argued in the theoretical framework of this paper, the tale of Belle and The Beast has been criticized for romanticizing intimate abuse. The simple fact is that The Beast holds Belle captive and punishes her for being disobedient, but it is disguised as 'romantic passion' (Olson, 2013; Zirger, 2020). While the audience is made to believe that it is Belle's own will to remain at the castle, she is under The Beast's full control. A change that was made by Disney in the live-action *Beauty and the Beast*, compared to the animated original, is granting Belle and The Beast a bit more time to get to know each other and to fall in love. The audience gets to see The Beast's good sides more and there is even an elaborate backstory for him. However, the fact remains that Belle is being held captive, both mentally and physically. Relating this back to Olson's (2013) list of instances that indicate intimate partner abuse, the new version of The Beast still ticks a lot of boxes. This inherently means that the woman, Belle, is still portrayed as the weaker gender, just like she was in the 1991 animation.

To avoid problems surrounding another potentially inappropriate couple, Mulan and Shang, the creators of the 2020 live-action remake decided to cut Shang altogether and replace him with Commander Tung and Honghui. The makers did not want Mulan to have a sexual love interest in her superior and decided to create a character that was her equal. While this was meant well, and certainly is in line with the fourth wave of feminism, it created an uproar in the LGBTQ+ community. This community considers Shang to be a bisexual icon, because he seems to fall in love with Ping (Mulan's male character) and not Mulan (the woman) (Tsjeng, 2018). Because Shang has been a bisexual icon for so long, fans and members of the LGBTQ+ community were sad to see him go (Sarkisian, 2020).

Another notable change in Disney when it comes to the LGBTQ+ community is LeFou gay in 2017's live-action remake. However, critics state that "They made the gay character a villain, relegated him to being a sidekick, gave this explicitly queer role to a straight actor, and then muddled the issue by making him sexually "confused" – just to hedge their bets" (Houlihan, 2017, para. 6). This means that all in all, Disney has a long way to go when it comes to its characters' sexual diversity.

Looking at the findings from a fourth wave of feminism point of view, some good changes towards equal gender representation were made. Mulan changed drastically in her athletic abilities and Belle became more intelligent by inventing. However, the most

feministic changes that were made by Disney in the live-action remakes, compared to their animated original, are the villains Agathe and Xianniang. These female characters show that they can fend for themselves, even though they are being ridiculed and oppressed by men. Agathe is not just an old hag, but a young sorceress who ends up lifting the curse. Xianniang is not just a witch fighting for the dark side, but the person that, against all odds, helps Mulan save the dynasty. These female characters truly show that they are equal to the male characters in the story, it is just too bad that they are overshadowed by the heroes and heroines who have not broken the mold of traditional gender traits in the media as much. All in all, the little changes that were made by Disney helped the company to exude more equality in its gender representation, but there is room for improvement.

## 5. Discussion and conclusion

The aim of this research was to find how the gender representation in the live-action remakes of classic Disney princess movies compared to their original animated versions. Both versions of *Beauty and the Beast* and *Mulan* were inductively and deductively analyzed for their content. By comparing the results, several findings can be made in relation to gender representation.

The results indicate that steps have been made by Disney to portray a more equal gender representation in their live-action remakes, compared to their animated originals. In short, while Mulan and Belle are still ridiculed and oppressed, they rise above their respective societal standards. Belle becomes even more intelligent and Mulan is a natural in battle. However, the most interesting changes made are the additions of female villains, Xianniang and Agathe, who are truly independent. In addition to this, the LGBTQ+ community gains a representative in LeFou, but loses one in Li Shang. The latter got replaced by Honghui and Commander Tung as a response to the #MeToo movement. While Mulan's potentially problematic relationship with a superior was altered, The Beast and Belle still engage in an abusive romance where he has the upper hand.

As explained in the theoretical framework, the fourth wave of feminism, or contemporary feminist activism, calls for awareness surrounding the suppression and assault towards women in society. It aims to separate biological sex from gender identity (Schiele et al, 2020). Overall, the gender representation in the live-action remakes is slightly more equal compared to their original animated versions, especially looking at it through the lens of fourth wave feminism. The results show that female characters not only exhibit traditionally female character traits, but also traditionally male character traits. Male characters also not only show traditionally male character traits, but also traditionally female character traits. This is not in line with Wiersma's (2000) study, who linked the characters to their gender's traditional traits. Unexpectedly, in Wiersma's (2000) categories of physical traits, physical role, in-home labor, out-of-home employment, societal and familial power, no significant changes were made between the animated movies and their live-action versions. The only meaningful change was made in Belle, who does not perform in-home labor in the animation, but does in the live-action. However, she does this in a resourceful way, positioning the character as an inventor. This means that Belle was actually made more

intelligent and more capable than she was in her original film.

The most notable changes, keeping in mind fourth wave feminism, were seen in the characters' personality traits, that were found in the inductive coding process. The deductive codebooks from Wiersma (2000) solely focused on the characters' physical appearance and their activities, in which only slight changes were discovered between the live-action remakes and the animated originals. Seeing as the characters' personalities and the changes in this regard are vital to the gender representation of the overall films, the inductive approach was chosen as an addition to Wiersma's (2000) research. By doing this, data that did not fit the mold posed by Wiersma (2000) could be presented through pivotal new codes in the results.

This inductive coding process discovered the most interesting character changes and additions in LeFou, Agathe, Xianniang, Li Shang, Commander Tung and Honghui. The portrayal of these characters contribute to a more equal gender representation overall in the live-action films compared to the animated originals. This is in line with Disney's trend of a more progressive representation of female characters over the eras, to match changing societal standards (Gilbert, 2020).

However, this same analysis found problematic aspects that do not contribute to the equalization of gender representation in the films. For example, the still very much problematic relationship between The Beast and Belle that contains many instances from the list of intimate partner abuse by The US Center of Disease Control as discussed by Olson (2013). This includes controlling behavior, quick to anger, quick involvement in the relationship and isolation. When looking at the live-action remake of *Mulan*, the notion of gender is still portrayed in stereotypes. A critique on the animated *Mulan* was that the film positions gender as culturally fabricated, while in reality using stereotypical notions of biological sex (Limbach, 2013). As a result, the animation continuously makes the distinction between male and female based on traditional concepts and traits of what is male and what is female (Limbach, 2013). The live-action adaptation has not changed this phenomenon, seeing as the women who show traditionally male character traits are ridiculed and oppressed.

This means that even though the live-action versions are on the right path to Disney's equalization in gender representation, the female characters are still positioned as weaker than, subordinate to and vastly outnumbered by the male characters. This is in line with

earlier studies that found Disney's female characters to be subordinate to the male characters (Giroux, 1997 as cited in Wiersma, 2000). This is also in line with the concept of symbolic annihilation of women in the media, which argues that female characters are portrayed as being dependent on male characters (Tuchman, 1978).

The generalizability of the results is limited by the amount of films that were analyzed for this study. To come to an overall conclusion regarding Disney's changes in gender representation in princess live-action remakes, more films should be added, for example *Cinderella* (1950 and 2015), *Aladdin* (1992 and 2019) and *The Little Mermaid* (1989 and set to come out in 2021).

Both the deductive coding process and the inductive coding process were done by a single researcher. To avoid reliability issues, the two versions of both films were coded on two separate occasions, meaning that the animated version of *Beauty and the Beast* (1991) was coded once, then again a few days later, to ensure a fresh view on its content. This was also done for *Beauty and the Beast* (2017) and *Mulan* (1998 and 2020). However, to ensure perfect reliability and objectivity, this study could be repeated with several researchers who all bring different things to the table and can discuss vague cases.

Belle and Mulan are princesses from the Revised Disney Era, meaning that they were designed to be more independent and empowered than the preceding princesses as a result of third-wave feminism (Wasko, 2020). This implies that the gender representation in these films were already significantly more equal than in the princess movies before this era. Because these princesses already started out as being more independent and empowered, it is logical that they were not changed drastically for the live-action adaptations, which instead relied on side characters to change the overall gender representation. A duplication of this study would benefit from choosing princesses from earlier Disney eras to compare to their live-action remakes, for example *Cinderella*.

In addition to this, this research consisted of content analysis to discover changes made between the live-action remakes and their animated counterparts to see how the gender representation has evolved over time. However, this does not cover the audience perspective. It is possible that the changes made were not picked up on by the viewer or were picked up by them, but not in the content analysis. To gain more comprehensive insights on gender representation in live-action remakes in Disney princess films it is important to gain the consumer's perspective on the matter. To do that, future research

could include surveys, interviews or focus groups.

An interesting point to be made is the fact that the most notable changes in the live-action remakes of *Beauty and the Beast* and *Mulan* were the additions of Agathe and Xianniang. Another Disney live-action remake to add a female side character is *Aladdin* (2019) in the form of Princess Jasmine's friend Dalia. Further research could point out if this character aligns with the coding of Agathe and Xianniang, discovering a possible pattern in Disney live-action remakes.

Overall this research has gained significant insights on the changes Disney is making to adapt its films' gender representation to current societal standards. Though little adaptations were made to the heroines and heroes in the live-action remakes compared to their animations, notable differences were spotted in supporting characters. These changes do not only contribute to the equalization of gender in Disney films, but also include the LGBTQ+ community in its representation. Regardless, Disney still has a long way to go before becoming entirely equal in its gender representation. A good step could be to implement changes in the main characters of the stories instead of relying on supporting characters to do the job. However, since women today are still treated as lesser than the men in many aspects of life and Disney is known to mirror current societal standards, it might be a while before complete equality between the genders is portrayed.

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## Appendix A

Table A1. Wiersma's (2000) coding frame for the five areas of attributes:

<b>5 AREAS OF ATTRIBUTES</b>	<b>Character</b>	<b>Character</b>	<b>Character</b>	<b>Character</b>
<b>PHYSICAL APPEARANCE</b> Male or Female Body size, shape, build, figure Clothing Hair Apparent age				
<b>PHYSICAL ROLE</b> Type of physical activity the character engages in				
<b>IN-HOME LABOR</b> Activities related to the upkeep of the home and/or yard				
<b>OUT-OF-HOME EMPLOYMENT</b> Occupation or job title				
<b>SOCIETAL OR FAMILIAL POWER</b> Authority, status or holding an important position				
<b>CHARACTER TRAITS</b> Passive, Aggressive Dependent, Independent Emotional or Unemotional Romantic or Unromantic				

## Appendix B

Deductive codebooks - *Beauty and the Beast* 1991

Table B1. Male or female

<b>Beauty and the Beast (1991)</b>	<b>Male</b>	<b>Female</b>
		Belle
		Mrs. Potts
		The Witch
	The Beast	
	The Prince	
	Gaston	
	Lefou	
	Lumière	
	Cogsworth	
	Maurice	

Table B2. Five areas of attributes

<b>5 areas of attributes</b>	<b>Belle</b>	<b>The Beast</b>	<b>The Prince</b>	<b>Gaston</b>
<b>PHYSICAL APPEARANCE</b> Male or female Body size, shape, build, figure Clothing Hair Apparent age	Female Thin (tiny waist, but curvy) Simple blue dress, with apron, but yellow ball gown for the dance Long brown hair Late teens	Male Big, tall, broad shoulders, animal-like legs and claws, huge teeth, horns Only pants and a cloak (but starts wearing more neat clothes during the film), formal blue suit during dance Hairy overall, big manes on the head Age is undefined	Male Tall, obviously muscled and athletic, but not broad (still “thin”) Fancy clothing Long blonde hair Early twenties	Male Big and muscular (athletic) Red and yellow clothing that is tight and shows of muscles Long dark hair worn in a ponytail Late twenties
<b>PHYSICAL ROLE</b> Type of physical activity the character engages in	Walking Reading Riding horse Fending of wolves with a stick	Saving Belle from wolves Dancing Fighting with Gaston	Transformation Dancing	Hunting Archery Fighting the Beast
<b>IN-HOME LABOR</b> Activities related to the upkeep of the home and/or yard	None	None	None	None



<p><b>OUT-OF-HOME EMPLOYMENT</b></p> <p>Occupation or job title</p>	None	None	None	Hunter
<p><b>SOCIETAL OR FAMILIAL POWER</b></p> <p>Authority, status or holding an important position</p>	<p>No familial power</p> <p>No societal power: her and her father are seen as weird and are outcasts of the village, thus low familial and low societal power</p>	<p>Low societal power: the villagers forgot about him, he does have a lot of authority within the castle</p> <p>No familial power</p>	<p>Prince</p> <p>High societal power</p> <p>No familial power</p>	<p>High authority, high societal power</p> <p>No familial power</p>
<p><b>CHARACTER TRAITS</b></p> <p>Passive, aggressive, dependent, independent, emotional or unemotional, romantic or unromantic</p>	<p>Aggressive</p> <p>Independent &amp; dependent</p> <p>Emotional</p> <p>Romantic</p>	<p>Aggressive</p> <p>Dependent</p> <p>Emotional</p> <p>Romantic</p>	<p>Passive &amp; aggressive</p> <p>Independent</p> <p>Emotional</p> <p>Romantic</p>	<p>Aggressive</p> <p>Independent</p> <p>Unemotional</p> <p>Romantic</p>

5 areas of attributes	The Witch	Maurice	LeFou	Mrs. Potts	Lumière	Cogsworth
<b>PHYSICAL APPEARANCE</b>  Male or female  Body size, shape, build, figure  Clothing  Hair  Apparent age	Female  Short, body covered in dark cloak  Grey haired  Very old  Later turns into beautiful young enchantress, who is blonde and thin, wearing an illuminiscent dress	Male  Fat, short, round  Simple clothing  Grey, balding, facial hair  Old (50-60)	Male  Short, fat, unathletic  Dark clothing (brown & red)  Big nose, ugly teeth, puffy eyes  Weird haircut  Late twenties	Female  Round, thick  Pink dress with white apron & pink hat  reminiscent of teapot lid  Grey hair in bun  Old (in her sixties)	Male  Tall, lanky, thin  Simple yellow clothing  Ginger hair, long in ponytail  In his twenties/thirties	Male  Short, thick  Red and gold clothing, wearing clock  Short brown hair, mustache  Middle-aged
<b>PHYSICAL ROLE</b>  Type of physical activity the character engages in	Transforming into enchantress	Rides horse	Hunting, fighting	Fighting in castle battle	Fighting in castle battle  Dancing	Fighting in castle battle
<b>IN-HOME LABOR</b>	None	None	None	Serving the people in the castle	Serving people in the castle	None

Activities related to the upkeep of the home and/or yard				Raising Chip		
<b>OUT-OF-HOME EMPLOYMENT</b>  Occupation or job title	Witch/enchantress	Inventor	Gaston's assistant	Housekeeper	Maitre d'hotel	Majordomo
<b>SOCIETAL OR FAMILIAL POWER</b>  Authority, status or holding an important position	No societal power No familial power	No societal power: he and Belle are seen as outcasts  No familial power	Low societal power: some status through his association with Gaston  No familial power	No societal power, however, highly respected within the castle  Familial power over Chip	No societal power, but respected within castle  No familial power	No societal power, but respected in castle  No familial power
<b>CHARACTER TRAITS</b>  Passive, aggressive, dependent, independent, emotional or	Aggressive  Independent  Unemotional  Unromantic	Passive  Dependent  Emotional  Unromantic	Passive & aggressive  Dependent  Unemotional  Unromantic	Passive & aggressive  Dependent  Emotional  Unromantic	Aggressive  Dependent  Emotional  Romantic	Passive & aggressive  Dependent  Emotional  Emotional  Unromantic

unemotional, romantic or unromantic							
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Table B3. Character traits

	<b>Passive</b>	<b>Dependent</b>	<b>Emotional</b>	<b>Romantic</b>	<b>Aggressive</b>	<b>Independent</b>	<b>Un-emotional</b>	<b>Un-romantic</b>
Belle			Yes	Yes	Yes	Yes		
The Beast		Yes	Yes	Yes	Yes			
The Prince	Yes		Yes	Yes	Yes	Yes		
Gaston				Yes	Yes	Yes	Yes	
Lefou	Yes	Yes			Yes		Yes	Yes
The witch			Yes		Yes	Yes		Yes
Lumière		Yes	Yes	Yes	Yes			
Cogsworth	Yes	Yes	Yes		Yes			Yes
Mrs. Potts	Yes	Yes	Yes					
Maurice	Yes	Yes	Yes					Yes

Table B4. Physical traits

	Young	Attractive	Average/ thin	Proportion ate features	Soft spoken	Old	Fat	Exaggerated features	Loud voice	Facial hair	Balding	Muscular /broad shoulders
Belle	Yes	Yes	Thin	Yes	Yes							
Beast	Yes							Yes	Yes	Yes		Yes
Prince	Yes	Yes	Yes	Yes	Yes							Yes
Gaston	Yes	Yes						Yes	Yes			Yes
Lefou	Yes						Yes	Yes	Yes			
Mrs. Potts					Yes	Yes	Yes					
Lumière	yes		Yes					Yes	Yes			
Cogsworth					Yes	Yes		Yes		Yes		
Witch						Yes		Yes				
Enchantress	Yes	Yes	Yes	Yes								
Maurice						Yes	Yes	Yes	Yes	Yes	Yes	

## Appendix C

Deductive codebooks - *Beauty and the Beast* 2017

Table C1. Male or female

<b>Beauty and the Beast (2017)</b>	<b>Male</b>	<b>Female</b>
		Belle
		Mrs. Potts
		The Witch
	The Beast	
	The Prince	
	Gaston	
	LeFou	
	Lumière	
	Cogsworth	
	Maurice	

Table C2. Five areas of attributes

<b>5 areas of attributes</b>	<b>Belle</b>	<b>The Beast</b>	<b>The Prince</b>	<b>Gaston</b>	<b>LeFou</b>
<b>PHYSICAL APPEARANCE</b> Male or female Body size, shape, build, figure Clothing Hair Apparent age	Female Skinny but proportionate Simple blue dress, later on yellow and gold ball gown for the dance Long brown hair Seems well into her 20s	Male Tall, broad shoulders, horns Dark ragged clothes, later blue formal suit with gold details A lot of hair overall, manes on the head Age undefined	Male Tall, muscular, broad shoulders Heavily decorated clothing Long blonde hair Well into his twenties	Male Tall and muscular (more proportionate than in the original, he's not extremely broad) Brown and red suit (comparable to animated version) Long dark hair in ponytail Seems in his thirties	Male Short, fat Dark suit (brown & purple) with red bow Long dark hair in ponytail, heavy sideburns Late twenties/early thirties
<b>PHYSICAL ROLE</b> Type of physical activity the character engages in	Reading Walking Riding horse Fending of wolves with a stick	Fighting the wolves Dance Fighting Gaston	Transformation Dance	Fighting Hunting Riding horse	Fighting
<b>IN-HOME LABOR</b>	Doing laundry	None	None	None	None

Activities related to the upkeep of the home and/or yard					
<b>OUT-OF-HOME EMPLOYMENT</b>  Occupation or job title	None	None	None	Hunter	Assistant to Gaston
<b>SOCIETAL OR FAMILIAL POWER</b>  Authority, status or holding an important position	No familial power  No societal power: her and her father are outcasts	Authority and high status in castle, low in society, because they don't know they exists and when they do they try to kill him  No familial power	High societal power: he is a Prince  No familial power	High authority, high societal power  No familial power	Low societal power: some status due to his association with Gaston  No familial power
<b>CHARACTER TRAITS</b>  Passive, aggressive, dependent, independent, emotional or unemotional,	Aggressive & passive  Independent  Emotional  Romantic	Aggressive  Dependent  Emotional  Romantic	Passive & aggressive  Independent  Emotional  Romantic	Aggressive  Independent  Unemotional  Romantic	Passive & aggressive  Dependent  Emotional  Romantic



romantic or unromantic					
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5 areas of attributes	Lumière	Cogsworth	Maurice	Mrs. Potts	The Witch
<b>PHYSICAL APPEARANCE</b>	Male	Male	Male	Female	Female
Male or female	Tall, skinny	Average size	Average size	Average size, shapely	Short, bad posture
Body size, shape, build, figure	Gold suit, white tights, fancy shoes	Red gilet, with gold suit, fancy shoes, wearing a clock	Simple clothing (seems a bit dusty/dirty), wears big hat on his journey, reading glasses	Light blue dress	Light brown clothing and cloak
Clothing	Powdered wig, mustache	Powdered wig and mustache	Long grey hair worn in ponytail with black ribbon and grey facial hair	Blonde curly hair, updo	Grey
Hair	In his forties	Old (in his sixties or seventies)	Old (in his sixties)	Natural makeup	Very old (very wrinkled)
Apparent age				Middle aged (in her 40s)	Later turns into beautiful young long-haired enchantress, wearing long illuminescent dress
					Agathe is average sized, wears light brown simple clothing, has

					brown hair worn up, and seems in her thirties
<b>PHYSICAL ROLE</b> Type of physical activity the character engages in	Fighting in castle battle  Dancing	None	Inventing  Painting  Goes on journey with horse and carriage	Fighting in castle battle	Transforms from witch to enchantress
<b>IN-HOME LABOR</b> Activities related to the upkeep of the home and/or yard	Serving people in castle	None	None	Waiting on people in castle  Raising Chip	None
<b>OUT-OF-HOME EMPLOYMENT</b> Occupation or job title	Maitre d'hotel	Majordomo	Inventor  Artist	Housekeeper	Enchantress/witch
<b>SOCIETAL OR FAMILIAL POWER</b> Authority, status or holding an important position	No societal power, though highly respected within castle  No familial power	No societal power, but respected within castle  No familial power	No societal power: he and Belle are outcasts  No familial power	No societal power, but of high importance in the castle  Familial power over Chip	No societal power  No familial power

<b>CHARACTER TRAITS</b>  Passive, aggressive, dependent, independent, emotional or unemotional, romantic or unromantic	Aggressive	Passive	Passive	Aggressive	Aggressive
	Dependent	Dependent	Dependent	Dependent	Independent
	Emotional	Emotional	Emotional	Emotional	Emotional
	Romantic	Unromantic	Unromantic	Romantic	Unromantic

Table C3. Character traits

	Passive	Dependent	Emotional	Romantic	Aggressive	Independent	Un-emotional	Un-romantic
Belle			Yes	Yes	Yes	Yes		
The Beast		Yes	Yes	Yes	Yes			
The prince	Yes		Yes	Yes	Yes	Yes		
Gaston				Yes	Yes	Yes	Yes	
Lefou	Yes	Yes	Yes	Yes	Yes			
Lumière		Yes	Yes	Yes	Yes			
Cogsworth	Yes	Yes	Yes					Yes
Maurice	Yes	Yes	Yes					Yes

Mrs. Potts		Yes	Yes	Yes	Yes			
The Witch			Yes		Yes	Yes		Yes

Table C4. Physical traits

	Young	Attractive	Average/ thin	Proportion ate features	Soft spoken	Old	Fat	Exaggerated features	Loud voice	Facial hair	Balding	Muscular /broad shoulders
Belle	yes	yes	yes	yes	yes							
Beast								yes	yes	yes		yes
Prince	yes	yes	yes	yes	yes							yes
Gaston	yes	yes		yes					yes			yes
Lefou	yes			yes	yes		yes					
Lumière			yes	yes		yes			yes	yes		
Cogsworth				yes	yes	yes				yes		
Maurice			yes	yes	yes	yes				yes		
Mrs. Potts		yes	yes	yes	yes	yes						
Witch				yes		yes						
Enchantress	Yes	Yes	Yes	Yes								

## Appendix D

Inductive codebook - *Beauty and the Beast*

Table D1. Belle

Character	Code	Example
<b>Belle (1991)</b>	Intelligent	Belle is the only woman in town to be able to read
	Caring	Brings The Beast home after his fight with the wolves and tends to his wounds
	Kind	Is very nice to everybody in the castle  Eats food from plate to make sure The Beast is not ashamed for not being able to use cutlery
	Peculiar	She is praised for her beauty and ridiculed for her intelligence
	Brave	Goes to the castle to save her father all by herself  "Take me instead"
	Protective	"My father is not crazy. He's a genius"

		Shows The Beast in magic mirror in order to save Maurice
	Resistant	Refuses to have dinner with The Beast
	Curious	Goes into the west wing of the castle when she's been told specifically not to
	Direct	"You should learn to control your temper"  "He's no monster Gaston, you are!"
	Fast to fall in love	In love with The Beast within a couple of days
<b>Belle (2017)</b>	Intelligent	"Well! If it isn't the only bookworm in town. So where did you run off to this week?"  LeFou: "But she's so well-read, and you're so... athletically inclined"  Gaston: "I know. Belle can be as argumentative as she is beautiful."  "What on earth are you doing? Teaching another girl to read. Isn't one enough?"
	Peculiar	"A beauty but a funny girl"

	Direct	<p>Telling Gaston she does not want to have dinner with him</p> <p>“Gaston, we could never make each other happy. No one can change that much. (...)I might be a farm girl, but I'm not simple. I'm sorry, but I will never marry you, Gaston.”</p> <p>When The Beast does not step into the light like Belle asks, she walks over to him and holds a candle in front of him so she can see.</p> <p>“Are you so cold-hearted that you won't allow a daughter to kiss her father goodbye? Forever can spare a minute!</p> <p>“You should learn to control your temper”</p>
	Resourceful	<p>Helping Maurice in his work</p> <p>Doing math to invent away to do laundry using a donkey</p>
	Brave	<p>“Where is papa? Take me to him”</p> <p>“I've come for my father”</p>

		Tricks her father to take his place in captivity
	Kind	To a hairbrush: "Is everything here alive? Hello, what's your name?"  Drinks soup from plate to make sure The Beast is not ashamed for not being able to use cutlery
	Resistant	"You've taken me prisoner and now you want to have dinner with me? Are you insane?"  "I'd starve before I ever ate with you!"
	Protective	Talking about her father: "I'm so worried about him. He's never been on his own."  Leaves the castle to save her father from Gaston: "My father is not crazy."  "He's not a monster, Gaston. You are. The Beast would never hurt anyone."
	Curious	"Surely you're as trapped here as I am. Don't you ever want to escape?"  Asks her father to tell her about her mother



		When The Beast lets her use the magic atlas, she goes to her childhood home in Paris
	Caring	Tending to The Beast's wounds after altercation with the wolves

Table D2. The Beast

Character	Code	Example
<b>The Beast (1991)</b>	Intimidating/scary	"You've come to look at the Beast"  Backing people in corners
	Ruthless	Does not give Belle the opportunity to say goodbye to her father
	Bossy	"You will join me for dinner, that is not a request"  "Then go ahead and STARVE!!!! If she doesn't eat with me, then she doesn't eat at all!"
	Ashamed	"I'm just fooling myself. She'll never see me as anything...but a monster. It's hopeless.
	Hot-tempered	Get angry fast and screams a lot

		Throws furniture and screams at Belle to get out after she comes into the west wing and looks at the cursed rose
	Protective	Saves Belle from the wolves
	Sweet	<p>"I've never felt this way about anyone. (Looks excited) I want to do something for her."</p> <p>Surprises Belle with the library</p>
	Willing to learn	Learns how to eat with cutlery to impress Belle
	Insecure	He tells Lumière "I'm not sure I can do this" about the dance that evening with Belle
	Fast to fall in love	The Beast falls in love with Belle within, what seems like, a day
	Compassionate	<p>Feels bad when he sees Belle crying about not being able to say goodbye to her father</p> <p>Sets Belle free to save her father from going to the asylum</p>
	Merciful	Decides not to kill Gaston, but lets him go.

<b>The Beast (2017)</b>	Intimidating/scary	Jumping up to people and yelling at them
	Merciful	Belle and Maurice get to say goodbye  Decides not to kill Gaston, but lets him go.
	Hot-tempered	“Well be my guest, go ahead and STARVE!!!! If she doesn't eat with me, then she doesn't eat at all!”
	Bossy	“You will join me for dinner, that is not a request”  “I told you to join me for dinner”
	Protective	Saves Belle from the wolves
	Intelligent	“I had an expensive education”  Reads a lot
	Sweet	Gives Belle library: “If you really like it so much, it is yours.”  Uses magic atlas to take Belle wherever she wants to go
	Compassionate	Shows Belle sympathy when she finds out what

		<p>happened in her childhood home in Paris</p> <p>Sets Belle free to help her father</p>
	Ashamed	<p>"I feel like a fool. She will never love me."</p> <p>"No. I've set her free. I'm sorry I couldn't do the same for all of you."</p> <p>The song 'Evermore': "I was the one who had it all, I was the master of my fate, I never needed anybody in my life, I learned the truth too late"</p> <p>"Now I know she'll never leave me, even as she runs away, she will still torment me, calm me, hurt me, move me, come what may. Wasting in my lonely tower, waiting by an open door, I'll fool myself she'll walk right in and be with me for evermore"</p>
	Insecure	<p>"I saw her in the ballroom, and I said, well, you're making this so beautiful, we should have a dance tonight. I never thought she'd actually say yes! What was I thinking?"</p>

Table D3. The Prince

Character	Code	Example
<b>The Prince (1991)</b>	Mean	Sneered at the rose offered by the witch
	Superficial	Denies witch shelter because of her haggard appearance
	Relieved	Hugs everybody when he is transformed back into his human form and swings Belle around
<b>The Prince (2017)</b>	Superficial	<p>“Although he had everything his heart desired, the prince was spoiled, selfish, and unkind. He taxed the village to fill his castle with the most beautiful objects... and his parties with the most beautiful people”</p> <p>“Repulsed by her haggard appearance, the Prince turned the woman away. But she warned him not to be deceived by appearances, for beauty is found within.”</p> <p>“If he could learn to love another and earn their love in return by the time the last petal fell, the spell would be broken. If not, he would be doomed to remain a beast for all time.”</p>
	Mean	“Although he had everything his heart desired, the prince was spoiled, selfish, and unkind.”

	Lonely	Both parents died
	Relieved	Hugs everybody when he is transformed back into his human form and swings Belle around
	Good-humored	Growls and laughs when Belle asks him: "How would you feel about growing a beard?"

Table D4. Gaston

Character	Code	Example
<b>Gaston (1991)</b>	Misogynistic	<p>Calls Belle "my little wife"</p> <p>Backs Belle into a corner</p> <p>"No one says no to Gaston"</p>
	Pushy	<p>Having wedding planned before even proposing to Belle</p> <p>"I want to marry Belle, but she needs a little persuasion."</p>
	Athletic	<p>"As you I've got biceps to spare"</p> <p>"When I was a lad I ate four dozen eggs every morning to help me get large. And now that I'm</p>

		grown, I eat five dozen eggs, so I'm roughly the size of a barge!"
	Confident/arrogant	"As a specimen, yes, I'm intimidating"
	Manipulative	<p>Concocts a plan to put Maurice in asylum so he can marry Belle</p> <p>"I might be able to clear up this little misunderstanding, if... (...) If you marry me. (...) One little word, Belle. That's all it takes."</p> <p>"Just give me your daughters hand and I will let you free."</p>
	Unfriendly	Pokes, slaps and pushes LeFou around
	Leading	<p>Persuades the villagers to kill The Beast</p> <p>"It's time to follow me"</p>
	Mocking	<p>"What's the matter beast? Too kind and gentle to fight back?"</p> <p>"Were you in love with her, beast? Did you honestly think she'd want you when she had someone like me?"</p>

	Unintelligent	Cannot read books that do not have pictures
	Superficial	Only wants to marry Belle, because she is beautiful: "Right from the moment when I met her, saw her. I said she's gorgeous and I fell. Here in town there's only she, who is beautiful as me. So I'm making plans to woo and marry Belle"
<b>Gaston (2017)</b>	Athletic	"But she's so well-read, and you're so... athletically inclined"  "When I was a lad I ate four dozen eggs every morning to help me get large. And now that I'm grown, I eat five dozen eggs, so I'm roughly the size of a barge!"
	Unintelligent	LeFou: "Je ne sais quoi?"  Gaston: "I don't know what that means"  Belle calls him "brainless"
	Superficial	Only wants to marry Belle, because she is beautiful: "Right from the moment when I met her, saw her. I said she's gorgeous and I fell. Here in town there's only she, who is beautiful as me. So I'm making plans to woo and marry Belle"



	Misogynistic	<p>“No, LeFou. It's the ones who play hard to get that are always the sweetest prey.”</p> <p>“The only children you should concern yourself with are... your own.”</p> <p>“Belle, do you know what happens to spinsters in our village after their fathers die? They beg for scraps, like poor Agathe. This is our world, Belle. For simple folk like us, it doesn't get any better.”</p> <p>“Agathe? You'd hang your accusation on the testimony of a filthy hag? No offense, Agathe.”</p>
	Confident/arrogant	<p>Talks to himself in the mirror: “You are the wildest, most beautiful thing I've ever seen. No one deserves you, but at least I know our children will be beautiful.”</p> <p>“It's hero time”</p> <p>“As a specimen, yes, I'm intimidating”</p>
	Pushy	Pulls Belle by her skirt

	Manipulative	<p>'Helping' Maurice to save Belle from The Beast to convince her to marry him</p> <p>"Oh, Maurice! Thank heavens. I've spent the last five days trying to find you. (...) Maurice, it's one thing to rave about your delusions. It's another to accuse me of attempted murder."</p> <p>"LeFou, my dearest companion, did I, your oldest friend and most loyal compatriot, try to kill the father of the only woman I've ever loved?"</p>
	Evil	<p>"There are no such things as beasts, or talking teacups, or... magic! But there are wolves, frostbite, and starvation."</p> <p>Knocks Maurice unconscious: "If Maurice won't give me his blessing, then he is in my way. Once the wolves are finished with him, Belle will have no one to take care of her but me."</p>
	Leading	<p>Persuades the villagers to kill The Beast</p> <p>"It's time to follow me"</p>
	Unfriendly	<p>Does not help LeFou, who is crushed under the piano: "Sorry, old friend. It's hero time."</p>

	Mocking	“Were you in love with her? Did you honestly think she'd want you?”
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Table D5. LeFou

Character	Code	Example
LeFou (1991)	Mean	<p>“He was raving like a lunatic. We all heard him, didn't we!”</p> <p>“Well, you don't get much crazier than that”</p> <p>Tries to set Lumière on fire, while laughing maniacally</p>
	Lazy	<p>Gives up quickly</p> <p>“Oh, well, I guess it's not gonna work after all.”</p>
	Misogynistic	<p>Helps Gaston in surprise wedding for Belle, meaning he is helping Gaston in his pushy and unwanted advances to persuade Belle</p> <p>Gaston: “Who does she think she is? That girl has tangled with the wrong man. No one says ‘no’ to Gaston!”</p> <p>LeFou: “Darn right!”</p>

<p><b>LeFou (2017)</b></p>	<p>Honest</p>	<p>“But she’s so well-read, and you’re so... athletically inclined”</p> <p>“It’s never gonna happen ladies”</p> <p>“You really want to marry into this family?”</p>
	<p>Misogynistic</p>	<p>“A certain damsel is in distress.”</p>
	<p>Unintelligent</p>	<p>Cannot spell ‘Gaston’: “And his name's `G-A-S-T... ’  Uh, I believe there's another `T' in there, it just occurred to me that I'm illiterate and I've never actually had to spell it out loud before... Gaston!”</p>
	<p>Hesitant</p>	<p>“For the sake of exhausting all of our options, do we maybe want to consider a less gruesome alternative?”</p>
	<p>Remorseful</p>	<p>“Wow, this is some storm. At least we're not tied to a tree in the middle of nowhere, right? You know it's not too late, we could just go get him... (...) It's just, every time I close my eyes, I picture Maurice stranded out there.”</p> <p>“Well I used to be on Gaston's side, but we're in a bad place right now.”</p>

Table D6. Lumière

Character	Code	Example
Lumière (1991)	Hospitable	Invites Maurice to stay after he got lost in the woods  Encourages The Beast to give Belle a room  Serves Belle dinner and sings 'Be Our Guest'
	Charming	Kisses Belle's hand: "En chante, cherie"
	Rebellious	Gives Belle dinner even though The Beast told her to starve.
	Entertaining	Performs 'Be Our Guest' for Belle at dinner
	Sad	"Life is so unnerving, for a servant who's not serving! He's not whole without a soul to wait upon. Ah, those good old days when we were useful. Suddenly, those good old days are gone."
	Smart	Comes up with plan to fight the villagers in the castle battle
	Advising	"Uh, master. Have you thought that, perhaps, this girl could be the one to break the spell?"  "Ah yes, when she comes in, give her a dashing,

		debonair smile. Come, come. Show me the smile.”
<b>Lumière (2017)</b>	Hospitable	Lumière: “Forgive my intrusion, mademoiselle, but I have been sent to escort you to your room.”  Belle: My room? But I thought...  Lumière: “What? That once this door closes it will not open again, RARRR? I know, he gets so dramatic.”
	Advising	Tells The Beast to charm Belle in order to break the spell  Gets The Beast ready for the dance
	Compassionate	“Yes. The poor thing is probably in there, scared to death.”
	Entertaining	“It’s time to sparkle”  Performs ‘Be Our Guest’ for Belle at dinner
	Sad	“Life is so unnerving, for a servant who's not serving! He's not whole without a soul to wait upon. Ah, those good old days when we were useful. Suddenly, those good old days are gone.”
	Rebellious	Offers Belle a room and dinner against direct orders from The Beast

Table D7. Cogsworth

Character	Code	Example
<b>Cogsworth (1991)</b>	Nervous	Does not cope well when The Beast's orders are not complied with
	Mocking	Basically tells Lumière 'I told you so' after The Beast gets angry about inviting Maurice in
	Advising	<p>Advises The Beast to control his temper</p> <p>"Master, I could be wrong, but that may not be the best way to win the girl's affections.</p>
	Shy	Gets flattered by Belle's compliments
	Slow	<p>He repeats what other people have already said</p> <p>Comes to conclusions late</p>
<b>Cogsworth (2017)</b>	Sarcastic	<p>"I can see it's a girl. I lost my hands, not my eyes."</p> <p>"Of course he can talk, it's all he ever does!"</p> <p>"Am I too late? Shame. I was really going to tell him off this time."</p>

		“Turn back into a clock, turn back into a clock.”
	Nervous	Afraid to disobey orders from The Beast: “Now Lumiere, as head of the household, I demand that you put her back in the cell at once!”
	Slow	He repeats what other people have already said
	Advising	Gets The Beast ready for the dance
	Cowardly	Hides from the villagers in battle

Table D8. Maurice

Character	Code	Example
<b>Maurice (1991)</b>	Chaotic	Fighting with his inventions
	Supportive	“My daughter, odd, where did you get an idea like that?”
	Stubborn	Not following horse’s direction and getting lost in the woods
	Ridiculed	Gets laughed at in the tavern after he reveals Belle has been taken by The Beast. They call him “crazy old Maurice”
<b>Maurice (2017)</b>	Supportive	“My daughter, odd, where did you get an idea like that? (...) Oh. People. This village may be small, small-



		<p>minded even, but small also means safe. Even back in Paris, I knew a girl who was so different, so daring, so ahead of her time that people mocked her until the day they found themselves imitating her.”</p>
	Attentive	<p>Always brings back a rose for Belle from his journeys</p>
	Protective	<p>“Then you know I had to leave her there. I had to protect you. I’ve always tried to protect you... too much, perhaps...”</p> <p>“Future father-in-law? You will never marry my daughter.”</p>
	Loving	<p>“How does a moment last forever?  How can a story never die?  It is love we must hold on to  Never easy, but we try  Sometimes our happiness is captured  Somehow a time and place stand still  Love lives on inside our hearts  And always will”</p>
	Ridiculed	<p>Gets laughed at in the tavern after he reveals Belle has been taken by The Beast. They call him “crazy old Maurice”</p> <p>Nobody believed him when he says Gaston tried to kill</p>

		him
	Sarcastic	“No, he means forever. Apparently that's what happens around here when you pick a flower.”

Table D9. Mrs. Potts

Character	Code	Example
<b>Mrs. Potts (1991)</b>	Caring	Offers Maurice tea, because it will “warm him up in no time”
	Motherly	“That was a very brave thing you did my dear. (...) Cheer up child. It’ll turn out alright in the end. You’ll see.  “Come on, Chip. Into the cupboard with your brothers and sisters”  Kisses Chip goodnight
	Hospitable	Sings the following lyrics in ‘Be Our Guest’: “With dessert, she'll want tea, and my dear, that's fine with me! While the cups do their soft shoeing, I'll be bubbling, I'll be brewing!”
<b>Mrs. Potts (2017)</b>	Advising	“Oh, you can't judge people by who their father is, now can you?”

		Gets The Beast ready for the dance
	Motherly	<p>“Yes, Chip. You'll have your days in the sun again. You just leave it to me.”</p> <p>“Cheer up, my poppet. Things will turn out in the end. You'll feel a lot better after dinner.”</p> <p>“Straight to bed”</p>
	Compassionate	“Gently, master. The girl lost her father and her freedom in one day.”
	Wise	“People say a lot of things in anger. It is our choice whether or not to listen.”
	Kind	<p>“That was a very brave thing you did for your father, dear.”</p> <p>“The master's not as terrible as he appears. Somewhere deep in his soul, there's a prince of a fellow, just waiting to be set free.”</p>
	Caring	“Don't worry dear, it's only Mrs. Potts. Oh, aren't you a vision! How lovely to make your acquaintance. It's a very long journey. Let me fix you up before you go. I have found that most troubles seem less troubling after a bracing cup o' tea.”

	Hospitable	Sings the following lyrics in 'Be Our Guest': "With dessert, she'll want tea, and my dear, that's fine with me! While the cups do their soft shoeing, I'll be bubbling, I'll be brewing!"
	Remorseful	"You're quite right there, dear. You see, when the master lost his mother, and his cruel father took that sweet innocent lad and twisted him up to be just like him... we did nothing."
	Bossy	"Just stop being a coward and tell Belle how you feel. And if you don't, I promise you'll be drinking cold tea for the rest of your life."

Table D10. The Witch

Character	Code	Example
<b>Witch (1991)</b>	Judged on appearance	Is turned down by the Prince because she is ugly; he is repulsed by her haggard appearance
	Magic	She curses the Prince and his servants
<b>Witch (2017)</b>	Judged on appearance	Is turned down shelter by the Prince, because of her haggard appearance
	Magic	Curses the Prince, his servants and the entire village.

		<p>“As days bled into years, the Prince and his servants were forgotten by the world. For the Enchantress had erased all memory of them from the minds of the people they loved.”</p>
	Spinster	<p>“Belle, do you know what happens to spinsters in our village after their fathers die? They beg for scraps, like poor Agathe. This is our world, Belle. For simple folk like us, it doesn't get any better.”</p>
	Caring	<p>Saves Maurice from the woods and feeds him.</p>
	Compassionate	<p>Lifts curse, because she hears Belle tell The Beast she loves him, even though the last rose petal has already fallen.</p>

## Appendix E

Inductive codebook - *Mulan*

Table E1. *Mulan*

Character	Code	Example
<b>Fa Mulan (1998)</b>	Clumsy	Bumps into father and breaking teacup  Smudges cheat sheet on her arm, spills tea and sets the Matchmaker on fire in their meeting
	Ashamed	“Look at me, I will never pass for a perfect bride, or a perfect daughter. Can it be I'm not meant to play this part? Now I see that if I were to truly be myself, I would break my family's heart.”
	Protective	Takes her father's place in the army to protect him, knowing he will not survive
	Brave	Takes her father's place in the army
	Dutiful	Shang tells her to pack up and go home in the song 'Make A Man Out Of You', but she refuses and trains harder.
	Respectful	Bows at the altar Shang made for his father General Li after he was killed.
	Intelligent	Uses dog to feed the chickens

		<p>Causes avalanche to take down the Huns</p> <p>Finds a way into the castle after the Huns have taken the Emperor hostage</p>
	Family oriented	<p>Wants to bring honor to her family</p> <p>“With all due respect, your Excellency. I have been away from home long enough.”</p>
	Perseverant	<p>Goes after the remaining Huns even after she has been cast out of the army for being a woman</p>
	Feminist	<p>Sticks up for girls in the song ‘A Girl Worth Fighting For’: “How about a girl who's got a brain, who always speaks her mind?”</p> <p>“You said you'd trust Ping. Why is Mulan any different?”</p>
<b>Hua Mulan (2020)</b>	Athletic	<p>Chasing after Chicken: jumping on the roof, running and sticking the landing from the roof</p> <p>Skilled horse rider</p>
	Possesses power of Chi	<p>Is able to catch all tea cups in a skillful manner at the Matchmaker’s</p>

		<p>Excels in battle training</p> <p>Is only one able to carry the buckets full of water all the way t the top</p>
	Protective	<p>Kills bugs for her sister</p> <p>Takes father's place in army</p> <p>"Listen to me, all of you. We will live. I guarantee it. Because I will protect you. We'll protect each other. We'll fight for each other."</p>
	Feminist	<p>Stands up for women in conversation with Yao, Ling, Chien-Po, Cricket and Honghui: "My ideal woman is courageous. (...) And she has a sense of humor. She's also smart."</p> <p>Talking to Xianniang: "You told me my journey was impossible. Yet here I stand. Proof that there is a place for people like us."</p>
	Remorseful	<p>Feels bad for not adhering to all three virtues: loyal, brave and true. She feels remorse about not being entirely true, because she is lying about her identity</p>
	Perseverant	<p>Keeps following Bori Khan in battle, even when she is</p>



		the only one left
	Brave	Joins the army in her father's place  Goes into construction site to save the Emperor from Bori Khan all by herself
	True	Outs herself as being a woman
	Intelligent	Causes avalanche to take down Rourans
	Dutiful	"I know my place. And it is my duty... to fight for the kingdom and protect the Emperor."
	Family oriented	"Your Majesty... I'm deeply honored by this immeasurable invitation... but with humble apologies... I cannot accept it. I left home under cover of darkness... and betrayed my family's trust. I made choices I knew would risk their dishonor. Since then... I have pledged an oath... to be loyal, brave, and true. In order to fulfill this oath... I must return home and make amends to my family"
	Ambitious	At the end of the film it is suggested that Mulan will return to the imperial city to join the Emperor's Guard

Table E2. Li Shang

Character	Code	Example
Li Shang (1998)	Grateful	Tells his father, the general, he will not let him down after he has been made captain by him.
	Bossy	<p>“I don’t need anyone starting trouble in my camp.”</p> <p>“You will assemble swiftly and silently every morning. Anyone who acts otherwise will answer to me.”</p>
	Misogynistic	<p>In the song ‘I’ll Make A Man Out Of You’ he sings the lyrics: “Did they send me daughters when I asked for sons? You’re the saddest bunch I ever met.”</p> <p>“You don’t belong here. Go home.”</p>
	Respectful	Makes altar for his father General Li and his battalion, who died at the hands of Shan Yu
	Merciful	Does not kill Mulan after finding out she is a woman. He says: “A life for a life. My debt is repaid.”
	Forgiving	Supports Mulan after feeling betrayed about the fact that she is a woman
	Supportive	“She’s a hero”
	Assertive	Coming to Mulan’s hometown after the war is over

Table E3. Fa Li

Character	Code	Example
<b>Fa Li (1998)</b>	Motherly	<p>“Of all days to be late. I should have prayed to the ancestors for luck.”</p> <p>“None of your excuses. Now let's get you cleaned up.”</p> <p>She is concerned about Mulan after she leaves to join the army. She tells Fa Zhou: “You must go after her. She could be killed!”</p>
	Misogynistic	<p>In the song ‘Bring Honor To Us All’ she sings the lyrics: “When we're through you can't fail. Like a lotus blossom, soft and pale. How could any fellow say "No sale". You'll bring honor to us all.”</p>
	Concerned	<p>Is in distress when they find out Mulan has left to join the army</p>
<b>Hua Li (2020)</b>	Harsh	<p>“Tell me your sister is not the cause of this.”</p>
	Motherly	<p>“Mulan, take control of yourself.”</p> <p>“It is Mulan I worry about. They'll call her a witch. It's time you talked to her.”</p> <p>Dresses Mulan for the Matchmaker</p>

		Relieved and crying when Mulan returns home from war
	Misogynistic	<p>“You make excuses for her. You forget, Mulan is a daughter, not a son. A daughter brings honor through marriage.”</p> <p>“I ask you, what man will want to marry a girl who flits around rooftops, chasing chickens?”</p>
	Concerned	<p>On Hua Zhou having to join the army: “We must be strong, this time he will not return.”</p> <p>After they find out Mulan has left to join the army: “You must stop her. The Northern Invaders will kill her!”</p>

Table E4. Fa Zhou

Character	Code	Example
<b>Fa Zhou (1998)</b>	Supportive	Cheers up Mulan after the Matchmaker disaster by telling her: “My, my, what beautiful blossoms we have this year. But look, this one's late. But, I'll bet that when it blooms, it will be the most beautiful of all.” In this case, the blossom being a metaphor for Mulan.
	Dutiful	“I am ready to serve the Emperor”

		"It is an honor to protect my country and my family."
	Disappointed	"Mulan, you dishonor me"
	Fatherly	Tries to run after Mulan after she leaves to join the army and looks highly concerned.  "The greatest gift and honor is having you for a daughter. I've missed you so, Mulan."
	Authoritative	"I know my place, it is time you learned yours."
	Forgiving	Is relieved and hugs Mulan when she gets back from the war
<b>Hua Zhou (2020)</b>	Proud	"If you had such a daughter... her chi, the boundless energy of life itself... speaking through her every motion... could you tell her that only a son could wield chi? That a daughter would risk shame, dishonor, exile? Ancestors, I could not."  "Any man would be fortunate to marry either of our daughters. Including Mulan."  "I was blessed with two daughters."
	Conflicted	Hua Zhou is conflicted between supporting his daughter in developing her chi and fitting into

		society's standards
	Fatherly	<p>"Any man would be fortunate to marry either of our daughters. Including Mulan."</p> <p>"Some say the phoenix is consumed by flame... and emerges again. I think she can survive a broken wing. Your chi is strong, Mulan. But chi is for warriors... not daughters."</p> <p>"You must be courageous, Mulan. For your mother and your sister... For me."</p>
	Protective	<p>"Soon, you'll be a young woman... and it is time for you... to hide your gift away. To... To silence its voice. I say this to protect you. That is my job."</p> <p>"If you're here to discipline Mulan, you have to get past me"</p> <p>Prays to ancestors to watch over his daughter</p>
	Loving	"I'm truly blessed to be in the presence of such enchanting women. I have no doubt today will be a momentous day for the Hua..."
	Dutiful	"I am Hua Zhou. I served the Imperial Army in the last battle against the Northern Invaders. (...) I am blessed

		<p>with two daughters. I will fight.”</p> <p>“Are you suggesting... our family not comply with the Imperial edict?”</p> <p>“It is my duty to fight. My honor to sacrifice for the emperor.”</p>
	Authoritative	Slams fist on table: “I am the father. It is my place to bring honor to our family on the battlefield. You are the daughter! Learn your place.”
	Forgiving	Relieved that Mulan is back from the war: “It is my daughter that means everything to me. And it is I, who should apologize. My foolish pride drove you away. One warrior knows another... you were always there. And I see you for the first time.”

Table E5. Shan Yu

Character	Code	Example
<b>Shan Yu (1998)</b>	Leading	The Huns follow his command
	Intimidating/scary	Tall dark figure, heavy voice, cunning tone of voice.
	Violent/evil	Implying one of the Emperor’s messengers should be killed by asking: “How many men does it take

		to deliver a message?”  “The little girl is missing her doll. We should return it to her.”
	Evil	Giving orders to kill with a smile on his face

Table E6. Yao

Character	Code	Example
<b>Yao (1998)</b>	Violent	Punches soldier that shows his tattoo  “I owe you a knuckle sandwich”
	Macho	“And I am Yao, king of the rock. And there's nothing' you girls can do about it.”
	Misogynistic	Lyrics in ‘A Girl Worth Fighting For’: “My girl will marvel at my strength, adore my battle scars.”
	Clumsy	Lets rope that is supposed to save Mulan and Shang in the avalanche slip through his fingers.
	Supportive	Cheers for Mulan for creating the avalanche  Cross-dresses to help Mulan’s plan to save the Emperor
<b>Yao (2020)</b>	Mocking	Poking Cricket in the ear with a stick



		<p>Grabbing picture from Ling and throwing it around</p> <p>Yao: "Anything you want me to tell your mothers when you die?"</p> <p>Cricket: "That's not funny."</p> <p>Yao: "What's the matter? Scared?"</p>
	Violent	Pushes other soldiers out of his way
	Misogynistic	<p>"I like my women buxom. With strong, wide hips."</p> <p>"Courageous, funny, smart. Hua Jun's not describing a woman... he's describing me."</p>
	Supportive	<p>Hype up and compliment Mulan after her successful battle training</p> <p>"I believe Fa Mulan."</p>
	Honest	"You reek soldier."

Table E7. Ling

Character	Code	Example
<b>Ling (1998)</b>	Nice	"I know we were jerks to you before so lets start over"
	Misogynistic	Lyrics in 'A Girl Worth Fighting For': "I want her paler than the moon with eyes that shine like stars"
	Supportive	"Let's hear it for Ping! The bravest of us all."  Cross-dresses to help Mulan's plan to save the Emperor
<b>Ling (2020)</b>	Sweet	"We were matched 28 days ago. Her name is Li Li. Her skin is white as milk. Her fingers like the tender white roots of a green onion."
	Misogynistic	Implies his match only matters, because of her looks: "Her skin is white as milk. Her fingers like the tender white roots of a green onion."
	Supportive	"I believe Fa Mulan."

Table E8. Chien-Po

Character	Code	Example
<b>Chien-Po (1999)</b>	Caring	Relaxes Yao when he is angry
	Misogynistic	Lyrics in 'A Girl Worth Fighting For'

	Supportive	Cheers for Mulan for creating the avalanche  Cross-dresses to help Mulan's plan to save the Emperor
<b>Chien-Po (2020)</b>	Mocking	Throwing Ling's picture, that Yao grabbed from him, around
	Misogynistic	"I don't care what she looks like. I care what she cooks like."
	Supportive	Hype up and compliment Mulan after her successful battle training  "I believe Hua Mulan."
	Honest	"You smell bad."

Table E9. The Emperor of China

<b>Character</b>	<b>Code</b>	<b>Example</b>
<b>Emperor (1998)</b>	Wise	"I won't take any chances, General. A single grain of rice can tip the scale. One man may be the difference between victory and defeat"  "No matter how the wind howls, the mountain cannot bow to it"

		<p>“The flower that blooms in adversity is the most rare and beautiful of all. (...) You don't meet a girl like that in every dynasty.”</p>
	Proud	Shows pride of Mulan by bowing down. In turn the entire Imperial City bows to her.
	Forgiving	“I've heard a great deal about you, Fa Mulan. You stole your father's armor, ran away from home, impersonated a soldier, deceived your commanding officer, dishonored the Chinese army, destroyed my palace, AND...you have saved us all.”
	Thankful	“See to it that this woman is made a member of my council.”
	Generous	Gives Mulan gold necklace in gratitude of her service
<b>Emperor (2020)</b>	Violent	“I killed Bori Khan”
	Misogynistic	“We're not afraid of dark magic. We'll destroy this Rouran army and their witch.”
	Hot-tempered	“Silence! My people have suffered enough. Now I must act. I will kill this Böri Khan like I killed his father. With my own hands.”

	Supportive	During the fight with Bori Khan, he tells Mulan: “Rise up. You are a mighty warrior. Rise up like a phoenix. Fight for the kingdom and its people.”
	Thankful	“Hua Mulan, the people owe you a debt of thanks. I owe you my life. In gratitude for your service and dedication... I invite you to take your place... with our greatest decorated warriors... as an officer in the Emperor's Guard.”
	Generous	Gifts Mulan sword with the virtues engraved on them: loyal, brave, true and an added fourth, devotion to family

Table E10. Commander Tung

Character	Code	Example
<b>Commander Tung (2020)</b>	Authoritative	“I'm your commanding officer. Fighting will not be tolerated. Am I clear?”
	Supportive	“You can't allow your father's legacy to hold you back. You need to cultivate your gift. Your chi is powerful, Hua Jun. Why do you hide it?”  “Clear her path! Don't leave her side! She must get through.”
	Proud	Tells Hua Jung (Mulan): “You're a good man. Perhaps one day you could accompany me to my village...”

		<p>where I will introduce you to my daughter. And our village matchmaker, of course.”</p> <p>Tells Mulan’s village: “She has saved the dynasty. The entire kingdom is in her debt. She has brought honor to her ancestors... to her family, to her village... and to her country.”</p>
	Disappointed	To Mulan, after finding out she’s a woman: “You are an imposter. You've betrayed the regiment. You've brought disgrace to the Hua family.”
	Forgiving	“Hua Mulan... your actions have brought disgrace and dishonor to this regiment... to this kingdom and to your own family. But your loyalty and bravery are without question. You will lead us as we ride to the Imperial City.”

Table E11. Honghui

Character	Code	Example
<b>Honghui (2020)</b>	Helpful	Offers to help Mulan up, after she was pushed down by another soldier
	Nice	<p>“Don't let them bother you. Especially that donkey Yao.”</p> <p>“What was that today? It was incredible.”</p>

	Insecure	“I mean, how do you even begin to know how to talk to a woman... let alone be married to one?”
	Athletic	Excels in battle training
	Protective	“Very well. But you are my equal. We fight together against the same enemy. I will do all I can to protect the others. You can turn your back on me... but when the time comes, do not turn your back on them.”
	Supportive	“You would believe Hua Jun. Why do you not believe Hua Mulan? She risked everything by revealing her true identity. She's braver than any man here. And she's the best warrior amongst us.”
	Assertive	Mulan is about to leave the Imperial City to return home, when Honghui stops her: “You can't leave. (...) We've not yet said goodbye.” He asks: “You still won't take my hand?” When she walks away he shouts: “I'll see you again, Hua Mulan!”

Table E12. Bori Khan

Character	Code	Example
<b>Bori Khan (2020)</b>	Violent	Storms villages, kills people  “We will crush every garrison until the Imperial Army is on its knees. And then... the Imperial City will be laid bare. The emperor will be mine to kill.”

		"If gold is not enough, I will give you blood."
	Misogynistic	"You have proved useful, witch."  "Make no mistake... the witch serves me and therefore, all of us. She knows who her master is."
	Manipulative	"Remember what you want... a place where your powers will not be vilified. A place where you are accepted for who you are. You won't get what you want without me."
	Authoritative	Leader of the Rourans  "Over there, witch. The next garrison. Destroy it."
	Cunning	Tricks the Emperor into coming to the construction site alone: "Surely you didn't expect a fair fight?"

Table E13. Xianniang

Character	Code	Example
<b>Xianniang (2020)</b>	Magic	Is able to enter other people's bodies
	Power of Chi	"Böri Khan fights alongside a woman. Her chi is beyond imagining."



		<p>“And yet, it is her skill that leads the Rouran army to victory.”</p> <p>Villainized by men, because of her Chi</p>
	Feminist	<p>Stands up for herself from Bori Khan’s remarks: “Not witch, warrior. I could tear you to pieces before you blink.”</p> <p>Xianniang: “The attack has met a fierce resistance.”</p> <p>Bori Khan: “From who?”</p> <p>Xianniang: “A young woman... from a small village.”</p> <p>Bori Khan: “A girl?”</p> <p>Xianniang: “A woman, a warrior. A woman leads the army. And she's no scorned dog.”</p> <p>“Take your place, Mulan.”</p>
	Oppressed	<p>Tells Bori Khan: “Now I know. I serve you. I am the slave.”</p> <p>“Impossible, a woman, leading a man’s army”</p>

		“They accept you, but they will never accept me.”
	Violent	“Then you will die, pretending to be something you are not.”
	Understanding of Mulan	<p>“You can never go home. Your disgrace is worse than death. I understand. I was a girl like you when people turned on me. You don't think I longed for a noble path? I've lived a life of exile. No country, no village, no family. We are the same.”</p> <p>“The more power I showed, the more I was crushed. Just like you. You saved them today and still they turned on you. You are just at the beginning of your power. Merge your path with mine. We will be stronger together.”</p> <p>“Join me. We will take our place together.”</p>
	Remorseful	Talking to Mulan about taking the noble path: “No. It's too late for me.”
	Sacrificial	Leads Mulan to the Emperor and sacrifices her own life for Mulan to succeed