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The representation of Gender in the Discourse of Disney animated movies:

A critical discourse analysis of "Frozen"

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Dedication

I dedicate this thesis to the most important persons in my life, to my parents who are the light of my eyes. To my father who sacrificed his life to afford me a better life and who believed in me. To the kindest mother who is always by my side supporting me, not just as a mother but also as a friend and sister.

To my lovely sister "Leila" and her daughter "Sihem" for their

Unconditional love

To my dear brother "Mekki" and his lovely wife "Fatima" for their love and encouragement

To my beloved cousin and best friend "Nedjet" for her authentic love and support

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Abstract

 In the area of gender and language, many researches have been concerned with examining the role of discourse in producing dominant ideologies and the distinction of power relation in discourse. The Walt Disney movies are one of the biggest media movie makers which play a great role in reflecting social issues such as gender roles, norms and values. This study is concerned with gender portrayal analysis in the recent Disney film "Frozen", by applying the lexicogrammatical category of transitivity which is part of the English linguist Mark Halliday's (1985, 1994) systemic-functional grammar. The transitivity system is used as data collecting method. The results show that the traditional gender stereotypes are still being portrayed in the movie while others are concealed.

Key words: Gender, language, Discourse, Ideologies, Power, Disney.

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General Introduction

In modern day, the Walt Disney animated movies have become very popular and influential not only in the U.S.A but all around the world; notably with the 21st century technological improvement which has contributed to the expansion of those movies to other new practices. That is to say, Disney now is using new mediums such as smart phones, tablets apps, online gaming and so on.

The aim of the Disney animations movie makers is to promote social values such as what is good and what is bad in order to impact children behaviors and thinking. However, many studies which have been conducted in this research area reveal that Disney films also produce mediated messages, values and norms which are related to gender. To put it differently, Disney tend to teach children how males and females are expected to behave in society; more precisely how they should think, dress and behave according to their gender.

Furthermore, many previous studies reveals that Disney intends to teach children about different gender stereotypes. These lessons however may not be clearly understood by some viewers; particularly children who may be easily manipulated. Another conducted study reveals that gender, racial, and cultural stereotypes have persisted over time in Disney films.

Consequently, this is the reason why it is mostly significant to keep deconstructing and analyzing the messages being produced to our children. Especially, with the speedy expansion of technological devices that enable Disney to reach children like never before.

The purpose of this study is to critically analyze the gender portrayal of the Disney "Frozen" (2013) movie characters through the linguistic choices of the writer by applying the Transitivity theory of the linguist Mark Halliday as a research tool.

This piece of work includes three chapters. The first chapter is devoted to the literature review about the development of the critical approach to language as well as gender ideology and power in media discourse. This chapter also includes an overview about gender discourse in the Walt Disney films. On the other hand the second chapter includes the methodology and the overall strategies used to conduct the study, also a theoretical framework about the research methods are highlighted. And the last chapter contains a practical framework of the study; more precisely the analysis of the main

processes related to the lead male and female characters in "Frozen" as well as discussions and conclusions.

The following questions have guided my research:

1. How the writer of Disney "Frozen" depicts the male and female characters through her linguistic choices?
2. Did Disney films change their portrayal of gender stereotypes?

The hypotheses that have been generated are as follows:

1. The female characters in the Disney Frozen are depicted as powerful and rebellious. Whereas, the male characters are cold, insensitive and less active than the female characters.
2. The Disney movies changed the way of portraying gender stereotypes.

Chapter one

Literature Review

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1. Introduction

The first chapter conveys the background and the previous studies and researches made in this area of research.

The following chapter is divided into two sections: the first section is devoted to an overview of the theoretical framework about the development approach of discourse as well as the gender ideology and power in media discourse.

The second section furthermore is devoted to the general view of the gender portrayal in early Disney films as well as an overall description of the Walt Disney studios.

2. Development of critical approach to language

Discourse Analysis (DA) has been developed within the linguistic academic field during the 1970's. It was generally labeled as a linguistic aspect that deals with how meaning is represented in lager units of language (conversation, text, speech…) rather than small units (words).

DA is not a discipline but rather an inter-discipline of discourse studies, which this later refers to "the discipline devoted to the investigation of relationship between form and function in verbal communication" (Jan Renkema, 2004, p.1). Furthermore, DA deals with both written and spoken texts. It is then a method of research used in order to analyze the relationship between text (spoken/written) and the situational context (cultural/social) in which the text takes place.

In addition it is important to mention that DA takes the aspect of language as a social phenomenon. According to Stubbs (1983), Discourse analysis "is also concerned with language use in social contexts, and in particular with interaction on dialogue between speakers" (as cited in Reza A.Fachmas, brief summary of DA, para.1).

Generally speaking, DA helps figure out why individuals use certain linguistic features to interact with each other by denying others. As well as to understand how certain groups exert power over others through their use of language (Rodney H.Jones, n.d, p.5). The study of DA then according to Jones (n.d) " is not just the study of how we use language, it is also indirectly the study of romance, friendship, psychology, power and a whole of lot of other things" .

Moreover, the Critical Discourse Analysis is a research approach that has emerged from the study of discourse in the 1970's, particularly from the critical theory of language that "sees the use of language

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as a form of social practice" (Hilary Janks, 1997, p.329). It was first introduced in a seminal book "Language and Control" written by Roger Fowler, Bob Hadge, Gunther kress, and Tomy Trew in 1979.

In the first place, studies to discourse were mostly related to politics. However, CDA approach came to focus more on the social issues; As Van Dijk stated "CDA finally began to focus on issues of power, ideology, domination, and social inequality and on the relevance of gender, race and class in the study of text and talk".

Thus, CDA shows how social inequality is maintained and established in societies by using language as a means to influence people. It also studies discourse and its functions in society as well as how society reproduce and legitimate social inequality in text and talk. Thus critical discourse analysts do this against the powerful elites and in order to protect and to make audiences aware about the manipulation of the dominant groups (Van Dijk, 1995, p.20).

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3. The impact of Halliday's systemic functional grammar

In the study of DA there are two major linguistic approaches that are quite interrelated: structural and functional. On the one hand, structural linguistic is concerned with the formal structures of language such as phonemes or sentences. On the other, the functional linguistic deals with the function of language, that is "what language does, and how it does it in a given context" (Burn, n.d, para.1).

Functional linguistic refers to the theory of language 'Systemic Functional Linguistics'; it was first developed by Mark Halliday in 1960's in the United Kingdom. It focuses on the concept of language is functional. That is to say, language does not only express meaning but it also reflects opinions, attitudes and the ideologies of the speakers as well as writers. SFL thus, is a linguistic process that theorizes language as "a social semiotic system".

Additionally, Halliday (1978) argued that in language as a social semiotic, there are three Metafunctions which are identified according to their function. First, 'Ideational Metafunction' is used to reveal something about the world. Second, 'Interpersonal Metafucntion' is better used to status people according to their relationship in society. Finally, 'Textual Metafunction' form

connectedness between texts to build one coherent text. These 'Metafunctions' therefore are applied as a link between language and the outside world.

4. Feminist critical approach

When CDA was only tied up to the achievement of social order through criticizing and analyzing discourses; feminists then claimed about making a new approach that focuses particularly on the gender issues such as the social inequality between men and women. Thus, feminists combine CDA studies with feminist's perspective in a more specific approach (Lazar, 2007, p.144) naming it "Feminist Critical Discourse Analysis".

Unlike feminism studies that apply only a descriptive analysis about gender issues, FCDA as research method aims according to Lazar (2007) "to advance a rich and nuanced understanding of the complex workings of power and ideology in discourse in sustaining (hierarchy) gendered social

arrangements" (p.141). To put it differently, FCDA criticizes texts and discourses that favor patriarchy as social order and which devalued women as a social group.

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5. Gender and Discourse

Discourse is usually associated to the relationship between language and its real use in a particular context. Many researchers and theorists then related discourse to the practical structure of power in a social setting; essentially gender issues in political and cultural discourses.

Many analysts have focused on the gender relation in discourse by analyzing on one hand how both men and women use language. For instance; some studies of gender and discourse analyze the way men and women uses language in political speeches such as the analysis published in the New York times newspaper about the difference between Clinton's and Trump's speeches that both of them use in order to win the 2016 elections. On the other hand, other studies focus on the way language reflect and influence gender stereotypes. For instance, some studies analyze the way men and women are viewed at the work place.

Generally speaking, it is believed that women's speech style tend to be more powerful when it is uttered in a domestic context. However men's speech is believed to be more powerful in public context. This is therefore according to theorists due to the differences in gender socialization.

1.5 Gender Stereotyping

Gender as a social term came into existing in the early 1970's. According to Pilcher and Whelehan (2004), it was used in the first place to make a distinction between 'sex' and 'gender':

> It was used as an analytical category to draw a line of demarcation between biological
> Sex differences and the way these are used to inform behaviors and competencies which
> are then assigned as either 'Masculine' or 'Feminine' (p.56).

The term Gender thus refers to "socially produce differences between being feminine and being masculine" (Holmes, 2007, p.2). It is also linked to men and women roles and responsibilities which create later a stereotypical identity. In addition, it is important to mention that individuals mostly understand these roles and as appropriate behaviors (Larson, as cited in

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Arnold, Seidl, & Deloney, n.d, p.3), because these are established in society to appear as socially accepted values and attributes.

   Moreover; the gender ideology legitimate gender inequality by relating positive stereotypes to males and the negative ones to females which are therefore mostly connected to the roles and expectations of men and women in a particular culture.

Additionally, people cannot simply determine gender stereotypes as stereotypes due to their significance position in culture and society as a whole. This is then the reason why men and women see gender roles as natural and as they are biologically derived behaviors.

   Also, Gender roles are influenced and shaped by different cultural factors such as customs, values and beliefs as well as social, political and psychological factors which have evolved throughout time and place (Gender and Biodiversity, n.d, para.1).

   Generally speaking, gender roles define how males and females should think, speak, dress and how they should interact in personal and social settings in which are embedded since birth in almost every individual brain by various agencies: family, school, media and so on. These agencies therefore reinforce and maintain gender roles during individual lifetime (Gender roles, n.d, para.1).

   By the same token, Burgees (1994) argued that even if males and females behavior differ from one culture to another, in most societies "males are expected to be masculine, assertive and competitive while females are expected to be passive, sensitive and supportive" (p.391).

   As it is mentioned in the explanation above, gender roles are closely related to gender stereotypes, but they are not the same, that is to say gender roles are about men and women behavior, however gender stereotypes are defined as "beliefs and attributes about masculinity and femininity" (Baron, 2004, p.160) . Thus, gender stereotypes are more about beliefs.

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6. Media, ideology and power

As it is mentioned previously, the term ideology refers to the sets of beliefs and principles on which a political system, group or organization is based, such as ethical ideology which are assumptions about the good and wrong behaviors in society; or gender ideology which is concerned about the role of men, women and children within a culture.

Moreover, the media play a significant role in perpetuating values and ideologies, but implicitly. That is to say, sometimes the audiences may not be aware about the real meaning of messages being produced in media discourses. For instance, in the animated movies; the gender roles and socialization are generally conveyed under hidden messages.

The power of media therefore, is to represent the world as it is seen by powerful groups and which may in some cases distort the reality. To put it differently; the media aim to normalize certain social aspect to the best interest of particular groups (social/political). They also aim to control the minds of viewers and readers through the linguistic choices.

The media discourse also helps to define the world and to provide models for appropriate behavior and attitudes. For instance, the media reflect social behavior in their discourse in order to reinforce those behaviors and attitudes. In addition, media is the best site where the powerful groups exercise and circulate their ideas and principles.

Generally speaking, media discourse has a great role on affecting people's life; which according to the American activist Malcom x "is the most powerful entity on earth they have the power to make the innocent guilty and to make the guilty innocent and that's power; because they control the mind of the masses".

7. The world of Walt Disney

The Walt Disney company was founded by the two brothers 'Walt' and 'Roy' Disney in 1923 who worked as equal partners in the company. The company first took the name of "Disney Brothers Cartoon Studios", then soon after the name was changed under Roy's suggestion to "The Walt Disney Studio".

The Company first began by producing short animation films in the 1930's. These shorts included "Mickey Mouse", "Donald Duck" and "Goofy". Then soon after when the company became under

the responsibility of Walt; they began to make for the first time in history length animated movies. The first movie was "Snow White and the seven Dwarves" in 1937, and some of the classics such as "Sleeping Beauty", "Cinderella" and many other animations (Yerby, Baron, Lee, n.d.).

   Up to the present time, Disney foundation saw a remarkable improvement at the level of production. They built a theme park "Disney Land" as well as selling dolls, books, figurines, and tooth brushes. These materials contain and represent Disney characters such as Snow White, Mikey Mouse and so on.

  Therefore, under those circumstances Disney become one of the largest media in the world; it has spread all over the world through theme parks, radio stations, cable TV networks. And till now it continues to release new films and TV series that impress children as well as adults. Thus, for this reason many studies have been conducted to examine the existence of stereotypes in the texts that have been produced by Disney studios

1.7. Gender portrayal in Disney films

  Over time, Disney animated movies play an important role in teaching children many lessons about what is good and what is wrong. However, when taking a closer look into these movies, one can see that those movies are embedded with Gender messages. In other words, Disney portrays both male and female characters in a way that influence children behaviors, thinking and beliefs.

   In the light of this, several researches have been conducted to examine the gender messages which Disney animations convey. First, Wirsma (2001) analyzed sixteen animated Disney films in which she found that Disney did not evolve the representation of Gender to be suitable with the social

  changes. However, the gender messages remain to be similar to the traditional stereotypical images portrayed in the first Disney realizations.

  In addition to this study, Wirsma made an analysis of-out-of home employment and she found that, male characters in Disney movies held a diversity of jobs regardless female characters who were mostly house keepers. Male's jobs then consist of miner, governor, salesman, chief, doctor, layer, sailor, space ranger, and musician. On the other hand, Wirsma found that only four women held out-

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of- home employment such as actress, sheep tender, thief and fairy. These jobs therefore had less significance compared to the jobs held by men

In addition, Wirsma also examined the portrayal of in-home labor in which she found twenty four examples of women performing domestic tasks, whereas only four examples of men performing domestic labor (as cited in Towbin, Haddok, Zimmerman, Lund & Tanner, 2004, p.24).

Later again, Dundes (2001) also analyzed the Disney animation "Pocahantas" in which he found some disturbing messages concerning gender. Dundes figured out that Pocahantas as a female character is portrayed as strong, brave and rebellious. However, at the end of the movie Pocahontas followed the same traditional scripts in which females are depicted as more reliant to the family and man in general. Thus, Dundes concluded that Pocahontas could send a strong feminist message, if her heroic decisions were based on rational thoughts rather than emotions.

After conducting many many and analyzing how gender is portrayed in the Disney full length films, Hoerrner (1996) argued that the portrayal of males and females characters remain to be quite different especially in portraying gender identity. Women thought are portrayed as week, submissive and emotional; while men are shown to be more independent, intelligent and aggressive. (as cited in Matyas, n.d, p.10)

Also, Henk, Unmbel and Smith (1996) argued that even thought Disney heroines are supposed to be the lead characters in the movie; they are portrayed as less important, passive and pathetic compared to other characters in the films (p.233). Therefore, The Walt Disney Company creates their heroines as helpless and in need of men protection and power (Henk et al, 1996, p.234). In addition to this, Disney tends to illustrate that women's true happiness exists only through the love of a prince. For instance; during the whole movie of "Cindrella", the main character is always unhappy and miserable. However, she becomes happy and joyful only when the prince came and saved her from her villain stepmother.

Therefore, Disney portrays females as being an object (Craven, 2002, p.127) while males have been created to be stereotypically patriarchal, for instance; they poses unquestioned authority, physical power and social dominance as well as a lack of visible or shared emotions (Gillam & Wooden, 2008, p.3).

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1.1.8 Gender portrayal in Cinderella

Cinderella is one of the best classics of Disney that is derived from Perrault's version of 1697. Although this animated movie portrayed many gender issues such as gender stereotypes and gender roles children however cannot be aware of these issues; they believe that what they see on the media is what the world is really like.

Cinderella as a princess movie illustrated key issues with gender roles and stereotypes. The movie line depicted female character as weak, reliant and domestic. For instance, the character of Cinderella was depicted as a submissive persona throughout the whole movie. Cinderella however was not brave enough to take her own decisions. In addition she was reliant on a prince to come and save her from the villain stepmother and sisters. This demonstrate how societies in the past particularly the American society encouraged young girls to marriage by taking into consideration that a women's true happiness can only exist through the love of a men. At that time, marriage was viewed as a sense of security and escape from one's family. And this is clearly depicted in Cinderella's women characters, from Cinderella to stepmother and sisters.

In addition the idea of the grand ball in which one prince select a princess to marry her shows how marriage is important to girls so they accept to be challenged over one man.

There is another important notion in Cinderella's plot which is the place of women is at home, doing domestic duties and serving all the family members.

Cinderella also shows how appearance matter and how women's values are determined based on

how they look. For instance the fairy godmother uses her magic to transform Cinderella from the pity girl with worn clothes to a glamorous bachelorette and all this is so that a prince will fall in love with her and to have a good impression on her.

To conclude, Cinderella portrayed women as the one to be rescued and represent men as the rescuer.

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2.1.8 Gender portrayal in beauty and the beast

The first Disney movies appeared to be more stereotypical in nature and have followed the same traditional stereotypes that have dominated societies for a long time. However the Disney movie "The Beauty and the Beast" seemed different. Nonetheless, a careful analysis of the movie reveals that it reinforced stereotypes, whether related to gender or social hierarchy.

The protagonist of "Beauty and the Beast" was depicted differently from the characters previously portrayed in Disney movies. Belle is a nerdy girl who loves reading. Moreover, her dream was to live an adventurous life far away from her sick father; also she was against the idea of the planning marriage. Thus, she rejected Gaston who was the most handsome men in town because his selfishness and disrespectful.

Therefore, for the first time in Disney movies the female protagonist was not interested and foolish by men's appearance. Belle was not interested to Gaston at all. She sees him as rude, conceited and ignorant who only wants to make her his little wife.

In addition, belle is portrayed as brave person. For instance, she did not hesitate to sacrifice herself and offers to trade places with her sick father as the beast's prisoner.

Male characters on the other hand have also break the traditional stereotypes. Gaston is described as "tall, dark, strong and handsome"; he is loved by all the residents of the town, nevertheless he is the bad guy. Whereas the beast is ugly, aggressive, who turn out to be the prince charming that belle would fall in love with. But the movie perpetuated that an ugly face is related to an ugly person and vice versa.

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8. Conclusion

The above chapter highlighted the main and important points that are associated with this research area as well as the main studies and research that have been conducted about the gender issues on the Disney animated films.

To sum up, this chapter pointed out an overview the study of critical analysis as well as its feminist approach. Also, an explanation about the role of media and the impact of the gender ideologies on discourse.

Chapter two

Research Design and Methodology

Chapter 2 : Research Design and Methodology

1. Introduction

As it is indicated in the title of this chapter, this part of the dissertation is assigned to the methodology and the research design employed to conduct this study. This chapter includes two sections. In the first section the main points of the research design are explained, such as the research method, the aim of the study, the sources from which the data of the analysis have been collected as well as the method of data analysis. This section also is devoted to a theoretical framework of the Transitivity System proposed by Mark Halliday, and which is used as a tool of data collection.

On the other hand, the second section includes an overview of the sample of this study.

2. Research Design

1.2 Approach of the research study

The study in hand applies the qualitative research approach; which is characterized by its aims of understanding aspects of social phenomena as well as its research methods and techniques that gather words rather than numbers and statistical data for analysis.

In fact, I select this research method because I find it adequate and significant to my research topic. Also it supports the aims and objectives of my study.

2.2 Aim of the study

The purpose of this study is to analyze the discourse of the recent Disney animated movie Frozen (2013); by applying the Transitivity theory of the linguist Mark Halliday.

This research study will then be used in order to identify and explain how the female and male characters are depicted in the movie through the linguistic choices. Also the analysis aims to see if Disney movies break away the traditional gender stereotypes which valued men and devalued women or they perpetuate the same gender stereotype.

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3.2 Data source

This research study includes both of primary and secondary data. On the one hand the primary data is taken from the text (script) of the Disney movie Frozen (2013) in which I personally collect for a specific purpose. On the other hand the secondary data is taken from books as well as other references such as quotations and paraphrasing that are related to the research issue and which support the aim of this study.

4.2 Method of Data Analysis

Critical Discourse Analysis is a method of research which aims according to Van Dijk (2001) to study texts (written/spoken) in order to uncover the way social power, dominance and gender inequality are displayed in a particular social discourse. This study then uses this method in order to identify and explain the gender stereotype that are assigned to the male and females character of the Disney movie "Frozen" by applying the Transitivity theory of Mark Halliday as a research tool.

5.2 Tool of Data Collection

As it is already mentioned, the transitivity system was the theoretical framework which guided my selection of the data. I first watched the movie then picked up the main processes connected to the different characters. The processes therefore are picked from the script of the movie and then analyzed in order to understand the gender portrayal in the movie.

1.5.2 Halliday's Transitivity System

The transitivity system of language is part of the critical discourse analysis that has been widely used nowadays in order to analyze utterances, texts and interactions of speakers as well as writers.

Transitivity is traditionally understood as the grammatical feature that indicates if the verb in the clause is transitive or intransitive. To put it differently it shows if the verb takes a direct or indirect

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object. However, the linguist Mark Halliday developed this traditional view of transitivity to a brand-new linguistic concept naming it "Transitivity System".

The transitivity system as proposed by Halliday contains six different processes which are realized by (Transitivity, para.1) three crucial elements that structure these processes: the process itself, the participants in the process, and the circumstances related to the process.

Furthermore, there are six types of processes which are distinguished by Halliday to three major types: material, mental, relational; and three minor types: verbal, existential, behavioral.

The following points explain the main processes used in the analysis.

1.1.5.2 Material process

Material process is about physical actions that some entities do in the real world and which may do it to other entities. This process includes two main participants: *the actor* who performs the action and *the goal* who receives the actor's action. For instance: ***"the mother coughs her baby girl"***; 'the mother' is the actor of the process and the 'baby girl' is the goal or recipient. (as cited in Rayhan, 2011, p.24)

2.1.5.2 Mental process

The mental processes are represented in the clause by verbs of cognition like thinking, knowing, noticing, verbs of perception like seeing, hearing, tasting and verbs of feeling like loving, liking, hating. Those processes enable language users to express opinions, thoughts and tastes that help to identify their definitions of reality. And according to Bloor et al (1995) mental processes involve "not material action but phenomena best described as states of mind or psychological events" (As cited in the International Journal of Sciences, 2013, p.79).

The participants involved in this process are the sensor (the one who thinks, perceives or feels) and the phenomenon which is the thing that have been perceived, thought or felt. For instance:

I *(sensor)* hate *(process)* you *(phenomenon).*

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3.1.5.2 Relational Process

The relational processes are concerned with being, possessing or becoming which are used to characterize the entities. This process is divided into three subcategories: the intensive, the circumstantial and the possessive.

- Intensive relational process gives a description to an entity and consists of two participants: the carrier (the entity being described) and the attribute (the description of the entity)
- Circumstantial relational process defines an entity in terms of time and location which also contains two participants (carrier) and (circumstance) which is obligatory in this process.
- Possessive relational process indicates possession of an entity and the participants involved in this process are possessor and possessed.

4.1.5.2 Verbal process

Verbal processes are processes of communication that include all forms of expressing or indicating. The participants involved in this process are: sayer (the one who communicate), addressee (the one receiving the message) and the verbiage (what is being said). For example:

They *(seyer)* asked *(process: verbal)* him *(addressee)* lot of questions *(the verbiage).*

3. Description of the text

The text that I have selected as an object of analysis is an animated movie entitled "Frozen". It is written by Jennifer Lee and produced by the Walt Disney Studios in 2013.

The story is by Chris Buck, Jennifer Lee and Shane Morris about a brave princess who climbs icy mountains with a male companion and his reindeer and a naïve snowman to find her sister, whose icy powers plunged the kingdom in an internal winter.

The story is inspired by Hans Christian Andersen's fairy tale "The Snow Queen".

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1.3. Plot of the movie

Anna and Elsa are two sisters who live in the kingdom of Arandelle. Elsa is the older sister who has power of creating and controlling ice and snow. On the other hand the youngest sister Anna possesses no magical powers.

The story begins when the young Elsa accidently touched her sister Anna with her magical powers, so after that night their parents decided to separate them and keep Elsa alone until she learns how to control her powers. The two sisters lived a hard childhood because they were so close before the accident.

When Elsa comes of age, the kingdom prepares for her a coronation day with a ball party. So for Anna it is an opportunity to meet people outside the gates; she meets then a charming visiting prince 'Prince Hans' who soon after accepts his marriage proposal. When Anna asked her sister for blessing the marriage, Elsa denies and gets furious about the foolish decision of her sister. And she runs away leaving the kingdom in an internal winter. Anna then feels guilty and decides to go in the wilderness to look for her sister in order to stop the ice cold and thus save the kingdom. Although Anna did not know much about the world outside the castle, she employs a working class man named Kristoff to help her bring Elsa from the mountain. Elsa at the same time learns how to control her powers and builds a massive ice castle for herself in order live free and independent without concealing her powers.

Anna finally finds her sister who hits again her accidently in the heart, but this time only an act of true love can save Anna from death.

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4. Conclusion

To summarize, this research study is based on the qualitative research in order to explain the gender portrayal in the selected text for this study. The data collecting method therefore is Halliday's Transitivity Analysis which helped to analyze the different processes of transitivity related to the main and female characters in the text used for this research study (the Disney 'frozen').

Chapter three

Analysis and Discussion

Chapter 3 :   Analysis and Discussion

1. Introduction

As already mentioned in the second chapter, the use of transitivity analysis enable us to reveal and show why individuals (speakers and writers) think the way they do, how they perceive things around them and how they interpret their inner thoughts. Thus, in this study the use of transitivity reveals the movie writer intentions and stance toward existing beliefs and assumptions about gender.

The third chapter is devoted to the analysis of a written text "screenplay" of the animated movie Frozen by applying Halliday's Transitivity System as a research tool.

Throughout this chapter then, the analysis will be applied to look for the different processes proposed by Halliday and which are pronounced by the main female characters ('Anna' and 'Elsa') and the main male characters ('Kristoff' and 'Hans') during the movie. The analysis thus is based on the critical explanation and identification of the processes which will help to describe and investigate how both males and females are portrayed in the animated movie.

This chapter will include the analysis of the script with the explanation of the main processes that have been picked out from the text and which will be classified in tables. First, the material processes which are processes represented by verbs of doing such as run, build, and dance are better used to identify gender abilities. Second, the mental processes that are represented by verbs of cognition, perception and feelings are used to describe characters opinions, feelings and how they perceive the reality around them. Third, the relational processes which are represented by verbs of being and possession help to show gender's psychological and physical aspects. And finally the verbal processes that show how the participants express themselves while communicating.

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2. Analysis

1.2 Processes of the female characters

1.1.2 Material process

Table 01: Material Processes related to Anna and Elsa

Actor	Process	**Goal**
Anna	" I'm the one that needs to *go* after her"	Elsa (her)
	" I'll *bring* her back"	Elsa (her)
	" I'll *make* this right"	
	" we can *fix* this hand in hand"	
	" we will *reverse* the storm"	
	" we will *make* the sun shine bright"	
	" I'm *blocking* you out"	Kristoff (you)
	" I *pushed* her"	Elsa (her)
	" let's *go* and *play*"	
	" I just *got* here"	Elsa (her)
	" I *grabbed* her glove	
Elsa	*"Gotcha"*	Anna
	" I *got* you"	Anna

Focusing on the material processes connected to the main characters in the movie, I first looked for those uttered by the main female characters Anna and Elsa.

I found that Anna uses the material processes not to describe her physical actions during the movie but to demonstrate her braveness and willingness to solve problems and protect others. And this is clearly noticed in her interactions with the other characters. For instance when the queen 'Elsa' left the kingdom in an internal winter and went to the mountain; Anna says: "*I'll bring her here*". In this clause Anna denotes that she will go and bring her sister Elsa to use her magical powers and stop the

winter, thus Anna will save the kingdom. Other instances of Anna's braveness are the followings: "*I'll make this right*", "*we will make the sun shine bright*".

When watching the movie one can see that Anna as the main female character should have been an active actor who is willing to save the people around, but this is not the case. The analysis of the material processes associated with the main female character reveals that she is not an active agent but rather the one who is going to perform future actions. Also the analysis shows that material processes do not reveal much about Anna's physical abilities.

On the other hand, the analysis exposes that less material processes are related to the second main female character 'Elsa'. That is to say, 'Elsa' is depicted in the movie as passive female who performs less physical actions and who is concerned only by her magical powers and how to live free and independent. The analysis also shows that 'Elsa' operates actions only by using her magical powers particularly when protecting her sister 'Anna'.

Moreover, through the analysis of material processes the viewer can notice that Elsa is positioned as the goal of Anna's actions.

Despite the fact that these two characters are the main characters in the story, their actions are less exciting and inspiring. And this clearly reflects the writer's beliefs about the gender stereotype that characterizes women as physically unpowered.

2.1.2 Mental process

Table 02: Mental Processes related to Anna and Elsa

Sensor	Process	Phenomenon
Anna	" I *know* you're in there"	you're in there
	"I didn't *know* they did that anymore"	they did that anymore
	"I'm getting what I'm *dreaming* of"	of
	"I don't *think* I'm suppose to"	I'm suppose to
	"it's warmer than I *thought*"	
	" I don't *think* so"	So
	"I don't *know*"	
	"just *watching* the hours thick by"	The hours tick by

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	" don't *know* if I'm elated or gassy"	If I'm elated or gassy
	"I was just *wondering*"	
	" I just *thought* maybe she has a thing about dirt"	She has…dirt.
	"I'd *like* to meet these"	To meet these
	" I never *knew* winter could be so beautiful"	Winter could be so beautiful
	"I *know* you can"	You can
	"I *know* we can figure this out together"	We can figure….together.
	" I *love* you"	You
	" I *knew* you could do it"	You could do it
	" I *like* the open gates"	The open gates
Elsa	"I *think* you should go" "it's time to *see* what I can do" "I never *knew* I was capable of" " I *know*" "I don't *know*"	You should go What I can do I was capable of

   I first focused through the analysis on the mental verbs used by 'Anna'; and I found out that more mental process of cognition are associated to the lead female character such as (know, think, and understand) than the other processes related to feelings. Hence, this finding shows that the female character is concerned about expressing her opinions and attitudes towards others actions more than just loving and liking what others do.

   Another important point to be mentioned is that 'Anna' seems to be more concerned about peoples's actions. For example, as it is mentioned in the table above; Anna always tells her sister 'Elsa' that she knows that she will warm the kingdom again. This excessive use of the mental verb "know" then elucidates that 'Anna' supports and believes on her sister's abilities; also it shows how the female figure can be supportive and behaves as a responsible person who takes care of others.

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On the other hand, the mental verbs related to feelings that 'Anna' uses are most of the time about things and not about people for instance:

Anna: *"I like the open gates"*

Anna: *"I like fast"*

Furthermore, the only feeling verb that 'Anna' uses for a person is when she says to her sister 'Elsa' *"I love you"*. In addition, Even if 'Anna' believes that she was in love with the prince 'Hans' she never uses a feeling verb to describe her emotions and feelings to him.

The findings above then show that the writer wants to reflect the social role as it is expected in the society; that woman should behave as a supportive person.

Additionally, the mental processes used by the second lead character 'Elsa' reveal that she does not use verbs of feelings at any moment of the movie. This means that the female character is not concerned about her feelings or how to love others but rather on how to be free and gain independence.

Also this lack of feeling verbs demonstrates that the writer represents "Elsa" as insensitive character just to show that the female has a strong personality. Later again, the writer uses verbs of perception for Elsa such as 'know, 'think' in order to represent her as a recognizable female persona.

3.1.2 Relational process

Table 03: Relational Processes related to Anna and Elsa

Carrier	Process	Attribute
Anna	" I'm *awkward*"	Awkward
	" I'm not that princesses"	Not that princess
	" I've never been *better*"	Been better
	" I got *mad*"	Mad
	" I'm not *afraid*"	Afraid
	" I'm *calm*"	Calm
	" I'm *ready* to go"	Ready
	" I'm *awake*"	awake
	"I'm scared"	Scared Confused

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Elsa	" I'm confused" "I'm such a fool" "I'm alone and free"	Fool Alone and free

The following analysis will focus more on the intensive mode which requires a description of the characters as it was mentioned already in the methodology chapter two participants: the 'carrier' (entity being described) and the 'attribute' (the description of that entity). For instance: in *"Anna is beautiful"*; beautiful is the attribute of the carrier 'Anna'.

The analysis below concentrates on the intensive mode for being the most used by the characters to describe themselves in the movie as well as the most significant regarding the aims of this study.

First, the study of relational process starts with the viewer analysis of how the main female character "Anna" describes herself throughout the movie. It is noticed then through the analysis that 'Anna' underestimates herself in many scenes of the movie; she describes herself as "awkward" and "ordinary". This finding then highlights that the female figure is represented as a person with low self esteem. For instance when 'Anna' meets the prince 'Hans' for the first time she get confused. and thus, her behavior illustrates that she does not have much self confidence and that she is incapable of impressing the prince. Also when Anna bumps into Hans, she uses the clause *"I'm awkward"* to justify her behavior whereas she utilizes the word "gorgeous" for 'Hans'. Another instance is when the prince 'Hans' apologizes for the accident; 'Anna' says: *"no. it's fine. I'm not that princess… it's just me"*. In this clause "Anna" represents herself as an ordinary person that does not deserve a formal apology from a prince.

The findings above also demonstrate that the writer does not give much matter to the female figure Anna.

Different from the analysis of the relational processes used by 'Anna' the other female character 'Elsa' describes herself during the movie as confused and scared. The analysis then shows that even if 'Elsa' is depicted throughout the movie as a powerful and an independent female character, she was also afraid by using her magical abilities. This feeling therefore is due to the traumatic accident 'Elsa' had when she was a little girl.
Consequently 'Elsa' suffered from instability in her personality and chooses isolation in order to be free and independent.

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4.1.2 Verbal Process

Table 04: Verbal Processes related to Anna and Elsa

Seyer	Processes	Receiver
Anna	"*say* goodbye to the pain of the past" "whatever you have to *say*, you can *say* it to …" "let me *rephrase* that" " you *tell* me when"	Hans Elsa Kristoff Kristoff
Elsa	"tell the guards to open the gates" "I said enough"	Elsa

Many verbal processes are connected to the main female character reveal that Anna spends her time interacting with others.

I found that this clause uttered by 'Anna' while speaking with the prince 'Hans" (*say goodbye to the pain of the past, we don't have to feel it anymore);* represents her as a foolish persona who believes that when meeting a handsome prince she will never see the pain again and she will live happily ever after.

This finding highlight then that the writer expose the gender stereotype which strength the idea that a female happiness is related to a male existence.

Another instance of 'Anna' verbal process is when she says to her sister 'Elsa': *"whatever you have to say, you can say it to both of us"*; here 'Anna' wants to show to the prince 'Hans' that she trusts him even if she does not know him well. This also can be interpreted that the writer represents Anna as a naïve female figure.

In addition, when 'Anna' asks the male character 'Kristoff' to take her up to the mountains   *("I want you to take me up to the north mountain")*; he did not give her much attention; then she asked him again by saying: *"let me rephrase that; take me to the mountains please"*. In the first clause 'Anna' uttered as a strong female that can give order to a male and thus break the stereotype that only men could be dominant . However in the second clause she uses the word *'please'* to

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seem kind and weak. Here the writer takes a step forward when she represents Anna as a dominant figure; but soon after she takes a step back to represent her again as weak and kind.

Also in another clause when 'Anna' says to 'Kristoff': *"you tell me when to jump"* ; 'Anna' is portrayed as a weak female who is not brave enough to take a decision by herself but needs a man to decide on her behalf.

On the other hand, the analysis reveals that the female character 'Elsa' uses verbal process only when giving orders; for instance: *"tell the guards to open the gates";* and this illustrates her job as a queen.

Additionally, I have noticed during the analysis that there are some utterances that 'Elsa' said during the movie does not include verbal verbs; however these are considered as verbal processes because they are messages uttered during a communication by a seyer (Elsa) to a receiver. To demonstrate this, the following clauses are excerpts from the script:

Elsa: *"I belong here, where I can be who I am without hurting anybody"*
Elsa: *"there is so much fear"*
Elsa: "*just stay away and you will be safe from me"*

The clauses above therefore show how the female character is afraid from hurting those around her so as a result of this fear; she chooses to be alone in order to protect others. Also when 'Elsa' says: *"there is so much fear"* this means that even if the writer represents 'Elsa' with magical powers she also identifies her as a female who is not strong enough to pass her fears.

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2.2 Processes of the male characters

1.2.2 Material process

Table 05: material processes related to Kristoff and Hans

Actor	Process	Goal
Kristoff	" I *sell* ice for a living"	
	" I'm *digging* a snow anchor"	Anna
	" I *brought* her here"	Anna
	" we've *got* to *get* you back"	
	" here I *come*"	
Hans	"I'm coming with you" "I'll do what I can"	

Concerning the material processes used by the main male characters (Kristoff and Hans), I first focused on the utterances of 'Kristoff'; and I found through the analysis that 'Kristoff' is identified as an active actor of physical actions. To put it differently 'Kristoff' uses material verbs while doing the actions. For instance in the clause when kristoff says *"I'm digging a snow anchor";* he uses the present continuous tense to describe his action while doing it. This therefore highlights that the writer is concerned more by demonstrating the male actions.

Additionally, the analysis denotes that the material processes used by kristoff remain to be actions performed for the female character 'Anna'. Thus, 'Anna' as the main female character is identified as the goal or the recipient of 'kristooff' actions. Yet, by this depiction of both characters the writer wants to support the gender stereotype that has dominated the early Disney animations in which females are helpless and in need for male aid.

furthermore, the material processes used by the second male main character 'Hans' show that he employs less material verbs in his utterances which illustrates that he is not depicted as active as the other male character 'Kristoff'. Accordingly, 'Hans' have been given the traditional stereotype of a handsome prince that will save the heroine only by his kiss and charming.

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The writer therefore does not make drastic changes in depicting the male characters because the analysis reveals that 'Han' as a male is portrayed just like the princes of the early Disney movies.

2.2.2 Mental process

Table 06: Mental Processes related to Kristoff and Hans

Sensor	Process	Phenomenon
Kristoff	" I *think* we should go" "I'd *like* to" "I don't *understand* you" "sometime I really don't *like* you" "that's ice, I might *cry*"	We should go To
Hans	"I'd *like* to formally apologize" " *glad* I caught you" " I *like* it" " I *love* crazy" " I was *thinking* the same thing" "I *knew* I'd *like* to marry into this throne"	To …apologize Crazy The same thing To marry…throne

Regarding the mental processes used by 'Kristoff'; the analysis shows that 'Kristooff' when first appeared in the movie didn't show any sign of emotions and sensitivity but then after he starts to use verbs of feelings such as "like" and "love" . That is to say, the writer first represents Kristoff as a selfish persona who does not give much respect for those around him; just like the males portrayed in the previous Disney movie such as the character Aladdin in the movie of "Aladdin".

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In addition, even when Kristoff does not use feeling verbs, he somehow looks sensitive. For instance when he saw the ice castle he says: *"that's ice, I might cry"*. This clause portrays that 'Kristoff' has weaknesses.

The mental processes also demonstrate how the male figure is identified as a caring person as well as his willingness to risk his own life for others help.

Concerning other mental processes; 'Kristoff' uses few verbs of perception such as (think) and (understand).

On the other hand, the analysis reveals that "Hans" exaggerates in using mental processes particularly those related to feelings. He uses verbs as "like" and "love" in many of his utterances. But at the end of the movie "Hans" is seen to be heartless and not caring for 'Anna's love. Therefore, His overuse of verbs of feelings demonstrates how manipulative is.

3.2.2 Relational process

Table 07: Relational Processes related to Kristoff and Hans

Carrier	Process	Attribute
kristoff	"I'm not *alone*" "I'm *good*"	Alone Good
Hans	"I'm the hero"	Hero

When analyzing the relational process used by the main male characters, I found that 'Kristoff' uses only few relational processes in his utterances; yet those processes do not reveal much about his personality.

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In addition, the analysis demonstrates that 'Hans' utilizes only one relational process which is: (*"I'm the hero"*). It is clearly noticed that the prince 'Hans' views himself as a hero but he does not act as a hero. For instance; his role throughout the movie was only to foolish Anna with his fake love in order to be the king.

Through the application of this relational process; the write wants to represent 'Hans' as a male character who seems to be very confident.

4.2.2 Verbal process

Table 08: Verbal Processes related to Kristoff and Hans

Seyer	Process	Receiver
Kristoff	" doesn't *sound* like true love"	Anna
	"you don't *tell* him what to do"	Anna
	"don't *talk* to him like that"	Anna
	"My ice business...your *talking* to your sister"	Anna
Hans	"that's what I was gonna *say*"	Anna
	"Can I *say* something crazy?"	Anna
	"at least we got to *say* our marriage vows"	

The verbal processes on the other hand related to Kristoff demonstrate that the writer identifies him as a dominant figure who is suppose to control everything. For example; when Anna commands Kristoff's reindeer to jump; Kristoff replies by: "you don't tell him what to do, I do".

This is therefore a good key point to be mentioned because it supports the gender stereotype of how men disempowered women when it comes to dominance.

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Otherwise, the verbal processes used by the prince 'Hans' did not reveal much about his personality but I have found some of his utterances interesting to analyze. The statement (*"I have twelve brothers, three of them pretended I was invisible; literally for two years)*; illustrates that the prince 'Hans' experienced a very difficult childhood and that he was not considered as an important person for his siblings. Henceforth, this may substantiates his cruel and mean behavior towards the princess 'Anna'.

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3. Discussion of the findings

the analysis of the processes used by the lead female character 'Anna' conclude that Anna is depicted just as the early Disney princesses but under the disguise of adventurous and a brave female figure. For instance, when 'Anna' decided to climb the mountains to look for her sister 'Elsa', she was not brave enough to go by herself but she needed a man to guide her and even to take decisions on her behalf. This is therefore a clear depiction of the gender stereotype that represents females as weak and helpless figures who needs a man. Again 'Anna' has been given the stereotype of a supportive woman who is suppose to care about how to protect the kingdom and support others around her particularly her sister. Later again, the analysis of the processes illustrates that the writer represent 'Anna' as person with low self esteem who underestimates herself when she is in front of a handsome prince.

The analysis reveals also that whenever Disney takes a step forward to represent 'Anna' as strong and a feminist figure, it instantly takes a step back by depicting her as a helpless female who needs a man by her side.

On the other hand, the analysis enables us to understand that although 'Elsa' the other female protagonist is seen as a powerful and independent woman who learns to love her power instead of concealing it; she suffered from instability in her personality and she is depicted as weak persona who cannot control her powers. Due to this instability, 'Elsa' chooses isolation in order to be free and independent also to protect those around her including her sister from her strong powers. Thus, the personality of 'Elsa' supports the stereotype that a female should be caring for others even if this costs her to live in segregation.

Different from the findings above, the transitivity analysis highlights that Disney represents the male figure 'Kristoff' as active figure. As an illustration, 'Kristoff's role in the movie is to guide the princess 'Anna' as well as to protect her. Also the analysis reveals that for the first time in Disney films a male character is identified as a caring person with a loving heart and at the same time harmless, innocent, and protective. This is first evidenced by his relationship with his reindeer which he treats him during the movie as closer friend and not as an animal.

Furthermore, kristoff's inner softness and loving is also illustrated in his relationship with the princess 'Anna' in which he truly fell in love with her. Also As a result of his love for 'Anna'; the

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male character is depicted as brave man who risks his life and happiness without hesitation for 'Anna's happiness.

Accordingly, the portrayal of 'Kristoff' in the movie 'Frozen' breaks the traditional male stereotype which emphasized the idea that males should be selfish, insensitive, and cold.

On the contrary, the transitivity analysis of the processes related to the second lead male character 'Hans' shows that Disney depicted 'Hans' in a manner that correlates to the characteristics of the princes previously portrayed in Disney animations. The prince 'Hans' therefore is represented as a manipulative male character with a hunger for admiration and power. For instance, he appears as a noble prince only to make 'Anna' fall in love with him and then be the king of the kingdom after killing the queen and marrying the princesses 'Anna'.

As can be seen, 'Hans' villain behavior support the stereotype of male's desire to power and dominance.

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4. Conclusions

   The analysis of material process demonstrates that the most material verbs in the script of the Disney movie "Frozen" are related to the female protagonist 'Anna' and the main male character 'Kristoff'. However, the analysis reveals that Anna is the doer of more future actions that were not accomplished later in the movie. The viewer can notice that Anna is powerful and can rely on her braveness and courage rather than waiting for others to help her. But then after, she can be seen as a helpless female who needs a male by her side.

  On the other hand; the material verbs related to the main male character 'Kristoff' describe his physical capacity in the meantime. Therefore, the writer choice of tense demonstrates that she wants to make the viewers concentrate and take more seriously male's actions rather than female's actions.

  The writer however relates less material verbs to "Hans" and "Elsa" which make them both passive characters in the movie. In addition, the writer disguises Elsa as a powerful and independent figure; but actually the relational processes related to Elsa represent her as confused and scared female figure who chooses to live in isolation in order to live free and independent.

   As shown above in the analysis, the mental processes have been much related to used in the the female character 'Anna' notably those verbs related to perception and cognition, which identified her as a recognizable and a supportive female figure. However the other female character 'Elsa' did not use any verbs of feelings but only verbs of perception; This finding thus interprets the personality of 'Elsa' as an insensitive female persona.

   Concerning the mental processes related to the male characters, the analysis concludes that even if 'Kristoff' uses few verbs of feelings he is depicted as sensitive and caring male figure with weaknesses. Whereas 'Hans' the other male character uses more mental verbs in particular those relating to feelings, but the analysis reveals that those verbs are used only to manipulate the female character 'Anna' and not for a reason of a true love.

   Relational process therefore intends to show how the writer characters position gender in the movie. Thus the analysis concludes that relational processes represent much better the female characters personalities. Likewise, "Anna" is represented as a normal and simple person even if she is the protagonist. However the analysis shows that this process (relational) did not much reveal about males personalities.

   Furthermore, the verbal processes used by the main characters emphasize the idea that women are weak and naïve figures in front of men.

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   Another conclusion that could we make is that the writer of the Disney Frozen is following the same path as the writers of the previous animated movies, that is to say she is still demonstrating the traditional gender stereotypes that have dominated the early Disney movies such as female dependence; whereas she made some changes about males stereotypes in which she depict the main male as supportive and caring with an admiration of dominance.

General Conclusion

The overall study is an overview about the representation of male and female characters in children animated films, more concisely the recent movie Frozen which was huge media hype.

Based on the research findings the movie is not as progressive as it is meant to be, especially in terms of portraying the gender stereotypes. Therefore, the analysis reveals that the representation of gender in the animated movie "Frozen", a very recent product are still based on the stereotypical ideologies. To put it differently, the roles and behaviors related to both female and male characters in the movie remain to be negatively stereotyped just as those portrayed in the early movies; but at the same time superficial gender changes were made.

Therefore, the findings of this piece of work does not completely support the hypotheses mentioned in the introduction section. On the other hand the findings emphasize on the linguistic choices of the writer to give a more critical explanation and identification of the gender images in the movie.

One of the limitations of this study is that some of the transitivity processes proposed by Halliday did not reveal much data about the characters of the movie. Another limitation of this study is that during the research, various directions were founded to conduct other studies; however the study could not be widened.

Furthermore, this analysis of Disney frozen provides other ideas that can be useful for further researches. For instance, researchers may focus on the Disney gender portrayal; but in other mediums such as video games and printed books. Analyzing these mediums thus may define a different outlook about the hidden messages Disney delivers. Another direction of research that could be taken in the future would link to the investigation the effects of Disney world social on children particularly young girls.

To conclude, this study then is quietly important because it makes people especially parents aware about the various messages delivered to young children. Also it gives the readers an overall insight about the gender hidden ideological messages.

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