
DISNEY PRINCESS SEQUELS IN THE PERSPECTIVE OF SECOND WAVE FEMINISM IN AMERICA

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ABSTRACT

Disney Animation Production, one of the media manifesting American sociology phenomena, discovered a breakthrough by depicting Princess movies. Starting with the appearance of *Snow White* (1937), followed by *Cinderella* (1950) and other sequels of Princess movies, Disney reflected one important progress of American history. The development of the sequels was estimated to be under the appeal of the Second Wave Feminism movement. Hypothesizing the change was within American society, a gender study by Nancy Hewitt would direct the observation of the study. The First Period Princesses (1937-1959) reflected the idea of the American Golden Age, also where the recognition of the role of women in wider society began. Meanwhile, the Second Period (1989-2009) claimed the social acceptance of public access by glorifying unique characters from women. The Princesses in the Third Period (2009-2014) were able to attest their own power in order to broaden the horizon of gender equality and equity.

Keywords: *America; Disney princesses; second wave Feminism; women's power; women's right and choice*

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INTRODUCTION

Since the booming year of Mickey Mouse in 1928, Disney has released animations that were not human beings-based characters in order to follow the success of the first-two-feet-with-a-red-pants mouse. They are Donald Duck, Daisy Duck, Minnie Mouse, Goofy, Scrooge McDuck, Beagle Boys, Gyro

Gearloose, Magica De Spell, Jose Carioca, Felix the Cat, and Winnie the Pooh. The animations of non-human characters also massively produced until recent days, known as *Bambi*, *Dumbo*, *Lady and the Tramp*, *101 Dalmatian*, *Robin Hood*, *Brother Bear*, *The Aristocats*, *The Fox and The Hound*, *Toys Story*, *A Bug's Life*, *Finding Nemo*, *Lion King*,

Zootopia, and *Chicken Little*. In 1937, the animation production began the princess series, Disney started to create human-based characters. The beautiful characters, the magic wand, the outrageous palaces, the music and the dances, the colorful dresses, the sparkling pumpkin, the befriend with animals, the happy ending life, and the evil will be defeated are the features that seem shaped within the children's world. Drier, via Azmi et al. (2018), states that "Disney princesses are popular among the children because the children, especially young girls, constantly and repeatedly watch the movies for entertainment" (p. 687). Disney extended its popularity by opening the Disney World in 1971 on Bay Lake and Lake Buena Vista, Florida. Creating living several major icons, cosplays, entertainers, and merchandises, including the princess series, to be the symbol of Disney itself. Disney World and its massive marketing enchant a wider and ageless 'fans' of the princess series and other characters. Guizerix (2013) points out that the biggest achievement as a marketing franchise is achieved by Disney and making the animation company the largest franchise in the world in 2011 through the massive production of its icon characters as merchandise, like clothing, water bottles, dolls, and backpacks (p. 1). The beautiful princesses figure as the main characters also develop into the fashion industry. Vogue, according to Giroux via King (2010), borrows the iconic Disney princesses and the evil women as the version of the fashionable trend in the editorial office (p. 96).

Compared to the other well-known animation industries located in America, such as DreamWorks, Warner Bros, Cartoon Network Studios, Nickelodeon, Metro-Goldwyn-Mayer, Disney wins the percentage of human characters based movies with 72%

(total movies until 2009 are 320 productions, human characters consist of 233, animal characters 87 movies). The other animation industries rarely make massive human films. The numbers of human character-based movies still do not match or unequal quantity compared to what Disney has made. For example, DreamWorks Animation or DWA, that according to Lake House Media LLC (2020, paras. 1-4), is ranked number 3 in 2020 under Pixar and Walt Disney. The movie production has 37 well-known animation movies since the 1998 (started with *The Prince of Egypt* and *Antz*) until 2019 (*How to Train Your Dragon: The Hidden World* and *Abominable*) and only creates nine animation movies based on human characters and 'non-humanization' animal or alien characters, such as *Sinbad: Legend of the Seven Seas* (2003), *The Road to El Dorado* (2000), *The Croods* (2013), *Captain Underpants* (2017), and the trilogy of *How to Train Your Dragon* (2010-2019); the combination movies between human and 'humanization' animal or alien characters consist of 10 movies titled *Home* (2015), the trilogy of *Shrek* (2001-2010), *Megamind* (2010), *Monsters vs. Aliens* (2009), and *The Rise of Guardians* (2012); the common production of DWA are 18 movies the humanization animal and alien characters, like the trilogy of *Madagascar* (2005-2012), *Penguins of Madagascar* (2014), *Puss in Boots* (2011), *Trolls* (2016), and the trilogy of *Kung Fu Panda* (2008-2016) (Rotten Tomatoes, 2020, paras. 5-43). DWA has only 24% of human-based animation movies. As the research purposely conducts the direct study of human character with the reason of straightforwardness, the best option to look after the data is provided by Walt Disney animation studio.

The influence of Disney, through the movies and the symbol of the major characters, gives social scientists purposes to start with. Animating Difference conducts a study of animation industries in the belief that animated movies are not just as simply entertainment, yet it somehow recycles certain social phenomena with selling stories and selling merchandise (King, 2010, p. 6). Lueke (2014) strengthens the idea of popularity of the Disney princesses by saying, “the Disney princess films are some of the most popular in the world today as they have been translated into several different languages with a fan base sprawling across the globe” (p. 1). Consumerism among Disney princesses lies in the different narration of the princesses' life, which seems to glorify the idea of the main character. Disney produces numbers of princess series with only an emphasis on narrating a female dominant life. Therefore, since the 19th century, the love story of the princesses and princes is generally titled with the name of the princesses.

Nancy Hewitt, a Professor Emeritus at Rutgers University, clarifies the brief history of First Wave Feminism and how the movement leads to upraise of the Second Wave Feminism in her editorial book titled *No Permanent Waves: Recasting Histories of U.S. Feminism* most likely accounts on the development of princesses' spectrum estimates the influence of the Second Wave of Feminism in America as Knellwolf (2001) mentions, “the most important objective of second-wave feminism was a detailed analysis of ‘difference’ in its daily guise in the public and private spheres” (p. 196). *No Permanent Waves: Recasting Histories of U.S. Feminism* begins with how Second Wave Feminism happened as the aftermath of the legitimation of women's suffrage in 1920. The previous

movement, or the First Movement, has been fought for the right since the Seneca Falls Woman's Rights Convention in 1848. After their voice has been protected by law, the accentuation of understanding women's rights broadens onto equality and equity gender awareness. Nancy Hewitt (2010, p. 21) brings back the true history of Seneca Falls Convention, which demands:

also circumscribes the geographical scope of the early movement. By widening our lens, we can highlight the political claims that women from diverse racial, national, class, and regional backgrounds brought to the U.S. women's rights movement.

Under the 28th President Woodrow Wilson, the pleads of Seneca Falls were approved by the Senate. However, the First Wave agenda has not been completely fulfilled as mentioned by Hewitt, for the rest of the order paper is relied on the next generation of feminist who begins to widening their movement by rivaling patriarchal cultural hierarchy through spreading awareness in society.

Women began to be acknowledged in the 19th century in a limited spatial of acceptance. By penis and vagina, society composes gender structure for both in dichotomy degree of characters, colors of choice, hobbies, norms, jobs, and rights. Judith Butler sees that socio construction gender is problematic because genital cannot be the parameter of one's identity; it has its own spectrum on the reason that the identity of someone is unstable and keeps developing (Butler, 1998, p. 58). Sex biologists should be separated to its expression and construction on the reason that penis and vagina is just a clarification of the sex biologist, not the gender, while gender is a construction belonging to a society that leads to certain expressions (masculinity or femininity). Acknowledgment from society

not only for women's choice but as well as women's body autonomous right is the prior purpose for the Second Wave's agenda. The Hegemonic Feminism, as Sandoval's term, has an aim to strive for equality and equity gender on the matter of chances, recognition, and women in colors, "treats sexism as the ultimate oppression. ... ignores a class and race analysis, generally sees equality with men as the goal of feminism, and has individual rights-based rather than justice-based vision for social change" (Thompson, 2010, p. 39).

Concerning the thick description written in this paper, this study used the qualitative research methodology. The main instrument deals with content analysis to develop meaning and interpretation toward the data gained from the determining crucial texts from the movies, which are supposed to justify the development of the Second Wave movement. Klaus Krippendorff (2004) wrote that "content analysis has evolved into a repertoire of methods of research that promise to yield inferences from all kinds of verbal, pictorial, symbolic, and communication data" (p. 17). The researcher collects data from the beginning of Disney's princess sequel movies in 1937 until 2014 that suspect represents three major historical fluorescence of women narration in America under the scope of Second Wave Feminism. The data is gathered through observing patriarchal antithesis represented in the Princesses' characteristics by then the three sections of historical maps are divided into: the First Period Princesses that symbolize the early 20th century women, the Second Period Princesses that represent the middle of 20th century until the early of 21st century women, and the Third Period Princesses that epitomize the post-early 21st women in America. The collection of resistances will be decided through what

Second Wave Feminists in every attempt to fight for: (1) the domestic place and public place acceptance; (2) characteristic of being aggressive or submissive; and the last is (3) trait of being independent and dependent.

This research proposes one objective on how the Second Wave Feminism's spirit directs the progress of the Disney Princesses delivering. Background of the study shows that the development cannot be easily spread amid American society at once because of the patriarchal system that has been rooted since the Age of Puritan. Thereby, presenting the data of Disney Princess movies from 1937 until the early of the 21st century will be considered that the sequels are a few years later than the feminists battle in the reality of gender inequality.

DISCUSSION

The Representation of the Personality Traits of Women in Disney's Princesses Sequels

The most popular Princess movie by Disney started in 1937 with a beautiful young lady who curses to sleep like dead because of a poisonous apple she had eaten.

Queen : "Slave in the magic mirror, come from the farthest space, through wind and darkness. I summon thee, speak! Let me see thy face!"

Magic Mirror : "What wouldst thou know, my Queen?"

Queen : "Magic mirror on the wall, who is the fairest one of all?"

Magic Mirror : "Famed is thy beauty, Majesty. But hold... A lovely maid I see. Rags cannot hide her gentle

grace, alas, she is more fair than thee.”

Queen : “Alas for her! Reveal her name!”

Magic Mirror : “Lips red is as the rose; hair black as ebony; skin white as snow.”

Queen : “*Snow White!*”

The princess is portrayed to have black short hair, red blossom lips, and skin that is soft and white as snow. She is also narrated in the movie since she is still a child and until she is married to whom has saved her from the cursed apple, her Prince Charming. *Snow White*'s story ends with the goal of marriage; and to get married she has to wait for her prince to come and, more importantly, to save her.

The story for the Princesses has a different journey when *The Little Mermaid* was released in the late 20th century. Started with Princess Ariel, the mermaid princess is narrated to consider her own choice on deciding what kind of journey she wants to live. She also has the characteristic of loving exploring public space in the ocean and obviously dreaming of going to the land, the only place mermaids avoid. Her father, King Triton, the Mermaid King of the Sea, has not allowed her to swim around as she likes in the ocean, especially in the shallow water, because he is afraid of the human existence that believed will harm their kind. Still, Ariel always ignores the warning; she will go quietly and collect the human's possession that drowns in the sea. One of the most famous songs in *The Little Mermaid* entitled “Part of Your World” tells how much she desires to walk around on the land.

Ariel (sings) : “Betcha on land they understand, that they don't reprimand their daughters.

Bright young women, sick of swimming, ready to stand. And ready to know what people know. Ask them my questions and get some answers. What's a fire, and why does it? What's the word, “burn”. When's it my turn? Wouldn't I love? Love to explore that shore up above. Out of the sea, wish I could be, part of that world.”

When her father knows about her dream and her collection, he grounds her, but she is smart enough to get away from the castle. From there she decides to meet Ursula, the sea witch. She is willing to make an agreement with the octopus witch to hand over her voice as the payment for her feet. Ariel has full freedom of her choice, and she is part of her chosen life because she is the one who understands happiness for herself. This capability of choosing and considering is also developing in the story of *The Swan Princess* where Odette asks Prince Derek when he proposes to her.

Derek : “Arrange the marriage!”

Odette : “Wait!”

Derek : “What? You are all I ever wanted. You are beautiful.”

Odette : “Thank you. But what else?”

Derek : “What else?”

Odette : “Is beauty is all ever matter to you?”

Derek : “What else is there?”

(Odette goes home, refuses the proposal)

Through the excerpts above, it is essential to analyze the Disney Princesses in the view of historical analysis because it will connect the past and present within a specific context. As Pickering (2008) stated, “for historical analysis is inevitably informed by contemporary assumptions and prejudices, values and beliefs, but analysis is weak when it fails to challenge its own starting points and initiating means of approach, and arrive at a different place from where it began” (p. 202). Thus, the historical analysis offers a way to see how the

original Disney Princesses from *Snow White* (1937) to *Maleficent* (2014) are made in this contemporary society and see what factors changed and are changed by the development. A further suggestion from Pickering (2008) regarding historical analysis is,

The principle underlying this is that these forms of analysis are not necessarily at cross purposes but can be made to complement each other even if, and perhaps especially if, they challenge each other and make us rethink what the evidence can tell us and how we can understand it on the one hand, and on the other how our concepts and theories are relative and have limits in how they can be applied or what they can explain (p. 202).

Based on the personality below, the First Period of Princesses will be defined by Snow White in *Snow White* (1937), Cinderella in *Cinderella* (1950), and Aurora in *Sleeping Beauty* (1959). The Second Period of Princesses will be examined through Ariel in *The Little Mermaid* (1989), Belle in *The Beauty and The Beast* (1991), Jasmine in *Aladdin* (1992), Odette in *The Swan Princess* (1994), Pocahontas in *Pocahontas* (1995), Esmeralda in *The Hunchback of Notre Dame* (1996), Megara in *Hercules* (1997), Anastasia in *Anastasia* (1997), Mulan in *Mulan* (1998), Jane in *Tarzan* (1999), and Tiana in *The Princess and The Frog* (2009). The Third Period of Princess will be represented by Elsa and Anna in *Frozen* (2013) and *Maleficent* in *Maleficent* (2014).

Period	Movie	Year	Princess	Personality Trait					
				Public Place	Domestic Place	Aggressive	Submissive	Independent	Dependent
I	<i>Snow White</i>	1937	<i>Snow White</i>	-	v	-	v	-	v
	<i>Cinderella</i>	1950	<i>Cinderella</i>	-	v	-	v	-	v
	<i>Sleeping Beauty</i>	1959	Aurora	-	v	-	v	-	v
II	<i>Little Mermaid</i>	1989	Ariel	v	v	v	v	v	v
	<i>Beauty and The Beast</i>	1991	Belle	v	v	v	v	v	v
	<i>Aladdin</i>	1992	Jasmine	v	v	v	v	v	v
	<i>The Swan Princess</i>	1994	Odette	v	v	v	v	v	v
	<i>Pocahontas</i>	1995	Pocahontas	v	v	v	v	v	v
	<i>The Hunchback of Notre Dame</i>	1996	Esmeralda	v	-	v	v	v	v
	<i>Hercules</i>	1997	Megara	v	-	v	v	v	v
	<i>Mulan</i>	1998	Mulan	v	v	v	v	v	v
	<i>Tarzan</i>	1999	Jane	v	-	v	v	v	v

	<i>The Princess and The Frog</i>	2009	Tiana	v	v	v	v	v	v
III	<i>Frozen</i>	2013	Elsa	v	-	v	-	v	-
			Anna	v	-	v	-	v	-
	<i>Maleficent</i>	2014	Maleficent	v	-	v	-	v	-

First Period Princesses: American Women in 19th Century

The characteristics of women in the 1800s performed on Snow White, Cinderella, and Aurora are identified as well as in what Lanser via Udasmoro (2017) theorizes “they (women) have been limited to the domestic sphere, their voices muffled in public discourse despite public space offering them the greatest potential to narrate and express themselves” (p. 182). The focus in this part of discussion will examine more on what context of social construction in the 19th century in America which happened very late in 1937 (*Snow White*), 1950 (*Cinderella*), and 1959 (*Sleeping Beauty*). In the late 19th century until the early 20th century, women in America started to gather their voice to protest, demanding equal acknowledgment from the enforcement of the laws. The major problem in America was women were considered as inferior, or in some extreme perspectives Bednoweski (1999) narrates, "I begin with stories of alienation. This is often where women themselves begin: with their discovery of how they are perceived as "other" in their traditions" (p. 20). Certain grant issues were high-lighted by Gilman and Schereiner via Knellwolf (2001) on the point of: 1) a married women’s property will be owned by the husband; 2) rape and physical abuse are legal within marriage; 3) proposing divorce is acceptable for men, but unacceptable for women; 4) women only have the role as a mother and wife; therefore,

women are prohibited from going to the public sphere; 5) considering as intellectually incompetence thus women cannot pursue study in school; 6) considering to have physically weak and full of emotion also irrational, and 7) do not have the right to suffrage (p. 194).

On the very first move, these women secretly imposed their demand for equality through literary works. From the beginning of the 19th century until the late of the era, some of the American women writers who wanted to publish their works must not show their name or even must have a pseudonym, "Apart from seven pages on Charlotte Bronte's *Villette*, women authors are barely mentioned and, where they are, it is usually in a footnote" (Eagleton, 2007, p. 106). It is such a disgrace for women to enter men's fields such as writing. A disgrace is not just labeled to them, but as well as for the whole family. In the excerpt of this era is the Bronte Sisters. Consisted of Charlotte, Emily, and Anne, they wrote and published under men pseudonyms, Currer, Ellis, and Acton Bell. Emily Dickinson, who is an extraordinary women writer in the late 19th decided to publish her works without any names. In the period of Kate Chopin, around the late 19th century until the beginning of the 20th century, female writers started to be accepted in order to examine women's point of view through their own mind, eyes, and experiences. The main character of her phenomenal novel *The Awakening*, Edna Pontellier, brings shock to

the world on her struggle against the orthodox view of patriarchy and the social force of gender roles. She is depicted as a woman who stands on her feet alone to fight prejudice with her femininity and independence.

In the America Roaring Twenties, 1920s, the era was changing drastically for women's life. Encouraged by the theory of Freud's psychoanalysis and the Gilded Age after winning the Second World War, people begin to celebrate their individual rights because of the flows of money that seem accessible from anywhere. The psychoanalysis point of view also considers the importance of freeing the sex derive in order to prevent mental health. Thus it means women can now express their right in public, to smoke in public, to dance in public, to drink in public, to show their sexual desire without feeling ashamed, and finally was granted the right to vote in 1918. This drastic development for women has started, even though it is still not wholly accepted, to explore the other world or public sphere and not just stay at home and do the domestic jobs. *Snow White* is the representation of The Flapper, an iconic women group in the 20s. Park (2014) mentions, "The rise of the flapper generation is one of the key evidences of the changing status of women in the American society, who came to assume leadership as a new cultural force" (p. 2). The group enjoys dancing with a skirt that flaps when they are dancing; that is why they are called The Flappers. Another identical feature that The Flapper always has is short hair, "Short hair, which was called "the bob style of the flappers," was one of the most prominent features of the 1920s fashion" (Park, 2014, p. 25). *Snow White* is indeed represented with short hair. Unfortunately, the era of the Roaring Twenties occurs in just a short period of time because in 1929 America underwent

The Great Depression. Thus, after *Snow White*, a short hair woman is no longer in style. Although The Flapper has its end, women still have recognition under the law and public sphere. Manifested to all the princesses in the First Period, *Snow White*, *Cinderella*, and *Aurora*, they still have access to the other world, or outside their main domestic place, although it is still because of the helps of other people, such as *Snow White* in order not to be killed by her stepmother she is 'dragged' by the Huntsman to go to the jungle, *Cinderella* in order to go to the ball she has to get a magic aid from the fairy God-Mother, and *Aurora* in order to be safe from the curse she is helped via the fairies by her father's command to be hidden in the forest until her 16th birthday is passed. They are also depicted to freely dance and sing in the story, like what women in the Roaring Twenties enjoy doing. All of the princesses' last scenes in the First Period are the same; they are (or they have to be) kissed by the Prince Charming. Kissing is no longer a taboo to be presented in public areas in the Roaring Twenties era because, like what has been mentioned above, sexual desire no longer becomes a taboo topic for people as Freud says via Milner (1992), that as is a scientist, he will claim any scientific result, he will disclose the truth which is hiding under the bias of the moral prejudice (p. 109).

The development of women in certain areas, which suit Disney's movies Period I, proves a dynamic significant equality change for women in the beginning of the 20th century. The inferiority starts to incline, even though not drastically. The women in America 20s are still shown to have a huge dependency on the men; they are depicted as powerless gender who have to rely on their happiness to men, especially the rich ones, and therefore the princess will be married to a prince whose

wealth will not be a question. *Great Gatsby* by Fitzgerald manifests epically the phenomena of Roaring Twenties' people. Daisy Buchanan, the dominant woman role in the story, is told to fall in love with the main character, Jay Gatsby, but Gatsby is a poor boy from Minnesota, therefore to avoid being poor, she chooses her final life by marrying Tom Buchanan, a rich upper class guy who inherits his parent wealth. Although she knows that Tom always cheats on her and she doesn't love him as she loves Gatsby, she keeps on continuing her life and marriage with Tom. Daisy needs to be saved by the money and position that Tom has, as well as our princesses from the First Period. Snow White has to be saved by her Prince Charming to be 'alive' again; Cinderella has to be saved by her Prince Charming through marriage to secure her position from her stepmother and stepsisters; and as well as Aurora who has to 'be saved' by her Prince Charming first before she can extend her wealth by unifying her kingdom with her Prince Charming's kingdom.

Second Period Princesses: American Women in 20th - early 21st Century

Embracing women's freedom with not only about living in her domestic places but more importantly, the legitimate acknowledgment of the freedom and choice upon her own body, or the body autonomous right, is hers and hers only, is the fundamental following appeal of Feminism movement. Inspired by Rosie the Riveter, a cultural figure with a mechanical cloth and a pose showing off her arms bicep in pamphlets with the iconic sentence "we can do it!", women were encouraged to reconstruct society's cultural stereotype of gender by performing the act that was supposed to be handled by men, such as being strong, doing a harsh job, and being the

backbone of the family. Rosie, with her iconic pose, becomes the legend of women's history in America period 1939-1945, "during World war two women in United States turned manpower into woman power as housewives across the nation took manufacturing jobs building boomers, ships, tanks, and the munitions they would fire. These women did so bravely and patriotically," (Kimble and Olson, 2006, p. 534). After WWII ends, under President Roosevelt legislative, America was drastically returning women to their "place." For women who have understood the insignia of Rosie's poster, this policy is considered one-sided and acknowledged discrimination towards women after 6 years of dedication proving their working capability during WWII. Thus, after WWII ends, it becomes a great issue for women to voice out; they are as capable as men, and it is not anyone's authority to say they are not. It is not stopping on the matter of jobs probability, but the body autonomous acknowledgment cases spread in every field of women's life. For instance, it also appears in the religion area around the mid-20th century. Bednarowski (1999) argues that women inhale contradiction and exhale ambivalence (p. 18). Women consider to have important roles in every church in America; they consider to have more faith, more congregations, and more helpful to the church compared to men (Wiggins, 2005, p. 25). Unfortunately, because they are women, they just do not have, or cannot have to be more precise, the church's recognition of important position just because they will undergo the "unholy time" at least once in every month (menstruation); therefore, women exhale ambivalence, as Bednarowski is stated above.

The majority of the princesses in the second period perform the definition of what

Rosie is glorifying, about their body autonomous and the independence struggle in life. Bringing out the narration of Ariel, she decides that she wants to be a human instead of a mermaid. She wants to change her tail to a foot, although none supports her, especially her father, The King of Titan, to be a human on the reason of the inheriting throne, Ariel still comes to Ursula, asks the witch to change her. For Ariel, being human is what her heart desires to choose. This example of body autonomous right has its places in America when women started to inquiry the contraception policy and followed by the debate upon the pro-choice and pro-life groups in the 1970s-1980s. Thompson (2010) claims the uprising began around the 1960s, invoking the Second Wave movement upon women's body autonomous right for deciding their pregnancy (p. 40). The pro-choice group rivals the old generation, the pro-life, on taking their future life as they concern them to be. The group doesn't merely choose the abortion option to avoid motherhood, but this is part of the campaign on providing and giving understanding for women that they absolutely have options for their own body and what life they want to achieve. Based on sociologist Kristin Luker's research, Allitt (2003) affirms, "motherhood was simply one of the roles they might fulfill, ... The pro-choice women were more affluent and much more likely to have careers" (p. 162).

The demand for women's autonomous choice upon her body changes the society, especially the patriarchal, not only in cultural perspective but also in capital perspective. Since the era of Rosie has been provisioned by the nation to embrace women's power and competence about the idea of workmanship and hard work, women start to have the obligation to become more intelligent and

responsible for any work that they feel capable of. Lamb (2012) affirms that,

The major work and decisions of society were taking place outside the home and women felt the need, and fought for the right to participate in this work. If women had gone to use their newly-own education and find new identities and expectations, perhaps housewifery, motherhood, sexual love, and family life would have taken simple supplementary places in their lives (p. 38).

Around 1950s, the Parkinson's Law was implemented in America with the subjects of "Housewifery Expands to Fill the Time Available" or "Motherhood Expands to Fill the Time Available," or even "Sex Expands to Fill the Time Available" successfully opened so much job vacancy to women in any position without considering the gender but the capability. Looking back to the characteristics of our Disney princesses Period 2, Belle, Esmeralda, Mulan, and Tiana are the representative of the capital feminist or known as the Marxist feminism in America around 1950s. Marxist feminist has almost had the same determination with the radical feminist to articulate women access's mode production as well as the equivalent payment with men, they are just different on the seeing the reason behind (Plain and Sellers, 2007, p. 283). Although Mulan does not perform the men's workmanship and hard work to earn money, she undertakes them to achieve the honor for the family (King, 2010, p. 101-102), like what Parkinson's Law guarantees upon women's dignity with embracing their intelligence and skills.

Marxist feminist narration is also applicable to Princess Tiana, especially since she is the first African-American in the sequel. She was born in a suburban area. Wishing to grant her passed away father's dignity comes

true to open a restaurant, she pulls off the workmanship and hard work from early morning until night time in different places a day. Some women in America around that time also do the hard work because it has meant to one's worth and her family. Oprah Winfrey, for instance, was born with the burden of slavery descendant, lived shuttle from her mother's apartment in Wisconsin and her maternal grandmother's farm in Mississippi. Nevertheless, Oprah does not take her biography as a shameful history, she feels it as a power. Then she began to raise her, her family, even African-American women, worth, with being her true self and bringing up the story of her fighting the "world" in her own program *The Oprah Winfrey Show*. Illouz (2003) study found on the following:

Suffering and self-change, the two meanings performed by The Oprah Winfrey Show, offer two starting points for deciphering Oprah's vast cultural and textual enterprise. They are able to account simultaneously for the structure of the show, the intentions of its author, the probable motivations of its participants (p. 178).

Women in this era are meant to be "known" by their characteristics, excerpt their independence, intelligence, resilience because they commit such an awareness to embrace their values of capability. Women struggle in this era changes the social perception of women by not just valuing only from their handsome face or her family's name, but our princesses named Belle, Jasmine, Odette, Pocahontas, Megara, and Jane are told to firmly refuse somebody who wants to propose them without any reason except their beauty or their wealth. Instead, they embrace their right to choose to be with the one who can understand their strength as a woman.

Third Period Princesses: American Women in post-early 21st Century

Maleficent, Elsa, and Anna have deconstructed the prior version of the Disney Princesses story that only shows the minority of the women before men. As Tyson (2015) argued, in contemporary feminist literary works, there are many versions of deconstructing classic fairy tales, which brings new insights upon the characterization of a lead woman character (p. 89). Each woman character in the third period has developed a breakthrough history and literary tradition concerning women characters in a story, especially fairy tales, in which women are not only portrayed as weak and dependent protagonists. Resembling the world of human reality, each princess in this era is able to prove their own power in many dimensions to solve a problem and to dismantle the reason behind an incident. Princesses' third period breakthrough reveals a broader perspective to society on understanding the real narration of women's world, rather than delineate women's goal of life is only waiting for a man to save them: to make them princess.

Through the story plot, when Maleficent had lost her wings because of Stefan, it is a serious consideration to observe that the belief in patriarchy is a protracted standard in a society. The patriarchal idea which focuses on man's leadership in Maleficent's saga is no longer relevant. The first differentiator from the former period communicates when the man is under qualification and incapable of being a leader, a woman who has it all can be. On the additional reason that a disqualified man will become a tyrant for the people, thus *Maleficent* is produced by disclosing the irony about patriarchal values, which was portrayed in many classic fairy tales; that the glorification

of patriarchal society can not always be the ideal standard of a society. Many women are more capable in leadership than men, but unfortunately, the image and stereotype of women's incapability have penetrated into the mind of the society for a long time. We can see it through the political phenomena which occur in many parts of the world. In the United States, before Kamala Harris was elected as Joe Biden's vice president, many congresswomen had the opportunity to sit in the executive position, namely Hillary Clinton in 2016, Sarah Palin in 2008, and Geraldine Ferraro in 1984, but they did not succeed. The same thing happened to the other congresswomen that they did not get wide support ("Women Presidential and Vice Presidential Candidates: A Selected List," 2021, paras. 1-2). When a woman has succeeded in being in a high political position, then the man behind her is to be praised instead of focusing her capability in doing political strategy. To be more precise, when the ministers of a presidency cabinet have more women members, it is the male president who should be thanked as the one who let the women be in the hot seat. This irony also happened in Indonesia during the presidential era of Joko Widodo and Jusuf Kalla in 2014 when there were eight women to become the ministers. However, the media reported it as a history made by Joko Widodo instead of showing the competencies of those women. (Auliani, 2014, para. 1).

Emphasizing family bonding, *Frozen* is narrated uniquely from any other Disney Princesses movies. Centered differently, the Arendelle's Princesses trust the family member instead of someone else to find the truth of happiness. The story upon the Princesses-Happy-Ending for Elsa and Anna does not depend on a goal of marriage but is

when two witty sisters with brilliant ideas and a strong will unite as one (Kapadia and Thornton, 2020, para. 37). Another appealing yet alien narration about *Frozen* is that this movie presents a disabled Princess. This is quite intriguing from the sequels' pattern on displaying the Princess weakness. Taking note of Ariel's story, for example, the pattern of her 'disability' to live on earth is not her weakness. It happens to be a problem because of the separate world between her and Prince Eric; for Elsa's story, her disability is the one that is causing her problem. Even though Elsa looks normal and as beautiful as how Disney portrays its princesses, Elsa is an exception because whenever she could not control herself, she could turn everything into ice. She has a cursed yet magical power that made her fear of herself. As in classic Disney Princess movies, being harassed by someone else or by the society means a justification to seek revenge, such as the witch in *Sleeping Beauty* or *Snow White*, but in *Frozen* "Disney refuses the familiar stereotype of disability as monstrous or villainous, and retains the audience's empathy for Elsa, by following her journey up the mountain rather than remaining with the villagers down below" (Serene, 2017, para.20). Through her isolation and the wake of Anna, Elsa transformed herself into a heroine by being able to control her own fear as well as her magical power and willing to take the chance to rule Arendelle.

Additionally, the following princesses, such as Merida, Moana, and Elsa, are also influenced by the feminism values held in which they have more power over themselves in which romantic scenes are not the focus of each film. The latest princesses who have various shapes of body and ability may sign an important message that "Moana and all the Disney princesses that have come before her

reflect changing attitudes in the US towards race, gender and the treatment of minorities” (Brook, 2016, para. 23). Ladda Tammy Duckworth comes from Asian-American background, which is considered a minority race in America. Impressively, notwithstanding disability of both amputated legs, because of the military service in Iraq in 2004, it did not stop her from achieving a governmental position as the senator of Illinois (“Tammy Duckworth Biography,” 2020, para. 6). The fact how Duckworth has been chosen, despite her minority status and physical condition, no other reason than she has the competence to prove and as well as to break the double discrimination with her true power as a leader and representative.

Stating the first princess of each period, *Snow White*, *The Little Mermaid*, and *Maleficent* clearly presumes that three of the princesses have relation to the development of Feminism Second Wave in America. *Snow White* is suspected of representing a scale within society on the point of being acknowledged and accepted, while Ariel proposes public freedom for women, and *Maleficent* promotes women leadership and women power.

CONCLUSION

Animating Difference enlightens the development of Disney Princess series through the Second Wave Feminism point of view. It begins with the narration of *Snow White* in 1937, the first acceptance of women figures in American society flourishes. The acknowledgment is based on the reason that the biggest animation production had seen the demand from American people to put women in a major role, therefore as one of the agents of children's educational platforms, Disney

introduces a Flapper woman as a symbol of America's first breakthrough for women equality by the Suffragette winning. This is the stepping stone of the revolutions for women in America as the animating movie production is willing to familiarize the audiences with narrating women's life in her everyday world. Inspired more by the Gilded Age, with the phenomenal application of Freud's sex desire theory, women began to have access to the public, but just to dance, sing, and party. Those aspects are the major scenes in the princesses' First Period. However, the lack of equal access to public places and the depiction of being highly dependent on men's guardian and help are still considered as the intriguing spectrum that lies in the story of *Snow White*, *Cinderella*, and *Sleeping Beauty* which also manifests women's life in the early 20th century.

Moving to the next evolution of the Second Wave of Feminism on the Second Princess sequels, where women began to vocalize the equality to public access and chance. *The Little Mermaid* provides the story of women's struggle outside her domestic place. She bravely breaks the conservative prohibited rule to follow her dream that makes her the happiest woman, although none seems to get it at first how a woman can choose and decide her own happiness. This freedom is continued in *Beauty and the Beast* and *Tarzan* as well. The access to public places was finally also gotten by the women in America by World War II was exploding. Rossie became the symbol in this era to trigger women to “come out” from their domestic business to do business in public. “We can do it!” was the most zeal on the Rossie's pamphlets for women in this period in America. They believed despite their gender, they could have access to the public place, do the job that is

supposed to be done by men, and have the strength to do it. Thereby the demand for equality becomes higher and higher as women in WWII can prove to the nation that they have the capability as the men as long as they are given the admission to prove it. Furthermore, not to leave out the struggle of the marginalized races, which leads by the movies of *Aladdin*, *Pocahontas*, *The Hunchback of Notre Dame*, *Hercules*, *Mulan*, and *The Princess and the Frog*.

The stigma of women being weak and dependent (thus, they cannot have public access) is just starting to count as a myth. *Maleficent* brings forth the next battle of gender equality. It is no longer equality of public access, or women choose to live their best happy life. Still, *Maleficent* wonderfully promulgates that leadership is appropriate to be handed over for those women who have the power of competence and ability to become one. Furthermore, the Third Period rebuts the classical history of women's relationship realm, like what has been narrated in *Frozen*. It is no longer centering on the love and romantic stories of women and their men. The Third Period of Princesses redefines the meaning of love. Dismantling the truest love and romantic realm in the women's world, which has never been narrated in the prior sequels, is redefined and attested by the Third Period of our Princesses: that women can be stronger by support, companionship, caring, guarding, and uniting with other women.

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