Language and Gender in Disney

A Study of Male and Female Language in Walt Disney Movies

Li Hedenmalm

Bachelor of Arts
English

Luleå University of Technology
Department of Arts, Communication and Education
ABSTRACT

This study aims to explore what values the language in Walt Disney movies reflects in order to clarify what type of female role models the movies present young girls with. Four movies were selected for research and specific characters, male and female, were included in the study. Attention was paid to Interruptions, Commands, Insults, Opposition, Politeness, Compliments, Insecurity and Empty Adjectives, Intensifiers and Female Exclamations. The findings did not reveal any particular consistency regarding linguistic gender differentiations: some linguistic aspects certainly give evidence of repression of women, but this is also the case for certain male characters. What all of the female characters share, however, is a language which displays intense resistance when men attempt to control them – they are thus capable and independent role models. One additional finding revealed that Walt Disney movies generally contain a far greater number of male characters than female.
# TABLE OF CONTENTS

1. INTRODUCTION .................................................................................................................. 1
   1.1 Aim ................................................................................................................................ 1
   1.2 Method and Material ..................................................................................................... 1

2. BACKGROUND ..................................................................................................................... 2
   2.1 The portrayal of gender roles in Disney movies ........................................................... 2
   2.2 Previous research on language and gender ................................................................. 4
   2.3 Characteristics of women’s speech .............................................................................. 5

3. PRESENTATION .................................................................................................................... 7
   3.1 Interruptions ................................................................................................................... 7
      3.1.1 Aladdin .................................................................................................................. 8
      3.1.2 Beauty and the Beast ......................................................................................... 8
      3.1.3 Mulan ................................................................................................................ 9
      3.1.4 The Princess and the Frog ................................................................................ 10
   3.2 Commands .................................................................................................................... 10
      3.2.1 Aladdin ............................................................................................................... 10
      3.2.2 Beauty and the Beast ....................................................................................... 11
      3.2.3 Mulan ............................................................................................................. 11
      3.2.4 The Princess and the Frog .............................................................................. 12
   3.3 Insults .......................................................................................................................... 12
   3.4 Resistance .................................................................................................................... 13
      3.4.1 Aladdin ............................................................................................................. 13
      3.4.2 Beauty and the Beast ....................................................................................... 14
      3.4.3 Mulan ............................................................................................................. 14
      3.4.4 The Princess and the Frog .............................................................................. 15
   3.5 Politeness ..................................................................................................................... 16
      3.5.1 Aladdin ............................................................................................................. 16
      3.5.2 Beauty and the Beast ....................................................................................... 16
      3.5.3 Mulan ............................................................................................................. 17
      3.5.4 The Princess and the Frog .............................................................................. 17
   3.6 Compliments ................................................................................................................. 17
      3.6.1 Aladdin ......................................................................................................... 17
      3.6.2 Beauty and the Beast ....................................................................................... 18
      3.6.3 Mulan ............................................................................................................. 18
      3.6.4 The Princess and the Frog .............................................................................. 19
   3.7 Insecurity ...................................................................................................................... 18
      3.7.1 Aladdin ............................................................................................................. 18
      3.7.2 Beauty and the Beast ....................................................................................... 19
      3.7.3 Mulan ............................................................................................................. 19
      3.7.4 The Princess and the Frog .............................................................................. 20
   3.8 Empty Adjectives, Intensifiers and Female Exclamations ............................................ 20

4. DISCUSSION ....................................................................................................................... 21

5. SUMMARY AND CONCLUSION .......................................................................................... 24

BIBLIOGRAPHY ...................................................................................................................... 26

APPENDIX 1: The complete collection of quotes supporting the results .............................. 27
APPENDIX 2: Tables for Interruptions, Commands, Insults and Compliments .................... 38
1. INTRODUCTION

Today children are growing up in a society where the Internet, television, video games and movies are natural parts of their environment. It is clear that young people to a certain degree are influenced by television and movies (Berry 2003). Children in particular are easily shaped by attitudes and impressions from their surroundings, thus especially vulnerable to discriminating or unrealistic messages from movies. Stereotypic gender roles are constantly displayed in movies and children frequently establish their perception of such values from books, movies and television: “Children who witness female characters on television programs who are passive, indecisive, and subordinate to men [...] will likely believe that this is the appropriate way for females to behave” (Witt 2000:322). It is of great importance thus, that adults are aware of what messages children are exposed to. However, it might be difficult to know in advance what type of values that are present in different movies and television programs. To a certain extent, it is likely that adults take for granted that particular types of movies are effectively adapted for children. Walt Disney movies have been a natural part of children’s lives for decades. As a result, it is understandable if adults do not take the time to reflect over what messages these movies transmit.

1.1 Aim

With specific focus on gender, this study aims to display what type of values language in Disney movies reflects. The language of female characters will be investigated and compared to research performed in sociolinguistics. In order to identify specific features of the female character’s language, however, it is necessary also to explore the language of the male characters and make a comparison of the two. The overall purpose of the study is to conclude what kind of female role models Walt Disney movies provide young girls with.

1.2 Method and Material

Four Disney movies served as primary sources of this investigation. Since the main interest of this study was to examine language, not only in single-sex conversations but in cross-sex conversations as well, it was important that the movies included both male and female human characters. In addition, it was crucial that they contained several cross-sex conversations between adult characters. In accordance with these criteria, the movies Beauty and the Beast (1991), Aladdin (1992), Mulan (1998) and The Princess and the Frog (2009) were selected. These four movies were produced over a time period of 18 years, thus providing quite a
representative range of Disney movies considering the options at hand. The reason that the movies selected are relatively new was simply because the older Disney movies do not match the criteria for this study. Many older Disney movies, for example, *The Jungle Book* (1967) and *Pinocchio* (1940), completely lack female main characters. In other ones, like *Dumbo* (1941) and *Bambi* (1942), there are no human main characters at all. Movies like *Alice in Wonderland* (1951) and *Peter Pan* (1953) lack adult main characters. Lastly, there are movies that contain adult human main characters but still are not fit to include in the study, for example *Cinderella* (1950). This movie is short of male main characters, thus cross-sex conversations are rare. Since such conversations were crucial for this study, none of the movies listed above were included.

To be able to perform a profound analysis of the different characters’ use of language, four characters from each movie were studied, except from *The Princess and the Frog* where five characters were included. Table 1 presents the specific characters selected from each movie. Male characters are indicated by *M* and female characters by *F*.

### Table 1. Characters selected for research

<table>
<thead>
<tr>
<th>Aladdin</th>
<th>Beauty and the Beast</th>
<th>Mulan</th>
<th>The Princess and the Frog</th>
</tr>
</thead>
<tbody>
<tr>
<td>Aladdin <em>M</em></td>
<td>Beast <em>M</em></td>
<td>Chi-Fu <em>M</em></td>
<td>Charlotte <em>F</em></td>
</tr>
<tr>
<td>Jafar <em>M</em></td>
<td>Belle <em>F</em></td>
<td>Mulan <em>F</em></td>
<td>Lawrence <em>M</em></td>
</tr>
<tr>
<td>Jasmine <em>F</em></td>
<td>Gaston <em>M</em></td>
<td>Shang <em>M</em></td>
<td>Naveen <em>M</em></td>
</tr>
<tr>
<td>The Sultan <em>M</em></td>
<td>LeFou <em>M</em></td>
<td>Yao <em>M</em></td>
<td>Shadow Man <em>M</em></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>Tiana <em>F</em></td>
</tr>
</tbody>
</table>

The characters chosen for analysis are some of the most prominent main characters from each movie. The reason for including five characters from *The Princess and the Frog*, despite the fact that only four were selected from the other movies, was simply because it was hard to exclude any of the five characters in this particular movie. All of them are indeed main characters and by including Charlotte in the analysis, the study gained one additional female character, which was valuable for this investigation with focus on gender differentiations.

### 2. BACKGROUND

#### 2.1 The portrayal of gender roles in Disney movies

Although little has been written about language in Disney movies, there is plenty of research on the topic of gender roles. Not only have Disney movies been criticized for the female
characters’ physical appearance and sexuality – their delicate limbs, full breasts and tiny waists – but for their submissive nature as well (Collier-Meek, Descartes & England 2011).

Miao (1998) argues that Disney’s heroines all fit into a model which *Snow White* gave rise to when it was produced in 1937. When frightened, Snow White flees in panic and she eventually falls to the ground and cries helplessly. She is obedient, pretty, virginal and sweet-natured: the prototypical woman according to Disney. Further, like Snow White, young Disney heroines are all waiting for Prince Charming, and when he arrives, their ultimate wish has come true. Now they are able to start a new life, provided by their man. Although the depictions of females in the movies have changed over time, this pattern has remained. In *The Little Mermaid* (1989), for example, it is still apparent even though this movie was produced 50 years after *Snow White*. Miao calls attention to the fact that Ariel, the female main character, trades her voice for a pair of human legs in order to win the Prince’s heart: ”we are given a female protagonist who is literally silenced by her desperate need for male approval. ’Shut up and be beautiful’, the movie seems to tell young girls” (Miao 1998). Her voice is not the only thing Ariel is willing to give up in order to marry the prince. In the end, she is forced to leave her family and old life behind, reflecting the importance of marriage for Disney’s heroines (ibid).

Other researchers do not share Miao’s view on how Disney depicts women. Brode (2005), for example, affirms that Snow White is not the submissive and obedient woman which Miao identifies. Critics have observed that Snow White, when moving in with the dwarfs, takes on the responsibility for the household and the role of a nurturer. Brode points out, however, that Snow White proposes to take care of the domestic chores – a job which should be viewed as just as important as any other traditionally male-oriented job – in exchange for shelter. He further declares that although Snow White cooks, she is not a servant. In fact, she ultimately assumes the leader position of the house, which the dwarfs fully accept (2005:176-9).

A recent study of gender roles in nine of the Disney Princess movies was performed by Collier-Meek, Descartes and England in 2011. They identified masculine and feminine characteristics and behaviors, and examined whether these where normally possessed by male or female characters. Their findings revealed that in a majority of the movies, the princes display more masculine characteristics than feminine, even though in more recent ones, they increasingly obtain more female qualities as well. Regarding the princesses, in the earlier movies they possess traditional female attributes, whereas in the later they display more masculine than feminine qualities. Over time, hence, Disney movies have started to challenge traditional gender roles. Nevertheless, certain feminine features and behaviors were rarely or
never identified among the princes, but repeatedly among the princesses: The least commonly identified behaviors for the princes included the feminine characteristics "tending to physical appearance" and "collapsing crying" (Collier-Meek, Descartes & England 2011:563). The study thus revealed that even though gender roles in Disney have changed, all movies contain stereotypic representations of some sort (Collier-Meek, Descartes & England 2001:566).

2.2 Previous research on language and gender

A common conclusion within sociolinguistics is that women’s speech is measured against and viewed as inferior to men’s speech (Wardhaugh 2002:315). Robin Lakoff’s ([1975]2004) book *Language and Woman’s Place* is one of the most influential contributions to the field of language and gender. It is also one of the most widely discussed and criticized works on the topic (McElhinny 2004). Lakoff explains the purpose of her book by referring to it as "an attempt to provide diagnostic evidence from language use for one type of inequity that has been claimed to exist in our society: that between the roles of men and women" ([1975]2004:39). *Language and Woman’s Place* thus clarifies the differences between male and female language and emphasizes that this is because language reflects society (Lakoff [1975]2004:72). This view is supported by numerous linguists. Wareing demonstrates the imbalance between the sexes by listing quite a few examples. For instance, she explains, despite the fact that two thirds of the world’s working hours are carried out by women, men earn about 90 per cent of the global income (2004:77). This disparity is frequently reflected in cross-sex conversations (Coates 2004:124; Lakoff [1975]2004:40; Wareing 2004:90).

Many people share the stereotypic view that women speak more than men. What is more, female conversations are often described in terms like *gossip* and *chatter*, indicating that women’s speech is not only abundant, but quite pointless as well (Wareing 2004:86). Most researchers, however, agree on the fact that men generally speak more than women. Moreover, all-male conversations involve competition, arguments, insults and opposition to a greater extent (Talbot 1998:97; Tannen 1994:40; Wardhaugh 2002:322). Women, on the other hand, tend to discuss family, home and various feelings (Wardhaugh 2002:322). Further, West and Zimmerman found that in adult cross-sex conversations men frequently interrupt women. In fact, in the particular conversations they studied men were responsible for as much as 96 per cent of the interruptions made (1975:115-116). Women, in contrast, usually encourage men by making utterances like *mmm, mhm* and *yeah* in order to signal interest in what is said (Wardhaugh 2002:323). When interacting in conversation, men and women thus
display a power relationship which reflects the social roles men and women are assigned in society; that is men being dominant and women submissive (Wardhaugh 2002:323).

Naturally, one might speculate when these differences first occur. In 1980, Goodwin carried out a linguistic study of children. She discovered differences and similarities in the manner in which boys and girls interact. The girls played in smaller groups or in pairs which did not have an obvious leader. All were involved in making suggestions and the girls generally agreed with one another. Imperatives were rarely uttered. On the contrary, the boys were competing for the leader position and constantly giving orders. They also disagreed with each other to a greater extent than the girls (1980:157-73). Goodwin’s findings prove that differences exist in language-use between the sexes already among young children.

It has been widely discussed whether diverse linguistic behaviors of this kind are biologically innate or learned. Talbot clarifies: "When gender is mapped over to sex, as it frequently is, there is an implicit assumption that socially determined differences between women and men are natural and inevitable” (1998:8). She further explains that sex is biological, whereas gender is learned, or socially constructed: "There is plenty of evidence indicating that boys and girl are spoken to differently. Apparently, we talk to baby girls more, for instance. Might this not stimulate greater facility with language? It seems highly likely” (Talbot 1998:11). Similarly, Lakoff is convinced that these differences are a result of how boys and girls are raised differently. Little girls, unlike boys, are kept in place as they are supposed to behave like ladies. Ladies should not scream, bellow or show other signs of aggression. Whereas only men are allowed to behave in such a manner, women are allowed only to fuss and complain verbally (Lakoff [1975]2004:45).

2.3 Characteristics of women’s speech

According to research in sociolinguistics, the following features are identified as typical of women’s language:

- **Empty adjectives**: Lakoff classifies a group of adjectives as *empty*, which are used when expressing admiration or approbation. There are, actually, gender neutral adjectives which can express the same thing – *cool, great* and *terrific* belong to this group. Empty adjectives, however, are restricted for female use in the sense that men risk to damage their reputation if using them. *Adorable, charming, divine and lovely* are examples of adjectives belonging to this category (Lakoff [1975]2004:43, 78).
• **Hedges:** Examples of hedges are expressions like *kinda, y’know* and *well.* These are words having a filler function in a sentence and are used to reduce the force of a statement. Hedges are said to reveal a speaker’s uncertainty of an utterance (Lakoff [1975]2004:79).

• **Questions:** Women ask questions. This includes the use of tag-questions and rising intonation when giving a statement (Lakoff [1975]2004:78): ”’When will dinner be ready?’ / ’Oh... Around six o’clock...?’” (Lakoff [1975]2004:51). Apparently, women tend to ask questions even when declaratives are expected, because unlike men, women are insecure about their opinions (Lakoff [1975]2004:50).

• **Intensifiers** (Lakoff [1975]2004:79-80): An intensifier is ”a word [...] which has little meaning itself but is used to add force to another adjective, verb or adverb” *(Cambridge Advanced Learner’s Dictionary 2008:751).* Adverbs like *extremely* and *strongly* are examples of intensifiers (ibid), thus preferably used by women.

• **Compliments:** Holmes (1995) found that women give compliments far more often than men. Further, women tend to receive more compliments than men.

• **Affective expressions:** Research suggests that women tend to focus on the affective functions of language. For instance, the utterances ”Oh, it’s you!” and ”How lovely to see you, do come in!” could be uttered in the same situation (Holmes 1992:380). The latter conveys a higher degree of affective meaning, however, and is thus more likely to be uttered by a woman (ibid).

• **Politeness:** To a greater extent than men, women use a polite language and take special care to say *please,* *thank you* and to apologize during conversation (Lakoff [1975]2004:77-80; Wardhaugh 2002:319). Women also use epistemic modal forms – modal auxiliary verbs – like *could, may, might, should* and *would* to a greater extent than men. This is a strategy speakers use in order to sound somewhat more polite and to avoid disagreement and conflict (Wareing 2004:88).

• **Correct grammar and a standard variety:** Various researchers agree that women generally use a language closer to a standard variety than men. This observation is consistent across social classes and the most constant finding in sociolinguistic research on gender (Talbot 1998:20; Trudgill 2000:73).

Considering the findings that women tend to use a standard variety of language, it is natural to speculate in why this might be the case. Most researchers seem to agree on the fact that this, like many other features of women’s language, is a result of the existing power
structures in society. Talbot explains that women are probably more conscious about using a better language because women generally are judged by how they speak, whereas men are more likely to get judged based on their actions (1998:24). Women do not only use a prestigious form of language, they avoid profanity as well. "It is certainly traditionally more acceptable in our society for men to swear and use taboo words than it is for women" (Trudgill 2000:69). As better manners are expected from women, they take care not to make inappropriate utterances (Trudgill 2000:73). As a result, women are more likely than men to exclaim "Oh dear" or "Oh fudge", since it is not acceptable for them to use a bad language (Lakoff [1975]2004:44).

To sum up, it has been concluded that the uneven power structures between the sexes in society are reflected in language – there are noticeable differences between how men and women speak. For example, research suggests that men’s language generally is more competitive and involves argument, opposition and insults. Female speech, on the other hand, is more polite and comprises affective functions, encouragement and compliments.

3. PRESENTATION

To meet the aim of this study, a number of features identified by researchers in sociolinguistics and described in the Background concerning men’s and women’s language served as main guidelines in order to maintain a reasonable scope for the limited time and space at hand. During the process of research, thus, only certain aspects of language were included in the study. The first part of the study focuses on some features associated with men’s speech: Interruptions, Commands, Insults and Resistance. The later part deals with a number of characteristics typically perceived as female: Politeness, Compliments, Insecurity and Empty Adjectives, Intensifiers and Female Exclamations. It is worth noting that only some of the material gathered is presented in the actual essay. The complete collection of quotes and tables is provided in the appendices.

3.1 Interruptions

When studying the movies, to determine whether a statement is an interruption or an overlap, "instances of slight over-anticipation by the next speaker" (Wareing 2004:113), proved more difficult than expected. Characters constantly make friendly overlaps in conversation, yet that is not necessarily an act of violation. In this investigation only cases where a speaker is
disrupted before he/she clearly has not completed what he/she attempts to say have been interpreted as interruptions.

3.1.1 Aladdin

In Aladdin, Jasmine is the character who interrupts others the most. The quote below exemplifies one of the most extreme cases, where she interrupts Aladdin twice in one single conversation:

Aladdin: Jasmine, there’s something I’ve gotta tell you...
Jasmine: The whole kingdom has turned out for father’s announcement.
Aladdin: Look! But, Jasmine, listen to me, please! You don’t understand...
Jasmine: Good luck!

Although Aladdin is begging Jasmine to listen, she completely ignores his attempts to win her attention. Another example of Jasmine interrupting others is from when Jafar proposes to her, and she angrily disrupts him by shouting ”Never!”. Altogether, Jasmine interrupts Aladdin three times and Jafar once. None of the male characters are even close to that number.

3.1.2 Beauty and the Beast

In Beauty and the Beast, Gaston is responsible for the highest number of interruptions, followed by Beast. Gaston interrupts LeFou repeatedly:

Gaston: She’s the one, the lucky girl I’m going to marry!
LeFou: But she’s...
Gaston: The most beautiful girl in town.
LeFou: I know but...
Gaston: And that makes her the best. I don’t deserve the best?
LeFou: Well of course I mean you do but...
Gaston: Starts singing.

This dialogue occurs when Gaston first appears in the movie, probably to give the viewer an idea of his character. It is not surprising then, that this is the most extreme case in the movie. Gaston also interrupts Belle when he visits her to propose. When asking her to guess ”who that little wife would be”, Belle starts off an utterance stating ”Let me think...”. However, she is immediately interrupted by Gaston when he declares ”You Belle!”.

Beast interrupts Belle three times altogether and he also raises his voice and acts in a threatening manner. For instance, when Belle states: ”What’s in the west...”, Beast cuts her off by roaring ”It’s forbidden!” In addition, Belle is the character experiencing all of Beast’s interruptions, he never interrupts a man. It is important to keep in mind, though, that out of the characters examined, Belle is by far the one who Beast interacts with the most. Consequently,
she is the one he has the greatest chance to interrupt and the result thus does not entail that Belle is interrupted due to the fact that she is a woman.

LeFou, like Belle, is frequently interrupted by others, but rarely interrupts anyone himself. In fact, LeFou only makes one interruption in total and Belle does not interrupt anyone at all.

3.1.3 Mulan

In *Mulan*, there is only one interruption in all-male conversations among the specific characters studied. When Chi-Fu, the Emperor’s counselor, questions Shang’s decision stating "But you can’t just...", Shang disrupts him by declaring: "I said, move out". Mulan is by far the character most frequently interrupted, constantly disrupted by her father, Shang, Chi-Fu and others. The scene where Mulan first appears actually contains four interruptions:

Mulan: Father, I brought your...
Fa Zhou: Mulan.
Mulan: I brought a spare...
Fa Zhou: Mulan.
Mulan: Remember the doctor said three cups of tea in the morning...
Fa Zhou: Mulan.
Mulan: And three at night.
Fa Zhou: Mulan, you should already be in town. We are counting on you to...
Mulan: To uphold the family honor. Don’t worry, father. I won’t let you down.

Here, Mulan’s father is apparently not interested in what Mulan has to say, but calls her name constantly in order to get the floor. Mulan, however, continues to speak despite her father’s efforts to silence her. In fact, she interrupts her father back at one point, proving that she is not a woman easily controlled. This is further demonstrated when she first meets Chi-Fu, who comes to collect her father to war. When Mulan expresses concern about her father going to war, begging Chi-Fu, "Please sir, my father has already fought bravely...", Chi-Fu bellows "Silence!", and explains to Mulan’s father: "You would do well to teach your daughter to hold her tongue in a man’s presence". Apparently, it is not fit for a woman to express her opinions and to question a man’s decision. The movie contains a number of instances where Mulan is interrupted in similar manners. However, when Mulan pretends to be a man under the name Ping, she is not interrupted nearly as much as when she openly shows her true identity. In detail, she is interrupted nine times as Mulan, whereas only twice as Ping. This indeed shows that in *Mulan*, men and women are spoken to differently. Although Mulan is constantly disrupted by men, she makes only one interruption herself. It is important to keep in mind, though, that *Mulan* is based on an old Chinese folk tale, thus reflecting how women
were treated in China during this specific time. It is not surprising then, that results out of the ordinary are found in this particular movie.

3.1.4 The Princess and the Frog

As in Mulan and Beauty and the Beast, a female character, Tiana, is interrupted most frequently in The Princess and the Frog. Tiana, like Mulan, is in fact interrupted eleven times. What differs from Mulan, however, is that the female characters in this movie also tend to interrupt others very often. This includes not only Tiana, but Charlotte as well, both interrupting others five times each. The following example is to illustrate how Charlotte behaves during conversation:

Charlotte: Oh Tia! Tia, Tia, Tia, did you hear the news? Tell her. Oh, tell her, Big Daddy.
Mr. La Bouff: Oh, yeah. Prince Naveen...
Charlotte: Prince Naveen of Maldonia is coming to New Orleans! Oh, isn’t he the bee’s knees? Oh! Tell her what you did, Big Daddy. Tell her!
Mr. La Bouff: Well, I invited...
Charlotte: Big Daddy invited the prince to our masquerade ball tonight! Giggles. Tell her what else you did, Big Daddy! Go on.
Mr. La Bouff: And he’s staying...
Charlotte: And he’s staying...
Mr. La Bouff: And he’s staying in our house as my personal guest.

Indeed, Charlotte embodies the stereotypic view that women talk more than men. Here she interrupts her father three times, which demonstrates her linguistic behavior in general. Tiana, on the other hand, interrupts others mainly in order to correct them. Among the men, interruptions are quite evenly distributed and none of the male characters make nearly as many interruptions as the female.

3.2 Commands

In all of the movies investigated, both male and female characters utter commands on a regular basis. However, a great number of commands are not actual orders, but rather examples of polite speech. Imperatives like “take care” and “sleep well” are utterances of this type, which have been excluded from the study. The exact numbers of commands, uttered and received, are presented in Appendix 2.

3.2.1 Aladdin

On the topic of commands, no particularly prominent results were discovered in Aladdin. Jafar is the character who gives orders most often, uttering 10 commands in total. Jasmine and the Sultan come next, making seven commands each. Other than that, the distribution of
commands, uttered and received, are quite evenly spread among the different characters. It is possible to conclude then, that in Aladdin, the uttering and receiving of commands is not tied to a particular gender.

3.2.2 Beauty and the Beast

The characters of Beauty and the Beast display a slightly different pattern from those of Aladdin. The two characters uttering the highest number of commands, Beast (five commands) and Gaston (six commands), are both men. The only female character, Belle, gives quite a few orders as well, three in total. However, Belle is also the character to receive the highest number of orders, followed by LeFou and Beast. LeFou never gives orders, yet he receives a great deal of commands from Gaston.

Another aspect worth to mention is the reason for and the manner in which the different commands are uttered. When Belle gives orders, they are not uttered as aggressively as many of those given by Beast. Moreover, Belle gives orders mainly to protect others. When LeFou insults her father, Belle immediately responds: ”Don’t talk about my father that way”. Later, Gaston tries to kill Beast and Belle shouts ”No, Gaston, don’t!” clearly in order to save Beast’s life. Beast and Gaston, on the other hand, give orders primarily for selfish reasons. Beast proclaims: ”You will join me for dinner. That’s not a request!” in a loud voice when he wants company for dinner. Gaston utters commands for similar selfish reasons: He orders LeFou, ”Don’t move from that spot until Belle and her father come home”, because that is his own desire. He also repeatedly shouts ”Get up!” to Beast for the reason that he wants to fight him.

3.2.3 Mulan

In Mulan, the fact that Shang is the Captain and thus entitled to give orders to the soldiers must be considered. As a result, it is not surprising that Shang is the character giving the greatest number of orders. Shang utters 16 commands in total, most of the times shouting orders like ”Fire!” and ”Move out!” to the whole group of soldiers. His commands, thus, are seldom directed to a specific character.

The other characters do not utter a considerable amount of commands and the few given are quite evenly distributed between the different characters. Due to the generally low number of commands uttered, it is hard to draw any conclusions on this particular topic from Mulan.
3.2.4 The Princess and the Frog

Charlotte utters eleven commands altogether, making her the character who gives orders most consistently in *The Princess and the Frog*. She is also one of the characters to receive the least amount of orders. Tiana, on the other hand, is constantly ordered by others, thus discriminated against in the sense that people attempt to control her. Lawrence, too, is treated in a similar manner, but he, unlike Tiana, rarely gives orders himself.

3.3 Insults

The few insults uttered are quite evenly spread among the different characters in all of the movies. There are only two characters that stand out from the rest: Aladdin and Mulan.

Aladdin is insulted six times, followed by Jafar, who receives three insults in total. Jasmine and the Sultan are rarely insulted, possibly because of their high positions as royalties. Another potential explanation to the uneven distribution of insults could be that Aladdin frequently offends others: when Aladdin insults someone, he is likely to get insulted in return.

The following quote is to illustrate this point:

```
Aladdin: Look at that, Abu. It’s not every day you see a horse with two rear ends.
Prince Achmed: Pah! You are a worthless street rat. You were born a street rat, you’ll die a street rat and only your fleas will mourn you!
```

It is clear that Aladdin’s comment to Prince Achmed causes Prince Achmed to call him “a worthless street rat”. It is not surprising then, that Aladdin is insulted quite often as compared to other characters.

Mulan is insulted nine times in total – more often than the other characters of this movie combined. In fact, apart from Mulan, only Shang is insulted at all. Worth noting is that Mulan receives only two insults as Ping, but seven as Mulan. This makes it possible to draw the conclusion that Mulan is insulted on the basis of gender. Further, many of the insults actually explicitly contain discriminating values about women. For example, at one point Chi-Fu bellows: ”That creature’s not worth protecting. [---] ’Tis a woman, she’ll never be worth anything”. Not only does Chi-Fu make clear that Mulan is completely valueless, he also explains that this is the case exclusively because she is a woman. What makes the result even more prominent is that even though Mulan is constantly offended, she, unlike Aladdin, never insults anyone herself. Mulan is thus not insulted for this reason, but utterly due to the fact that she is a woman. More exact information concerning the distribution of insults is presented in Appendix 2.
3.4 Resistance

In this study, certain linguistic behaviors have been classified as resistance. Instances when characters argue, disagree with and threaten each other have been included in this category.

3.4.1 Aladdin

Although there are some instances where men disagree and question each other in *Aladdin*, the language of the male characters does not display nearly as much opposition as that of Jasmine. Not only does Jasmine clearly state her opinions, she also threatens others when they act in a manner which does not please her. One example is from a conversation with Jafar, where she declares that "When I am queen, I will have the power to get rid of you".

There are a great number of instances which verify that Jasmine does not tolerate when others attempt to control her. Even though men constantly try to make decisions for her, she stands up for herself and goes to verbal attack persistently. The following quote is from a conversation between Jasmine and the Sultan:

The Sultan: Dearest, you’ve got to stop rejecting every suitor who comes to call. The law says you must be married to a prince, by your next birthday.
The Sultan: The law is wrong.
The Sultan: You’ve only got three more days
Jasmine: Father, I hate being forced into this. If I do marry, I want it to be for love.
The Sultan: [---] I just want to make sure you’re taken care of, provided for.
The Sultan: Please, try to understand. I’ve never done a thing on my own. [---] I’ve never even been outside the palace walls.
The Sultan: But Jasmine, you’re a princess.
Jasmine: Then maybe I don’t wanna be a princess anymore.

Here, Jasmine disagrees with her father and also informs him about that. Jasmine does not only question the Sultan but numerous characters throughout the movie. When Jafar commands her and her father, "you will bow to me", Jasmine protests by stating: "We will never bow to you". She also questions Aladdin’s behavior:

Jasmine: You are the boy from the market, I knew it! Why did you lie to me?
Aladdin: Jasmine, I’m... I’m sorry.
Jasmine: Did you think I was stupid?
Aladdin: No!
Jasmine: That I wouldn’t figure it out?
Aladdin: No, I... I mean... I... I hoped you wouldn’t. Ah, no, that... That’s not what I meant.
Jasmine: Who are you? Tell me the truth.

Clearly, Jasmine does not accept being taken for a fool and when someone treats her like one, she goes to verbal attack immediately.
Correspondingly, in *Beauty and the Beast*, Belle is the character whose language displays opposition to the greatest extent. In fact, she disagrees and opposes others regularly, which is especially apparent in her conversations with Beast:

Beast: I thought I told you to come down for dinner!
Belle: I’m not hungry
Beast: You’ll come out or I’ll... I’ll... I’ll break down the door! [---] Will you come down for dinner?
Belle: No!
Beast: It would give me great pleasure if you would join me for dinner. Please.
Belle: No thank you.
Beast: You can’t stay in there forever!
Belle: Yes I can!
Beast: Fine, then go ahead and starve!

Even though in this particular case, Beast acts in an extremely threatening manner by roaring and hammering at the door, Belle refuses his commands repeatedly. Belle is also ready to go into verbal combat in order to win an argument:

Belle: Here now, don’t do that. Just hold still.
Beast: That hurts!
Belle: If you’d hold still it wouldn’t hurt as much!
Beast: Well, if you hadn’t have run away, this wouldn’t have happened.
Belle: I you hadn’t frightened me I wouldn’t have run away!
Beast: Well, you shouldn’t have been in the west wing!
Belle: Well you should learn to control your temper! Now hold still, this might sting a little.

Of course, Beast’s language shows just as much opposition in the quotations presented as Belle’s. However, Belle’s language displays resistance of this kind when conversing with various characters, which is not the case for Beast. Belle is thus the character displaying this type of linguistic behavior most consistently.

3.4.3 *Mulan*

Like Jasmine and Belle, Mulan experiences how others try to control her. Living in a society where women are viewed as inferior to men, she fights a constant struggle to be heard. It was concluded before that Mulan questions her father’s decision to go to war by announcing ”You shouldn’t have to go!”. Although her parents try to silence her, she continues to speak her mind. She also stands up against Shang when he tries to dismiss her:

Mulan: The Huns are alive. They’re in the city.
Shang: You don’t belong here, Mulan. Go home.
Mulan: Shang, I saw them in the mountains, you have to believe me.
Shang: Why should I?
Mulan: Why else would I come back? You said you’d trust Ping. Why is Mulan any different?
Shang: Ignores Mulan.

Shang is apparently not interested in listening to Mulan, yet she tries to convince him to do so.

Another character whose language displays resistance is Yao. Yao threatens others a number of times: "I’m gonna hit you so hard it’ll make your ancestors dizzy”, he explains to Mulan at one point. Another time he tells her: "I owe you a knuckle sandwich”. Yao also repeatedly makes fun of others, ironically stating: "Uuh! Though guy!” when Shang lectures the soldiers.

The other male characters display a similar behavior, constantly competing and disagreeing with each other. The relationship between Chi-Fu and Shang clearly demonstrates this. Both of them want to be in charge, which results in disagreement:

Chi-Fu: You think your troops are ready to fight? Ha! They would not last a minute against the Huns.
Shang: They completed their training.
Chi-Fu: Those boys are no more fit to be soldiers than you are to be captain. Once the general reads my report your troops will never see battle.
[---]
Shang: We’re not finished!

Here Chi-Fu questions Shang’s authority and Shang disagrees with him, not willing to accept such treatment. It is clear then, that not only Mulan, but male characters as well use a language which displays resistance.

3.4.4 The Princess and the Frog

As in Mulan, both male and female characters in The Princess and the Frog stand up for themselves and openly disagree with others. It is clear that Tiana questions people who offend her on the basis of gender:

Mr. Fenner 1: You can kiss that place goodbye.
Tiana: You know how long it took me to save that money?!
Mr. Fenner 2: Exactly. Which is why a little woman of your background would have had her hands full trying to run a big business like that. Now, you’re better off where you’re at.
Tiana: Now, wait a minute...
Mr. Fenner 1: Love those beignets, though.
Tiana: Now, now hold on there! You come... Come back...

Here, Tiana tries to make the Fenner brothers understand her situation. When they offend her simply due to the fact that she is “a woman of her background”, she tries to defend herself, but is interrupted in return. Although she is ignored, she desperately tries to gain the Fenners’ attention.
The greatest verbal combat, however, is fought between Tiana and Naveen. They constantly disagree with each other during the first part of the movie and blame each other when things go wrong:

Tiana: Oh, I’m not a princess, I’m a waitress.
Naveen: A waitress? Well no wonder the kiss did not work. You lied to me!
Tiana: No, I... I never said I was a princess.
Naveen: You never said that you were a waitress! You... You were wearing a crown!
Tiana: It was a costume party, you spoiled little rich boy!

Both of them accuse each other equally often, and they fight back when offended. For instance, when Tiana blames Naveen stating, ”This is all your fault”, Naveen immediately responds by saying: ”My fault? My fault, let me tell you something [...]”.

Although the discussions between Naveen and Tiana display the majority of resistance, there are all-male conversations where such behavior is identified as well. When Naveen wants Lawrence to dance, Lawrence answers: ”No, this is idiocy”. This is the only time Lawrence opposes any character verbally, however. Shadow Man lectures Lawrence repeatedly, yet Lawrence does not argue but submissively tolerates Shadow Man’s outbursts.

3.5 Politeness

Politeness can be displayed in many different manners. In this study, features like apologizing, saying thank you and please have been categorized as polite speech.

3.5.1 Aladdin

Jasmine uses a rather polite language – she is probably the most polite character in Aladdin. She takes care to thank and to apologize to others, stating for example: ”Oh, excuse me. I’m really, very sorry”. Aladdin’s language is also rather polite and he apologizes a number of times to different characters. However, neither the Sultan nor Jafar uses a particularly polite language, although Jafar apologizes to Jasmine twice, declaring: ”I am exceedingly sorry, Princess”, and ”My most abject and humblest apologies to you […], Princess”.

3.5.2 Beauty and the Beast

Correspondingly, in Beauty and the Beast, Belle uses a more polite language as compared to the male characters. Belle not only says please and I’m sorry quite often, she also has the habit of using modal auxiliary verbs, stating ”Gaston, may I have my book, please?”. She is also very polite in declining various offers. For example, when Gaston invites her to ”take a look at my trophies”, Belle replies ”Maybe some other time” instead of giving him a
straightforward no. Gaston then insists on her coming, and she respectfully answers, "Please Gaston I can’t". When Gaston later shows up at her door to propose, she states: "Gaston! What a pleasant surprise!", although she clearly does not think so. Further, Belle declines his proposal politely by stating: "I just don’t deserve you”.

3.5.3 Mulan

Although there are not that many examples of polite language in Mulan, Mulan uses quite a polite language. At a meeting with a matchmaker, Mulan tries to get the matchmaker’s attention by stating: "Um, pardon me”. Moreover, when practicing in sounding like a man, she states: "Excuse me. Where do I sign in?". There are a few more instances where Mulan’s language displays politeness. Mulan is also the only soldier to offer sympathy for Shang when he loses his father in battle.

There is one instance where Shang uses a polite language: "Excuse me. Does Fa Mulan live here? Thank you”. Other than that, none of the male characters use a particularly polite language. In fact, many of them are quite rude. Yao, for example, sneers "What are you lookin’ at?” to Mulan when she has not done or said anything to offend him.

3.5.4 The Princess and the Frog

Charlotte utters the word please very often. However, in her case this is not an example of politeness, but rather a strategy she uses whenever she wants something. When she wants a new dress, she begs her father: "I want that one! Please, please, please, please”. In this, and many other cases, thus, please is repeated in quite a rude manner. Other than that, the language used by female and male characters does not differ significantly in terms of politeness in The Princess and the Frog.

3.6 Compliments

The distribution of compliments shows a similar pattern as that discovered when investigating insults – compliments are uttered quite seldom, and are rather evenly spread between the different characters. Results out of the ordinary are found in two of the movies. In Aladdin, compliments are rarely uttered or received. However, Jafar receives six compliments in total, by far the highest number in the movie. Jasmine utters seven compliments, thus making her the character who gives compliments most generously. This result is prominent, although not very surprising: Jasmine makes all the compliments that Jafar receives and they are not uttered in sincerity, but in order to trick him. This explains why this result stands out from the
rest, and does not reveal much about Jasmine’s habit of complimenting people in general. Therefore, no particular conclusions can be drawn concerning the distribution of compliments in this particular movie.

This is the case in Beauty and the Beast and Mulan as well. Compliments are uttered rarely, the only thing worth to mention is that LeFou (Beauty and the Beast) compliments Gaston twice, yet he never receives any compliments himself.

In The Princess and the Frog, characters compliment each other to a somewhat greater extent. Naveen is the character who compliments others the most: Tiana four times and Lawrence once. It is also obvious that Tiana is the character to receive the highest number of compliments, seven in total. The other characters utter and receive a few compliments only, making it possible to tie this particular behavior to Naveen. Appendix 2 contains the exact numbers of compliments, uttered and received, of the characters investigated in all four movies.

3.7 Insecurity

Speakers are able to radiate confidence or uncertainty depending on their use of language. In this study, a number of linguistic features were identified which indicate a lack of confidence. Instances when characters stutter, rephrase utterances, doubt in their own ability and lack the courage to express their opinions have been included in this category. Although instances of all these types of linguistic insecurity have not been included in the presentation, examples are provided in Appendix 1.

3.7.1 Aladdin

In Aladdin, only one of the characters studied uses a language which clearly mirrors insecurity, Aladdin himself. Firstly, he frequently stutters. Secondly, he repeatedly starts utterances which he does not finish before he rephrases himself. When introducing himself to Jasmine, for instance, he states: ”It’s me, Prince Ali... Prince Ali Ababwa”. Shortly after, when Jasmine is introduced to the magic carpet, Aladdin asks her: ”You... You don’t wanna go for a ride, do you?” Here, Aladdin assumes that Jasmine does not want to accept his invitation, and he then attaches a tag-question. Apparently, Aladdin completely lacks confidence since he automatically believes that Jasmine will reject him. There are a number of cases where Aladdin’s language displays insecurity in similar manners as illustrated by the examples above.
3.7.2 Beauty and the Beast

In *Beauty and the Beast*, only one character’s language constantly displays uncertainty: LeFou’s. An example to illustrate this is from when Gaston commands him to wait outside in the cold for Belle and Maurice to come home. It is obvious that LeFou does not want to obey, because he starts to protest: "But... But I... Ah nuts!". When he gives in to the orders, it makes him so frustrated that he curses over it. This is not the only time LeFou’s insecurity is revealed through his language – in fact, he constantly seeks Gaston’s approval by following Gaston’s every command and by frequently agreeing with him. For example, when Gaston has recently been rejected by Belle, stating: "Who does she [Belle] think she is? [---] No one says no to Gaston!", LeFou agrees: "Darn right". Apparently, he is totally dependent on Gaston’s approval, which is reflected in his total submission to him.

3.7.3 Mulan

Mulan’s speech sometimes displays a lack of confidence. This is illustrated in a conversation where she is confronted by Shang:

Shang: I don’t need anyone causing trouble in my camp.
Mulan: Sorry. Ah, I mean, sorry you had to see that, but you know how it is when you get those manly urges and you just gotta kill somethin’. Fix things, cook outdoors...
Shang: What’s your name?
Mulan: Am, I...
Chi-Fu: You commanding officer just asked you a question.
Mulan: I’ve got a name. And, it’s a boy’s name too.

This quote contains several features revealing Mulan’s insecurity. Firstly, Mulan apologizes, then she changes her mind and rephrases herself in order to take the apology back. Secondly, when Shang asks her a direct question, she hesitates. When Chi-Fu finally confronts her, she starts rambling about that her name is "a boy’s name” although this is clearly not what she has intended to say since such a statement could easily expose her true identity. However, one must consider the fact that as a woman, Mulan has been brought up to behave in a certain way. Her language, thus, is not simply a product of her insecurity, but of how she has been raised to speak and act as well.

The character whose language displays most insecurity in this movie is male, Shang. When he is appointed captain and General Li expresses that he “believe[s] Li Shang will do an excellent job”, Shang states: "Oh, I will. I won’t let you down. This is... I mean... Hrm... Yes sir”. Similar to Aladdin, Shang starts utterances that he does not finish. Another example which illustrates Shang’s insecurity is from when he meets Mulan’s father: "Honorable Fa
Zhou, I... Mulan! Ah, you forgot your helmet. Oh, well, actually it’s your helmet, isn’t it? I mean...”. Here Shang does not only make incomplete utterances, he also adds filler words like *ah* and *oh*, which makes him sound unconfident and reveals that he finds it difficult to express himself.

### 3.7.4 The Princess and the Frog

None of the characters in *The Princess and the Frog* use a language which displays insecurity to a considerable extent. Naveen is the only one who does it repeatedly, but only when he is around Tiana:

> Naveen: You have had quite an influence on me, which is amazing because I have dated thousands of women... No... Like two, three, just other women. And anyway, listen, you could not be more different, you know? You are... You are practically one of the guys. No, no, no! You are not a guy! Let me begin again. I’m not myself tonight. Tiana! Sorry, that was loud. This is a disaster.

Here, Naveen stutters and rephrases himself and the words he intends to say do not come out right. However, Naveen is in love with Tiana and tries to win her heart, which explains why he sounds so nervous. Otherwise, Naveen is in fact using a very confident language, bragging about himself and ordering people to do things. Insecurity is thus not a consistent linguistic behavior for Naveen, and therefore it is impossible to draw any conclusions from this particular example.

### 3.8 Empty Adjectives, Intensifiers and Female Exclamations

It has been concluded that empty adjectives, intensifiers and a certain type of exclamations are typical for women’s speech (Lakoff [1975]2004:43-44, 78-80). Female exclamations, in this case refer to utterances like ”Oh dear!” and ”Oh my goodness!”.

*Aladdin* and *The Princess and the Frog* are by far the movies which contain the majority of empty adjectives, intensifiers and female exclamations. Although this type of language is expected from women, in *Aladdin*, the Sultan is the character using expressions of this kind most frequently. He constantly cries out female exclamations like ”Oh, dear”, ”Oh, my!” and ”Oh, my goodness!”. He also uses a great deal of empty adjectives, stating for instance: ”Splendid! Absolutely marvelous!”,”Oh, lovely!” and ”I’m delighted to meet you”.

The other characters use phrases of this type to a certain extent as well: Aladdin and Jasmine utter a considerable amount of intensifiers and empty adjectives like *amazing, awful, fabulous, lovely* and *wonderful*. Jafar seems to be particularly fond of using intensifiers like *frightfully* and *exceedingly*. 
In *The Princess and the Frog*, the majority of female exclamations are uttered by Charlotte, crying out "Goodness gracious!" and "Land sakes!" regularly. Lawrence comes next, stating "Oh, dear" very often. His language also includes a great deal of empty adjectives and intensifiers, although not quite as many as the language of the Sultan (*Aladdin*).

### 4. DISCUSSION

This section will compile the results and clarify whether or not they reflect findings in sociolinguistics on the topic of language and gender. It will also shed light on consistent patterns identified in the study.

In the four movies studied, the results regarding interruptions are not entirely consistent. In *Aladdin* and *The Princess and the Frog*, the female characters interrupt others as much or even more than the male characters. This is not the case in the two other movies, where the female characters never interrupt anyone, even though they are constantly interrupted by men. All of the movies except *Aladdin*, however, display a pattern where women are frequently interrupted by men. There are, nevertheless, male characters who are treated in a similar manner: LeFou (*Beauty and the Beast*) and Lawrence (*The Princess and the Frog*) are interrupted quite often, though not as often as the female characters. Yet, they rarely interrupt others themselves. The results thus mirror West and Zimmerman’s findings, that men interrupt others and women in particular far more often than women do (1975:115-116), quite well, although not entirely.

In a majority of the movies, women and men utter commands equally often. Belle (*Beauty and the Beast*) is the only female character who rarely utters commands. In two of the particular movies studied, *Beauty and the Beast* and to a certain extent in *The Princess and the Frog*, women also receive commands somewhat more than men. The male characters LeFou (*Beauty and the Beast*) and Lawrence (*The Princess and the Frog*) receive a great deal of commands as well, but rarely or never utter any. The results concerning commands thus do not correspond particularly well to findings in sociolinguistics, which have shown that men tend to give orders to a greater extent than women (Talbot 1998:87-90).

No consistent results were discovered concerning the distribution of insults. In all of the movies, the number of times the different characters insult each other are so few and evenly spread among men and women that it is impossible to draw any conclusions from it. Only one prominent result was discovered: Mulan is insulted nine times in total, whereas in this movie
no male character is insulted more than twice. What is more, the insults reveal negative values about women. One the other hand, the setting must be considered in this specific case; Mulan is based on an ancient Chinese legend and reflects society of that particular time. Further, this is the only prominent result on the topic and therefore it can be concluded that the overall findings concerning insults differ significantly from Talbot’s findings, which reveal that men generally tend to insult each other more than women (1998:97).

In Aladdin and Beauty and the Beast, the female characters are definitely the ones responsible for the majority of opposition and disagreement. In Mulan and The Princess and the Frog, resistance is more evenly spread between male and female characters. What all movies have in common, however, is female characters who are independent, capable and make sure to express their opinions. It is also important to keep in mind that in all of the movies, women are constantly exposed to discrimination in the sense that male characters try to control them. Therefore, it is not surprising that the women’s language generally displays resistance to a greater extent – they have more reason to express it. The findings thus do not correspond to research in sociolinguistics, which has shown that all-male conversations, rather than all-female, display aggression, competition, arguments and opposition (Talbot 1998:97; Tannen 1994:40; Wardhaugh 2002:322).

In a majority of the movies the female characters use a more polite language than the male. This is especially apparent in Beauty and the Beast. Most researchers agree on the fact that women’s language is generally more polite than men’s language. It has been concluded that this is the case across social classes (Lakoff [1975]2004:45). The results of this study regarding politeness, thus, mirror various findings in sociolinguistics on the topic of politeness.

In two of the movies, women are complimented somewhat more often than men, which mirrors Holmes’ findings (1995). However, Holmes’ study also concludes that women give compliments to a greater extent than men, which is not the case in the Disney movies.

Linguistic insecurity is identified to the greatest extent in male characters’ speech. What is more, in Aladdin, the only character whose language displays this type of features is the male hero. The results regarding linguistic insecurity are not completely consistent for all movies and do not mirror findings in sociolinguistics. Lakoff’s book Language and Woman’s Place ([1975]2004) portrays women’s language, rather than men’s, as insecure and displaying a search for approval and a lack of confidence.

Empty adjectives, intensifiers and female exclamations are used a great deal in Aladdin and The Princess and the Frog. What is interesting, however, is that in both movies male
characters tend to use expressions of this type, even though in *The Princess and the Frog*, Charlotte uses this sort of language as well. Apart from her, thus, the findings do not correspond to sociolinguistic research, which connects utterances of this kind to women (Lakoff [1975]2004:44, 79-80).

Based on the findings, it can be concluded that the language in Walt Disney movies only to a certain extent mirrors findings in sociolinguistics. Although some results are prominent, the findings are simply not consistent enough to draw any definite conclusions. Some findings, like how the female characters use a slightly more polite language than the male characters and are frequently interrupted, correspond well to how language differs between the sexes, according to research in sociolinguistics. Other aspects do not mirror research on the topic. The fact that certain female characters, like Charlotte, speak considerably more than male characters, for example, depicts the common stereotype than women generally speak more than men (Wareing 2004:86). It could be argued then, that the results concerning language reflect Collier-Meek, Descartes and England’s findings about gender role portrayals in connection to certain male and female qualities and behaviors. They noticed stereotypic as well as non-stereotypic representations in Disney movies. All nine movies they explored, however, did contain stereotypic portrayals of some sort (2001:565-66). The same conclusions can be established regarding language.

Further, a pattern was discovered regarding some specific male characters: The Sultan (*Aladdin*), LeFou (*Beauty and the Beast*) and Lawrence (*The Princess and the Frog*). These characters use a language which contains a great deal of features that are actually more typical for women. LeFou and Lawrence rarely interrupt others or give orders, yet they are both interrupted repeatedly and receive quite many commands. They also use a great number of female exclamations and empty adjectives. This is quite an unexpected finding since it actually shows linguistic violation of male, rather than female characters. Besides, these very same characters are clumsy, silly, easily manipulated and constantly harassed by other characters. The fact that these characters use a “female” language would then indicate that such a language is connected to people who are silly and inferior. It also indicates that it is perfectly acceptable to make fun of people using this type of language, since that is the case in the movies. That, in turn, would denote that it is acceptable to make fun of women, since women generally are associated with this type of language.

Regarding the female characters, one thing that Disney’s women have in common is that they are all strong, independent and capable. They do not tolerate when men try to control them but oppose such attempts and express their opinions and concerns. It is also important to
keep in mind that the presence of linguistic oppression of women in Disney movies does not necessarily entail that this type of behavior is acceptable. In fact, this could be a way for Disney to shed light on the discrimination that exists in society. The fact that Disney’s women resist male oppression illustrates that women and men should have the same rights, and in that sense, Disney’s women indeed show young girls that discrimination is not to be tolerated.

Before carrying out this research, one aspect of the study’s implementation was taken for granted. In order to perform an investigation of this type, it is vital that the movies examined contain both male and female characters, since cross-sex conversations are essential for the execution of the study. This was concluded in the Introduction, and the movies were selected in accordance with this criterion. However, even though there are several Disney movies that contain both male and female characters and, consequently, cross-sex conversations, Disney movies still generally contain a greater number of male characters than female. This consistent pattern of underrepresented female characters complicated the study since the aim was to explore the language of Disney’s women, and it also had an effect on the results. For instance, in Aladdin, it is impossible for Jasmine to interrupt or command a woman, since she is the only woman in the entire movie. Nevertheless, the study provides an idea about the language in Disney movies, even though one must be aware of this problem. It is indeed an interesting finding, though, because it shows that Disney movies discriminate women in the sense that they are underrepresented. The movies thus contain a greater number of male role models than female. Consequently, girls are more restricted than boys in their choice of role models to identify with.

5. SUMMARY AND CONCLUSION

The aim of this study was to investigate, from a gender perspective, what type of values language in Walt Disney movies reflects. The language of female characters was studied and compared to that of male characters in order to make an attempt to establish what type of female role models the movies present young girls with. To fulfill this purpose, the language of specific main characters of the movies Aladdin, Beauty and the Beast, Mulan, and The Princess and the Frog was explored.

Different aspects of language were inspected and resulted in the following sections: Interruptions, Commands, Insults, Opposition, Politeness, Compliments, Insecurity and Empty Adjectives, Intensifiers and Female Exclamations. The most consistent findings show that:
- Disney’s women are frequently interrupted, but only two female characters rarely interrupt others.
- A majority of the women give orders repeatedly.
- The language of the female characters in all of the movies displays resistance.
- Women’s language is somewhat more polite than men’s language.
- The language of the male characters, rather than the female, radiates insecurity.
- The majority of empty adjectives, intensifiers and female exclamations are uttered by men.
- Specific male characters are constantly interrupted and made fun of. These very same characters use a language which displays features typical of women’s language.
- All of the female characters are independent and capable, which is reflected in their language as they disagree and argue with men who try to control them.
- The most consistent finding reveals that the number of male characters is generally much higher than the number of female characters.

In conclusion, only some of the results reflect findings on language and gender in sociolinguistics. The results, thus, are not particularly consistent. Even though the female characters use a language which, to a certain extent, reveals repression of women, specific male characters do as well. What is more, when Disney’s women are exposed to discrimination, they resist. Young girls are thus provided with capable and strong role models, even though the number of role models to choose from is limited. This shows that Disney movies stress the equal value of men and women.
BIBLIOGRAPHY

Primary sources


Secondary sources


APPENDIX 1: The complete collection of quotes supporting the results

Each section is arranged in chronological order

Interruptions in Aladdin

1. Aladdin: I wonder what it would be like to live there. And have servants and valets...
   Jasmine: Oh sure. People who tell you where to go and how to dress.

2. Jafar: I’m afraid Prince Abubu...
   Aladdin: Ababwa.
   Jafar: Whatever. You cannot just parade in here uninvited and expect to...
   The Sultan: By Allah, this is quite a remarkable device.

3. Aladdin: Jasmine, there’s something I’ve gotta tell you...
   Jasmine: The whole kingdom has turned out for father’s announcement.
   Aladdin: Look! But, Jasmine, listen to me, please! You don’t understand...
   Jasmine: Good luck!

4. Jafar: What do you say, my dear? Why, with you as my queen...
   Jasmine: Never!

Interruptions in Beauty and the Beast

1. Belle: I just finished the most wonderful story, about a beanstalk and an ogre and…
   Baker: That’s nice.

2. Librarian: If you like it all that much, it’s yours.
   Belle: Let me think…
   Librarian: I insist.

3. Gaston: She’s the one, the lucky girl I’m going to marry!
   LeFou: But she’s...
   Gaston: the most beautiful girl in town.
   LeFou: I know but...
   Gaston: And that makes her the best. I don’t deserve the best?
   LeFou: Well of course I mean you do but...
   Gaston: Starts singing

4. Gaston: And you, LeFou, when Belle and I come out that door...
   LeFou: I know, I know, I… I strike up the band!

5. Gaston: Guess who that little wife would be.
   Belle: Let me think…
   Gaston: You Belle!

   Beast: You wanna… You wanna stay in the tower?

7. Belle: What’s in the west…
   Beast: It’s forbidden!

8. Beast: I warned you never to come here!
   Belle: I didn’t mean any harm…
   Beast: Do you realize what you could have done?

Interruptions in Mulan

1. Mulan: Father, I brought your...
   Fa Zhou: Mulan.
   Mulan: I brought a spare...
   Fa Zhou: Mulan.
   Mulan: Remember the doctor said three cups of tea in the morning...
   Fa Zhou: Mulan.
   Mulan: And three at night.
   Fa Zhou: Mulan, you should already be in town. We are counting on you to...
   Mulan: To uphold the family honor. Don’t worry, father. I won’t let you down.

2. Mulan: I’m here! What? But Mama, I had to…
   Fa Li: None of your excuses. Now let’s get you cleaned up.

3. The Matchmaker: To please your future in-laws, you must demonstrate a sense of dignity and refinement.
   You must also be poised.
   Mulan: Um, pardon me…
   The Matchmaker: And silent!

4. Mulan: Please, Sir, my father has already fought bravely…
   Chi-Fu: Silence! You would do well to teach your daughter to hold her tongue in a man’s presence.

5. Mulan: So you’ll die for honor?
   Fa Zhou: I will die doing what’s right.
   Mulan: But if you…
   Fa Zhou: I know my place! It is time you learned yours.

6. "Ping": Sorry. Ah, I mean, sorry you had to see that, but you know how it is when you get those manly urges and you just gotta kill somethin’. Fix things, cook outdoors…
   Shang: What’s your name?
   "Ping": Am, I…
   Chi-Fu: You commanding officer just asked you a question.
   "Ping": I’ve got a name. And, it’s a boy’s name too.

7. Chi-Fu: A woman! Treacherous snake!
   Mulan: My name is Mulan. I did it to save my father…
   Chi-fu: High treason!
   Mulan: I didn’t mean for it to go this far…
   Chi-Fu: Ultimate dishonor!
8. Shang: Move out!
Chi-Fu: But you can’t just...
Shang: I said, move out.

**Interruptions in The Princess and the Frog**

1. James: Ok, I’m about to put this spoon in my...
Tiana: Wait! Done!

2. James: I tell you, people gonna line up for miles around just to get a taste of my food...
Tiana: Our food.

3. Tiana: You know I got two left feet. Besides, I’m...
You need a napkin Sweetheart? I’m gonna work a double shift today... Here are your hotcakes. You know so... So I can...
Friend: So you can save for your restaurant, I know, I know.

Mr. La Bouff: Oh, yeah. Prince Naveen...
Charlotte: Prince Naveen of Maldonia is coming to New Orleans! Oh, isn’t he the bee’s knees? Oh! Tell her what you did, Big Daddy. Tell her!
Mr. La Bouff: Well, I invited...
Charlotte: Big Daddy invited the prince to our masquerade ball tonight! Giggles. Tell her what else you did, Big Daddy. Go on.
Mr. La Bouff: And he’s staying...
Charlotte: And he’s staying in our house as my personal guest.

5. Lawrence: We’re going to be late for the masquerade...
Naveen: Listen, Lawrence, listen! It’s jazz. It’s jazz music! It was born here. Is beautiful, no?

6. Lawrence: Sire! This chap is obviously a charlatan. I suggest we move on to a less...
Shadow Man: Don’t you disrespect me, little man! Don’t you derogate or deride.

7. Mr. Fenner 2: [...] a little woman of your background would have had her hands full trying to run a big business like that. Now, you’re better off where you’re at.
Tiana: Now, wait a minute...
Mr. Fenner 1: Love those beignets, though.

8. Charlotte: It’s just not fair! My prince is never comin’!
Tiana: Now, Lottie...
Charlotte: I never get anything I wish for!
Tiana: Lottie, wait! Just calm down. Take a deep...
Charlotte: Maybe I just gotta wish harder. Please, please, please, please, please! Please, please...

9. Tiana: Stay back or I’ll... I’ll...
Naveen: Please, please, please, oh wow, allow me to introduce myself. I am Prince Naveen.

10. Tiana: Now just wait a second. This goon here got himself turned into a frog by a voodoo man, and now...
Louis: Voodoo? Like the kind Mama Odie do?

11. Charlotte: Land sakes, Prince Naveen! You got me blushing like a...
Lawrence: Would you do me the honor of becoming Princess of Maldonia?

12. Tiana: And we were on our way to Mama Odie, we think maybe she can...
Ray: Mama Odie?

13. Naveen: You’re not exactly...
Tiana: I can’t hear you. I’m sorry, what?

14. Tiana: Mama Odie, if you...
Mama Odie: Taste this!
[---]
Tiana: Now can we...
Mama Odie: Juju!
[---]
Tiana: Lottie? But she’s not a princess...
Mama Odie: Hush up and look at the gumbo.

15. Naveen: Tiana, I...
Tiana: There it is!

16. Tiana: He had what he needed, he had love. He never lost sight of what was really important...
Shadow man: Easy with that. Careful.

17. Naveen: Once you became my wife, that made you...
Tiana: A princess. You just kissed yourself a princess.

**Commands in Aladdin**

1. Jafar [to Gazeem]: Now, remember, bring me the lamp!

2. Jafar [to Gazeem]: What are you waiting for? Go on!

3. The Sultan [to Jasmine]: Dearest, you’ve got to stop rejecting every suitor who comes to call.

4. Jafar [to the Sultan]: Now, run along and play with your little toys.

5. Aladdin [to Jasmine]: Run! Get out of here!

Razoul: Looky here men, a street mouse.
Jasmine: Unhand him, by order of the princess.
Razoul: Princess Jasmine. What are you doing outside the palace? And with this street rat?
Jasmine: That’s not your concern. Do as I command, release him.

7. Jafar [to Aladdin]: Remember boy, first fetch me the lamp, and then you shall have your reward.

8. Aladdin: Help me up!
Jafar: Throw me the lamp!
Aladdin: I can’t hold on! Give me your hand!
Jafar: First give me the lamp!

9. The Sultan [to Jafar]: From now on, you’re to discuss sentencing of prisoners with me, before they are beheaded!

10. Jafar [to the Sultan]: You will order the princess to marry me. [---] The princess will marry me!

11. Jasmine [to Aladdin]: Just go jump off a balcony!
12. The Sultan [to Jasmine]: You will wed Jafar.
13. The Sultan [to the guards]: Arrest Jafar at once!
14. The Sultan [to the guards]: Find him! Search everywhere!
15. The Sultan: Jafar, I order you to stop!
Jafar: Ah, but there’s a new order now. My order. Finally, you will bow to me.
16. Aladdin: Jafar, get your hands off her!
17. Jasmine [to Jafar]: Stop it! Jafar, leave him alone!
18. Jafar [to Jasmine]: That’s better. Now, Pussy Cat, tell me more about myself.
19. Aladdin [to Jasmine]: Get the lamp!

**Commands in Beauty and The Beast**

1. LeFou: That crazy old loon, he needs all the help he can get.
Belle: Don’t talk about my father that way!
Gaston: Yeah! Don’t talk about her father that way!

2. Belle [to Beast]: Come into the light.
3. Beast [to Belle]: You will join me for dinner. That’s not a request!
4. Beast [to Belle]: You’ll come out or I’ll... I’ll... I’ll break down the door!
5. Belle: Please! Stop!
Beast: Get out!

6. Gaston [to LeFou]: Don’t move from that spot until Belle and her father come home.

7. Gaston [to Beast]: Come on out and fight!
8. Gaston [to Beast]: Get up! Get up!
9. Belle: No, Gaston, don’t!
10. Gaston: Let me go, let me go! Please! Don’t hurt me! I’ll do anything. Anything!
Beast: Get out!

**Commands in Mulan**

1. Chi-Fu [to Fa Zhou]: Report tomorrow to the Wu Zhong camp.
2. Shang [to the soldiers]: You will assemble swiftly and silently every morning.
3. Shang: Yao! [...] Retrieve the arrow.
4. Shang [to the soldiers]: Search for survivors!
5. Shang [to the soldiers]: We’re the only hope for the Emperor now. Move out!
6. Shang [to the soldiers]: Get out of range!
7. Shang [to the soldiers]: Save the cannons!
8. Shang [to the soldiers]: Fire!
9. Shang [to the soldiers]: Hold the last cannon!
10. Shang [to the soldiers]: Prepare to fight.
11. Shang: Yao, aim the cannon at Shan-Yu.
12. Shang: Ping! Come back! Ping! Stop!
13. Yao [to the soldiers]: Pull!
14. Shang [to the soldiers]: Get help!
15. Chi-Fu [to the soldiers]: Restrain him.
16. Mulan [to the soldiers]: Keep your eyes open. I know they’re here.
17. Shang: A life for a life. My debt is repaid. Move out!
Chi-Fu: But you can’t just...
Shang: I said, move out!
18. Mulan: The Huns are alive. They’re in the city.
Shang: You don’t belong here, Mulan. Go home.
19. Mulan: Shang go!
20. Mulan: Chien-Po, get the Emperor!
21. Chi-Fu [to the soldiers]: Stand aside! That creature’s not worth protecting.

**Commands in The Princess and the Frog**

1. Charlotte [to Eudora]: Read it again! Read it again!
Tiana: No.
Charlotte: Kiss him!
Tiana: Stop it!
Charlotte: Kiss him, kiss him, kiss him!
Tiana: I won’t, I won’t, I won’t!

3. James: Ok, I’m about to put this spoon in my...
Tiana: Wait!

Mr. La Bouff: Oh, yeah. Prince Naveen...
Charlotte: Prince Naveen of Maldonia is coming to New Orleans! [...] Tell her what you did, Big Daddy. Tell her!
Mr. La Bouff: Well, I invited...
Charlotte: Big Daddy invited the prince to our masquerade ball tonight! Tell her what else you did, Big Daddy! Go on.

5. Naveen: Listen, Lawrence, listen! It’s jazz. [...] Is beautiful, no?
Lawrence: No.
Naveen: Dance with me, fat man. Stay loose, Lawrence! [...] But first we dance!

6. Lawrence [to Naveen]: Get me out!
7. Shadow Man [to Lawrence]: Careful with that!

8. Charlotte [to Travis]: Now run along.
9. Charlotte [to Tiana]: Gimmie them napkins, quick!

10. Tiana [To Mr. Fenner1 and Mr. Fenner 2]: Now, now hold on there! You come... Come back...
11. Naveen [to Tiana]: You must kiss me.

12. Naveen: Run!
Tiana: I can’t run! I’m a frog!
Naveen: Then hop!

13. Shadow Man [to Lawrence]: Careful with that!
14. Naveen [to Tiana]: Quick, quick, pull me up!
15. Tiana [to Naveen]: Keep your slimy self away from me!
Naveen: Stop moving.
17. Tiana: No [...] your Royal Highness. You are gonna mince these mushrooms.
Naveen: Do what?
Tiana: Mince the mushrooms! Hop to it!
18. Tiana [to Naveen]: Step aside, Mister. Watch and learn.
19. Charlotte: Daddy, start the car!
20. Shadow Man [to Lawrence]: Get your royal rump back on that wedding cake and finish this deal! [...] Stop him!
21. Naveen [to Shadow Man]: Get your filthy hands off me!
22. Lawrence [to Naveen]: Get your filthy hands off me!
23. Shadow man [to Lawrence]: Stay out of sight!

Insults in Aladdin

1. Razoul [to Aladdin]: I’ll have your hands for a trophy, Street rat!
2. Aladdin: Look at that, Abu. It’s not every day you see a horse with two rear ends.
Prince Achmed: Pah! You are a worthless street rat. You were born a street rat, you’ll die a street rat and only your fleas will mourn you!
3. Razoul [to Aladdin]: We just keep running into each other, don’t we, Street rat?
4. Razoul [about Jasmine]: Looky here men, a street mouse.
5. Jafar [about Aladdin]: This boy is no different from the others. What makes him think he is worthy of a princess.
6. Jasmine [to Aladdin]: Right, a prince like you. And every other stuffed-shirt, swaggering peacock I’ve met.
7. The Sultan: Jafar! You low traitor!
8. The Sultan: Jafar! You vile betrayer!
9. Aladdin [to Jafar]: Are you afraid to fight me yourself, you cowardly snake?
10. Jafar [to Aladdin]: You little fool. You thought you could defeat the most powerful being on earth. [...] Without the genie, boy, you’re nothing.

Insults in Beauty and the Beast

1. Gaston: Belle would do anything to keep him from being locked up.
LeFou: Yeah, even marrying him [Gaston].
2. Belle: He’s no monster Gaston, you are!
Gaston: She’s as crazy as the old man!
3. Gaston [to Beast]: Did you honestly think she’d want you, when she had someone like me?

Insults in Mulan

2. The Matchmaker [to Mulan]: Why, you clumsy…
3. The Matchmaker [to Mulan]: You are a disgrace! You may look like a bride, but you will never bring your family honor!
4. Fa Zhou: Mulan, you dishonor me.
5. Yao [to "Ping"]: You ain’t worth my time, Chicken boy.

Insults in The Princess and the Frog

1. Naveen: Dance with me, fat man. Stay lose, Lawrence.
2. Naveen [To Lawrence]: For someone who cannot see his feet, you’re very light on them!
3. Shadow Man [to Lawrence]: Don’t you disrespect me, little man!
4. Mr. Fenner 1 [To Tiana]: [...] a little woman of your background would have had her hands full trying to run a big business like that. Now, you’re better off where you’re at.
5. Tiana [to Naveen]: It was a costume party, you spoiled little rich boy!
6. Naveen [to Tiana]: You know, Waitress, I have finally figured out what is wrong with you. [...] You do not know how to have fun.
7. Tiana [To Naveen]: You’re a no-count, philandering, lazy bump on a lodge.

Resistance in Aladdin

1. The Sultan: Dearest, you’ve got to stop rejecting every suitor who comes to call. The law says you must be married to a prince, by your next birthday.
Jasmine: The law is wrong.
The Sultan: You’ve only got three more days.
Jasmine: Father, I hate being forced into this. If I do marry, I want it to be for love.
The Sultan: [...] I just want to make sure you’re taken care of, provided for.
Jasmine: Please, try to understand. I’ve never done a thing on my own. [...] I’ve never even been outside the palace walls.
The Sultan: But Jasmine, you’re a princess.
Jasmine: Then maybe I don’t wanna be a princess anymore.
2. Aladdin: The palace looks pretty amazing, huh?
Jasmine: Oh, It’s wonderful
Aladdin: I wonder what it would be like to live there.
And have servants and valets...
Jasmine: Oh sure. People who tell you where to go and how to dress.
Razoul: Looky here men, a street mouse.
Jasmine: Unhand him, by order of the princess.
Razoul: Princess Jasmine. What are you doing outside the palace? And with this street rat?
Jasmine: That’s not your concern. Do as I command, release him.
Razoul: I would, Princess. Except my orders come from Jafar. You’ll have to take it up with him.
Jasmine: Believe me, I will.
4. Jasmine: Jafar!
Jafar: Princess. How may I be of service to you?
Jasmine: The guards just took a boy from the market, on your orders!
Jafar: Your father has charged me with keeping peace in Agrabah, and the boy was a criminal.
Jasmine: What was his crime?
Jafar: Why, kidnapping the Princess, of course.
Jasmine: He didn’t kidnap me, I ran away!
5. Jafar: My most abject and humblest apologies to you as well, Princess.
Jasmine: At least some good will come of my being forced to marry. When I am queen, I will have the power to get rid of you.
The Sultan: Nonsense. [...] I’m an excellent judge of character. [...] Jasmine will like this one.
Aladdin: And I’m pretty sure I will like Princess Jasmine.
Jafar: Your Highness, no. I must intercede on Jasmine’s behalf. This boy is no different from the others. What makes him think he is worthy of a princess.
Aladdin: Your Majesty, I am prince Ali Ababwa. Just let
her meet me. I will win your daughter.
Jasmine: How dare you? All of you. Standing around
deciding my future? I am not a price to be won!

7. Aladdin: It’s me, prince Ali... Prince Ali Ababwa.
Jasmine: I do not want to see you.
Aladdin: But no...Please... Please, Princess, give me a
chance.
Jasmine: Leave me alone.

8. Jasmine: It’s a shame Abu had to miss this.
Aladdin: Nah, he hates fireworks. He doesn’t really like
flying either. Ah, that is... Am... oh, no.
Jasmine: You are the boy from the market, I knew it!
Why did you lie to me?
Aladdin: Jasmine, I’m... I’m sorry.
Jasmine: Did you think I was stupid?
Aladdin: No!
Jasmine: That I wouldn’t figure it out?
Aladdin: No, I... I mean... I... I hoped you wouldn’t. Ah,

Jasmine: I will never marry you!

10. Jafar: Finally, you will bow to me.
Jasmine: We will never bow to you.

11. Jafar [to Jasmine]: I’ll teach you some respect!

12. Aladdin: The genie has more power than you’ll ever
have.
Jafar: What?
Aladdin: He gave you your power, he can take it away.
Face it Jafar, you’re still just second-best!

Resistance in Beauty and the Beast

1. Beast: I thought I told you to come down for dinner!
Belle: I’m not hungry
Beast: You’ll come out or I’ll... I’ll... I’ll break down the
door! [...] Will you come down for dinner?
Belle: No!
Beast: It would give me great pleasure if you would join
me for dinner. Please.
Belle: No thank you.
Beast: You can’t stay in there forever!
Belle: Yes I can!
Beast: Fine, then go ahead and starve!

2. Belle: Here now, don’t do that. Just hold still.
Beast: That hurts!
Belle: If you’d hold still it wouldn’t hurt as much!
Beast: Well, if you hadn’t have run away, this wouldn’t
have happened.
Belle: I you hadn’t frightened me I wouldn’t have run
away!
Beast: Well, you shouldn’t have been in the west wing!
Belle: Well you should learn to control your temper!
Now hold still, this might sting a little.

3. Gaston: Don’t move from that spot until Belle and her
father come home.
LeFou: But... But I... Ah nuts!

4. Belle: My father’s not crazy!
LeFou: He was raving like a lunatic! We all heard him,
didn’t we?
Belle: No! I won’t let you!

5. Gaston: Poor Belle, it’s a shame about your father.
Belle: You know he’s not crazy, Gaston?
Gaston: hmm... I might be able to clear up this little
misunderstanding... If...
Belle: If what?
Gaston: If you marry me!
Belle: What?
Gaston: One little word, Belle, that’s all it takes.
Belle: Never!
Gaston: Have it your way.

Resistance in Mulan

1. Mulan: You shouldn’t have to go!
Fa Li: Mulan!
Mulan: There are plenty of young men to fight for China!
Fa Zhou: It is an honor to protect my country and my
family.
Mulan: So you’ll die for honor?
Fa Zhou: I will die doing what’s right.
Mulan: But if you...
Fa Zhou: I know my place! It is time you learned yours.

2. Yao: I’m gonna hit you so hard it’ll make your
ancestors dizzy.

3. Ling: Hello Ping. Are you hungry?
Yao: Yeah, ’cause I owe you a knuckle sandwich.

4. Shang: You will assemble swiftly and silently every
morning. Anyone who acts otherwise... Will answer
to me.

5. Yao: And I am Yao, King of the rock. And there’s
nothin’ you girls can do about it.
Ling: Oh yeah? Well, I think Ping and I can take you.
Mulan: I really don’t wanna take him anywhere.
Ling: Ping, we have to fight.
Mulan: No, we don’t. We could just close our eyes and
swim around.
Ling: Come on, don’t be such a girl.

6. Chi-Fu: You think your troops are ready to fight? Ha!
They would not last a minute against the Huns.
Shang: They completed their training.
Chi-Fu: Those boys are no more fit to be soldiers than
you are to be captain. Once the general reads my
report your troops will never see battle.
[...]
Shang: We’re not finished!
7. Shang [to 'Ping']: You just gave away our position!

8. Mulan: The Huns are alive. They’re in the city.
Shang: You don’t belong here, Mulan. Go home.
trust Ping. Why is Mulan any different?
Shang: *Ignores Mulan.*

Shang: She’s a hero.
Chi-Fu: *Tis a woman. She’ll never be worth anything.
Shang: Listen, you pompous...

Resistance in The Princess and the Frog

1. Lawrence: Sire! I’ve been looking for you everywhere!
Naveen: Oh, what a coincidence, Lawrence. I have been avoiding you everywhere.
Lawrence: We’re going to be late for the masquerade...
Naveen: Listen, Lawrence listen! It’s jazz music! It was born here. Is beautiful, no?
Lawrence: No.
Naveen: Dance with me, fat man. Stay lose, Lawrence!
Lawrence: We’re supposed to be at the La Bouff Estate by now.
Naveen: Yes, yes, yes, but first, I buy everyone here a drink!
Lawrence: With what? At this point, you have two choices: woo and marry a rich young lady, or get a job!
Naveen: All right, fine. But first we dance!
Lawrence: No, this is idiocy!
Naveen: For someone who cannot see his feet, you’re very light in them!

2. Mr. Fenner 1: You can kiss that place goodbye.
Tiana: You know how long it took me to save that money?!
Mr. Fenner 2: Exactly. Which is why a little woman of your background would have had her hands full trying to run a big business like that. Now, you’re better off where you’re at.
Tiana: Now, wait a minute...
Mr. Fenner 1: Love those beignets, though.
Tiana: Now, now hold on there! You come... come back...

3. Tiana: Stay back, or I’ll... I’ll...

4. Tiana: What did you do to me? I’m green, and I’m... And I’m slimy.
Naveen: No, no, no, that is not slime.
Tiana: What?
Naveen: You are secreting mucus.
Tiana: You... You...

5. Shadow Man: You let him go?
Lawrence: The poor devil was gasping, so I loosened the lid ever so slightly. [...] I can’t go through with this. You wear this... This ghastly thing!
Shadow Man: Careful with that!

6. Tiana: Voodoo? You mean to tell me this all happened because you were messing with the Shadow Man?
Naveen: He was very charismatic.
Tiana: It serves me right for wishing on stars.
[---]
Tiana: Oh, I’m not a princess, I’m a waitress.
Naveen: A waitress? Well no wonder the kiss did not work. You lied to me!
Tiana: No, I... I never said I was a princess.
Naveen: You never said that you were a waitress!
You... You were wearing a crown!
Tiana: It was a costume party, you spoiled little rich boy!
Naveen: Oh, yes? Well, the egg is on your face, all right, because I do not have any riches!
Tiana: What?
Naveen: I am completely broke!
Tiana: You said you were fabulously wealthy!
Naveen: No, my parents but they cut me off [...].
Tiana: Your’e broke? And you had the gall to call me a liar?

7. Naveen: I am Naveen, Prince of Maldonia. And she is Tiana, the waitress. Do not kiss her.
Tiana: Now just wait a second. This goon here got himself turned into a frog by a voodoo man, and now...
[---]
Naveen: Kiljoy.
Tiana: What?
Naveen: Nothing. Stick in the mud.
Tiana: Listen here, Mister. This stick in the mud has had to work two jobs her whole life while you’ve been suckin’ on a silver spoon, chasin’ chamber maids round your... Your ivory tower.
Naveen: Actually it’s polished marble.

8. Tiana: We got to get back to New Orleans and undo this mess you got us into.
Naveen: I was not the one parading around with a phoney-baloney tiara.

9. Titana: This is all your fault.
Naveen: My fault? My fault, let me tell you something. I was having a wonderful time until...

10. Tiana [to Shadow Man]: Back off, or I’m going to break this thing into a million pieces!

Politeness in Aladdin

1. The Sultan: Jafar, my most trusted advisor. I am in desperate need of your wisdom.
Jafar: My life is but to serve you, my Lord.

2. Jasmine [to a man on the street]: Oh, excuse me. I’m really, very sorry.
3. Merchant: No one steals from my cart.
Jasmine: Oh I... I’m sorry sir. I don’t have any money.

4. Aladdin [to the merchant]: Thank you, kind Sir. I’m so glad you found her.

5. Jasmine: I want to thank you for stopping that man.
Aladdin: Forget it.


7. Sultan: Jasmine, Jafar, now let’s put this whole messy business behind us, please.
Jafar: My most abject and humblest apologies to you as well, Princess.

8. Aladdin: But No, Please! Please, Princess, give me a chance.

9. Aladdin: Jasmine, I’m sorry I lied to you about being a prince.

Politeness in Beauty and the Beast

1. The librarian: If you like it all that much, it’s yours.
Belle: But Sir...
Librarian: I insist.
Belle: Well thank you. Thank you very much.

2. Gaston: May I have my book, please?

3. Gaston: What do you say and me take a walk over to the tavern and take a look at my trophies?
Belle: Maybe some other time. Please Gaston I can’t. I have to get home to help my father. Good bye.

4. LeFou: I strike up the band!
Gaston: Not yet!

5. Belle: Gaston! What a pleasant surprise!

6. Gaston: Say you’ll marry me.
Belle: I’m very sorry Gaston but... But I just don’t deserve you!

7. Belle: I’ve come for my father. Please let him out!
Can’t you see, he’s sick?
Beast: Then he shouldn’t have trespassed here!
Belle: But he could die. Please, I’ll do anything!

8. Beast: It would give me great pleasure, if you would join me for dinner. Please.
Belle: No thank you.

9. Beast: Why did you come here?
Belle: I’m... I’m sorry.
Beast: I warned you never to come here!
Belle: I didn’t mean any harm...
Beast: Do you realize what you could have done?
Belle: Please! Stop!

10. Belle: I can’t believe it! I’ve never seen so many books in all my life!
Beast: You... You like it?
Belle: It’s wonderful!
Beast: Then it’s yours!
Belle: Oh, thank you so much!

11. Belle: You mean, I’m free?
Beast: Yes.
Belle: Thank you for understanding how much he needs me.

12. Belle [to Monsieur D’Arque]: May I help you?

Politeness in Mulan

1. The Matchmaker: To please your future in-laws, you must demonstrate a sense of dignity and refinement. You must also be poised.
Mulan: Um, pardon me...
The Matchmaker: And silent!
Mulan: Could I just take that back for a moment?

2. Mulan: Excuse me. Where do I sign in?

3. Yao [to "Ping”]: What are you lookin’ at?

4. Yao: Oh, sorry Ling.

5. Shang [to "Ping”]: I don’t need anyone causing trouble in my camp.
Mulan: Sorry. Ah, I mean, sorry you had to see that, but you know how it is when you get those manly urges and you just gotta kill somethin’.


7. Mulan: Sir, the Emperor’s in danger. But the Huns are here. Please, you have to help.

8. Mulan: With all due respect, Your Excellency. I think I’ve been away from home long enough.

9. Shang: You... You fight good.
Mulan: Thank you.

Politeness in *The Princess and the Frog*

1. Charlotte: Oh, I want that dress!
   Mr. La Bouff: Ah, now, sugarplum...
   Charlotte: I want that one! Please, please, please, please.
2. Lawrence [on the street]: Excuse me.
3. Charlotte: Excuse me, daddy. Will this about cover it?
4. Tiana [to Naveen]: Look, I’m sorry. I’d really like to help you, but I just do not kiss frogs.
5. Naveen [to Tiana]: I’m sorry! I’m sorry. I’m sorry. I did not mean to scare you.
6. Tiana: It has been a real pleasure meeting you, Louis and... And thank you kindly for not eatin’ us, but we best be on our way.
7. Naveen: Pardon me, but your accent, it’s funny, no?
8. Naveen: You are secretly funny.
   Tiana: Why, thank you.
9. Naveen [to Tiana]: Please, please, sit down.

Compliments in *Aladdin*

1. Jafar [to the Sultan]: Your Majesty certainly has a way with dumb animals.
2. Sultan [to Aladdin]: This is a very impressive youth.
3. Jasmine [to Aladdin]: Good night, my handsome prince.
4. Jafar: It pains me to see you reduced to this, Jasmine. A beautiful desert bloom such as yourself should be on the arm of the most powerful man in the world.
5. Jasmine: Jafar, I never realized how incredibly handsome you are.
   Jafar: That’s better. Now, pussycat, tell me more about myself.
   Jasmine: You’re tall, dark, well-dressed. [---] cute little gaps between your teeth. [---] And your beard is so twisted.

Compliments in *Beauty and the Beast*

1. LeFou: Wow, you didn’t miss a shot Gaston. You’re the greatest hunter in the whole world!
   Gaston: I know.
   LeFou: No beast alive stands a chance against you. Hahaha. And no girl for that matter.

Compliments in *Mulan*

1. Mulan [to Shang]: I think you are a great captain.
2. Yao [to “Ping”]: You’re king of the mountain!
3. Shang [about Mulan]: She’s a hero!
4. Shang: You...You fight good.
   Mulan: Thank you.
5. Fa Zhou [to Mulan]: The greatest gift and honor, is having you for a daughter.

Compliments in *The Princess and the Frog*

1. Charlotte [to Tiana]: Oh Tia! You are a bona fide genius!
2. Naveen [to Lawrence]: For someone who cannot see his feet, you’re very light on them!
3. Charlotte [to Tiana]: Look at you! Oh, aren’t you just as pretty as a magnolia in May?
4. Naveen [to Tiana]: You have a very strong arm, Princess.
5. Naveen [to Tiana]: You are secretly funny.
6. Naveen [to Tiana]: That was magnificent! You truly have a gift.
7. Tiana [to Naveen]: Lottie’s getting herself one heck of a dance partner.
8. Naveen: You are... You are practically one of the guys. No, no, no! You are not a guy! Let me begin again. I’m not myself tonight. Tiana! Sorry, that was loud. This is a disaster.
   Tiana: No, It’s cute.
9. Naveen: Tiana, I love... the way you light up when you talk about your dream.

Insecurity in *Aladdin*

1. The Sultan: You’re not leaving so soon, are you?
2. Aladdin: I just, I gotta be smooth, cool, confident.
3. Aladdin: It’s me, prince Ali... Prince Ali Ababwa.
   Jasmine: I do not want to see you.
Insecurity in Beauty and the Beast

1. Gaston: Don’t I deserve the best?
   LeFou: Well of course, I mean, you do, but…

2. Gaston: Who does she think she is? That girl has tangled with the wrong man. No one says no to Gaston!
   LeFou: Darn right.

3. Gaston: Don’t move from that spot until Belle and her father come home.
   LeFou: But... But I... Ah nuts!

4. Beast: I’m not sure I can do this.
   Lumière: You don’t have time to be timid. You must be bold, daring...
   Beast: Bold, daring...
   Lumière: [...] and when the moment is right, you confess your love.
   Beast: Yes, I can. I... I... No I can’t.

5. Belle: Papa! Oh no. He’s sick. He may be dying, and he’s all alone.
   Beast: Then... You... You must go to him.
   Belle: What did you say?
   Beast: I release you. You’re no longer my prisoner.
   Belle: You mean... I’m free?

Insecurity in Mulan

1. General Li: I believe Li Shang will do an excellent job.
   Shang: Oh, I will. I won’t let you down. This is... I mean... Hrm... Yes sir.

2. Shang: I don’t need anyone causing trouble in my camp.
   Mulan: Sorry. Ah, I mean, sorry you had to see that, but you know how it is when you get those manly urges and you just gotta kill somethin’. Fix things, cook outdoors...
   Shang: What’s your name?

3. Yao: I am Yao, King of the rock. And there’s nothin’ you girls can do about it.

4. Shang: Honorable Fa Zhou, I... Mulan! Ah, you forgot your helmet. Oh, well, actually it’s your helmet, isn’t it? I mean...

Insecurity in The Princess and the Frog

1. Naveen: You have had quite an influence on me, which is amazing because I have dated thousands of women... No... Like two, three, just other women. And anyway, listen, you could not be more different, you know? You are... You are practically one of the guys. No, no, no! You are not a guy! Let me begin again. I’m not myself tonight. Tiana! Sorry, that was loud. This is a disaster.

2. Naveen: Tiana, I love... The way you light up when you talk about your dream. A dream that... It... It is so beautiful, I... I promise I will do whatever it takes to make it come true.

Empty Adjectives, Intensifiers and Female Exclamations in Aladdin

2. Aladdin: The palace looks pretty amazing, huh?
   Jasmine: Oh, It’s wonderful.

3. Jasmine: My father is forcing me to get married.
   Aladdin: Oh that’s... That’s awful.

4. Jafar: Oh, dear! How frightfully upsetting, had I but known...

6. The Sultan: Splendid! Absolutely marvelous!

7. The Sultan: I’m delighted to meet you.

8. The Sultan: By Allah! This is quite a remarkable device.

9. The Sultan: Oh, lovely


12. The Sultan: Oh, my!

13. The Sultan: Oh, my goodness!

14. The Sultan: Praise Allah!

15. The Sultan: Bless my soul!

Empty Adjectives, Intensifiers and Female Exclamations in Beauty and the Beast

1. LeFou: Oh Boy. Belle’s gonna get the surprise of her life…

2. Belle: It’s wonderful!

Empty Adjectives, Intensifiers and Female Exclamations in Mulan

1. Mulan: Oops.

Empty Adjectives, Intensifiers and Female Exclamations in The Princess and the Frog

1. Charlotte: Oh, you poor dear

2. Lawrence: Oh, dear. Oh, you’re so quiet.

3. Naveen: You could play jazz music to adoring crowds without scaring them.

4. Charlotte: Goodness gracious!

5. Charlotte: Land sake!

6. Charlotte: Oh, Prince Naveen, dear. I am positively mortified you had to endure that frog fiasco last night.

7. Lawrence: Oh, my heavens, I’m doomed!

8. Charlotte: Goodness gracious! Are you all right?

9. Charlotte: Goodness gracious! This is so much to absorb.

10. Charlotte: Oh, my world! Maybe that old clock’s a little fast.
APPENDIX 2: Tables for Interruptions, Commands, Insults and Compliments

Interruptions

Table 1. Interruptions received and made in Aladdin

<table>
<thead>
<tr>
<th>Character</th>
<th>Interruptions received</th>
<th>Interrupting male character</th>
<th>Interrupting female character</th>
<th>Total number of interruptions made</th>
</tr>
</thead>
<tbody>
<tr>
<td>Aladdin M</td>
<td>3</td>
<td>1</td>
<td>0</td>
<td>1</td>
</tr>
<tr>
<td>Jafar M</td>
<td>3</td>
<td>0</td>
<td>0</td>
<td>0</td>
</tr>
<tr>
<td>Jasmine F</td>
<td>0</td>
<td>4</td>
<td>0</td>
<td>4</td>
</tr>
<tr>
<td>The Sultan M</td>
<td>0</td>
<td>1</td>
<td>0</td>
<td>1</td>
</tr>
</tbody>
</table>

Table 2. Interruptions received and made in Beauty and the Beast

<table>
<thead>
<tr>
<th>Character</th>
<th>Interruptions received</th>
<th>Interrupting male character</th>
<th>Interrupting female character</th>
<th>Total number of interruptions made</th>
</tr>
</thead>
<tbody>
<tr>
<td>Beast M</td>
<td>0</td>
<td>0</td>
<td>3</td>
<td>3</td>
</tr>
<tr>
<td>Belle F</td>
<td>6</td>
<td>0</td>
<td>0</td>
<td>0</td>
</tr>
<tr>
<td>Gaston M</td>
<td>1</td>
<td>3</td>
<td>1</td>
<td>4</td>
</tr>
<tr>
<td>LeFou M</td>
<td>3</td>
<td>1</td>
<td>0</td>
<td>1</td>
</tr>
</tbody>
</table>

Table 3. Interruptions received and made in Mulan

<table>
<thead>
<tr>
<th>Character</th>
<th>Interruptions received</th>
<th>Interrupting male character</th>
<th>Interrupting female character</th>
<th>Total number of interruptions made</th>
</tr>
</thead>
<tbody>
<tr>
<td>Chi-Fu M</td>
<td>1</td>
<td>0</td>
<td>4</td>
<td>4</td>
</tr>
<tr>
<td>Mulan F</td>
<td>11</td>
<td>1</td>
<td>0</td>
<td>1</td>
</tr>
<tr>
<td>Shang M</td>
<td>0</td>
<td>1</td>
<td>1</td>
<td>2</td>
</tr>
<tr>
<td>Yao M</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
</tr>
</tbody>
</table>

Table 4. Interruptions received and made in The Princess and the Frog

<table>
<thead>
<tr>
<th>Character</th>
<th>Interruptions received</th>
<th>Interrupting male character</th>
<th>Interrupting female character</th>
<th>Total number of interruptions made</th>
</tr>
</thead>
<tbody>
<tr>
<td>Charlotte F</td>
<td>1</td>
<td>3</td>
<td>2</td>
<td>5</td>
</tr>
<tr>
<td>Lawrence M</td>
<td>2</td>
<td>0</td>
<td>1</td>
<td>1</td>
</tr>
<tr>
<td>Naveen M</td>
<td>3</td>
<td>1</td>
<td>1</td>
<td>2</td>
</tr>
<tr>
<td>Shadow Man M</td>
<td>0</td>
<td>1</td>
<td>1</td>
<td>2</td>
</tr>
<tr>
<td>Tiana F</td>
<td>11</td>
<td>5</td>
<td>0</td>
<td>5</td>
</tr>
</tbody>
</table>
### Table 5. Commands received and uttered in *Aladdin*

<table>
<thead>
<tr>
<th>Character</th>
<th>Commands received</th>
<th>Commands uttered to men</th>
<th>Commands uttered to women</th>
<th>Total number of commands uttered</th>
</tr>
</thead>
<tbody>
<tr>
<td>Aladdin M</td>
<td>4</td>
<td>3</td>
<td>2</td>
<td>5</td>
</tr>
<tr>
<td>Jafar M</td>
<td>7</td>
<td>9</td>
<td>1</td>
<td>10</td>
</tr>
<tr>
<td>Jasmine F</td>
<td>5</td>
<td>7</td>
<td>0</td>
<td>7</td>
</tr>
<tr>
<td>The Sultan M</td>
<td>4</td>
<td>5</td>
<td>2</td>
<td>7</td>
</tr>
</tbody>
</table>

### Table 6. Commands received and uttered in *Beauty and the Beast*

<table>
<thead>
<tr>
<th>Character</th>
<th>Commands received</th>
<th>Commands uttered to men</th>
<th>Commands uttered to women</th>
<th>Total number of commands uttered</th>
</tr>
</thead>
<tbody>
<tr>
<td>Beast M</td>
<td>3</td>
<td>1</td>
<td>4</td>
<td>5</td>
</tr>
<tr>
<td>Belle F</td>
<td>4</td>
<td>3</td>
<td>0</td>
<td>3</td>
</tr>
<tr>
<td>Gaston M</td>
<td>2</td>
<td>6</td>
<td>0</td>
<td>6</td>
</tr>
<tr>
<td>LeFou M</td>
<td>3</td>
<td>0</td>
<td>0</td>
<td>0</td>
</tr>
</tbody>
</table>

### Table 7. Commands received and uttered in *Mulan*

<table>
<thead>
<tr>
<th>Character</th>
<th>Commands received</th>
<th>Commands uttered to men</th>
<th>Commands uttered to women</th>
<th>Total number of commands uttered</th>
</tr>
</thead>
<tbody>
<tr>
<td>Chi-Fu M</td>
<td>0</td>
<td>3</td>
<td>0</td>
<td>3</td>
</tr>
<tr>
<td>Mulan F</td>
<td>3</td>
<td>3</td>
<td>0</td>
<td>3</td>
</tr>
<tr>
<td>Shang M</td>
<td>2</td>
<td>13</td>
<td>3</td>
<td>16</td>
</tr>
<tr>
<td>Yao M</td>
<td>2</td>
<td>1</td>
<td>0</td>
<td>1</td>
</tr>
</tbody>
</table>

### Table 8. Commands received and uttered in *The Princess and the Frog*

<table>
<thead>
<tr>
<th>Character</th>
<th>Commands received</th>
<th>Commands uttered to men</th>
<th>Commands uttered to women</th>
<th>Total number of commands uttered</th>
</tr>
</thead>
<tbody>
<tr>
<td>Charlotte F</td>
<td>1</td>
<td>8</td>
<td>3</td>
<td>11</td>
</tr>
<tr>
<td>Lawrence M</td>
<td>7</td>
<td>2</td>
<td>0</td>
<td>2</td>
</tr>
<tr>
<td>Naveen M</td>
<td>5</td>
<td>2</td>
<td>4</td>
<td>6</td>
</tr>
<tr>
<td>Shadow Man M</td>
<td>1</td>
<td>6</td>
<td>1</td>
<td>7</td>
</tr>
<tr>
<td>Tiana F</td>
<td>8</td>
<td>6</td>
<td>1</td>
<td>7</td>
</tr>
</tbody>
</table>
## Insults

### Table 9. Insults received and uttered in *Aladdin*

<table>
<thead>
<tr>
<th>Character</th>
<th>Insults received</th>
<th>Insults uttered to men</th>
<th>Insults uttered to women</th>
<th>Total number of insults uttered</th>
</tr>
</thead>
<tbody>
<tr>
<td>Aladdin M</td>
<td>6</td>
<td>2</td>
<td>0</td>
<td>2</td>
</tr>
<tr>
<td>Jafar M</td>
<td>3</td>
<td>2</td>
<td>0</td>
<td>2</td>
</tr>
<tr>
<td>Jasmine F</td>
<td>1</td>
<td>1</td>
<td>0</td>
<td>1</td>
</tr>
<tr>
<td>The Sultan M</td>
<td>0</td>
<td>2</td>
<td>0</td>
<td>2</td>
</tr>
</tbody>
</table>

### Table 10. Insults received and uttered in *Beauty and the Beast*

<table>
<thead>
<tr>
<th>Character</th>
<th>Insults received</th>
<th>Insults uttered to men</th>
<th>Insults uttered to women</th>
<th>Total number of insults uttered</th>
</tr>
</thead>
<tbody>
<tr>
<td>Beast M</td>
<td>1</td>
<td>0</td>
<td>0</td>
<td>0</td>
</tr>
<tr>
<td>Belle F</td>
<td>1</td>
<td>1</td>
<td>0</td>
<td>1</td>
</tr>
<tr>
<td>Gaston M</td>
<td>2</td>
<td>1</td>
<td>0</td>
<td>1</td>
</tr>
<tr>
<td>LeFou M</td>
<td>0</td>
<td>2</td>
<td>0</td>
<td>2</td>
</tr>
</tbody>
</table>

### Table 11. Insults received and uttered in *Mulan*

<table>
<thead>
<tr>
<th>Character</th>
<th>Insults received</th>
<th>Insults uttered to men</th>
<th>Insults uttered to women</th>
<th>Total number of insults uttered</th>
</tr>
</thead>
<tbody>
<tr>
<td>Chi-Fu M</td>
<td>0</td>
<td>1</td>
<td>4</td>
<td>5</td>
</tr>
<tr>
<td>Mulan F</td>
<td>9</td>
<td>0</td>
<td>0</td>
<td>0</td>
</tr>
<tr>
<td>Shang M</td>
<td>2</td>
<td>0</td>
<td>0</td>
<td>0</td>
</tr>
<tr>
<td>Yao M</td>
<td>0</td>
<td>1</td>
<td>1</td>
<td>2</td>
</tr>
</tbody>
</table>

### Table 12. Insults received and uttered in *The Princess and the Frog*

<table>
<thead>
<tr>
<th>Character</th>
<th>Insults received</th>
<th>Insults uttered to men</th>
<th>Insults uttered to women</th>
<th>Total number of insults uttered</th>
</tr>
</thead>
<tbody>
<tr>
<td>Charlotte F</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
</tr>
<tr>
<td>Lawrence M</td>
<td>1</td>
<td>0</td>
<td>0</td>
<td>0</td>
</tr>
<tr>
<td>Naveen M</td>
<td>2</td>
<td>1</td>
<td>1</td>
<td>2</td>
</tr>
<tr>
<td>Shadow Man M</td>
<td>0</td>
<td>1</td>
<td>0</td>
<td>1</td>
</tr>
<tr>
<td>Tiana F</td>
<td>2</td>
<td>2</td>
<td>0</td>
<td>2</td>
</tr>
</tbody>
</table>

40
## Compliments

### Table 13. Compliments received and uttered in *Aladdin*

<table>
<thead>
<tr>
<th>Character</th>
<th>Compliments received</th>
<th>Compliments uttered to men</th>
<th>Compliments uttered to women</th>
<th>Total number of Compliments uttered</th>
</tr>
</thead>
<tbody>
<tr>
<td>Aladdin M</td>
<td>2</td>
<td>0</td>
<td>0</td>
<td>0</td>
</tr>
<tr>
<td>Jafar M</td>
<td>6</td>
<td>1</td>
<td>1</td>
<td>2</td>
</tr>
<tr>
<td>Jasmine F</td>
<td>1</td>
<td>7</td>
<td>0</td>
<td>7</td>
</tr>
<tr>
<td>The Sultan M</td>
<td>1</td>
<td>1</td>
<td>0</td>
<td>1</td>
</tr>
</tbody>
</table>

### Table 14. Compliments received and uttered in *Beauty and the Beast*

<table>
<thead>
<tr>
<th>Character</th>
<th>Compliments received</th>
<th>Compliments uttered to men</th>
<th>Compliments uttered to women</th>
<th>Total number of Compliments uttered</th>
</tr>
</thead>
<tbody>
<tr>
<td>Beast M</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
</tr>
<tr>
<td>Belle F</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
</tr>
<tr>
<td>Gaston M</td>
<td>2</td>
<td>0</td>
<td>0</td>
<td>0</td>
</tr>
<tr>
<td>LeFou M</td>
<td>0</td>
<td>2</td>
<td>0</td>
<td>2</td>
</tr>
</tbody>
</table>

### Table 15. Compliments received and uttered in *Mulan*

<table>
<thead>
<tr>
<th>Character</th>
<th>Compliments received</th>
<th>Compliments uttered to men</th>
<th>Compliments uttered to women</th>
<th>Total number of Compliments uttered</th>
</tr>
</thead>
<tbody>
<tr>
<td>Chi-Fu M</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
</tr>
<tr>
<td>Mulan F</td>
<td>4</td>
<td>1</td>
<td>0</td>
<td>1</td>
</tr>
<tr>
<td>Shang M</td>
<td>1</td>
<td>0</td>
<td>2</td>
<td>2</td>
</tr>
<tr>
<td>Yao M</td>
<td>0</td>
<td>0</td>
<td>1</td>
<td>1</td>
</tr>
</tbody>
</table>

### Table 16. Compliments received and uttered in *The Princess and the Frog*

<table>
<thead>
<tr>
<th>Character</th>
<th>Compliments received</th>
<th>Compliments uttered to men</th>
<th>Compliments uttered to women</th>
<th>Total number of Compliments uttered</th>
</tr>
</thead>
<tbody>
<tr>
<td>Charlotte F</td>
<td>0</td>
<td>0</td>
<td>2</td>
<td>2</td>
</tr>
<tr>
<td>Lawrence M</td>
<td>1</td>
<td>0</td>
<td>0</td>
<td>0</td>
</tr>
<tr>
<td>Naveen M</td>
<td>2</td>
<td>1</td>
<td>4</td>
<td>5</td>
</tr>
<tr>
<td>Shadow Man M</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
</tr>
<tr>
<td>Tiana F</td>
<td>6</td>
<td>2</td>
<td>0</td>
<td>2</td>
</tr>
</tbody>
</table>