



Master's Thesis in Media and Communication Studies
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She-Ra and the Princesses of Power
exploring character development and queer representation

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Abstract

In this thesis the animated tv series *She-Ra and the Princesses of Power* and the representation and the character development within it is researched and analyzed.

In television and media, representation has a history of being narrow. But in 2018 the animated tv series *She-Ra and the Princesses of Power* came and showed how broad representation could be done, and how it can be done by creating characters who are allowed to develop. Our aim with the study was to study the character development and the representation, with a focus on queer identities and themes.

With the series *She-Ra and the Princesses of Power* as a case, and through visual analysis and character analysis we approached our study and this subject. Our study resulted with the conclusion that queer representation does not have to be direct or in your face. With focus on the characters own developments, and letting them exist in a non-heteronormative world, they got to emerge as their own persons with complex identities which are not relying on their sexual orientation or gender identity. The show instead shows that it's possible to provide broad representation where everyone can exist in a world that does not abide by the norms that are found in real society. It also became clear that the series real aim was on the importance of friendship, love and acceptance, rather than the storyline which was a mere entertaining excuse for this deeper meaning.

Keywords: *character development, visual analysis, queer representation, animated series, narrative theory, character theory, She-Ra and the Princesses of Power, queer theory*

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- Emelie

Many thanks to my partner Daniel, and my children Leah and Benjamin for the constant encouragement and love. Thanks for always believing in me, and my journey. I also want to thank my sister Linnea for having inspired me to make my own journey, live in the present and never give up.

- Fanny

And in the end, we would want to thank each other. For having patience with each other, for the countless talks, and for the support we have given each other during this time.

Disclaimer

This study examines the animated series *She-Ra and the Princesses of Power*, which was produced and owned by DreamWorks Animation Television and was released and is distributed by Netflix (*She-Ra and the Princesses of Power* | *TV Shows*, n.d.). Because of this, in the published version of this thesis the images and screenshots that were analyzed will not be included, as the images are owned by DreamWorks Animation. However, the scenes will be fully described, season and episode number alongside with the minutes the scene takes place within that episode will be provided. Thus, for those who want the visual material can easily look up and find the scenes analyzed. The study nonetheless is still valid without the images present, and this due to the thorough analytical framework which describes the scenes visually by frame, shot, scene, and sequence, alongside a scene plot summary.

Therefore, the published version in the analysis and findings section references back to *Table A(x)* the tables in which the screenshots were originally gathered. These references are left in the published version as the tables are still provided, but the screenshots have been removed due to the limitations and DreamWorks copyrights.

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1. Introduction

Take a moment to look back and think about your favorite animated childhood series. Is it possible that when doing so, you are romanticizing some parts, and are excusing and overlooking some troublesome qualities? Maybe when considering it you are able to find that your beloved childhood series contains questionable portrayals and that some characters are overly stereotyped or overly sexualized. If that is the case, it is not that unexpected (Stabile, et.al, 2003). There have been many animated shows where unfair depictions have been occurring, one prime example is the original version of *She-Ra*, *She-Ra: Princess of Power* from 1985, in which the characters, not only the protagonist Adora/She-Ra is put in hypersexual outfits and have been given super slender barbie-bodies (Finander, 2020). But times have changed. Today we are living in more modern, inclusive, and critical times (Stabile, et.al, 2003), and this is clear in the modern reboot of the original animated series *She-Ra: Princess of Power* from the '80s. The reboot; *She-Ra and the Princesses of Power*, includes a striking redesign from the original show. Instead of oversexualized females and stereotypical portrayals, characters, instead, the 2018 reboot challenges the audience with different representations of individuals, identities, and sexualities (Delk, 2020).

The series *She-Ra and the Princesses of Power* centers around the main character Adora who finds herself connected to something bigger than herself - when encountering a magic sword she discovers that she can turn herself into the superhero She-Ra. Together with her friends, a group of magical princesses, and rebel fighters, She-Ra fights the ultimate evil with the prospect of saving their planet (DreamWorks: About She-Ra and the Princesses of Power, n.d.). The animated series presents a groundbreaking narrative where preconceived assumptions regarding social roles, contradictions (good or evil), identities, sexual identities, and discourse are challenged (Maurice, 2020). In this study, the characters of the series *She-Ra and the Princesses of Power* will be studied together with their queer representation. We would argue that this means that it is one of the more significant recent examples of media representation, alongside the fact that it has gained worldwide acclaim through this portrayal of the ultimate hero She-Ra and her powerful, likable, and complex friends.

This fact and response demonstrate how representation matters and argue for the show's importance in regard to the importance of representation (Erbe Smith, 2022).

As this study will study the 2018 animated television show *She-Ra and the Princesses of Power* and its character development and queer representation, it places itself within the field of television and popular culture, representation, and queer representation within television. Within this, it also places itself as a post-feminist study, and an explanation of this will be provided in the background. The study rests on the argument of how representation in television is important, which is understood to be thus as the media mirrors, produces, and enforces norms and ideologies in society (Fürsich, 2010). From now on, the series will be referred to as *She-Ra (...)*.

Mainstream media has for a long time been under-representing minority groups, but today many western countries are working for more inclusive representation (Hodkinson, 2017). In the '60s a new cultural-critical paradigm appeared, and it was within this cultural-critical paradigm in media studies that the concept and idea of representation sprung. Today, many scholars debate how representations and norms are embedded and reproduced in the constant media flow through journalism, photography, film, and television, certain realities are created, and through that views or ideologies are normalized. As representations in media have the power to create shared understandings and cultural meanings, what and how something or someone is represented is of great importance. If representation is limited it can result in negative consequences such as the maintenance of social and political inequalities (Fürsich, 2010).

In 2020, the showrunners announced that the fifth season of *She-Ra (...)* would be the last. Even so, the series is still popular and in demand (Holub, 2020, and, *She-Ra and The Princesses Of Power* (Netflix) - Parrot Analytics, n.d.). Parrot Analytics, a global content demand analytics company, reported that *She-Ra (...)* has outstanding statistics regarding audience demand.

In the United States in April 2022, the show listed a 9.8x times higher demand than the average TV Series - a demand score that only 2.7 % of all shows in that market have. And the demand keeps growing; in April 2022 it increased by 10.0 % (*She-Ra And The Princesses Of Power* (Netflix)- Parrot Analytics, n.d.). Further indicators of the show's importance and positive reactions are the number of articles written about it. By an easy google search, one can find articles in established news media outlets such as The Guardian and CNN, as well as articles in smaller magazines together with blog posts and discussions in social forums. The general notion in several of the articles is the importance of *She-Ra (...)*, both for the writers and for television and queer storytelling. In the article *The harmful trope that's still haunting queer TV* by AJ Willingham (2022), Willingham brings up disappointment and lifts the narration in *She-Ra (...)* as the future and in-demand storytelling where queer romances are 'satisfying' and genuine. In the CNN article *She-Ra and the Princesses of Power*, Lindsey Mantoan (2020) writes that the show is both important for young audiences and for parents, regardless of their sexuality. That it also is a series that leaves the queer community feeling hopeful and blissful because of its queer representation.

In *She-Ra and the Princesses of Power: a gripping not-just-for-kids cartoon that openly centers queer* Megan Maurice (2020) mentions the show's nuance in depicting the characters' personal developments and flaws. How good and evil are intertwined, and that the characters are multifaceted. According to Maurice, the viewers become invested in the characters by watching them grow at the same time as queer relationships grow forth too. In the special forum *Princesses of Power*, dedicated to news related to the series, one of the writers, Jem Jarrett (2020), describes the importance of *She-Ra (...)*. Jarret draws upon their own experiences as a kid and is thankful for the representation in *She-Ra (...)*, and the fact that heteronormativity does not exist as the cultural basis in its fictional world (Jarret, 2020).

Gathered by these four articles together with the statistics about *She-Ra* (...) it is clear that the show has made a huge impact. Many of its viewers are impressed with the series' non-heteronormative and inclusive world that it presents to its audience, leaving many to feel seen or understood, making the series important for creating representation in television. As the series is argued to have a groundbreaking narrative with its non-heteronormative world and huge representation, it separates itself from other shows regarded as inclusive (Maurice, 2020). This is also something that Mónica Marie Zorrilla (2021) points to in the article Representation Is at an All-Time High on Screen, but Still Inaccurate, Nielsen Report Says. Zorrilla (2021) presents the data provided in the Diverse Intelligence Series report, which measured the Tv-Season of 2021-2021 and was conducted by the information and measurement company Nielsen. In the article Zorrilla (2021) argues that even if representation statistically is up, there are still those who feel underrepresented. That even if a high quantity of representation is good, it does not mean that the representation that happens is full or equally satisfying. But the animated series *She-Ra* (...) is another case - it does provide a more satisfying grip of representation. It offers the audience more than just one narrative, where the characters exist in a non-normative world, making it one of the greatest examples of representation in television.

Further on, as we will analyze the characters in the series and their development, what emotions the characters are exhibiting will too be under the scope. This as their emotional journeys are present but also seem to be important for the viewers. As understood by the articles, many *She-Ra* (...) fans love the series for its broad representation. But one can further see notations of the love for the series and its characters due to the characters' complex compositions and emotional journeys. As Willingham (2022) puts it; *"The characters pine, they fight, they get together, they fall apart. In the long run, their queerness may be one of the most unremarkable things about them."* Mantoan (2020) also describes the show to provide a *"much needed emotional boost"*, and describes how queer audiences have few opportunities to experience pure joy through good representation and characters that are not just there, but celebrated and just existing without being submitted as a gay representational function.

In another article featuring the reboot's creator, it becomes clear that it is the characters' emotional and individual journeys that are at the epicenter, not the story per se (Scherer, 2020), making it important for us to study these emotions and the emotional reactions of the characters as well. Further on, Davis (2016) describes in his book *Creating Compelling Characters for Film, TV, Theatre and Radio*, which will be used for the methodological framework in our analysis, that the emotional journey of a character is important for the viewer to identify with the character and then love the story. Emotional journeys then are important for characters to become complex, and for the viewers to engage with them. Putting the characters in emotional positions, as Davis (2016) describes it, means that they become more complex and thus more life-like and relatable.

1.1 Aim of research

Broad representation through complex and developing characters in television has been shown to be unusual in western television (McInroy and Craig, 2017). But in this study, we will examine one show that has broad representation. Through focusing on and studying the character development and representation in the animated series *She-Ra and the Princesses of Power* we will examine how broader representation can be done, with a particular focus on queer themes and lives (Jarrett, 2020, Maurice, 2020, Willingham, 2022, and, Zorrilla, 2021). In this, their emotional journey in the scenes are analyzed as well, taken under consideration within character development.

Previous research has noted that queer characters are usually presented in flat ways, and that representation can be stuck in narrow perspectives and narratives (Kohnen, 2015). In the annual report 'Where We Are on Tv' published in 2022, it was shown that only 11.9 % of the characters in primetime broadcast series in the US were LGBTQ in 2021-2022. The report is produced by the non-profit media monitoring organization GLAAD (GLAAD Media Institute, N.D). But here comes *She-Ra (...)* into the picture, and prompts you to analyze and think about representation in television and its context.

Blaikie and Priest describe in *Designing Social Research: The Logic of Anticipation* (2019) that the first phase of a study opens up many broad entryways to a study. The

research questions of a study work as framing and direction, just as well as they work as justifying and warranting the significance of your study. But how to frame them can prove to be difficult (Blaikie et.al, 2019).

As stated in the introduction, representation is important, and the series *She-Ra (...)* has shown to be significant to many viewers and keeps gaining attention even now after it has ended, especially regarding its theme of representation. Because of *She-Ra (...)*'s exceptional popularity, and because of the different ways they portray queer characters, it is interesting to study these characters. Thus, we believe researching the series will give further understanding of how queer lives and themes are portrayed and represented in animated Tv-series, mainly by focusing on character development. By identifying these themes, and the framing and aim of this study the research questions came to be those presented in the next section.

1.2 Research Questions

- How are queer identities portrayed and presented in the animated series *She-Ra and the Princesses of Power*?
- How are characters developed in *She-Ra and the Princesses of Power* with a particular focus on emotional narrative and queer themes?

2. Background

2.1 Synopsis: She-Ra and the Princesses of Power

She-Ra and the Princesses of Power is an animated series that revolves around the orphan Princess Adora. Adora was once a captain in ‘the Horde’, the name of the army of the evil alien invader Hordak, but Adora left them as she found a magical sword that can turn her into the magical warrior princess She-Ra (DreamWorks: About She-Ra and the Princesses of Power, n.d.). After leaving the Horde, where she has her made family and has just been promoted to a Force Captain (a higher-ranking officer in the Horde), Adora finds a new home amongst other Etherian princesses as she joins the rebel forces in the fight against the Horde. Adora unites and becomes one of the leaders of the group ‘The Princess Alliance’ (Brown, 2019).

She-Ra (...) is set in the storyworld of Etheria, and in the narrative magic has a huge presence. Through the ‘Runestones’ and the ‘Heart of Etheria’, a few princesses in the world of Etheria receive powers. Those princesses are classified as Elemental Princesses, and She-Ra is one of those (Elemental Princesses | She-Ra and the Princesses of Power Wiki, n.d.). Across the storyworld of *She-Ra (...)* kingdoms are spread, but one is in more focus than the others; Bright Moon, which firstly is ruled over by Queen Angella who is succeeded by her daughter Glimmer (DreamWorks: About She-Ra and the Princesses of Power, n.d.). The main character is Adora, but there are many other characters that have central roles too, and in many episodes their stories take the lead, making them the main character of the episode (DreamWorks: About She-Ra and the Princesses of Power, n.d.). The most important characters, as to be believed as they are represented on the official side for *She-Ra (...)* on the DreamWorks website are; Adora/She-Ra, Glimmer, Bow, Swift Wind, Perfuma, Frosta, Netossa, Queen Angella, Sea Hawk, Spinnerella, Catra, Scorpia, Entrapta, Shadow Weaver, and Hordak. The majority of them are part of the rebellion, whilst some, the five last mentioned, are considered the villains as the story starts (DreamWorks: About She-Ra and the Princesses of Power, n.d.). In the final season, the ultimate villain is Horde Prime, who takes the spot over Hordak and whose goal is to conquer the whole galaxy (Radulovic, 2020).

The storyworld of Etheria is a fictional world where heteronormativity does not exist (Brown, 2019). This means that the characters exist in a world where sexual orientation is not presumed as straight or gay for example, the creator Noelle Stevenson describes the world as openly, carrying indisputable queer themes (Deerwater, R. 2020). This perspective entails that the heteronormative status quo does not exist - which means the general understanding in society, and the societal expectation to act upon heteronormative gender roles. Anyone not conforming to the expectations stands at greater risk of becoming marginalized, discriminated and/or stereotyped (van der Toorn et al., 2020). Even though many characters in the series of *She-Ra (...)* are described by DreamWorks in their description of the characters, mentioned as her or him. Even though the characters are described as her or him by DreamWorks, the narrative of the series does not apply to those, as identification is an individual trait of a character, and is bound to the character and not the description of Dreamwork. The characters are perceived despite that as non-binary (DreamWorks: About She-Ra and the Princesses of Power, n.d).

2.2 Important concepts and definitions to assert in order to be able to discuss representation

This study's one aim is looking at representation within the sphere of television, through the animated series *She-Ra (...)*. In the introduction, we present that the series has a non-normative world, and is one of the greatest examples of representation in television. But thus, for understanding representation, what it entails, and the context of a non-normative world, definitions besides representation, and further interlinked concepts, we will discuss the need to be defined; these are cisgender, heteronormativity, intersex, non-heteronormativity, transgender, and queer. Furthermore, based on this, we would claim that this thesis places itself as a post-feminist study.

2.2.1 Heteronormativity and Non-Heteronormativity

Heteronormativity can be described as the ideological belief that there are two separate genders that are opposing, and these two genders are assigned certain traits which are believed are natural and only coincide with one of the genders. This ideology is believed to be the 'natural state', and is the normative state that most of our societies abide by. It is embedded within most societal institutions, and thus also embedded within most of us, meaning that most of us act and reinforce these heteronormative beliefs. However, this state is problematic and enforces prejudice and troublesome mechanisms, one of these is the 'normal' reaction and assumption that other people identify with the gender and sex that they were assigned at birth and that they thus also are attracted to the opposite sex (van der Toorn et al., 2020).

Non-Heteronormativity is the opposite of heteronormativity, when one does not conform to one's assigned gender or is not exclusively attracted to the opposite gender, nor live their lives in heteronormative trajectories (van der Toorn et al., 2020).

2.2.3 Cisgender and Transgender

A transgender individual means that someone is not conforming to the sex/gender that they were assigned at birth. A cisgender person means that a person lives with/as the gender they were assigned at birth. The concept of cis emerged in the 90's within the gender and transgender debate as a critique of the notion that man vs. woman was the natural state of gender, whilst trans man and trans woman were the terms used for identifying an individual who are transgender. This means that using the terms man and woman exclusively when describing a cisman or ciswoman enforces a status quo of the heteronormative ideology. Thus before the coining of 'cis', the terms of man and woman was (and in many regards still is) the norm in which trans individuals were excluded, which strengthened the invisibility and marginalization of trans individuals (Aultman, 2014).

2.2.4 Intersex

Intersex can be defined by someone who is born with atypical sex characteristics, but can also entail more ‘open’ notions regarding sexual difference, including medical gender and identity. However, it is mostly conflated with those differences that are connected with the body - a person having external sexual anatomy that is non-ordinary, someone having several (and of different type) genitals and internal genitals, XXY sex chromosomes, or the body producing a combination of hormones, etc. (Aultman, 2014b). In western societies, it is a common practice to medically treat intersexual individuals, and these treatments usually start in early childhood. However, there is an issue regarding this, which not only has to do with the medical components and treatment of those individuals within the medical sphere. This further issue is in regard to choosing and selecting a gender, which often is done in accordance with the heteronormative world and ideology.

2.2.5 Queer

The term queer is generally used as an umbrella term that is more often than not used for expressing sexual identity, often within a specific ‘queer community’. These different communities are often formed by people identifying as bisexual, gay, lesbian, transgender, etc. (*Queer | Definition & Uses*, n.d.).

However, the term is also an abroad norm-critical concept and is described by some as a definition of something and whatever that contradicts and opposes the norm (Sullivan, 2003). This means that it is not only, nor always, connoting with sexualities other than ‘cisgender and correlations’, but rather is a scope of what can be seen and acted outside the norm (Sullivan, 2003). In this, narratives that have unusual character developments or storylines could be seen in one way or another as ‘queer’. We believe, as in our study that queer is a way of confronting, or not fitting those norms, whether is about social roles, identities, or sexuality. This is what we found particularly visible in the development of characters in *She-Ra (...)*.

Drawing inspiration from Judith Butler (1999), who is a gender theorist is known for her contribution to the field of feminist and queer scholarship. Butler (1999) believes that gender roles are constructed by society, where we are expected to act upon heteronormative identities. We are actively constructing gender roles as we act upon these activities, where gender does not exist before being acted upon. In this, she questions the originality of identity, which is according to her not fixed, but performed depending on time and place.

3. Previous Research

In the introduction, we already established that this study belongs in the field of television and popular culture, representation, and queer representation within television, as well as it is a post-feminist study. Within the field of cultural-critical paradigm in which the concept of representation sprung in the 1960s, as previously noted, television has been included and debated. A generally accepted concept of media being a mirror of society was broadened when the ideas of representation entered the media studies field. Now scholars debated how representations and norms are embedded and reproduced in the constant media flow. Through journalism, photography, film, and television certain realities are created and in that specific world views or ideologies are normalized. And it is here in the ideological connotations that media can carry that the scholars of the cultural-critical paradigm take specific interest (Fürsich, 2010).

This literature review will start with present popular culture and then move on to media representation, the notion of queer, and further on to our study and the representation within the series of *She-Ra (...)*. This coincides as mainstream media and popular culture have a history of under-representing minority groups, and starting from that end; presenting pop culture and moving on to explaining representation, 'gendering' and under-representation and ending with our study in relation to this, hopefully, provide our readers with enough background and understanding of the fields in which this study is placed and of our contributions.

3.1 Popular culture

The item to be analyzed in this study is a product within the western popular culture, this is the series *She-Ra (...)* is a commodity that people consume. Placing *She-Ra(...)* as part of popular culture can be done by reading about and understanding the parameters of what defines popular culture. Popular culture by itself is quite a large field already, thus we believe it would be of importance to review it 'alone'/to look further into it as an independent section. Once starting the research process of finding relevant literature regarding popular culture, it became

quite clear that the book *Understanding Popular Culture* by John Fiske (2010) has been a huge contribution to that field. Originally published in 1989, the second edition in 2010 includes an introductory essay written by researcher Henry Jenkins which thoroughly argues the continued relevance of Fiske's book, as explained by the essay's name 'Why Fiske still matters' (in Fiske, 2010).

In the book, Fiske (20210) argues the case of the audience being active even if they take part in capitalist structures. It is a matter of choice and creating one's own culture out of the products that are provided by the commodity system. So, even when we consume capital products and culture, we have a choice of how we use it, and in turn affect the producers (Fiske, 2010).

In the chapter '*Politics*' Fiske (2010) conceptualizes popular culture as a productive process, which means that a shift from theoretical focus and analytic objects of representation shifts to a semiotic analytical stance. Instead of analyzing textual and narrative structures, the reading practices among the audience is in the center - the consumption. Fiske brings to the surface an important question that researchers should regard when researching popular culture, where he presses the point of consumption of popular culture. Instead of asking what, one should be asking how people consume/read popular culture.

Fiske (2010) explains that different audiences receive and consume that content differently even though content matters. Depending on background, gender, country, culture, etc. the audience can be selective in their interpretation/consumption. Even though the audience is not the scope of this study, we acknowledge that representations are socially constructed, limited to a context, time, individual, or group as an individual and shared experience. In the context of representation, even if this is the study of *She-Ra (...)* focusing on character, it might contribute to a broader understanding of queer themes in television at large to the consumer/audience.

3.2 The importance of representation

In order to study how the tv series *She-Ra* (...) represent queer lives and themes, we need to acknowledge what the term representation entails, as well as the surrounding history that contributes to our present understanding and knowledge. We further recognize that we argue in this study the importance of representation and therefore an additional factor to examine the meaning and significance of representation in television.

Ferdinand de Saussure (b. 1857-d. 1913) known as the father of modern linguistics by his influence and work of representation considers language as a structural system that creates meaning, where the *signifier* is the actual word, object, or image, and the *signified* is the idea or concept that is associated with fields of social or cultural associations (Hall, 1997).

Booths are required to produce meaning; it is the relationship between them by our cultural and linguistic codes that sustain representation and create a sign, he argues, that is not fixed because worlds shift their meaning (Hall, 1997).

Following Saussure's path in semiotics was Roland Barthes and his approach to semiotics in the essay *Mythologies* from 1972. Barthes studied activities (wrestling among others) and objects as signs, where meaning is communicated (Hall, 1997). Barthes, in contrast to Saussure, brought a wider meaning of interpretation, now studying signified (second level of meaning) with culture, history, knowledge, and values in the system of representation (Hall, 1997).

Stuart Hall further emphasizes how the semiotic approach not only is concerned with how the language works, but also with the broader role of discourse in culture. Drawing inspiration from Michel Foucault, Hall (1997) explains that discourses rather than just language, "how human beings understand themselves in our culture, and how our knowledge about the social, the embodied individual and shared meanings came to be produced in different periods" (Hall, 1997).

The role of media in relationship with the social and cultural world we live in, is equally challenging and important to understand, where portrayals and representation of minority groups might increase additional marginalization in society at large.

Media representations are selective when including content that is represented to the world in a certain way and could therefore be distinct from the world they sometimes are expected to reflect. On the other hand, media content often relates to society. The approach to media content that either shapes or reflects the society we live in is therefore a limited description of the media environment; it rather could be understood as a circular process between society and the selective representation in media (Hodkinson, 2017).

As the media are a selective and manufactured set of representations, it creates the possibility to influence us when emphasizing specific opinions, practices, and events, as well as repeatedly excluding others. Therefore, media might have an important role in future attitudes and social patterns and are of great importance in how something or someone is represented (Hodkinson, 2017, Fürsich, 2010).

3.3 The idea of gender

In order to analyze how the characters in the animated series *She-Ra (...) of power* represent queer lives, we need to acknowledge preconceived notions surrounding gender, and queer development.

Judith Butler is a gender theorist that is known for her contribution to the field of feminist and queer scholarship. Butler (1999) emphasizes in her work; *Gender trouble: Feminism and the subversion of identity*, that gender is performed, socially constructed practice in everyday life, based on cultural norms of femininity and masculinity (Butler, 1999). Gender roles are constructed by society, where we are expected to *act* upon heteronormative identities. According to Butler (1999), we are not just acting upon different roles, we are actively constructing gender roles as we act upon these activities, where gender does not exist before being acted upon. This is what Butler (1999) refers to as gender performativity, which refers to the language and actions that constitute and construct the effects of the performance (He, 2017).

Judith Butler's (1999) theory questions the originality of the identity, that is according to her not fixed, but performed depending on time and place. Butler (1999), and further emphasizes that “identity is looked at as a signifying practice, and the subject is the resulting effects of a rule-bound discourse, Butler locates the gendered, sexed, desiring subjects within the “regulative discourse” (He, 2017, pg. 683).

Being queer then, is in a way confronting or not fitting these norms by having ‘non-normative’ traits which are seen as “abnormal” and abject.

An exact definition of what queer entails is often not provided, it is rather talked around as something that society deems as an outsider. One could therefore interpret ‘what is queer’ as a body and person who does not conform with society's norms.

Thus Butler's studies pushed research regarding gender and sexuality, and the “queer concept”, even if it can be understood as someone not conforming with the norm, is often seen as a concept and definition that goes hand in hand with gender and sexuality (Brookey, et.al, in Blumenfeld et.al, 2016). Now, understanding and reading queer as someone, in one way or another, outside the norm, usually with a gendered/sexuality connotation, further understanding of its importance should be noted.

Following the literature review we will further present this subject; queer visibility and representation in television, but as stated directly above, an understanding of why the importance of queer representation is needed. One reason is connected with the ‘abject’ body mentioned by Butler (1999), and being in such a body that is outside the norm contributes to the feeling and the historical direct exclusion of such bodies from society (Wilson, N, in Blumenfeld et.al, 2016).

3.4 Queer representation in popular culture and television

According to Melanie E. S. Kohnen in *Queer Representation, Visibility, and Race in American Film and Television* (2016), there was an explosion of gay visibility during the 1990s in American television. But even so, representation was stuck in a narrow perspective (Kohnen, 2015). The non-cis characters who were added to plots consisted

of white gay men or women.

This, Kohonen (2015) describes, is a limited conceptualization of the larger spectrum of a broader group of people and way of life. And Kohonen (2015) argues that American mainstream media is more or less still stuck within this narrative and portrayal, and that representation narratives regarding the 'other' have and can still be stuck in a linear stereotypical or non-inclusive frame. Kohonen (2015) continues to explain that if a queer storyline is introduced, others are filtered out. That in general, there is only room for one queer storyline.

In *Prime Time Animation: Television Animation and American Culture*, Carol Stabile and Mark Harrison (2003) cover questions regarding animated series having a primetime slot and provide the reader with an understanding of the cultural and historical context that animation holds in American television. Through a few selected series, Stabile covers what aspects and narratives have been told, how animation is viewed by different people in society, and how different series addressed certain themes and could be used as commentary on happenings in society and on media effects (Stabile, et.al, 2003). One chapter in the book treats the 'discovery' and boom regarding cultural products promoting 'girl power' (Stabile, et.al, 2003). Through analyzing the series *The Powerpuff Girls*, Stabile, et.al. (2003) shows that it is different from several predeceasing series sporting 'butt-kicking babes', as the authors describe it. *The Powerpuff Girls* instead lean on muscle, brains, and cuteness instead of oversexualized features. This was a new portrayal of the powerful girl. The storyline also presented other non-normative aspects, such as the Powerpuff Girls parents being men. The chapter also presents an analysis of the growing representation of girl-power on primetime shows, and this is explained as the result of a cultural shift regarding how we conceptualize gender and the fact that women in the position of making decisions in media institutions grew during the '90s (Stabile, et.al, 2003).

Stabile, et.al, (2003) also presented that attributes for female heroes are almost always included such that historically they are considered 'masculine'. The reason for this is considered to be the fact that without those 'masculine' attributes, the female heroine

would not be able to perform in male-dominated activities nor succeed in a patriarchal society (when girls are heroes, is the parallel of them having to have ‘masculine’ attributes, this for them to be able to perform otherwise male-dominated (Stabile, et.al, 2003). So even when strong female characters had entered the ‘arena’, they were still portrayed in a normative and non-threatening way to patriarchal ideas.

In *Stereotype or Success? Prime-Time Television’s Portrayals of Gay Male, Lesbian, and Bisexual Characters* by Amber B. Raley and Jennifer L. Lucas (2006), a theory regarding representation in media by Cedric Clark is presented. The theory presents four stages of representation of minority groups in media: non-representation, ridicule, regulation, and respect. In the article the authors concluded that the portrayal of gay and lesbian characters up till the early ’00s had become more positive and had entered Clark’s second stage, some approaching the third, and even in some cases the fourth stage. This third and fourth stage consists of minority groups being represented in regulated and ‘socially accepted’ roles, and finally in fully respectful representation where the character can be fully developed as a whole person with both positive and negative characteristics (Raley, et.al, 2016).

As presented, LGBTQ representation has continued to grow since the ’90s, and even if it has become more positive, the article *Perspectives of LGBTQ emerging adults on the depiction and impact of LGBTQ media representation* by McInroy and Craig (2017), presents an observation that representation yet has not truly and fully reached Clark’s fourth stage. McInroy and Craig (2017) even state that even if some representation in the sense of Clark’s fourth stage, that only occurs to a limited group of people representing LGBTQ, and that LGBTQ-sub groups are still left behind. This means that representation of transgender and non-binary, diverse ages, ethnicities, and socioeconomic status still is low. McInroy and Craig (2017) go on to address the importance of LGBTQ representation, especially for the younger LGBTQ audiences, as media plays a huge part in the socialization of LGBTQ youth. McInroy and Craig (2017) present that young people often turn to fictional media narratives as sources when forming their own identity, and even more so if they belong to a stigmatized or marginalized group.

As LGBTQ youth already, more often than not, lack the same amount of real-life role models as their straight peers, representation in media becomes even more important. Just as Marshall (2016), McInroy and Craig (2017) describe how LGBTQ youths are presented and portrayed as martyrs or victims, and thus in the need of some sort of protection. Although they do note that in the late '00s more positive representation of LGBTQ youth was starting to appear, even if they include some stereotypical narratives.

McInroy and Craig (2017) conclude with the notion of the importance of broader representation for and of LGBTQ youth narratives, as they inspire and influence their identity and understanding of their identity and possible, and positive, path in the future.

In *Reading queer television: Some notes on method* by Daniel Marshall (2016), issues regarding representation and narrative are discussed and brought up. Since the '90s, queer representation in television has grown, Marshall (2016), also brings up the popular narrative of queer people that grew forth hand in hand. This narrative was one consisting of queer youth being self-deprecating, internalizing homophobia, and one where they took the role of a martyr who seldom had the chance to blossom, and in such case, it would have been after a long struggle (Marshall, 2016). This storyline of a queer martyr, where a young queer individual per example would commit suicide and thus become a martyr dying for a cause - in these cases their sexuality - is one that is truly problematic, as it sends out a signal that 'self-sacrifice' is unavoidable (Marshall, 2016). However, in *She-Ra (...)*, this narrative is not found. Neither are other recurring and usual representations of LGBTQ lives that also are recurring in television. And in this, resting on this routine narration of LGBTQ characters, *She-Ra and the Princesses of Power* entered the television landscape in 2018. In the introduction, we briefly presented *She-Ra (...)* and how the series works with character development, that it does not abide by gender or sexual orientation per se, and the classic narrative that such characters usually have received as we now understand. And with this literature review and brief background of the fields of popular culture, television, representation, and queer representation, together with the overlook of the character treatment in *She-Ra*

and the *Princesses of Power*; one could assess that the series truly is important for LGBTQ representation.

3.5 Representation in *She-Ra* and the *Princesses of Power*

While more representation of strong women entered the arena of prime time animation in the 1990s, the representation was still flawed (Stabile, et.al, 2003). Just a few years before - *The Powerpuff Girls* - which first aired in 1998 (Stabile, et.al, 2003), the norm regarding women, and women in being presented in popular culture was one consisting of a slim, blond barbie-esque woman. And even if this was the norm in the '80-'90s, our society is still engrained and tainted by these values (Ponterotto, 2016). The message that for a long time was produced in media during the '80s-'90s was one of thin and oversexualized female bodies, and there was no room for a body that was outside of this norm (Ponterotto, 2016).

In the introduction, we briefly mentioned the original show, *She-Ra: Princess of Power* from 1985, and it was, in contrast to the 2018 reboot, filled with these oversexualized representations of women and men (Delk, 2020). And as presented earlier on, the reboot *She-Ra (...)* takes place in a non-heteronormative storyworld, and the representation of different identities is broad, and it is not only representative of different body types. *She-Ra (...)* presents a groundbreaking narrative with a strong focus on the characters' individual journeys, that challenge preconceived assumptions about sexual identities, and discourse (Maurice, 2020). It includes several queer characters, and different perspectives on gender expression, and lets the characters develop as individuals outside as well as alongside their sexual identity due to the non-heteronormative world in which the story is told (Steele, 2020).

3.6 Our contribution

It is clear that queer representation is important, and that the series *She-Ra (...)* is a great example of a television show that has broader representation than other tv-shows

in mainstream media. By examining representation that occurs in *She-Ra* (...) with a particular focus on queer themes and lives, we contribute to the field of how representation can be done in popular culture, in animated series, and on television. This means that the perspective of character work can provide an enabling environment for the representation of minority groups, and have the ability to fight stigmas (Hodkinson, 2017).

4. Theory

The proposed theoretical framework intends to create a clear theoretical ground for the analysis of the study, which includes perspectives of narrative, character development, emotional journey, and the development of queer lives. The perspectives aim to explore why character development in the narrative - in this case, the tv-series *She-Ra and the Princesses of Power* - are important for the representation of queer identities. Eder, Jannidis, and Schneider (2010) emphasize that fictional characters remind us of reality, but at the same time, they consist of mediated signs that highlight the relevance of representation, such as their relationship with the audience and media they are represented in. Media environments portray and distribute content through various kinds of discourse, which create different forms of representation of reality (Hepp, 2020). We believe that the changeable dynamic and development of the characters in *She-Ra (...)* exemplifies the importance of character representation, in this case, queer development and lives.

4.1 Narrative theory

Narrative theories, rooted in French structuralism, subordinated characters to the function of the narrative, it was not until the 19th century that more attention and further theoretical analysis was applied to characters in the narrative, which developed multidisciplinary knowledge among various academic fields. Theories surrounding characters are therefore often imprecise and divided, and are commonly found in the context of narrative theories (Eder, et.al, 2010).

Our perspective emphasizes character's importance, where characters are not reduced to the plot. This perspective does not exclude the meaning and significance of the narrative and the possible effect of representation of queer lives in *She-Ra (...)*, it rather emphasizes our standpoint, which we need to consider when examining character development (Jasper, et.al, 2018).

We argue that the broader narrative in *She-Ra (...)* challenges social roles, contradictions (good or evil), and binary gender characters that aren't bound to the narrative, and

cannot be neglected when researching character development.

On that note, we have drawn inspiration from previous theories developed in the field of film and media studies to create our own theoretical framework that includes perspectives of narrative and character theory with the intention of creating a clear theoretical framework for our study.

4.2 Character theory

The English term *character* reaches back to the Greek word *character*, meaning the symbolic aspect of the personality that is unique to a human being. How we define a character is not only important in theoretical perspectives but also important as the definition influences how we analyze a character moving forward (Eder, et.al 2010). We often come across characters in our daily lives, and for that reason, we might not reflect on their complexity in a variety of ways. Characters are often familiar to us, both from real life and fictional figures we have constructed; they exist and are there, but not in the real world (Eder, et.al 2010, and, Bergstrand, et.al, 2018).

The interest in analyzing characters has grown in various scholarly fields since the 19th century, producing different perspectives. Theoretical perspectives towards characters often treat them as entities in a storyworld, adapting to specific rules (Eder, et.al 2010, Bergstrand, et.al, 2018). The perspective is part of a historical debate that discusses if characters are an effect created by repeated elements of the discourse, or if they could be found as their own entities in a storyworld which requests knowledge about human beings (Eder, et.al, 2010).

Regardless of differences and language, characters are often defined as fictive people to human beings, which suggests that we rely on knowledge about real people when we are trying to understand fictional characters. The definition raises questions regarding the character's nature of being referred to as humanlike, excluding other forms of characters such as monsters, robots, and fantasy figures, which leads to the following question about a character's specificity (Eder, et.al, 2010).

Regardless of the discussions surrounding the nature of characters, one perspective

regards characters as a part of a fictional world. In this context, a fictional world is defined as “non-real but possible states, or as a constellation, created by the text, of objects, individuals, space, time, events, regularities, etc” (Eder, et.al, 2010).

Characters are regularly stereotyped and reduced for the rhetorical and emotional impact they give, and we are not given full recognition for the influential and relevant process they convey in the media. The influence of a character is dependent on our emotional reactions to them, rather than only reduced to their capacity to convey cognitive information, we often for example hate or love them or admire them. If a character has the ability to affect us, it also has the ability to fight stigma and social inequalities, and for that reason, research on character development is more important than previously assumed (Bergstrand, et.al, 2018).

As noted earlier, the field of character theory is quite large and debated, but the notion that characters are creations created by various media is the general consensus. In the creation of characters, they have ascribed characteristics that not only add depth to said character, but to the entire media text (the work in which the character exists). The traits ascribed to a character are also in communication with the viewer or the society in which it is created. Its trait can be a usual one that heroes are ascribed with, thus making the audience recognize the character as a hero per example. This is in character theory understood as characterization. Characterization in turn can happen direct or indirect, but can also be seen as a process; new properties can be added and thus change the original traits given to the character in the beginning. This means that the character can develop over time (Eder, et.al, 2010).

As part of a storyworld, characters do not exist on their own. Just as they are constructed within a storyworld, so is that storyworld which in turn is created in narrative communication. The characters can be seen as keys in that storyworld, providing it with motivation for existence and a path forward. And according to Jannidis (2014), characters have also been proven to be the most crucial aspects of a narrative, it is through the characters that the audience connects with the story, and whether they relate to the characters can determine the audience and readers' engagement. Jannidis (2014) mentions three factors that are significant to the story's

success: 1). The transmission and delivering of perspective. 2). The possibility of the reader's emotional bias towards characters. 3). Assessment of characters in texts.

Further on, systematically present in character theory is the notion of categorizing characters. Although, as we already have understood in the theoretical introduction, and what Jannidis (2014) also explains, is that character categorization too is quite broad and complex. There are many methods and theories to do so, many being quite complex. But there is one that has gained much appreciation and is used broadly, the classification of round vs. flat characters formed in the 1920s by Edward Forster. However, many are critical of Forsters' theory and method while using it and developing it further. This has to do with its quite simplistic outlook and definitions in the two-character classification; flat characters are seen as simple and are formed around one single idea or quality whilst round characters are more complex and highly organized (Forster in Eder, et.al, 2010). Lotman (1977) on the other hand describes characters as a paradigm of traits summed up together in the story, existing in a cultural world that makes it possible for us to perceive those traits as meaningful. And the traits are ascribed to the characters and not the viewer, which should be taken into consideration (Lotman, 1977, Eder, et.al, 2010).

So thus, are many scholars have started, with this simple baseline, one of the scholars that are of further interest in this study that Jannidis (in Eder, et.al, 2010) brings attention to is the expansion of Forsters' theory and method of character classification by Richard Dyer. Jannidis (in Eder, et.al, 2019) derives Dyer's further discussion on stereotypes and social types, in which social types are defined as characters who represent people in society, such characters that the reader usually identifies as belonging to society. Stereotypes, therefore, are representations of the unknown and are given simple and stereotypical narratives. Stereotypes are thus defined as flat characters, whilst social types generally are round characters (Eder, et.al, 2010). Connecting this with the research by Kohnen presented earlier, we can recognize these narratives and theories as corresponding. Kohnen (2015) presents this way of writing stereotypes actually does happen on television, or at least has happened in the past. Even though Jannidis (2014) provides an overlook of the history of character theory and

presents one of the most practiced (with moderations to it), we believe that we still have to expand and apply further theories regarding characters, how they are written, how they represent identities and ideas, and how they work for creating successful storylines and storyworlds. Thus, the work *Creating compelling characters for film, tv, theater and radio* Rib Davis (2016) is suitable.

As presented earlier, Jannidis (2014) put forth three factors that have to be successful for the story to succeed as well. These factors are in a way recurring and similar to the factors that Davis (2016) put forth when discussing how one creates - what he calls 'compelling characters'. Davis is also significant for this study as many of the narration theories, and theories disclosed by Jannidis (2014) talk about narrative and characters through a perspective that is a 'text' that is being analyzed. Davis (2016) instead has a distinct focus on characters in 'physical' action, where someone presents and plays the role. The reader is provided with oral and/or visual context, and thus characters and their dispositions are presented and represented more directly. This perspective is important for this study as we will analyze characters from a television show.

In *Creating compelling characters for film, tv, theater and radio*, Davis (2016), argues that it is compelling characters that make the story and make the viewer stay. In a film, the elements - scenography, dialogue, and characters - are all important and interlinked, but it is the characters and the viewers' ability to connect to them that is the most important for it to succeed - the second point for making a story successful according to Jannidis (2014). A good character, according to Davis (2016) comes down to characterization, to create a character that the audience cares about. If succeeding in this, in creating a character that the audience connects to and cares about, one has created a compelling character. To do so, there are several aspects to have in mind. Davis (2016) provides the reader with a list of elements that a compelling character embodies. By using Davis' (2016) list and description of what elements create compelling characters, we can analyze and understand the characters further.

Davis lists 12 elements that a successful character is comprised of as follows: 1. Roots of a character, 2. Birthmarks, 3. Learning through experience, 4. The character now, 5.

Character motivation and the plot, 6. Past and present, 7. Struggle and the emotional journey, 8. The emotional journey, 9. Description and self-description, 10. Heroes and villains, 11. Secondary and minor characters, 12. The comic character. There is a thirteenth step, 'leaving your character', but this will not be included - as that is for those writing characters, and not analyzing characters.

The first step is merely a description and explanation of 'where' the character comes from when writing - how the author forms a character, usually by applying their own experiences and relationships. The consecutive steps, 2. Birthmarks, and 3. Learning through experience is then further explained as also belonging to the first step. Davis (2016) writes at times quite personally, and even though he presents the steps as individual steps, one can see several of them as sub-steps to a prior one.

The second and third step - Birthmarks and Learning through experience - tells the character's roots and backstory, what it was born as/into - gender, race, class, family background, name, and who it has become through experience. Experience such as education, abilities, family relations, etc. The character's experiences are what form the character, its story, and its traits. Giving a character the full story of roots and previous experience is argued to make the character feel real (Davis, 2016). The fourth step, The character now, explains further where the character is at when one enters the story; it entails its appearance, age, relationships, view of the world, beliefs, passions, attributes, and also its major personality traits. (Davis, 2016) explains that there are five major personality traits accepted by psychologists; 1) extraversion, 2) openness, 3) neuroticism, 4) agreeableness, 4) conscientiousness, and, 5) General manner, sense of humor, tension levels, and use of language. Following this is the 'character within a script, and these steps tell you about the character's motivation and the plot, again taking their past and present into consideration along with their emotional journey. The ninth step, description, and self-description once again refer to how the character is shown and written, it is putting all these prior steps into the description.

The last steps also refer to other character functions, if it is a minor character, a hero or villain, or a comic character, and when to leave the character be.

To further understand and analyze the characters in *She-Ra* (...) these are all aspects to consider. By applying the notions and theories of character development and narrative together as placing us within the field of representation, we can analyze how the characters can represent and exhibit queer themes and understand deeper their development and functions.

5. Method

As this is a qualitative study - we present, through our previous research by addressing Butler (1999), that our reality is socially constructed, through the case of *She-Ra (...)* we will try to conceptualize and show the ideas presented in our chosen analytical framework. By interpreting *She-Ra (...)* throughout the selected theories and the field of representation we will try to analyze how *She-Ra (...)* represents queer themes. We will thus look at *She-Ra (...)* as a case and social phenomenon that we are to analyze to try to understand better, making our study, together with the theory and aim, land within the constructivist/interpretive research paradigm (Blaikie et.al, 2017). We mean to analyze actions and representations of something that is outside the norm, created by humans, and then is presented back to the world for people to interpret and conceptualize it (Blaikie et.al, 2017). Using the case of *She-Ra (...)* we collect our qualitative data, and through our theoretical framework, will be able to analyze it.

5.1 The case of She-Ra and the Princesses of Power

By operating our theoretical framework studying *She-Ra (...)*, through our choice of method - visual analysis, and character analysis that is presented next, we will hopefully be able to describe how fuller spectrums of queer themes and lives can be presented and represented in television. We further expand our character analysis with the understanding and context of emotions, as it is important to characters' development and lives. We need to acknowledge what those emotions entail to get a broader understanding of the character's narrative, in relation to emotions when analyzing the material.

Through our study, the social phenomenon up for study; the series of *She-Ra (...)*, will possibly be able to further prove how fictional storyworlds do not need to abide by the heteronormative world in which we live (Maurice, 2020), and we can construct other gender roles and worlds besides the one that exists in society today which has for a long time been confirmed after heteronormative identities and structures (Butler, 1999). As a case we will collect data of it to analyze, this data will come in the form of scenes. How

we approach what scenes to collect and analyze we present in the following section.

5.2 What to analyze

Watching the series in its whole, we have been able to identify scenes and sequences that we believe are important for the representation of queer identities, where the sum of the scenes relates to characters' development in the series of *She-ra* (...).

To explain the choices further, a short summary of why we chose certain scenes and characters is important.

The main character Adora, in the very first episode, has an internal dilemma, and as the main character, the general story resides in her storyline. Even so, and because of this early internal shift, we believe other characters might have longer character development. Therefore, Adora is not in the center per se but will be analyzed in relation to Catra. Further on, Catra's interactions with her said enemies and authoritative structures are interesting to look at as well, meaning that scenes exhibiting those relationships will be included. Finally, the character Scorpia is of interest to analyze as well, she too exhibits internal and emotional dilemmas and during the seasons switches sides from 'the bad guys' to 'the good guys'.

The selected scenes exhibit moments when the characters are engaging with other characters with whom they have deeper feelings. There are many scenes within the show to choose from, but after looking at it as a whole, we decided that these characters and scenes would contribute to an interesting discussion and work well for analyzing and considering our research questions. We analyze a total of 10 scenes, all of them exhibiting different ranges of emotions, and will pair them up with others. When put in a state of comparison and contrasted to other scenes, we will be able to analyze whether there has been any character development. The majority of characters in the scenes are also characters that have been proclaimed to identify other than straight in the *She-Ra* (...) canon (Marceau, 2021). This means that queer characters are present, but we will try to analyze which characters exhibit or represent queer/non-normative themes, and

this could be done by just analyzing their development as individuals.

5.3 Visual analysis

As we are studying a tv-series, the visual aspects of the characters are important to analyze. Who the characters are, of course, as discussed earlier, is up to the storytellers. As characters, they do not really exist, but how they are visually portrayed belongs to the idea of them as beings and persons with feelings and mannerisms. How the characters are visually portrayed in the series is thus important to analyze to understand their storylines and their objectives/idea fixe, as described by Davis (2016). Including a visual analysis will thus provide us with a further understanding of the character's core/objectives and character developments. The visual analysis, however, will more closely focus on the scene itself - what is happening. To further understand the characters, as we in the section above started to explain, will be done by applying Rib Davis (2016) method of creating compelling characters.

For the visual analysis a method often applied in film theory, in which one can segment the analysis through six levels of analytical categories; 1) Frame, 2) Shot, 3) Scene, 4) Sequence, 5) Stage, 6) Genre. The two last genres are most commonly used for genre analysis, and as it includes looking at film, series, or video work as their whole, we will not be using those (van Leeuwen, et. al, 2001) Instead, by focusing on the first four we can in a clear way describe what scenes we have chosen, what is happening and how it is happening. The four levels that we will use further entail; 1) Frame - the frame is a representative still of a shot, 2) Shot - how the scene and/or its subjects are placed and framed from different angles, 3) Scene - the point of view - camera - remains in one time-space but is made up by several shots, 4) Sequence - in sequences the camera and story move with different characters, it can be used for showing fast throwbacks, thus shifting time-space momentarily (van Leeuwen, et.al, 2001). The frame size and shot will be quite important, it will disclose how the characters are 'posed', to describe it better, how the camera-shot if it were live-action would be on the actors/characters; a close-up, from a birds perspective, etc. Through this, the characters' emotions and emotional relations can be depicted further, by their interaction and the interaction between the character and the 'camera' (van Leeuwen, et. al, 2001). By also adding

textual descriptions, the narrative of the episode, and important moments that have happened throughout the series, further understanding of what happens in the scenes will be given.

By analyzing screenshots, we will be able to visually assess and analyze the scenes and arguably find important moments for the characters. This is something that Halter et. al. (2019) describe - that through screenshots one can capture the most significant shots in a scene and in sequences. Screenshots also provide the researcher with information of what emotion the scene wants to set regarding its composition; what is the lighting, the color schemes, the camera distance, etc. Even if we will analyze an animated series, distance and perspective are still something that the animations work with, and these aspects are recurring for the method of analyzing film and video through the previously noted six levels.

By combining these two, and by adding a short synopsis/context, we have a framework for analyzing the scenes or sequences visually. Then, after we have described and understood what is visually happening in the scenes and sequences, we will move on to analyze the chosen characters within those scenes and sequences.

Although, prior to this a basic character presentation will be provided as several of the characters will appear in different scenes. By using the first steps in Rib Davis (2016) method for writing a compelling character as an initial step, the ‘roots of the characters and their prior ‘back-story’ will be provided. Having this understanding of where they come from when starting to analyze the scenes will provide an understanding of who they are in those scenes.

5.4 Character analysis

Rib Davis (2016) method for writing compelling characters, as we have argued, should be possible to use the method to describe the traits of the characters. As presented, Davis (2016) entails 12 elements and steps for writing a compelling character, but we have yet to explain further how we can apply them for analyzing the characters in

She-Ra (...). Whilst Davis (2016) sections these elements in specific groups for writing a compelling character, we believe that his order should be modified for this study as we are analyzing characters, not writing them.

By modifying his list of 12 steps to a table with three sections, each section entails a selection of Davis (2016) steps, we can analyze the character's development by identifying their roots and back-story, emotional journey and relationships, motivation and traits, and their character function. Thus the table will look like this:

Analysis	<i>Character</i>
<i>Character traits: Step 1-4 is analyzed;</i> 1. Roots of a character, 2. Birthmarks, 3. Learning through experience, 4. The character now.	
<i>Character motivation and aims/motives: Step 5-6 is analyzed;</i> 5. Character motivation and the plot, 6. Past and present	
<i>Emotional journey: Step 8 is analyzed;</i> 8. The emotional journey	

Table 1: Character Analysis example

The last of Davis (2016) steps (excluding step 13 as previously noted) are instead included without being brought up in a list/table formation at the beginning of the analysis. As the analysis begins by providing the reader with character background and screenshots showing how the characters look visually, these last steps; *9. Description and self-description, 10. Heroes and villains, 11. Secondary and minor characters, 12. The comic character* can be noted there as this refers to how the character is shown and written. Then prior to each scene analysis, the scene's narration will be summarized, to understand the general story prior to the analysis - this section will be referred to as 'Character backstory'.

As Davis (2016) argues that the character's success depends on the viewer's ability to

connect with them, and emotional journey that creates a compelling character, we need to describe what those emotions entail to gain understanding, and strengthen our analytical framework as we conduct our study. With that in mind, we intend to expand step 8: *Emotional Journey* in Rib Davis (2016) method for writing compelling characters by using Susana Bloch (2015) perspective on how we can understand emotions.

Susana Bloch (2015) emphasizes that emotions could be non-verbal expressions that often are recognized by the viewer. This means that, intended or not, emotional signals always communicate something, even when the communication is nonverbal (Bloch, 2015). The signals and expression may be in total contradictions of what being sad or spoken, but we must acknowledge when someone is in an emotional state, we often recognize the state of facial expression first, as other signals of the body, movements, gestures and postures for example, which reflects on the emotional states of the character (Bloch, 2015). Moreover, Bloch (2015) explains that an emotional state is demonstrated in three parallel and interconnected levels, where she defines emotions “as a complex functional state of the entire organism, which includes physiological activity, expressive behavior and an inner experience” (Bloch, 2015, p. 49). Emotions are often “phasic” reactions, meaning passing or short-lived, and are a direct link to situations that generate and are often translated into actions of crying, laughing, weeping, etc. This perspective adds ground to emotions and actions. and in this case character development.

Further, Bloch (2015) emphasizes that there are six basic emotions she refers to as pure emotions, those six basic emotions entail other emotional expressions. Further explains that most of our emotions are mixed. The basic emotions are the ground that carries other more complex emotional states- from basic emotions to mixed emotions. Those six basic emotions in-holds bodily expression as well, where each basic emotion has a particular breathing pattern and facial expression, due to the emotional memory that is stored in our bodies (Ginslov, 2004).

The six basic emotions according to Susana Bloch (2015), as well explained by Ginslov, (2004) are presented and described:

- **Joy:** which includes laughter, happiness, and joy- needed to form a relationship with others. Mouth open, eyes and brows up and open.
- **Sadness: which** includes weeping, depression, sorrow, and grief - needed for understanding pain in others, making us emphatic. Mouth open, saccadic inspiration and long expiration, eyes half-closed, face down, and brow furrowed.
- **Fear:** which includes anxiety, terror, and panic- needed to fight or flee danger. Mouth wide open with inspiratory apnea, brows lifted and eyes wide open.
- **Anger:** this includes aggression, fury, attacks, hate-needed to protect our loved ones. Mouth closed tight with hyperventilation, face closed, forward, lower eyelids, half-closed.
- **Erotic love:** which includes sexuality, lust, and sensuality needed for procreation. Mouth open, shallow breaths, eyes half-closed, head tilted back.
- **Tenderness:** which include parental, filial love, and friendship- needed for procreation and protection/evolution of species. Mouth closed, shallow breaths, gentle smile on lips, head tilted slightly to one side, eyes soft and open or closed completely (Bloch, 2015 , Ginslov, 2004).

Even if we don't intend to, we are always in the range of these six basic emotions, as emotional neutrality is difficult to illustrate, but the intensity and internal subjective emotional state is different from person to person (Bloch, 2015). Is a part of our conscious self, the subjective phenomenon, which implies a connection between bodily reaction and emotions (Ginslov, 2004). Understanding the emotions displayed by Susana Bloch (2015), and their patterns of expression is important when analyzing character development, as emotions can create a character's personality that we refer to as traits / characteristics, which might motivate their actions (Ginslov, 2004).

5.5 The method at hand - Handbook

The method of analyzing the scenes and the characters will be done separately and put in an appendix of its own - Appendix A. To understand it further, and our method at hand, a handbook with its steps is provided below;

5.5.1 Character background - The analysis starts by providing the reader with a character background.

5.5.2 Scene and character comparison - For the character analysis and visual analysis one character is put in comparison to one or two others; X vs. Y (and Z), and this is done by analyzing character X vs. Y (and/or Z) through two scenes. This means that one of the characters is major in focus/recurs several times. The characters are then analyzed in the scenes separately through the character research table, and thus changes and development in the one character in a specific focus can be analyzed or identified. Each scene analysis starts with a short narrative summary. The analysis is thus conducted in the following order:

Background:

- a) Character background

Analysis of the scenes:

- b) Scene number and character in focus
- c) Narrative summary
- d) Screenshots of the scene are displayed in a table
- e) Visual analysis of the screenshots; the frame, shot, scene, and sequence of the scene is analyzed
- f) Character and emotional analysis occurs according to the character table as exhibited above
- g) repeat steps B-F

5.6 Queering

Through our theoretical framework and methodology we will lead the audience into the world of *She-Ra* (...), and as our theoretical framework leans upon notions of

representation and emotions, and with our aim being looking into how queer lives are portrayed and represented in the series, it means that we through this are queering the series and thus present that reading to our readers too. What we are doing is queering the series of *She-Ra (...)*, doing a queer reading, by looking into the emotional narrative in the scenes which exist in the non-heteronormative storyworld we are reading this series. And as we are searching for ‘queer tendencies’ as we have our research questions and aims in the back of our minds, we are recreating the series of *She-Ra (...)* through a queering lens (Sullivan, 2003). However, this queering is supportable through the theoretical stance and background.

6. Limitations

Visual research that is concerned with representation could encounter limitations, mostly because of the dual perspective surrounding visual media. The first perspective is concerned with the particular *content of visual representation*; what is the meaning of the content, object, characters, etc. The other perspective is concerned with the *context of a given representation*; who produced the content, and for whom (Collins, 2019). The perspectives provided by Collins (2019), enable us to reflect on our own position in the field of representation, how we view our material and how we use it. We consider this a limitation that might influence our own position in the interpretation and analysis of the series *She-Ra (...)*. We need to be concerned and clear with the boundary between the two given perspectives and take this into account when studying visual material in a given and constructed setting.

The narrative presented about *She-Ra (...)* in this study, relates to how the story has been gathered and interpreted by previous research beyond the series itself; this could sometimes be second-hand information, the gathering of various stories opens up the possibility that we as researchers, do not act as “alone interpreters” assisted by theoretical understandings, we rather want to acknowledge the interpretation of the narrative in this study as another contribution to the social and cultural life we live in (Collins, 2019). We acknowledge this perspective as a possible limitation to consider when stories are always reconstructed by the storyteller, as well as by who reads or sees them. This requires a self-reflective approach that reflects how narratives are produced and read. A story is not real life, it is a reconstructed representation of the producer.

Social context can be seen as socially constructed verbal systems such as stories, discourses, and texts. Each component in a story has a meaning that could be more or less visible, for example, characters can be more or less exposed, unheard, and loaded (Collins, 2019) The perspective that can be understood reveals a vulnerability around the selection of characters in the analysis. We want through this reflection to emphasize that the story can come from the visibility of different voices around the story, that experience the story in various ways, instead of showing a reality of the story from one

perspective, from one reality (Collins, 2019). By acknowledging research from different perspectives, as well as different voices surrounding the narrative, we intend to write in a way that does not present one reality, but rather paints an imagined canvas with various possibilities (Collins, 2019). Included in this is the fact that the characters are fictional - they do not exist in real life, and it is possible to read them and interpret their stories in different matters depending on your own situation. Although, in this thesis a queer reading does happen, as noted in section 5.6, *Queering*.

The copyrights for the series *She-Ra (...)* are owned by DreamWorks, and the main distributor is Netflix (*She-Ra and the Princesses of Power* | *TV Shows*, n.d.). Due to this, presenting the material and data that we used in the visual analysis is not possible for the published version of this thesis. As written in the disclaimer in the beginning, information regarding the scenes we analyzed will be clearly provided, but we will not be able to provide the screenshots as that would break the copyright codes. For the purpose of being extra clear what scenes were analyzed, a list presenting the scenes names, which season and episode along with which minute the scene is from is provided below. This makes it easier for those reading the published version to on their own hand find the right scenes that are being analyzed.

Scene 1: Season 1, Episode 1; *The Sword - part 1*. Min 8-10.

Scene 2: Season 1, Episode 8: *Princess Prom*, min 18-22

Scene 3.1 & Scene 3.2: Season 5, Episode 3: *Corridors*, Scene 3.1: min 1-2 & Scene 3.2: min 15-17

Scene 4: Season 5, Episode 13: *Heart part - 2*, min 14-18

Scene 5: Season 5, Episode 3: *Corridors*, min 8-12

Scene 6: Season 5, Episode 3: *Corridors*, min 12-13

Scene 7: Season 2, Episode 5; *White Out*, min 3-4

Scene 8.1 & 8.2: Season 4, Episode 10: *Fractures*; Scene 8.1: min 10-12 & Scene 8.2: min 14-16

Scene 9: Season 5, Episode 7: *Perils of Peekablue*, min 9-12

Furthermore, as we will analyze the scenes after taking screenshots of the moments we judged to be the most important in the scenes - as mentioned in the disclaimer in the opening of this study, and what will be expanded upon in limitations and in ethics - the screenshots that we are to analyze cannot be included in the published version as they are property of DreamWorks and Netflix. However, for our readers to understand the setting further, to actually get a sense of the visual, we decided to incorporate screenshots of videos published on YouTube. For this, as the images or videos published on that site have not been removed, one could assume that Netflix and DreamWorks allow some of their material to be spread there for the enjoyment of She-Ra fans. YouTube has neither removed the videos and is most likely in the same belief as Netflix and DreamWorks. Another explanation that videos with short clips from the series have not been taken down could be that there is so much material on YouTube. But even so, the material is there, open for anyone to view. Furthermore, why the use of a screenshot from a YouTube video, that can be supportable is provided by Google on their 'Support'-site. There, it is stated that using material on the site for non-profit educational purposes is allowed as long as we do not edit the original material, and we will merely analyze it (*Fair Use on YouTube - YouTube Help*, n.d.). However, if that material is to be used, we still need to cite further information besides the name of the YouTube video and the name of the user who published it. That further information is the title of the episode/movie, the name of the site, the name of directors, producers, performers, etc., as it originates from Netflix (*How to Cite a Netflix Show, Movie or Documentary* | *Citation Machine*, 2021).

Consequently, screenshots that will be included, as to provide the reader with some visual material will appear in the analysis and in Appendix B.

7. Ethics

Ethics within social science has quite recently become an important perspective in the field of social research. Since its emergence in the middle of the 20th century, it has provided insight into how researchers should think about ethics, and further provided insight on how to understand others, usually those being studied or brought in during research (History of Research Ethics, 2021). It further works as a guideline on how researchers like ourselves, can or should conduct a study. This includes considering how the material is gathered, and how we should treat that material. The ethics field has brought institutions to have certain ethical codes that the researcher should abide by, these depend on the institution or further field of study but generally are concerned with those points listed above (Kitchener, et.al, in Mertens, et.al. 2009).

This study relies on previous writing and studies that argue for the need for representation, especially for the importance of queer representation. These scholars and researchers usually abide by a moral code and reasoning that builds upon those arguments for the need for representation (Kitchener et.al, in Mertens, et.al, 2009). Kitchener et.al. (in Mertens, et.al, 2009) argue that our moral senses are formed during our youth and upbringing - ordinary moral sense, and then develop further as adults. Thus, when entering the academic field, the researcher has to be aware of their ordinary moral sense, and that they can feel them, and thus has to be prepared to critically assess them. The ethical codes of the institution and field could be used for assessing your ordinary moral sense, but at the same time, one should too be critical of those ethical codes (Kitchener et. al. in Mertens, et.al, 2009).

Then there is another aspect of this, LGBTQ individuals - lesbian, gay, bisexual, transgender, and queer, can be seen as more vulnerable in research situations as they are considered the norm in society and already is at risk of being discriminated (Dodd, S-J, in Mertens, et.al, 2009). In the last 30 years, research regarding LGBTQ individuals has increased significantly, and in parallel with a political improvement as well as further societal acknowledgment of LGBTQ individuals has increased (Dodd, in Mertens, et.al, 2009). Though, as LGBTQ individuals still are at higher risk of discrimination or

assault, researchers studying LGBTQ life have to make sure to protect them, making sure that those being researched are informed, that one has their consent, etc. (Dodd, in Mertens, et.al, 2009). Dodd (in Mertens, et.al, 2009) discusses the responsibility of ethical gatekeepers and the historical context of the heteronormative academic field, and that there still exist hetero-centric perspective gatekeepers who can be biased against studies researching LGBTQ lives. Thus as a researcher, you do have a responsibility to not contribute to, or conduct such gatekeeping (Dodd, S-J, in Mertens, et.al, 2009). As we are doing research on queer representation, we do not contribute to such gatekeeping and will abide by the responsibility of conducting and presenting inclusive research.

If you are to conduct research and contribute to the field with inclusive research where LGBTQ personas and lives are focused, Dodd (in Mertens, et.al, 2009) argues that one of the most important aspects is generating full consent from those being studied as one of the most important ethic codes. In the case of our study, we are not studying LGBTQ individuals, but researching how queer lives are being represented in a series, where the characters are not played directly by actors but are drawn. Therefore, as long as we abide by the theories that we have presented, and respect previous research on how to use the terms LGBTQ, queer, and those discussing representation, we find a way to the ethical code we have to abide by.

When conducting any sort of visual analysis, there are ethical codes to observe. When collecting, analyzing, and presenting visual material and information visually, one has to understand that the researcher has power when presenting that material; they can make certain information visible or invisible and can facilitate or misinterpret the material (Kitchener et. al. in Mertens, et.al, 2009). In the case of our study, we will in a way portray glimpses of the animated series *She-Ra (...)*, and present selected scenes, thus redirecting the reader to the information that we deem important. Through our theory and methodological stance, we will describe and analyze these scenes, and thus frame them after our perspectives, but mainly through the perspectives of those theories and methods.

Furthermore, one issue regarding analyzing a television series and screenshots of scenes

from it is copyrighted. As mentioned and expanded upon in limitations, the screenshots in Tables A(X) which would be presented throughout the analysis and in Appendix A, will not be provided in the *published* thesis, as it would violate DreamWorks and Netflix copyrights.

8. Analysis and Findings

Disclaimer: The visual analyses presented in this section were based on our original screenshots, thus the visual material presented here; Table B1, Table B2, etc. is not the material analyzed in the visual analysis, but is rather there for the reader to get some visual material connoting to the original screenshots.

8.1 Catra and Adora

Scene 1: Season 1, Episode 1; The Sword - part 1. Min 8-10.

Narrative

This scene takes place after a training mission, during which Adora is promoted to Force Captain, rewarded with the task of leading a mission, a mission that will not include Catra. The scene takes us through Catra's and Adora's relationship, and it gives us small notations of their motives and what drives them. One learns that Catra can be disrespectful and/or obnoxious to superiors at times.

Scene 1: Min 8-10

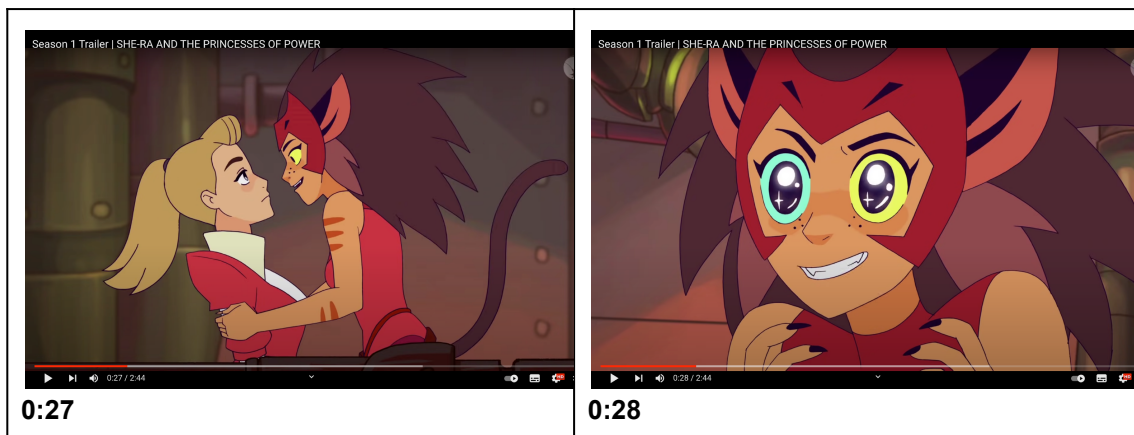


Table B1: scene 1, screenshot from 'Season 1 Trailer | SHE-RA AND THE PRINCESSES OF POWER'
min 0:27-00:28

Visual Analysis

1) *Frame*: the frames captured in this scene show the characters (Adora and Catra) outside and on the building of the Horde Base. The scene is shown to progress from one place to another, the sequence shows the environment in which they are - one of

brutalist architecture but also hints of a beautiful environment elsewhere through the warm tones of the sky in the background.

2) *Shot*: The characters are in close proximity to the viewer, one mainly sees them from the waist up, straight ahead, or from a low angle. They are always in the shot together in the screenshots, thus pairing them as a couple (not in a sexual connotative way).

3) *Scene*: The point of view in this scene is the interaction between two characters, it follows their reactions to a previous scene and portrays their relationship.

4) *Sequence*: It is the same timeframe, thus not a sequence, even if the scene switches positions.

Character analysis

Analysis	Catra	Adora
Character traits	Young adult and agile. We can see a playful and mischievous side of Catra as she joyfully attacks Adora. She is passionate about their relationship and the adventures she sees them having ahead. Notes of jealousy and extraversion can be found.	Adora is young but mature. She is well put together and has calming and leadership traits.
Character motivation and aims/motives	Catra is motivated by the relationship with Adora and for future adventures and gaining leadership positions together.	Adora is motivated by the prospect of becoming a leader of her platoon, which she just has gotten a step closer to becoming. At the same time, she is driven by her friendship with Catra and wants to make her happy.
Emotional journey	The scene starts with an excited Catra, who then, when learning that Adora is going on a mission without her, becomes jealous and sulks about her being excluded. She becomes evasive at first but then lets herself be comforted by Adora.	At the beginning of the scene Adora is taken by surprise as Catra jumps on her excited by the news. She immediately becomes glum as she has to deliver the news of Catra not being able to join a mission. She is taken aback at Catra's reaction, wondering why she is not content with her success. Then she proceeds to try to lighten the mood by engaging with Catra's rebellious side as she proposes a 'rouge' mission outside of the Fright Zone.

Table A4: *Character analysis Scene 1*

Scene 2: Season 1, Episode 8: Princess Prom

Narrative

A prom is hosted for all the princesses of Etheria, and in this Catra finds a loophole to meet with Adora as one of the Horde soldiers, Scorpia, is a princess, and thus has received an invitation.

Scene 2: min 18-22

 <p>0:12</p>	 <p>0:13</p>	 <p>0:14</p>
 <p>0:24</p>	 <p>0:29</p>	 <p>0:36</p>
 <p>0:37</p>	 <p>0:39</p>	 <p>0:40</p>
 <p>0:45</p>		

Table B2: Scene 2, screenshot from ‘Adora and Catra at Princess Prom’, min 0:12-0:45

Visual Analysis

1) *Frame*: The frames from scenes capture the interactions between mainly two

characters, Adora and Catra in a ballroom surrounded by other guests as well as them later fighting off a cliff.

2) *Shot*: There are several angles and shots in this scene, making the viewer see the whole ballroom and all the people attending, the distance and views from the cliff, and thus the danger of fighting off a cliff. Most of the screenshots show Catra and Adora together, there are just a few of the shots where they are depicted alone. There are a few closeups, and in these the characters' emotions are coming through clearly.

3) *Scene*: There are two scenes portrayed in these frames, and the first portrays the two characters meeting on neutral ground and leads to a confrontation that mostly takes place in the second scene.

4) *Sequence*: The sequence starts with Adora noting Catra on the dancefloor in the ballroom. It then is followed by a frame of a passageway that leads to the next scene, the cliff on which the major confrontation takes place.

Character analysis

Analysis	Catra	Adora
Character traits	The origin traits are still there, but instead of a friendly passion towards Adora, the mischievous side has taken over. The notes of jealousy have developed into a more aggressive and vengeful side.	Adora is not as well put together in this scene. She is more suspicious and angry than before, and this is directed toward Catra.
Character motivation and aims/motives	Catra seems to be driven by intriguing and annoying Adora. There is something suspicious going on and she wants to engage Adora. She wants to trigger Adora to fight with her, which she succeeds in the end. Her ultimate goal with her attendance is shown at the end; kidnapping Adora's friends.	Adora is driven by a fear of Catra interfering with the ball. She is insecure about what Catra will do, and thus is driven to protect the people there, but also by finding out what Catra is doing there. In the end, her wishes for Catra's well-being are still there as she saves her from a fall.
Emotional journey	Catra is satisfied by having successfully annoyed and engaged Adora. She has succeeded to get her attention and get her to fight and wonder what she is doing there. In the end, succeeding in kidnapping Adora's friends leaves Catra feeling accomplished, and as if she has gotten a piece of vengeance.	Adora is confused seeing Catra at the ball, and gets upset, annoyed as well as nervous. This spirals into anger, but just before the end, she will not let those emotions overcome her as she saves Catra. Although, the scene ends with what seems to be forgiving compassion being replaced by a dark shadow of anger as Catra exposes her motives and gets away with the kidnapping of Adora's

		friends.
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Table A6: *Character analysis, Scene 2*

Scene 3, Season 5, Episode 3: Corridors

Narrative

Included in this episode is a throwback to Catras and Adora's childhood. We will look into these scenes and pair them together as they unfold separately but show the development of the same story and the choices taken at the end of the episode.

Scene 3.1: min 1-2 & Scene 3.2: min 15-17

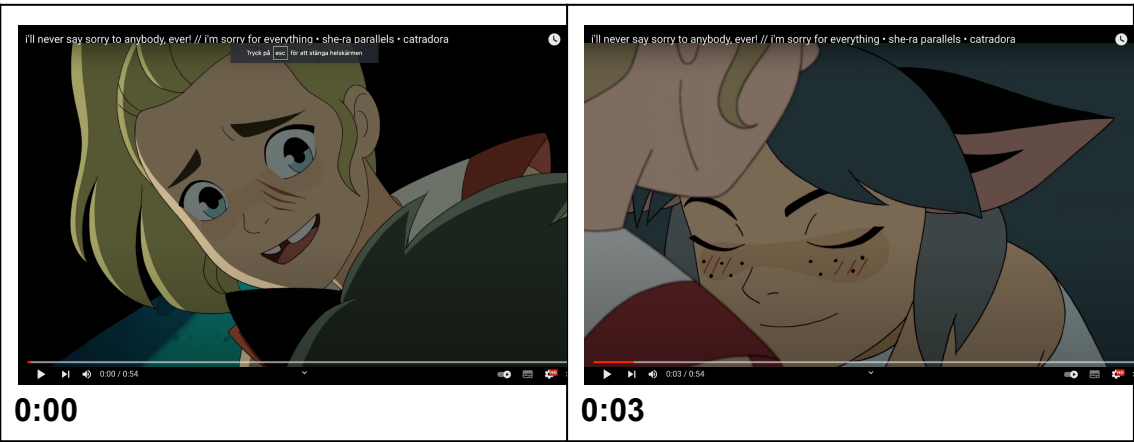


Table B3: Scene 3.1-3.2, screenshot from 'i'll never say sorry to anybody, ever! // i'm sorry for everything • she-ra parallels • catradora ', min 0:12-45

Visual Analysis

1) *Frame*: The frames show two characters, Adora and Catra as children, either together or apart, and reflect the span between Catra being alone, Adora looking for her, and then Adora approaching Catra. The last frame in scene 3.1 shows Catra as a grownup. In scene 3.2 the frames show Adora and Catra still as children, sitting closely together on the floor of a cramped and shadowy place.

2) *Shot*: Scene 3.1 has shots from both a bird's perspective, from distance, and close up. The closeups are mainly focused on Catra, the initial contact between her and Adora. Adora is mostly seen from a distance. Catra is in every shot in the shadows, and Adora is mostly in the light. The last frame is a closeup-shot of Catra. In scene 3.2, the scene is

shown from a close perspective and somewhat down-up, giving the feeling that the viewer is on the floor as well. In these shots the two characters are both alone and seen together, when they are depicted together they are mostly in close proximity to one another, and then the angle is very close - it is mostly their faces and facial expressions that are in focus.

3) *Scene*: We refer to this as Scene 3.1, even if 3.1 is two scenes. The first one is where the characters are children, and the second is the last frame, with Catra as a grown-up. The first scene takes place in a candid corridor with a hard warehouse/industrial-like environment. The second scene is the one close-up. Scene 3.2 returns to Catra's previous flashback in the same episode (*Season 5, Episode 3*). This is later on in the flashback when Adora has returned to try to comfort Catra once again, and this time succeeding.

4) *Sequence*: The sequence, as it ends with a grown-up Catra, can be understood thus as a flashback in which a memory where she was harsh towards Adora is shown. It is a sequence that takes place during the whole episode, which starts in minutes 1-2, and to which one returns in minutes 15-17 by showing the end of the throwback story.

Character analysis

Analysis	Catra	Adora
Character traits	3.1 Here we encounter an upset and closed Catra. Her body language shows a distraught and insecure young girl, but her temper instead is angry and she is easily aggravated. Her traits as not wanting to seem weak are transparent in this scene. She is stubborn. 3.2 Notes of shame, remorse, and thankfulness can now be noted in the young Catra.	3.1 In this scene, Adora's caring side is seen, and notes of skills that show her future leadership skills are there; caring, courage to confront others and forgive them. 3.2 In this scene, Adora's caring and forgiving nature are seen even more. She is dedicated to her friend and shows a fighter spirit by not giving up on her friend.
Character motivation and aims/motives	3.1 Catra is hiding after something she has done. She is driven by her fear of being rejected after having done something wrong. She is also driven by not wanting to seem weak. In scene 3.2 Catra is still hiding. She is driven by her fear of being rejected after having done something wrong. But the fear of not being forgiven and rejected takes over, and her heart and reluctance to be forgiven are fading.	Adora is driven by her friendship with Catra. She wants to forgive her friend and convince her that she will not be rejected by the others for her misstep. 3.2 Still driven by friendship and the ability to forgive.

Emotional journey	<p>31. The scene starts with a scared and distraught Catra. She hides in shame and fear, and then instead of letting herself be vulnerable resides to anger and attacks her friend. She closes herself off even more and lets the fear take over rather than the feeling of letting go and being forgiven and vulnerable. At the end of the sequence, we see the grown-up Catra, her face is filled with sorrow and dismay.</p> <p>3.2 The scene starts with a still scared, distraught but now remorseful Catra. She hides in shame and fear but lets herself be comforted and allows her volubility to be seen in the end.</p>	<p>3.1 At the start, Adora shows sadness and hints of fear. She then puts those feelings aside to comfort her friend, but after being rejected and attacked, the fear returns together with a feeling of surprise at Catra's action spurs up.</p> <p>3.2 Emotions of forgiveness and hope for her friend are shown in this scene, and Adora portrays and emits trust and love.</p>
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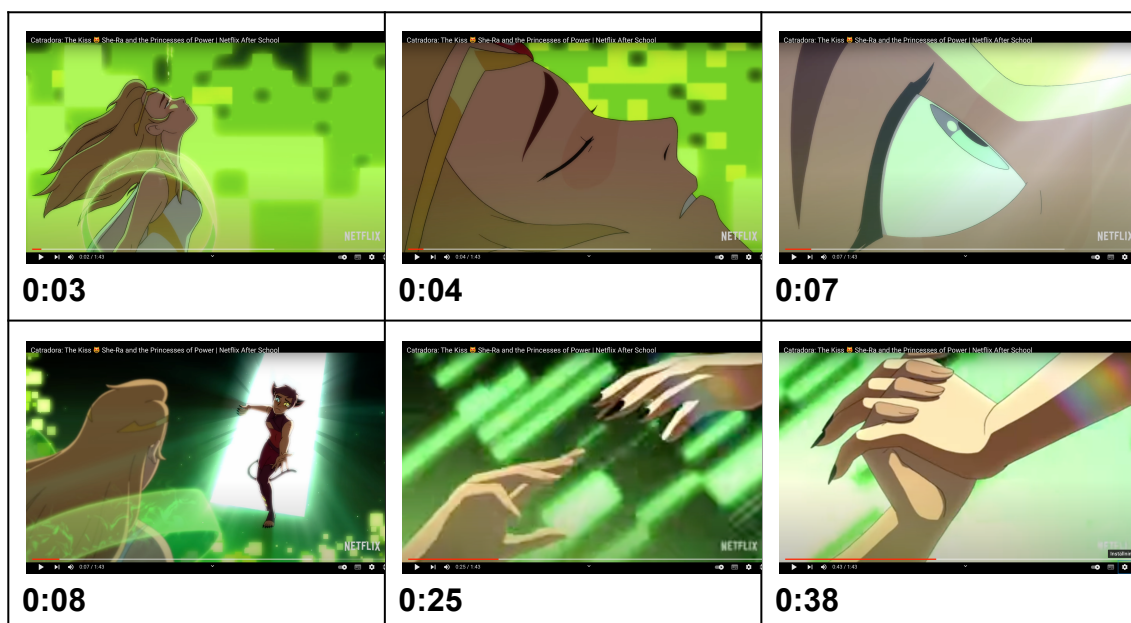
Table A8: Character analysis, scene 3.1-3.2

Scene 4: Season 5, Episode 13: Heart part 2

Narrative

By season 5 many things have happened, Catra has joined the princesses and in the final scenes, Catra alongside Shadow Weaver tries to help Adora get to the heart of Etheria to destroy an ancient weapon created for the sake of once and for all defeat Hordak Prime. In these two sequences, Catra and Adora together defeat Horde Prime ultimately by saving each other.

Scene 4: min 14-18






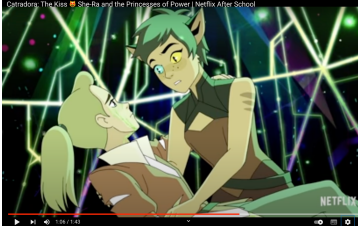





 0:47	 0:48	 0:58
 1:06	 1:11	 1:13
 1:18	 1:26	 1:29

Table B4: Scene 4, screenshot from 'Catradora: The Kiss 🐱 She-Ra and the Princesses of Power | Netflix After School', min 0:03-1:29

Visual Analysis

- 1) *Frame*: The first frame is of the groundbreaking apart, it then goes over to show the two characters, Adora and Catra, in close proximity.
- 2) *Shot*: The shots switch from a low perspective where the focus is closeups of Catra and Adora. Then frames of the two where their bodies are in the center where a new backdrop can be seen, then it switches back to the first setting where the perspective is low and up close, but leads to the last shot which shows the two characters, in full-body, kissing. They are in a huge room, where the dark walls break with a green light - this green light is reflected in cracks on Adora's body. Once again, the two characters are mainly depicted together, or at least in close, close proximity to one another. There are many closeups and their facial expressions are in focus.

3) *Scene*: There are three scenes in this. The first gives an incline to what is going on - the world going under as the ground is breaking.

The second, which returns in the end, entails the two characters close together, where Catra is embracing a weak Adora who seems to shift in and out of consciousness. The third scene takes place in a world that seems to be imagined by Adora. In there she falls but is saved by Catra's voice, which comes from the narrative in the second scene. The last scene, back in the first room, shows Adora back and strong again, but still lying down in Catra's arms - it ends with them embracing in a kiss.

4) *Sequence*: The sequence is these two/three scenes, where Adora floats into the other room, and where Catra appears as a vision through her voice.

Character analysis

Analysis	Catra	Adora
Character traits	Catra shows weakness, empathy, sorrow, and the ability to love. Her mischievous side is exhibited too as she in the end throws a joke at Adora.	Adora shows strength, and the ability to love and fight anything.
Character motivation and aims/motives	Catra is driven by saving Adora, she will not give her up. The ultimate factor is her love for Adora.	Adora is driven by her love for Catra, and the love Catra exhibits towards her and finds strength in that love.
Emotional journey	Catra is devastated at the prospect of Adora dying in her arms. She is crying, but will not let her go. She wants her to fight and will not give her up. She then exhibits huge relief, exhaustion, and overwhelm when Adora wakes up. A huge feeling of joy, playfulness, and bliss comes over Catra as her love for Adora is reciprocated.	Adora is weak and tender but finds strength in Catra's love. She feels safe and loved, and at finally hearing Catra proclaim her love embarks Adora on a joyful, passionate journey of emotions, whilst still being exhausted. She lets herself be embraced as the weak one in Catra's arms, and the feeling of tenderness and being cared for swells.

Table A10: *Character analysis, Scene 4*

8.2 Catra vs. Horde Prime and Glimmer

Scene 5 and 6: Season 5, Episode 3: Corridors.

Narrative

We return to the episode ‘Corridors’ as it includes several other major scenes. The scenes and sequences selected here show Catras interacting with her proclaimed “enemy” Glimmer, as well as with her leader Horde Prime.

Scene 5: min 8-12

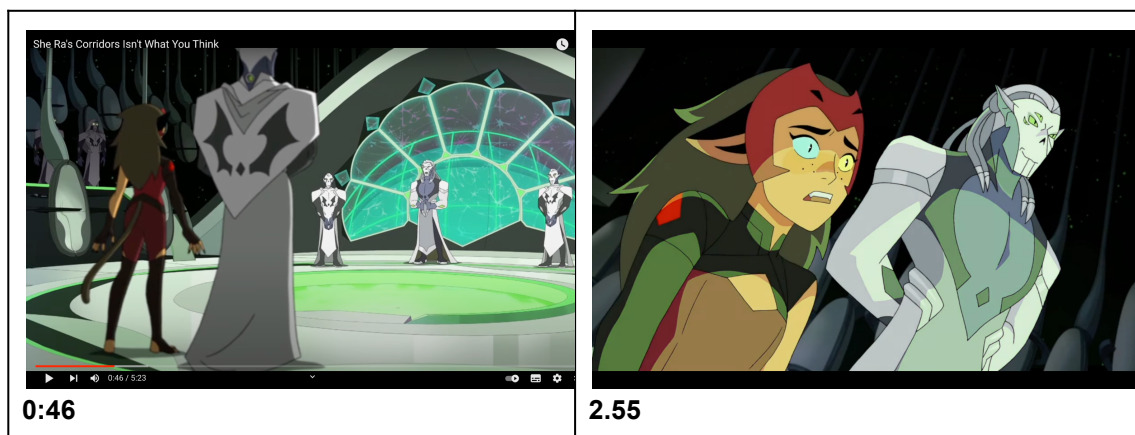


Table B5: scene 5, screenshot from ‘She Ra’s Corridors Isn’t What You Think’ min 0:46-02:55

Visual Analysis

- 1) *Frame*: The frames show us Catra and Horde Prime in the center of a room. They are primarily facing each other. They are surrounded by other soldiers and one of them, later on, is on his knees between them.
- 2) *Shot*: The shot is straight on, and only shows them full-bodied once and then at a distance. There is one shot where Catra is seen somewhat from above, from Horde Prime’s perspective, and in the last shot, we see them both from a low-angled perspective. When Catra is depicted and is more in the center, her facial expressions are very much in focus in the scene.
- 3) *Scene*: The scene shows an interaction between Catra and Horde Prime. There seems to be a confrontation, and Catra who in the beginning seems to be defiant is in

the last frame more crumpled.

4) *Sequence*: This is not a sequence as it is the same timeframe during the whole scene.

Character analysis

Analysis	Catra	Horde Prime
Character traits	Catra shows traits of resistance towards authoritative roles - but in this remorse and moral wavering, but is also submissive to that authoritative figure.	Horde Prime shows strength and inconsideration. He is authoritative, motivated, and aggressive.
Character motivation and aims/ motives	Catra is motivated by her resistance and by wanting to confront the authoritative figure, but also to show her front foot towards the authoritative figure as well.	Horde Prime is motivated by his power and subordinates.
Emotional journey	Catra starts off with being subornative, listening to Horde Prime. She then turns inwards when he exercises his power. Even if the resistance part of her is there, she feels fear too.	Hordak Prime feels strong and confident. He feels like the smartest man in the room and is not afraid of exercising his power.

Table A12: Character analysis, Scene 5

Scene 6: min 12-13

 <p>4:41</p>	 <p>4:44</p>	 <p>4:56</p>
 <p>5:17</p>	 <p>5:18</p>	 <p>5:20</p>

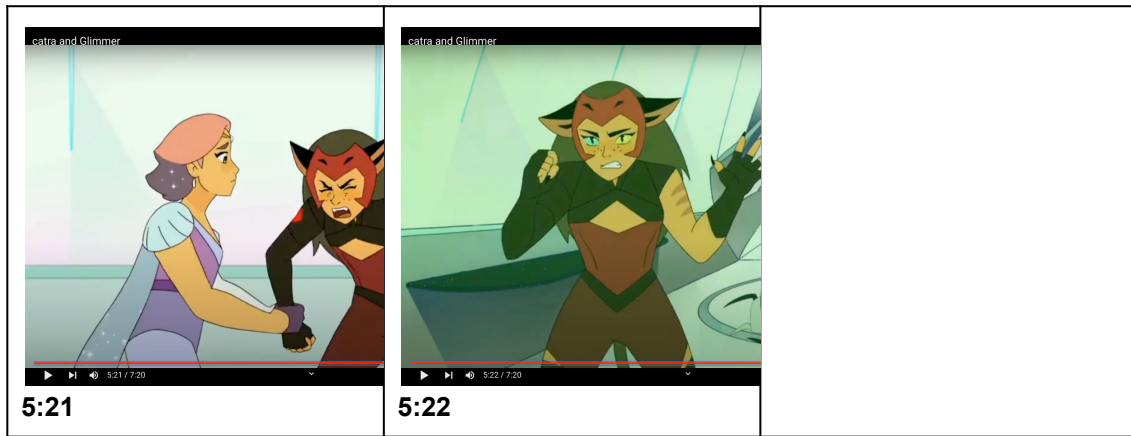


Table B6: scene 6, screenshot from 'catra and Glimmer', min 4:41-5:22

Visual Analysis

- 1) *Frame*: The snapshots show two characters, Catra and Glimmer, in Glimmer's prison cell.
- 2) *Shot*: The shots switch from a few closeups to half-body scenes and a few full-body shots. It is a sterile room. Either it is the facial expressions or their physical reactions that are in the focus of the scene. Catra for example shows through her body language both openness and reluctance. These feelings are too depicted with Glimmer, but then more through her facial expressions.
- 3) *Scene*: The scene shows Catra and Glimmer interacting, it starts quite sentimental and open between them, but ends in a confrontation. They interact both by talking and physical touch.
- 4) *Sequence*: This is not a sequence as it is the same timeframe during the whole scene.

Character analysis

Analysis	Catra	Glimmer
Character traits	Catra shows both considerations of others, but the scene ends with her struggling. There are notes of inner conflict. Traits of thoughtfulness are present too.	Glimmer is both confrontative and open-minded in this scene. She welcomes Catra's efforts, and a side of fighting and love for her friends is present as well as forgiveness.
Character motivation and aims/motives	Catra is motivated by gaining Horde Primes' trust, as well as conflicted and driven by love towards her old friend Adora. Catra also shows an inner conflict of wanting to be a better	Glimmer is motivated by her love for her friends and saving them. She puts herself aside and is also interested in fighting for Catra's good side.

	person.	
Emotional journey	Starting off, Catra is concerned for Adora and her friends. Towards Glimmer, she feels compassion and understanding. But she is still suspicious and feels like it is too late for her to change. Despair and loss are present, and the feeling of making a choice pushes her to act destructively and feel reluctant toward Glimmer's approach.	Glimmer first feels startled and amazed at Catra's emerging kindness. She then goes over to feel afraid for her friends, and despair over her situation to not help them take over. She becomes desperate and tries to turn Catra. She feels that there still is time for Catra to change, but is left with the feeling of losing her chance to help her friends and Catra.

Table A14: Character analysis, Scene 6

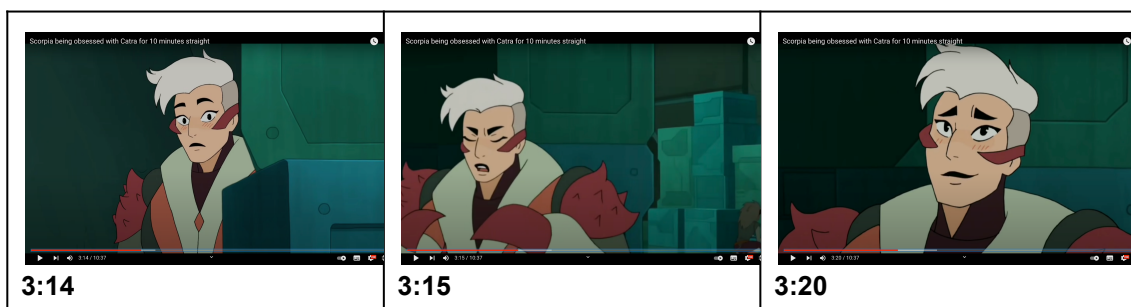
8.3 Scorpia vs. Catra and Perfuma

Scene 7: Season 2, Episode 5; White Out

Narrative

Scene 9 opens the episode White Out and starts with Scorpia gathering the courage to talk to a busy and short-tempered Catra. Scorpia approaches Catra with the wish of wanting to hang out. At the end of the episode, after confrontations with Adora and her gang, trying to get their hand on 'the Sword of Protection', Scorpia was able to rescue herself and Catra from the situation. But in order to save themselves, she has to get in the way of Catra's goal by destroying a disc that orders "monsters" that are helping them defeat Adora and her gang. The scene, however, ends with Catra recognizing and forgiving Scorpia's actions, and thanks to her for getting them out.

Scene 7: min 3-4



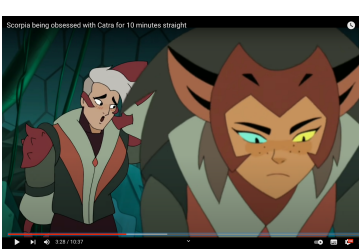

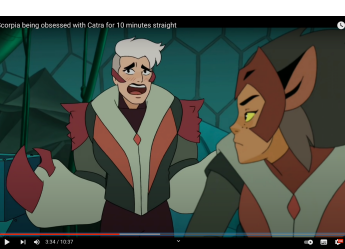
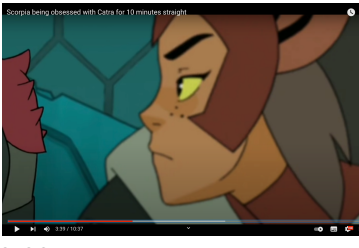
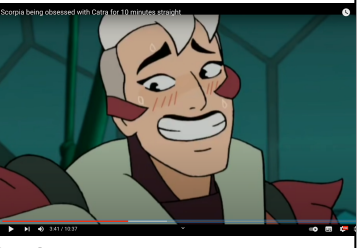
 <p>3:28</p>	 <p>3:33</p>	 <p>3:34</p>
 <p>3:39</p>	 <p>3:41</p>	

Table B7: scene 7, screenshot from ‘Scorpia being obsessed with Catra for 10 minutes straight’, min
3:14-3:41

Visual Analysis

- 1) *Frame*: The frames in this scene show two characters interacting, Scorpia and Catra. They are inside in a darker industrial setting.
- 2) *Shot*: The first few shots are of Catra alone. The first one is a closeup, which then is preceded by a shifted closeup. Scorpia is still in the center of attention but has moved, and behind her, where she before was looking, one can see Catra sitting on the floor doing something and has her back turned to Scorpia. Scorpia then moves closer to Catra and engages her in conversation. While they talk, the scene shifts from a lower perspective, more from Catras height, and to a mid-waist perspective. They are always very close in focus. They are always, except from one scene, depicted together, and in those scenes, it is also mostly waist up. Through this, it is their facial expressions, alongside a few hits of their body language, that is in focus.
- 3) *Scene*: In the scene, Scorpia approaches Catra and disrupts her whilst she seems to search for something. She has gathered the courage to approach and ask Catra if she would like to hang out.
- 4) *Sequence*: This is not a sequence as it is the same timeframe during the whole scene.

Character analysis

Analysis	Scorpia	Catra
Character traits	Scorpia can be perceived to be open-minded and quite approachable. She is brave and can take initiative. Although, there are also notes of nervousness around people she wants to be liked by - a real people pleaser. Despite her muscular and strong physical nature, she is warm and welcoming.	Catra is undisturbed and inattentive to others' feelings or reasons of approach. Notions of selfishness are present.
Character motivation and aims/motives	Scorpia is motivated by the goal of befriending Catra. She wants to have a relationship outside of their work and rank positions.	Catra is motivated by some selfish need and action. She is driven by some goal that will give her something in the end.
Emotional journey	Scorpia is nervous in the beginning and tries to hype herself up before approaching Catra. She is then taken aback, embarrassed, and disappointed by Catra's reaction. In the end, she sorts to humor to try to recover from the approach that did not go as expected. She blushes almost throughout the entire encounter.	At the beginning of the scene Catra is focused, and at first is glad for Scorpia's entrance. Then when she finds out her reason, Catra instead becomes a bit annoyed at Scorpia's interruption. She feels uninterested in Scorpia's approach and proposal, not interested in anything else than achieving her own goal.

Table A16: Character analysis, Scene 7

Scene 8: Season 4, Episode 10: Fractures

Sequence and scene 9.1. and 9.2 show the initial moments of a growing relationship between Scorpia and princess Perfuma. After being captured, Scorpia tries to warn Adora's gang, Perfuma included, who has trapped Scorpia with her magical powers. Perfuma seems to warm up against Scorpia and her honesty and then adds a flower to Scorpia's ties.

Scene 8.1: Min: 10-12

Scene 8.1		
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 0:04	 0:05	 0:07
 0:09	 0:12	
Scene 8.2		
 0:17	 0:20	 0:24
 0:26	 0:33	

Table B8: scene 8.1 and 8.2, screenshot from ‘Scorpia being obsessed with Catra for 10 minutes straight’, min 0:04-0:33

Visual Analysis

1) *Frame*: This scene takes place outside in the evening or night outside the entrance to a large castle-like house. There are several persons involved, although most frames focus on two of the characters; Scorpia and Perfuma. Scorpia is seen bound and on her knees, while Perfuma is ‘free’ and standing.

2) *Shot*: The shots shift from showing the surroundings and the people on the scene from a bird's perspective. The rest of the shots are at closer proximity, either close to the ground as from Scorpia's perspective, or from Perfuma's and a bit down, directed towards Scorpia. There are two closeups as well. The focus here is on Scorpia and Perfuma mainly, and their reactions to each other. These reactions however are depicted when they are alone in the shot through closeups.

3) *Scene*: The scene shows Scorpia after being captured by the princesses, and she is being questioned by Perfuma. The conversation in the scene shows that she meant to find the princesses and join them, and she begins by apologizing for a previous encounter, which results in Perfuma adding a flower to the magical ropes made from some sort of vines.

4) *Sequence*: This is not a sequence as it is the same timeframe during the whole scene.

Character analysis

Analysis	Scorpia	Perfuma
Character traits	Scorpia is still open-minded, even more so than before. She shows remorse and accepts her previous missteps. She is responsible and honest.	Perfuma once showed traits of openness and ability to comfort. She also exhibits an ability to forgive and be fair in her assessments. She has a good heart and sees good in everyone.
Character motivation and aims/motives	Scorpia is driven and interested in growing as a person and is motivated by the prospect of growing herself together by surrounding herself with good people.	Perfuma is motivated by her good heart, she wants to see the good and allows people to tell their stories.
Emotional journey	Scorpia starts off being honest and open, letting everything out on the table - risking the other side to see her as weak. She is discomforted but does not allow that to come in the way. Then at Perfuma's reaction, the added flower to her restrains, gives her hope. In the end, she feels lighter at heart and seen, even if she still is a prisoner.	Perfuma is first surprised at Scorpia's confession, and she feels happy to see a more vulnerable side. She then is really happy and feels hope as Scorpia goes on to share her feelings.

Table A18: *Character analysis, Scene 8.1*

Scene 8.2: Min: 14-16

Visual Analysis

1) *Frame*: Set in the same episode (Season 4, Episode 10: Fractures) as the one

previous, we now see a scene taking place a short while later. The frames show Scorpia inside and being escorted through the castle-like house to the room she will be held in. There are three characters present, Scorpia, Perfuma, and princess Frosta.

2) *Shot*: The scene moves through several rooms giving several perspectives over these rooms. The characters are seen both from a bird's perspective, in closeups, from the waist up, and at times from a lower angle. Through the closeups, the focus is on the emotions and reactions of the characters toward each other.

3) *Scene*: The scene depicts Scorpia being escorted to her room by a determined princess Frosta. During this time she is taken back by the surroundings and then by Perfuma's entrance and actions.

4) *Sequence*: This is not a sequence as it is the same timeframe during the whole scene.

Character analysis

Analysis	Scorpia	Perfuma
Character traits	Scorpia shows her openness and trusting side by letting the younger princess escort her. Although she is not naive and cannot yet truly trust them, she becomes suspicious of Perfuma's friendliness. Notions of former hurt and bad relationships are thus present.	Perfuma once again shows her openness and interest in seeing good in others. She also shows great generosity and caring traits alongside her ability to forgive.
Character motivation and aims/motives	Scorpia is motivated by the possibility of a new start, same as before, and thus lets Frosta escort her without reluctance.	Perfuma is driven by her generosity and caring and forgiving traits.
Emotional journey	Scorpia is taken aback at the beautiful surrounding and surprised at the friendliness her captors are showing her. In the end, it becomes a bit much and she starts to suspect this hospitality and openness. She wants to trust but is betrayed by her past.	Perfuma is happy throughout the whole scene, and tries through food to comfort and welcome Scorpia.

Table A20: *Character analysis, Scene 8.2*

Scene 9: Season 5, Episode 7: Perils of Peekablue

This scene is from the episode 'Perils of Peekablue' in which individuals from the rebellion are on a mission to recruit a Prince Peekablue. This is done by going undercover, but as seen in the scene, Scorpia is feeling nervous and insecure, which is noted by Perfuma who comforts and cheers her up, partly by asking her to dance.

Scene 9: Min: 9-12

 <p>0:35</p>	 <p>0:38</p>	 <p>0:39</p>
 <p>0:41</p>	 <p>0:42</p>	 <p>0:43</p>
 <p>0:45</p>	 <p>0:47</p>	 <p>0:54</p>
 <p>1:13</p>	 <p>1:19</p>	

Table B9: scene 9, screenshot from 'perfuma protecting scorpia for 3 minutes and 16 seconds', min 0:35-1:19

Visual Analysis

1) *Frame*: The frames in this scene show a club/dancehall full of people. The locale seems to be set underwater and there are large windows out to the ocean. Two main characters are in focus, Scorpia or Perfuma, either apart or together.

2) *Shot*: The shots mainly show the people in the scene from their waist up and at a little distance, so you can see the other people in the scene. When Scorpia and/or Perfuma is in the shot, you either see them as well from the waist up or in closeups. There is one shot where you can see the moment when Perfuma grabs Scorpia's pincer (ultimately taking her and holding her "hand"). When showing Scorpia by herself, her loneliness is enhanced, but then when the characters are depicted together, a closeness growing between them can be read and understood to be happening through the shots.

3) *Scene*: In this scene, Scorpia and Perfuma are on an undercover mission to find and recruit a person for the rebellion. As it is a more formal event they are both dressed up, and we join the scene as they have split up for the mission. However, where Perfuma succeeds to blend in and talking to people, Scorpia fails. In the end, Perfuma approaches Scorpia, who has turned inwards. She finds Scorpia, tries to engage her again and it ends with them dancing.

4) Sequence: -

Character analysis

Analysis	Scorpia	Perfuma
Character traits	Scorpia is first seen as confident, but this breaks down quickly to be replaced with insecurity about her leadership skills. In the end, she shows her ability to trust and mirror compassion. She is still open-minded, strong, vulnerable, and welcoming.	Perfuma is confident, observant and comforting. She still shows great powers of kindness and openness.
Character motivation and aims/motives	Scorpia is motivated by their mission and aims to succeed.	Perfuma is motivated by their mission, but we can also see her being motivated by seeing her friends succeed and being confident.
Emotional journey	The scene starts with a confident Scorpia, who is glad to approach and talk to other people. But at their evasiveness, she turns inwards and becomes sad and insecure, doubting her abilities to lead. Although she is emotionally open and wears her heart on her sleeve, letting Perfuma comfort her. She seems to be sad about her 'brute' facade and is surprised at Perfuma's tenderness and openness when taking her pincers. This	Perfuma in this scene starts as happy and confident. She goes on to become sad at seeing her friend hurt but is convinced of her friend's abilities. She never let the sadness take over, and let her happiness and confidence stream over to Scorpia.

	lifts her spirits and the scene ends with her happy and confident.	
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Table A22: *Character analysis, Scene 9*

8.4 Analysis of Catra and Adora: Scene 1-4

The scenes presented (See table A3-A10 in Appendix A, , or Table B1-B4) illustrate the emotional, changeable, and complex relationship between Adora and Catra. They portray how feelings and properties of an individual can change over time, which breaks pre-assumptions surrounding normative behaviors and social roles in narratives, where these traits often are fixed and presumed to stereotypes we recognize, such as heroes for example (Eder, et.al, 2010). Above all, their journey and relationship exemplify character development that drives the narrative in *She-Ra (...)* forward. The focus on the characters and their changeable dynamic and development between Adora and Catra are obvious and clear when analyzing the scenes; they are presented more directly to us, through their dispositions towards each other (Davis, 2016).

Scene 1,

Season 1, Episode 1; The Sword (Table A3 in Appendix A, or Table B1 in Appendix B)

Adora is promoted to Force Captain, rewarded with the task of leading a mission, a mission that will not include Catra. At the beginning of the scene, Adora is taken by surprise as Catra jumps on her excited by the news. The scene starts with an excited Catra, who then, when learning that Adora is going on a mission without her, becomes jealous and sulks about her being excluded. Adora is confused by Catra's reaction, wondering why she is not content with her success. Adora proceeds to try to lighten the mood by engaging with Catra's rebellious side as she proposes a 'rogue' mission outside of the Fright Zone. Catra becomes evasive at first but then lets herself be comforted by Adora. The scene takes us through Catra's and Adora's relationship, and it gives us small notations of their motives and what drives them.

Adora and Catra are ascribed different properties that are also in communication with what society, in which they are created when they were written, for example, a hero that can be kind, which is called characterization (Eder, et.al, 2010). The properties given in the first scene when we are presented to Adora and Catra are immediate. Adora is directly ascribed with traits of leadership qualities, and Catra with joy and excitement for the upcoming adventure, which turns to jealousy quite fast.

The scene presented exemplifies Adora's and Catra's contradictions, which strengthen each other's properties of human traits such as joy and jealousy (Eder, et.al, 2010). This relates to Davis (2016) who emphasizes characters' 'physical' action, where Adora and Catra present and play the role. The visual/oral context and the character's dispositions are presented and represented more directly. By analyzing the character's disposition and properties, we can find that Adora and Catra are each other's opposites, Adora is a mature leader, and Catra is playful, rebellious, and temperamental. At the same time, as seen by the framing of the characters in the shots, they are always presented in the shots together. This means that they are, even if bouncing between feeling shared joy and excitement, or annoyance and being excluded, they are still together as a pair. This paring, does not lean into a sexual paring like, being a couple, rather it shows their closeness to each other - that they belong with each other.

Scene 2,

Season 1, Episode 8: Princess Prom (Table A5-A6 in Appendix A, or Table B2 in Appendix B)

In this scene, a prom is hosted for all the princesses of Etheria, and in this Catra finds a loophole to meet with Adora as friends with a princess who is a Horde Captain. Adora and Catra are in a ballroom surrounded by other guests, and Catra wants to trigger and irritate Adora to fight with her. Adora notices that Catra is suspicious, and falls for Catras 'trick' and engages with her. Catras ultimate goal with her attendance is shown at the end; kidnapping Adora's friends. Adora is confused, upset, and nervous over the fact that Catra is there, concerned about what Catra will do, which later spirals into anger. Catra is satisfied that she successfully got Adoras attention and succeeds in kidnapping Adora's friends where they in the end fight off a cliff.

The scene illustrates Catra and Adora in a process of conflicted feelings, we see them both alternate different emotional states that change quickly. Adora's nervousness changes into feelings of anger, but just before the end, she will not let those emotions overcome her as she saves Catra. However, the scene ends with what seems to be forgiveness, when compassion is replaced by a dark shadow of anger as Catra exposes her motives and gets away with the kidnapping of Adora's friends. The original character traits are still visible, where Adora still wishes for Catra's wellbeing when she saves her from a fall. So this scene depicts the characters in a more opposing way than before. Even if they are seen together in almost each shot, there is a distance between them. In the closeups, their emotions come through even more clearly. Notions of spite, of wanting to engage in teasing or mockery, and of wanting to figure out why the other person is doing something as well as annoyance are present. Through the shot, combining their closeups and their charged body language shows this rift between them. The shots are made to depict clear tension, and that obvious bond between them, that before showed that they belong together, has now been torn - but not completely. This as we can see them engaging in a dance, and then by one shot focusing on Adora catching and saving Catra. The shots in a way are electric, and how the characters are framed in the show this torned between them.

Adora is not composed in this scene, but the deep properties ascribed to her as a leader are visible, even though she is conflicted in her emotions towards Catra throughout the scene, she exposes traits of compassion and forgiveness, traits that we often refer to as friendly. Catra on the other hand has turned her jealousy into a more aggressive and vengeful side, taking command in her hand, as it illustrates determination. The scene presented is related to a clear perspective of a character's emotional journey that is conflicted and driven by each other in a storyworld. Characters do not exist on their own, as they are constructed in a storyworld, providing the narrative with motivation for existence and a path forward (Eder, et.al, 2010). According to Eder, et.al (2010), characters have also been proven to be the most crucial aspects of a narrative.

Scene 3.1-3.2,

Season 5, Episode 3; Corridors (Table A7- A8 in Appendix A, Table B3.1-3.2 in Appendix B)

Included in this episode is a throwback to Catras and Adora's childhood. We will look into these scenes and pair them together as they unfold separately, being sequences in the episode, and thus show the development of the same story and the choices taken at the end of the episode.

We see a scared and distraught Catra. She hides in shame and fear, and then instead of letting herself be vulnerable, she resides in anger and attacks her friend, while Adora still shows belief and compassion towards Catra from a young age. Catra lets the fear become aggression, instead of letting herself show vulnerability. The feelings of Catra, consisting of fear and shame, create a fictional character with real emotions, they are there, and still do not exist in the real world. We can connect to them, identify with them and care for them, as we can recognize them in our society (Bergstrand, et.al, 2018). Davis (2016) argues that the most important component for making a character and a story successful is the characters, and how the viewer can connect with them, is that complex emotional journey that creates a compelling character.

As mentioned before, characters are regularly stereotyped and reduced for the rhetorical and emotional impact they convey, characters are furthermore complex and influential than previously assumed in research (Bergstrand, et.al, 2018). Their emotional journey affects us, and Bergstrand and Jasper (2018) argue that the influence of a character is conditional, dependent on our emotional reactions to them. In the scene presented above, Catra illustrates emotions of shame and fear, and later on anger, while Adora shows emotions of compassion and beliefs. Using emotional analysis by Bloch (2015) Catra is showing two of the six basic emotions (*joy, anger, love, tenderness, fear and sadness*), *fear* and *anger*, and Adora showing one of the six basic emotions, *tenderness*. Catra and Adora's embodied emotional, a non-verbal expression that is recognized, Catra with her basic emotions of first *fear*-showing mouth wide open, brows lifted and eyes wide open, that is a short-lived emotion and turned into *anger* where she shows mouth closed tight, tense in the jaw, half-closed eyes (Bloch, 2015, Ginslov, 2004). This understanding gives the viewer the possibility to connect with characters emotionally, there is often an empathetic reaction by the viewer to the character that displays emotions (Ginslov, 2004). When doing this, we are invited into Catras and Adoras non-normative world, where the viewer can connect with the

characters compelling identities, rather than sexual connotations. Catra and Adora show embodied reactions that drive by emotions, dependent on the situation, and driving the action forward (Bloch, 2015). These emotions are focused on and put on obvious display in the way the scene is framed - through closeups, by the characters being down on the floor; they are depicted even more as small children who do not understand the world completely yet, and by them almost always being in the frame together. Once again it is them versus the others, them as a pair.

We often identify with human-like traits when we are trying to understand fictional characters, which is one of the findings we conclude in the scenes presented above. (Eder, et.al, 2010, Bergstrand, et.al, 2018). Adora and Catra illustrate strong dynamic emotions between them and as their own entities in the narrative, which could be recognized as human-like traits, related to the social and cultural world we live in.

Scene 4,

Season 5, Episode 13: Heart part 2 (Table A9-A10 in Appendix A, Table B4 in Appendix B)

By season five many things have happened, Catra has joined the princesses and in the final scenes, Catra tries to help Adora get to the heart of Etheria to destroy an ancient weapon created by the Horde for the sake of once and for all defeating Horde Prime. In these two sequences, Catra and Adora together defeat Horde Prime ultimately by saving each other. They are seen mainly together and the frames focus on their physical expressions, with special focus on their facial expressions. By being so close up to the characters, we are invited in to see their vulnerability and these vulnerable moments where they depict emotions of grief, surprise, love, and tenderness. By focusing on their faces we can see these expressions and emotions clearly; both Adora and Catra at moments have closed eyes, wrinkled eyebrows, are seen tearing up, widening their eyes and having their lips open, thus showing several of the basic emotions just mentioned above (Bloch, 2015, Ginslov, 2004).

Catra, in contrast to the first scene, has developed and processed the ascribed properties, Catra has turned her rebellious side, as well as anger and jealousy, into vulnerability, empathy, and love. Adora is still a leader to the end, letting herself go in Catra's arms

and showing weakness, saved by the love of Catra with a mutual kiss. Their properties ascribed in the first scene presented are still deep, Catra is still playful, and joking, and Adora is still a leader ready to fight whatever comes, but many of the traits have changed, which shows us that heroes do not have to be strong all the time as in Adora's case for example. Catra's development from rebellious to vulnerable and loving, emphasizes that the traits do not have to follow stereotypical types in narratives, for example, heroes that are kind, or leaders that are strong.

Catra can both be rebellious, angry, and playful, at the same time loving and weak, the same follows with Adora. Adora and Catra represent contradictions as they break normative assumptions sounding social roles, identities, sexual identity, and discourses. We acknowledge the process of a character representing something or someone, is not fixed or terminated and changes over time as a process to represent someone or something other than before. The development of character implies that identities are changeable, free, and not determined. We found that heteronormative roles are not acted upon, they are fluent, selectable, existing side characters, then acted upon through discourses (Butler, 1999, Bergstrand, et.al, 2018).

Another finding in all of these scenes is the nature of being (what kind of object they are), is not concerned in the scenes, the appearance, specificity of being, sexual identities, and visual aspects are not addressed or spoken about (Eder, et.al 2010). The perspective strengthens the finding of the emotional journey as essential to for representation of queer lives as neither Adora nor Catra alludes to sexuality until the last scene (Brookey, et.al, in Blumenfeld et.al, 2016) The findings are not only in what Adora and Catra express, but rather in what they don't express. An ability to express individuality through emotions rather than categorized fixed identities are recognized by society (Butler, 1999, Bergstrand, et.al, 2018).

8.5 Analysis and findings in Catra vs. Horde Prime and Glimmer: scene 5 and 6

In the scenes where we see Catra interacting with Glimmer and Horde Prime (see Table A11-A14 in Appendix A or Table B5-B6). In the scenes where a power struggle has

taken place, Hordak Prime has tried to put Catra in line and wants to use her to find his enemy, Adora. This is done by sending Catra to talk to their prisoner Glimmer - who through the seasons has been an enemy of Catra, as she replaced her as a best friend with Adora when Adora joined the rebellion.

Scene 5,

Season 5, Episode 3: Corridors (Table A11 and Table A12 in Appendix A, or Table B5 in Appendix B)

Scene 5 shows us a meeting between Catra and Horde Prime. In this scene, Catra shows traits of resistance toward Horde Prime's leadership and authority but also displays fear towards him. Catra is motivated to confront Horde Prime, is filled with remorse, and has moral doubts regarding the situation. Horde Prime on the other hand is not afraid to exercise power and authority towards Catra and does not show more feelings than anger, rightfulness, and the sense of being in power. This is also depicted through the frames, where Hordak's height, being taller than Catra, is pushed through both a perspective where it seems as if he is looking down at Catra where she is taking a defensive stance and by depicting them both from a low angle, where Catra's face shows emotions of fright whilst Hordak is smiling. The characters in the frames are clearly posed to show the power balance, where Hordak is the one with the upper hand.

In our analysis, Horde Prime is only evident in this scene, but in this scene, he shows no other side than his powerful and villainous traits. He is a stereotypical and flat character according to Foster's theory, as the ultimate villain character (Forster in Eder, et.al, 2010). But neither is he ascribed any sexual identity, he just illustrates the evil character, doing evil actions. Had this series instead of an example of an older stereotypical narrative that had a dark history of prescribing and putting queer traits as outsiders of the society, Horde Prime could easily be given traits as 'abject' and 'queer' (Butler, 1999, and Marshall, 2016). Thus, Hordak Prime represents nothing of the sort of being an 'outsider', but rather is representative of the ultimate evil, which does not demonstrate sexual orientation or gender (Butler, 1999, and Marshall, 2016).

Scene 6,

Season 5, Episode 3: Corridors, (Table A13-A14 in Appendix A, or Table B6 in Appendix B)

In scene 6 we find an even more conflicted Catra. There are hints of motivation to change, but not the courage to do so yet. This scene can be related to Butler (1999) when she argues that identities are not fixed, but performed depending on time and place. We find Catra conflicted between gaining Horde Primes' trust as well as she is driven by her long love for her old friend Adora. When Catra meets Glimmer, Glimmer is motivated to help her friends, disregarding her own situation as a captive. Catra feels compassion for Glimmer but is still conflicted, acting destructively as she believes and doubts her ability to change, feeling that it already is too late for her. These emotions are strongly enhanced through the shots, in which both characters' physical reactions are shown by their bodies being in most of the frames. Their facial reactions are too important, and are also shown through several closeups. By adding frames where both bodily and physical reactions, such as shrugging, being more open, showing force and weakness, are present together with closeups, the range of emotions of the characters are expanded. Through the shots, their reactions to each other are clearly depicted, and they are not yet able to trust each other, this as they both are seen close but also being tads aggressive or turned away from each other.

We can acknowledge how Catras' traits are under process, her anger is conflicted with compassion, and she wonders and battles with which side her true loyalty lies. Catra's conflict represents development rather than stereotypical traits. A hero and a villain does not have to be bound by stereotypical fixed traits, which is relatable to non-binary characters - one that is not filled with pre-assumptions regarding stereotypical traits, a queer perspective that break normative rules (Eder, et.al, 2010, and, Butler, 1999). McIrony and Craig (2017) describe this complex representation of queer characters as significant as it shows that everyone can develop, where queer representation is relevant for individual traits, not only assumed to sexual connotations.

The scenes illustrate conflicted feelings, frustration, and desperation. The characters Glimmer and Horde Prime meet Catra, as well as Catras frustration. The characters in

the scenes presented (Table A13-A14 in Appendix A) focus mostly on Catra and the personal development that takes place. By analyzing the character's disposition and properties, we can find that it is the relationship between the characters presented that is driving the narrative forward (Eder, et.al, 2010). The differences between the characters highlight their individual traits, as they are conflicted in non-binary character roles of good and evil. Lotman (1977) describes characters as a paradigm of traits summed up together in the story, existing in a cultural world that makes it possible for us to perceive those traits as meaningful (Lotman, 1977, and, Eder, et.al, 2010).

8.6 Analysis and findings in Scorpia vs. Catra and Perfuma: scene 7-9

In scenes 7-9 (see Table A15-A22 in Appendix A, or Table B7-B9) we meet Scorpia, Catra, and Perfuma, but Scorpia is in the center. In scene 7, Scorpia has just gathered the courage to approach Catra for the sake of asking her to expand their relationship outside their work. Scene 8 (See Table A17-A20 in Appendix A, or Table B7-B9) shows her trying to join the rebellion on the prefix and idea that there she will be cared for and noticed. Scene 9 (Table A21-A22 in Appendix A) shows how this has happened, she has been accepted and becomes part of the rebellion.

Scene 7,

Season 2, Episode 5; White Out (Table A15-A16 in Appendix A, or Table B7 in Appendix B)

In scene 7 (Table A15-A16 in Appendix A) we are presented to Scorpia when she still belongs to 'the bad guys' as a Force Captain in the Horde in the storyworld of *She-Ra* (...). Scorpia is a side character, but even so, she neither is a flat character nor is written in a stereotypical villain-type way as she starts on the side of the bad guys. Scorpia's character develops and has a soft side which contrasts with the hard and strong side she has (Eder, et.al, 2010). Despite this hard and muscular physical surface, she is goofy and blushes. But, as we know she is a Force Captain, and we also know that she is a good leader, which ascribes her strong characteristics as well (Davis, 2016). The character Scorpia is thus more complex than those flat characters that Forster (in Eder,

et.al, 2010) ascribe to as side characters. And it too is a more modern way of writing bad guys than the way that Kohnen (2016) argues has been done in the past. Whilst Scorpia is more accepting of showing her emotions and letting her guard down, Catra has a sole focus on herself and her goals. At this moment Catra can be seen as a more flat character, and Scorpia as the round one, thus contesting the idea of side characters as more plain, just like the critique of Forster's idea of round and flat characters (Eder, et.al, 2010).

By using the different frames a focus is on Scorpia and her reactions and her feelings towards Catra, and her reactions to Catras responses. The characters are always seen from the waist up in semi-closeups, making us come close to them. But Even so, Catra is almost always, even as seen from the front, still closed from the viewer. This makes us understand Scorpia's feeling of Catra being closed up towards her, and the hard time she has trying to break Catra out of her shell.

Scene 8.1 & 8.2

Season 4, Episode 10: Fractures, (Table A17-A20 in Appendix A, or Table 8 in Appendix B)

In scenes 8.1 and 8.2, even more evidence of Scorpia's softer side and need for approval and love can be found. We can see her struggle and her emotional journey, an important aspect for her to become a compelling character (Davis, 2016). Perfuma on the other hand is prescribed with quite motherly and open traits, she is firstly more aggressive, as she wants to protect those around her. But when she notices the guilt portrayed in Scorpia along her soft side, Perfume immediately becomes more open. This openness is portrayed by using closeups in the frames, as well as paring the characters together, even if they are seen from different perspectives - in one frame in scene 8.1, Perfuma is only seen walking by and it is just part of her body that is shown. The closeups then focus on their soft emotional reactions, clearly enhancing that they are opening up towards each other. But there are closeups that too show that this will take time, and that they not just yet have come to complete turns with each other, that trusting each other will take some time.

Further on, Perfuma, just as Scorpia is a side character, but again, just as Scorpia, Perfuma is not flat at all (Forster in Edis, et.al, 2010). Her outer appearance on the other hand is quite the opposite of Scorpia. Her features and clothes, even her magical powers, are more feminine - and once again we can notice the connotations to the motherly figure - she can conjure plants and control nature, aka. she has features connoting her directly to mother nature. Butler (1999) would doubtlessly ascribe this as a typical feminine character if she would write about characters in the narrative.

Scene 9,

Season 5, Episode 7: Perils of Peekablue (Table A21-A22 in Appendix A, or Table B9 in Appendix B)

Scorpia's emotional journey and openness is even more evident in the last scene - here she totally leaves herself open and out there. She is driven by the goal of completing the mission but feels defeated as her outer appearance still comes across as hard and 'harsh'. She then shows vulnerability and surprise as someone, Perfuma in this case, is not alarmed by this. This too shapes her into a compelling character (Davis, 2016). The dance scene and the previous physical touch - Perfuma grabs Scorpia's pincer and holds it in her hands - could be read in two ways. Either it is a sign that the friendship is growing, or that their friendship might be growing into some sort of romantic relationship.

Scorpia's appearance again is of importance. Scorpia, once a 'villain' turned 'hero', a journey depicted in these three scenes, is presented as more than just a villain or hero. She also is her own person with her own emotions. But here, physical appearance and personality also play a part. She is presented physically in a very masculine way, which previous research has shown is common when a female character is supposed to be a heroine (Stabile, et.al, 2003).

While the type of depiction that leans into masculine traits has been common, the female hero usually is also prescribed with very brainy and confident traits, and Scorpia through her interactions with Scorpia in scene 7 (see Table A15-A16 in Appendix A) is rather clumsy and nervous (Stabile, et.al, 2003). Even though she otherwise can be

brainy and confident, not having those traits would probably have permitted her from becoming Force Captain, when she interacts with someone she wants a deeper bond with she becomes this more clumsy and nervous creature. This nervousness is later shown when she joined the rebellion/'good side', but rather than it being caused by another person, it is her own view of herself that is the reason behind it. If one would read Scorpia's interactions with Catra and Perfuma as queer, we could argue that the portrayal of Scorpia presents a deeper representation of a queer persona, something that has for a long time been left out of the general story-writing in media (McInroney and Craig, 2017). This means, that an audience that reads these interactions as queer too and themselves identify as belonging to the queer spectrum, is provided with a queer role model, someone that they can look up to and see that there is not just one way to go - to become a martyr. McInroney and Craig (2017) describe this complex representation of queer characters as important as it shows that everyone can develop - and this is something that Scorpia does. Throughout the scenes, we see her development, and her character is not fixed in one stereotypical flat narrative.

Instead of being a representation of the unknown, if one reads Scorpia as a queer character, the narrative of Scorpia as a queer character is not being stereotyped by being a flat character and representation of the unknown (Jannidis, 2014), her character breaks this pattern of stereotypical narrative. And just the same does Catra's character, Catra is a complex character, but is more representative of this outsider - someone who does not fit as well into society's context by being more selfish (Jannidis, 2014, and Kohnen, 2016). Catra is not the main character, but neither is she a side character in the way Scorpia is, this too demonstrates that there are more ways of writing characters than placing them in the traditional categories of flat and round characters. This is something that Davis (2016) also argues, that characters have more sides, and the more complex a character is, the more compelling they are. Both Scorpia and Catra are thus compelling characters.

By also using the framing of showing Scorpia alone, Perfuma having a laugh with others, and then them together, Scorpia's feelings of being alone and sad is enhanced is

first depicted. And this feeling is then broken when they are framed together. By this framing, loneliness vs. feeling loved is enhanced.

9. Discussion

Through our analysis and put in relation to our first research question; *How is queer identities portrayed and presented in the animated series She-Ra and the Princesses of Power?* we can show that we found that the character's identities and portrayal in the series of *She-Ra (...)* are mostly focused on their traits and relationship with each other. The identity of the characters does not act upon the norms and expectations that exist in society, and neither on their sexual orientation or gender identity, and can therefore be interpreted as queer (Butler, 1999). It was mostly and foremost the non-normative traits, breaking the rules, and assumptions of stereotypical social roles, identities, and discourses that we found present queer identities.

As discovered through our analysis, the notion of queer was never explicitly said - but this does not mean that it is not there. Instead of leaning into queer as a character trait and prescribed characteristic, the characters exist as their own entities in a fictional storyworld where gender doesn't exist until is acted upon, which refers to the activities and languages that constitute the effect of the performance (Butler, 1999). It rather constitutes what the characters *don't, do or say*, that enables them to not conform and act upon society's expectation of heteronormative roles (Butler, 1999).

In comparison with regular queer narratives that existed in the 90's, where 'obvious' queer - ascribed with what the heteronormative society deemed to be queer traits or mannerisms - characters often were given martyrlike traits, the characters in *She-Ra (...)* could exist as individuals outside assumed gender roles and sexual orientation (Marshall, 2016). We found that is was only one character that could be linked with how queer people were represented before, and usually before the 90's (Marshall, 2016), and that is Catra. Catra is more stubborn, and in the beginning, more aggressive rather than showing vulnerability gives her the idea of being martyr-like. But, this is not an issue in regard to the show having queer representation, there are many queer characters, and none of them take on the role of the martyr.

Adora is Catras opposite, and hard and clumsy, Scorpia in contrast to Perfumas' more

delicate appearance and personality are also opposites to each other in many senses. If reading Scorpia and Perfumas relationship develops into one of romance, together with the fact that Adora and Catra engage in a romantic relationship, there is more than one type of queer character being portrayed and represented in the series. One can assume that this is the only scene of those analyzed in this study, where the characters allude to sexual connotations in obvious and visual terms through the kiss between two described women. Though is it worth mentioning the perspective does not take away the fact that they are more oriented toward their relationship.

Further on, visually, one can question the visual aspect and specificity of the characters in *She-Ra (...)* as characters often are defined as fictive people to human beings, which rely on knowledge of real people when we are trying to understand fictional characters. This perspective questions the character's nature of being when referring to characters as human-like, or human-like shapes visually, excluding other forms of beings (animals for example) (Eder, et.al, 2010). There are no stereotypical visual aspects or mannerisms that the writers have leaned into - they are not portrayed as 'others' and as a contrast to the heteronormative norm (Kohonen, 2016, Butler, 1999) Instead, their visual appearance leans into their character traits, names, and/or powers; Catra has catlike mannerisms and physical appearance, Scorpia has scorpion pincers and a stinger, and Perfumas' clothes are similar to the appearance of a flower which connotes to her ability to conjure and control nature (*See Table A1 in Appendix A*).

If concluding, and we would argue that that is the case, that four of the five characters presented are queer; Adora, Catra, Scorpia, and Perfuma, they are in *She-Ra (...)* represented in a full blossoming way. Thus the portrayal of queer identities in *She-Ra (...)* is in the fourth stage of representation of minority groups in media according to the theory presented by Raley and Lucas (2006). The fourth stage in their theory means that the representation of a minority group is done in a fully accepted sense.

The characters and their identities are fully respected, and they are developed and presented as 'whole persons' that both can exhibit and possess positive and negative characteristics (Raley et.al, 2016). This is something, as we have presented, that is

found and ascribed to the four mentioned characters in this section.

As we researched our second research question; *How are characters developed in She-Ra and the Princesses of Power with a particular focus on emotional development and queer themes?* Our findings indicate that queer themes are visible in the character's emotional journey and development that are created and visible throughout the narrative of *She-Ra (...)*. We found that it is the character's emotional struggle and journey, both individual and toward each other, that represent queer themes. The emotional journey allows the viewer to connect with the character's emotional characteristics or personality, individually complex personality, rather than with sexual connotations (Ginslov, 2004). The viewer is invited into the characters' world, leaving the normative aspects behind, through embodied interaction with emotions, allowing us to understand character traits, personality motivation, and actions (Ginslov, 2004, Bloch, 2015). Changes in the emotional display are possible as we have seen, in a narrative, meaning that the character has the possibility to grow. The character goes through a mass of emotions during this, seeking some kind of fulfillment by adapting to new situations.

The changes and emotional journey is what the viewer connects with, seeking fulfillment as well in our own personal lives, seeing a character journey as they develop, is one way to learn and adapt to our own lives and circumstances (Ginslov, 2015).

As already mentioned, the storytelling and portraying of the queer characters do not lean into the visual of the characters. Instead, it is the character's ability and allowance to develop. They are allowed to go on an emotional journey, which is something that Brookey et.al, (in Blumenfeld et.al, 2016) argues is of great significance for the representation of queer lives. Marshall (2016) also emphasizes this perspective when he discusses the importance of letting queer characters blossom instead of being portrayed as self-deprecating, as martyrs, or as bad guys who struggle with internalized homophobia. In *She-Ra (...)* the characters are allowed to blossom, which is something that is especially evident in the case of Catra and Adora.

Catra begins as a rebellious villain, but as a villain, she still struggles and is a round and complex character according to Foster's theory of round, vs flat characters (Forster in Eder, et.al, 2010) Catras' can both be rebellious, angry, and playful, wanting to prove herself, being loved and vulnerable, the same follows with Adora. In Adora's case, her journey and development are evident from the very start. The series starts with her taking a rapid turn, but this rapid turn haunts her throughout the series as it meant her leaving her friends and family in the Horde. And especially, leaving the person she loves the most; Catra. Her journey is one where she has to deal with being the ultimate hero, as well as feeling that she has failed and betrayed her childhood friend.

Characters are often stereotyped and reduced to the plot, and we are not given them full recognition for their ability to influence and the relevant emotional processes they convey in the media as we mentioned before, we believe that character's influence depends on our emotional reactions to them (Bergstrand, et.al, 2018).

We believe this is one of the reasons why the characters in *She-Ra (...)* have been influential. We can relate to their traits, emotional journey, and development, rather than to their capacity to convey cognitive information, there's something more relevant and important surrounding the work of a character. If a character has the ability to affect us, it can also fight societal issues and stigmas, which might be the fundamental reason why *She-Ra (...)* has been influential, specifically in queer lives (Bergstrand, et.al, 2018). At the same time, the traits belong to the character and not the viewer, which makes perception an important aspect to research further. Depending on how characters are presented in a narrative, it might change how we perceive people in general (Eder, et.al, 2010).

Adora and Catra represent contradictions, as we mention in our analysis, the traits of the character are not fixed, they break normative assumptions regarding prescribed social roles in the narrative as the ultimate hero (Adora) can both be strong and powerful as weak and vulnerable (Butler, 1999, Bergstrand, et.al, 2018). We acknowledge the process of development of the characters is not fixed, but rather

changeable, as it changes over time as a process to represent someone or something other than before. We found that heteronormative roles are not acted upon, as their traits are changeable, fluent, and expressed from within, rather than acted upon through discourses created by society (Butler, 1999, Bergstrand, et.al, 2018). When questioning the originality of identity, we believe it is performed depending on time and place (He, 2017, pg. 683, Butler, 1999). The perspective is part of a historical debate that discusses if characters are an effect created by repeated elements of the discourse or could be found as their own entities in a storyworld that requests knowledge about human beings (Eder, et.al, 2010). As Kohnen (2016) described, when a queer storyline is introduced, others are filtered out.

That in general, there is only room for one queer storyline. This is where *She-Ra (...)* deviates. While the main storyline is not the queer narrative but heroes vs. villains, and friends vs. nemesis, the plot is packed with character development, coming of age questions, representation and queer representation, and love and acceptance. And in this plot, the focus is not only on the main characters, but creates character development and shows different representations of other types of ‘queerness’ than following Kohens (2016) findings of general storylines with few, and often white, queer characters throughout storylines.

She-Ra (...) is an important series for queer representation. Its non-heteronormative world and storytelling show how characters can be written, and how sexual orientation and gender identity do not implicitly have to be all that one is. It shows a broad representation where the weight is put on self-development, openness, and the weight of friendship. Even if friendship per se, is not something that we have focused directly upon, it is clear that friendship and the need for love and acceptance are at the center of the story. Instead of having a focus on a complex plot, it is the complex characters that are at the epicenter. The viewers are therefore provided with a fictional narrative that shows several types of identities. And as McIrony and Craig (2017) argue, this is of great importance in regard to the viewers, especially young viewers who identify as queer. This as young people often do turn to media and fictional media narratives as

references when forming their own identities (McIrony, et.al, 2017). To have a broad representation of what it can mean to be queer, and that it is more than those old stereotypical narratives that media has a history of telling (Marshall, 2016).

Portraying queer characters outside of their sexual identity means that the characters are given more traits, and in *She-Ra (...)* as our example where the characters are allowed to develop means that it is possible to give the characters more depth. And as mentioned before, Lotman (1977) describes characters as a paradigm of traits summed up together in the story, existing in a cultural world that makes it possible for us to perceive those traits as meaningful (Lotman, 1977, and, Jannidis, 2014). This is also where future research could be done, and what is lacking in our study.

Although, our study is not focused on the audience, but using the representation, and the way that representation of queer characters and life that we have shown to be done in *She-Ra (...)* one could do further research on what this actually has meant to queer as well as the non-queer audience. In the introduction, we did mention and bring in perspectives on how important *She-Ra (...)* has been for several viewers by addressing several articles. But an actual study of that, and the viewer's reaction towards the show would be interesting.

What would it show regarding how the representation of queer characters and lives has influenced its viewers - and what influence it has had on different audiences, those belonging to a marginalized group and those belonging to the norm. Has the perspective of oneself shifted per example? Has the audience become more accepting towards themselves or others? This would be interesting to see. As McIrony and Craig (2017) mention in *Perspectives of LGBTQ emerging adults on the depiction and impact of LGBTQ media representation*, young audiences turn to media in search of references and role models. And further, as a queer person, you are at higher risk of being alienated by society (Butler, 1999). Representation in television thus can prove to be of huge importance for queer youths when they are in the search for finding role models, seeing themselves being represented which in turn will help them to form their own

identity (Mc Irony, et.al, 2017) - and here perhaps *She-Ra (...)* could provide a further example of how important queer representation is, for queer youths.

We found that the majority of characters we analyzed had not stereotyped, nor reduced to one certain theme or type of characterization for the sake of making rhetorical statements or to engage the viewer's emotions. But even so, just as Bergstrand, et.al (2018) describes, we can connect with them, and the complexity of these characters gives the series the ability to fight stigma and social inequalities. In *She-Ra (...)* we see evidence that it is possible to create complex characters and broad representation, and as shown in our study, character development in the narrative is important for the representation of queer identities. By allowing the characters to just exist and writing them as individuals where their identities are not relying on, or are formed around their sexual orientation or gender identity, the series of *She-Ra (...)* shows how queer representation can be done in a broad, inclusive and modern way.

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Appendix A*


*** screenshots blackened out in the published version due to copyrights**




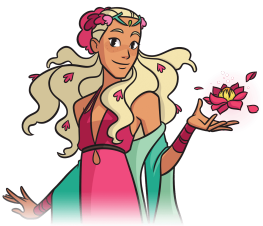
Analysis	Character
Character traits: Step 1-4 is analyzed; 1. Roots of a character, 2. Birthmarks, 3. Learning through experience, 4. The character now.	
Character motivation and aims/motives: Step 5-6 is analyzed; 5. Character motivation and the plot, 6. Past and present	
Emotional journey: Step 8 is analyzed; 8. The emotional journey	

Table A1: Character Analysis example

Analysis Handbook

Character backstory

Characters	Roots of a character, back-story, and function	Visually
Adora	Adora is an orphan taken in by the Horde, to be raised and formed into a foot soldier. Although, Adora is hard-working and has the goal of becoming a Force Captain. Her 'platoon' becomes her family, but she has a special and close bond with Catra. One of her role models is the second of command; Shadow Weaver (<i>She-Ra and the Princesses of Power</i> TV Shows, n.d., and, <i>Adora</i> <i>She-Ra and the Princesses of Power Wiki</i> , n.d.). The name Adora can be linked to the word adore - which has some of the following synonyms; love, admire, worship, and idolize (Synonyms of Adore Thesaurus.Com, n.d.).	

Catra	<p>Catra was like Adora, an orphan taken in by the Horde. Catra and Adora grew up together in the Horde and shared a strong bond.</p> <p>She has quite the rebellious act, at the same time that she wants to prove herself as a strong leader, thus always searching for approval and pleasing leaders - even if that means doing it on her own terms. Catra recognized that she could step out of Adora's shadow and climb the rank in the Horde when Adora joined the rebellion. Catra enters Adora's spot as Force Captain full of new ambition. Her name mirrors her catlike appearance, and she has catlike mannerisms.</p>	
Scorpia	<p>Scorpia is one of the Elemental Princesses and has power over lightning. She is an extrovert and a dedicated soldier in the Horde as the series start and has the rank of Force Captain. This position came to be as her whole family joined the Horde after the Horde's ship had crashed and taken over their kingdom. Scorpia possesses incredible strength but has clumsy mannerisms due to her strength. She has a good heart, with the intention to please others, but she often is to be found submissive to others (<i>She-Ra and the Princesses of Power</i> TV Shows, n.d.). Her name connotes her physical appearance, instead of hands she has pincers, and she also has a stinging tail (<i>Scorpia</i> <i>She-Ra and the Princesses of Power Wiki</i>, n.d.).</p>	
Glimmer	<p>Glimmer is one of the Elemental Princesses and is able to teleport as well as have powers over lightning. Her name connotes these powers, as she can make the light glimmer. She is one of the main leaders of the rebellion and became queen after her mother. Her father was long believed to be dead, and given her stubborn and short-tempered nature, her relationship with her mother was often uptight and of a rebellious nature. She formed and was one of the leaders of The Princess Alliance (<i>Glimmer</i> <i>She-Ra and the Princesses of Power Wiki</i>, n.d.). She is kind and enthusiastic. (DreamWorks, <i>She-Ra and the Princesses of Power</i> Tv, 2022,).</p>	
Perfuma	<p>Perfuma is one of the Elemental Princesses, she has power that lets her control and produce vegetation and plants (nature). She was one of the first to join The Princess Alliance, even if she is a pacifist (<i>Perfuma</i> <i>She-Ra and the Princesses of Power Wiki</i>, n.d.). She is good-hearted and believes that everyone has good in them, but strongly believes in justice too and will fight for it (DreamWorks, <i>She-Ra and the Princesses of Power</i> Tv, 2022,).</p>	


Horde Prime	Horde Prime is the ultimate leader and creator of the Horde. He is the ultimate villain whose main goal is to become the emperor of the universe. He can read and control the minds of his created minions, and he can transfer his consciousness over to those minions as well - an ability that has kept him alive for centuries. He is ruthless and cruel (Perfuma <i>She-Ra and the Princesses of Power Wiki</i> , n.d.)	
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Table A2: *Character Background*

(Images: DreamWorks, *She-Ra and the Princesses of Power* | Tv, 2022)

Catra and Adora

Scene 1: Season 1, Episode 1; The Sword - part 1. Min 8-10.


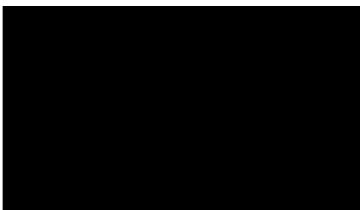
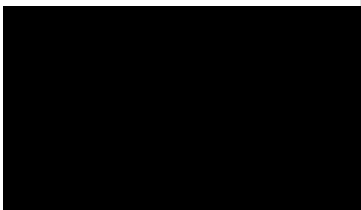
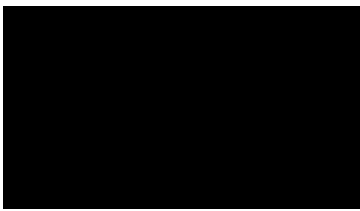
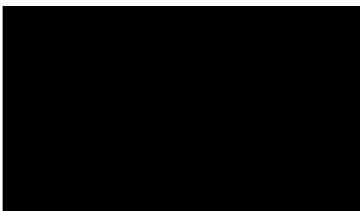
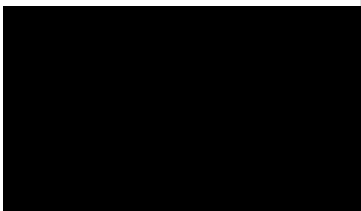
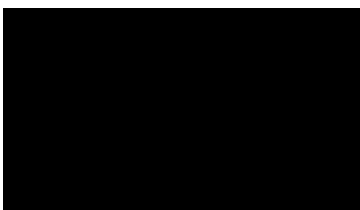
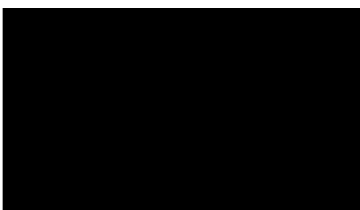
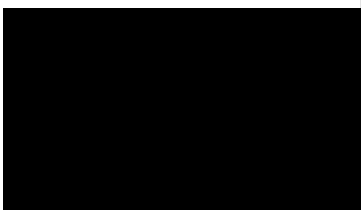
		
		
		

Table A3: *Screenshots from Season 1, Episode 1; The Sword - part 1. Min 8-10.*

Character analysis

Analysis	Catra	Adora
Character traits	Young adult and agile. We can see a playful and mischievous side of Catra as she joyfully attacks Adora. She is passionate about their relationship and the adventures she sees them having ahead. Notes of jealousy and extraversion can be found.	Adora is young but mature. She is well put together and has calming and leadership traits.
Character motivation and aims/motives	Catra is motivated by the relationship with Adora and for future adventures and gaining leadership positions together.	Adora is motivated by the prospect of becoming a leader of her platoon, which she just has gotten a step closer to becoming. At the same time, she is driven by her friendship with Catra and wants to make her happy.
Emotional journey	The scene starts with an excited Catra, who then when learning that Adora is going on a mission without her becomes jealous and sulks about her being excluded. She becomes evasive at first but then lets herself be comforted by Adora.	At the beginning of the scene Adora is taken by surprise as Catra jumps on her excited by the news. She immediately becomes glum as she has to deliver the news of Catra not being able to join a mission. She is taken aback at Catras reaction, wondering why she is not content with her success. Then she proceeds to try to lighten the mood by engaging with Catras rebellious side as she proposes a 'rouge' mission outside of the Fright Zone.

Table A4: Character analysis Scene 1

Scene 2: Season 1, Episode 8: Princess Prom, min 18-22




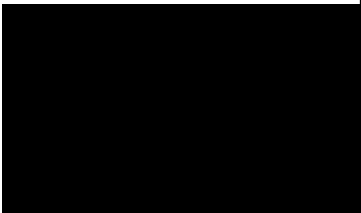




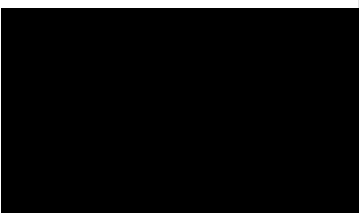
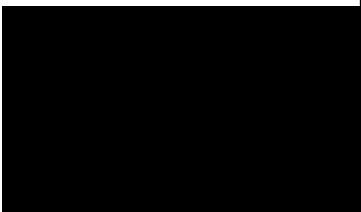
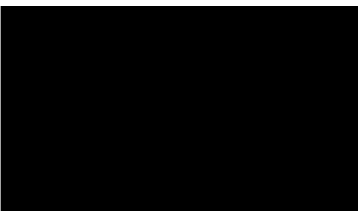
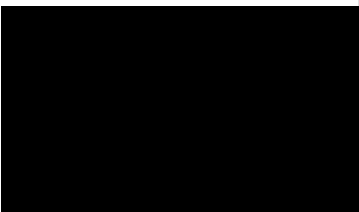
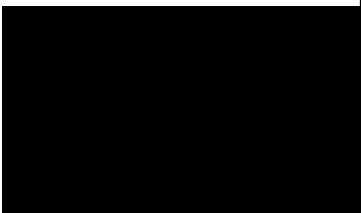
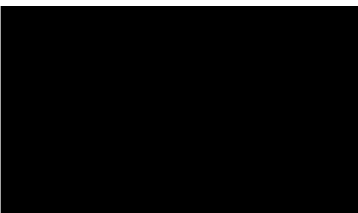
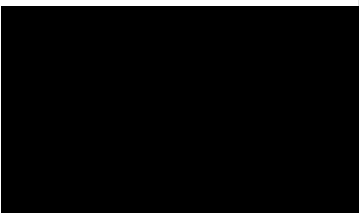
		
		
		
		
		

Table A5: *Scene 2, Screenshots from Season 1, Episode 8: Princess Prom, min 18-22*

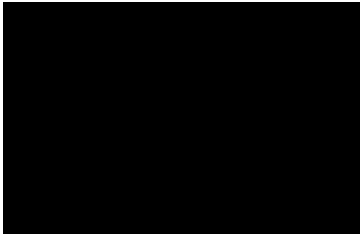
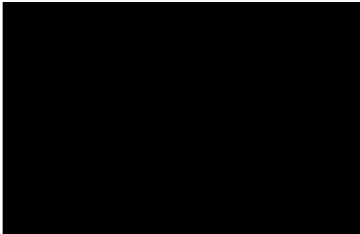
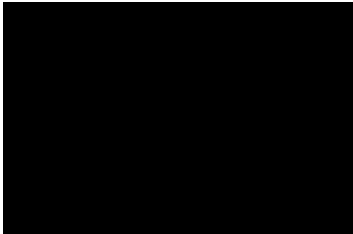
Character analysis

Analysis	Catra	Adora
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Character traits	The origin traits are still there, but instead of a friendly passion towards Adora, the mischievous side has taken over. The notes of jealousy have developed into a more aggressive and vengeful side.	Adora is not as well put together in this scene. She is more suspicious and angry than before, and this is directed toward Catra.
Character motivation and aims/motives	Catra seems to be driven by intriguing and annoying Adora. There is something suspicious going on and she wants to engage Adora. She wants to trigger Adora to fight with her, which she succeeds in the end. Her ultimate goal with her attendance is shown at the end; kidnapping Adora's friends.	Adora is driven by a fear of Catra interfering with the ball. She is insecure about what Catra will do, and thus is driven to protect the people there, but also by finding out what Catra is doing there. In the end, her wishes for Catra's well-being are still there as she saves her from a fall.
Emotional journey	Catra is satisfied by having successfully annoyed and engaged Adora. She has succeeded to get her attention and get her to fight and wonder what she is doing there. In the end, succeeding in kidnapping Adora's friends leaves Catra feeling accomplished, and as if she has gotten a piece of vengeance.	Adora is confused seeing Catra at the ball, and gets upset, annoyed as well as nervous. This spirals into anger, but just before the end, she will not let those emotions overcome her as she saves Catra. Although, the scene ends with what seems to be forgiving compassion being replaced by a dark shadow of anger as Catra exposes her motives and gets away with the kidnapping of Adora's friends.

Table A6: Character analysis, Scene 2

Scene 3, Season 5, Episode 3: Corridors, Scene 3.1: min 1-2 & Scene 3.2: min 15-17

Scene 3.1:		
		

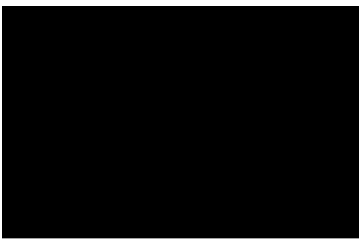
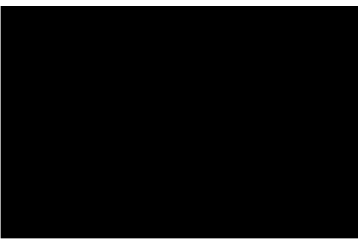
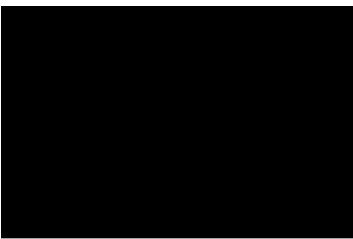






		
		
Scene 3.2:		
		

Table A7: *Scene 3.1: min 1-2 & Scene 3.2: Screenshots from Season 5, Episode 3: Corridors, min 15-17*

Character analysis

Analysis	Catra	Adora
Character traits	<p>3.1 Here we encounter an upset and closed Catra. Her body language shows a distraught and insecure young girl, but her temper instead is angry and she is easily aggravated. Her traits as not wanting to seem weak are transparent in this scene. She is stubborn.</p> <p>3.2 Notes of shame, remorse, and thankfulness can now be noted in the young Catra.</p>	<p>3.1 In this scene, Adora's caring side is seen, and notes of skills that show her future leadership skills are there; caring, courage to confront others, and forgive them.</p> <p>3.2 In this scene, Adora's caring and forgiving nature are seen even more. She is dedicated to her friend and shows a fighter spirit by not giving up on her friend.</p>

Character motivation and aims/motives	<p>3.1 Catra is hiding after something she has done. She is driven by her fear of being rejected after having done something wrong. She is also driven by not wanting to seem weak. In scene 3.2 Catra is still hiding. She is driven by her fear of being rejected after having done something wrong. But the fear of not being forgiven and rejected takes over, and her heart and reluctance to be forgiven are fading.</p>	<p>Adora is driven by her friendship with Catra. She wants to forgive her friend and convince her that she will not be rejected by the others for her misstep.</p> <p>3.2 Still driven by friendship and the ability to forgive.</p>
Emotional journey	<p>3.1. The scene starts with a scared and distraught Catra. She hides in shame and fear, and then instead of letting herself be vulnerable resides to anger and attacks her friend. She closes herself off even more and lets the fear take over rather than the feeling of letting go and being forgiven and vulnerable. At the end of the sequence, we see the grown-up Catra, her face is filled with sorrow and dismay.</p> <p>3.2 The scene starts with a still scared, distraught but now remorseful Catra. She hides in shame and fear but lets herself be comforted and allows her volubility to be seen in the end.</p>	<p>3.1 At the start, Adora shows sadness and hints of fear. She then puts those feelings aside to comfort her friend, but after being rejected and attacked, the fear returns together with a feeling of surprise at Catra's action spurs up.</p> <p>3.2 Emotions of forgiveness and hope for her friend are shown in this scene, and Adora portrays and emits trust and love.</p>

Table A8: Character analysis, scene 3.1-3.2

Scene 4: Season 5, Episode 13: Heart part 2, Scene 4: min 14-18




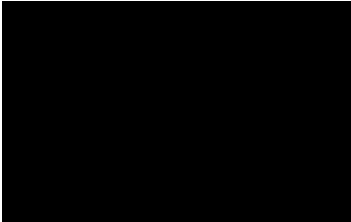
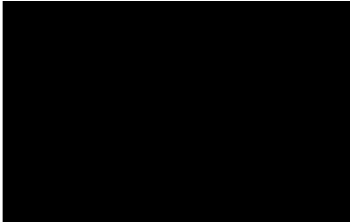
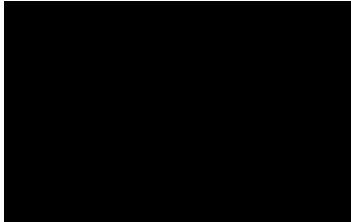
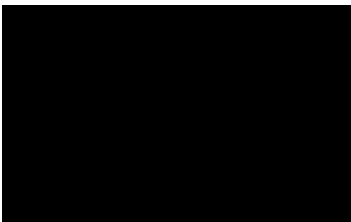
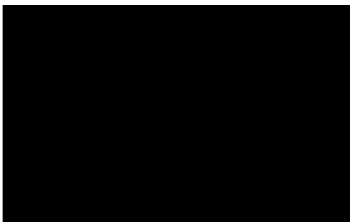
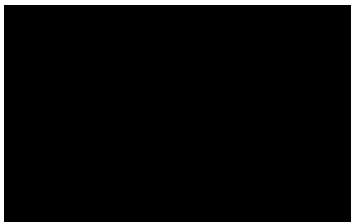
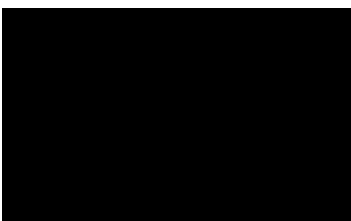
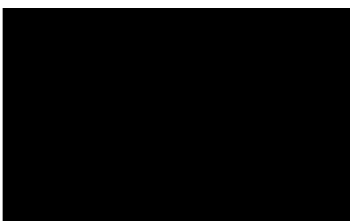
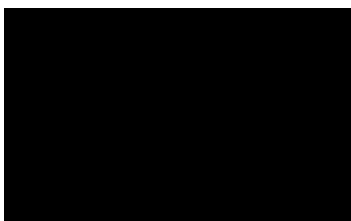
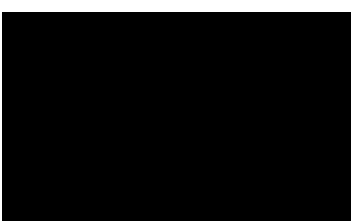
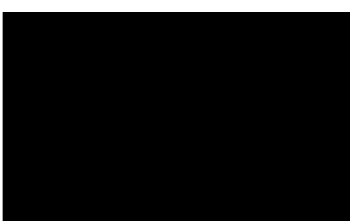
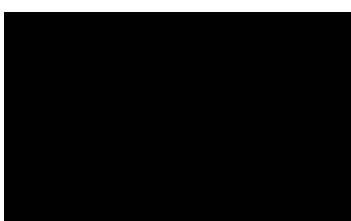
		
		
		
		
		

Table A9: Scene 4: Screenshots from season 5, Episode 13: Heart part 2, min 14-18

Character analysis

Analysis	Catra	Adora
Character traits	Catra shows weakness, empathy, sorrow, and the ability to love. Her mischievous	Adora shows strength, and the ability to love and fight anything.

	side is exhibited too as she in the end throws a joke at Adora.	
Character motivation and aims/motives	Catra is driven by saving Adora, she will not give her up. The ultimate factor is her love for Adora.	Adora is driven by her love for Catra, and the love Catra exhibits towards her and finds strength in that love.
Emotional journey	Catra is devastated at the prospect of Adora dying in her arms. She is crying, but will not let her go. She wants her to fight and will not give her up. She then exhibits huge relief, exhaustion, and overwhelm when Adora wakes up. A huge feeling of joy, playfulness, and bliss comes over Catra as her love for Adora is reciprocated.	Adora is weak and tender but finds strength in Catra's love. She feels safe and loved, and at finally hearing Catra proclaim her love embarks Adora on a joyful, passionate journey of emotions, whilst still being exhausted. She lets herself be embraced as the weak one in Catras arms, and the feeling of tenderness and being cared for swells.

Table A10: *Character analysis, Scene 4*

Catra vs. Horde Prime and Glimmer

Scene 5 and 6: Season 5, Episode 3: Corridors.

Scene 5: min 8-12




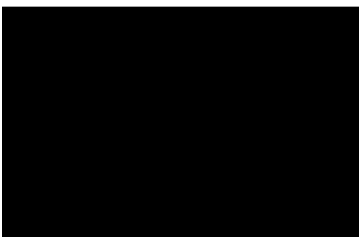
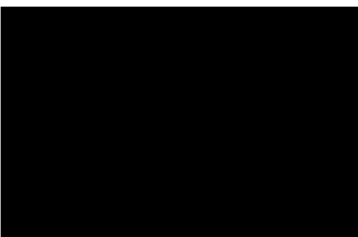
Table A11: *Scene 5, Screenshots from Season 5, Episode 3: Corridors, min 8-12*

Character analysis

Analysis	Catra	Horde Prime
Character traits	Catra shows traits of resistance towards authoritative roles - but in this remorse and moral wavering, but is also submissive to that authoritative figure.	Horde Prime shows strength and inconsideration. He is authoritative, motivated, and aggressive.
Character motivation and aims/ motives	Catra is motivated by her resistance and by wanting to confront the authoritative figure, but also to show her front foot towards the authoritative figure as well.	Horde Prime is motivated by his power and subordinates.
Emotional journey	Catra starts off with being subornative, listening to Horde Prime. She then turns inwards when he exercises his power. Even if the resistance part of her is there, she feels fear too.	Hordak Prime feels strong and confident. He feels like the smartest man in the room and is not afraid of exercising his power.

Table A12: Character analysis, Scene 5

Scene 6: min 12-13

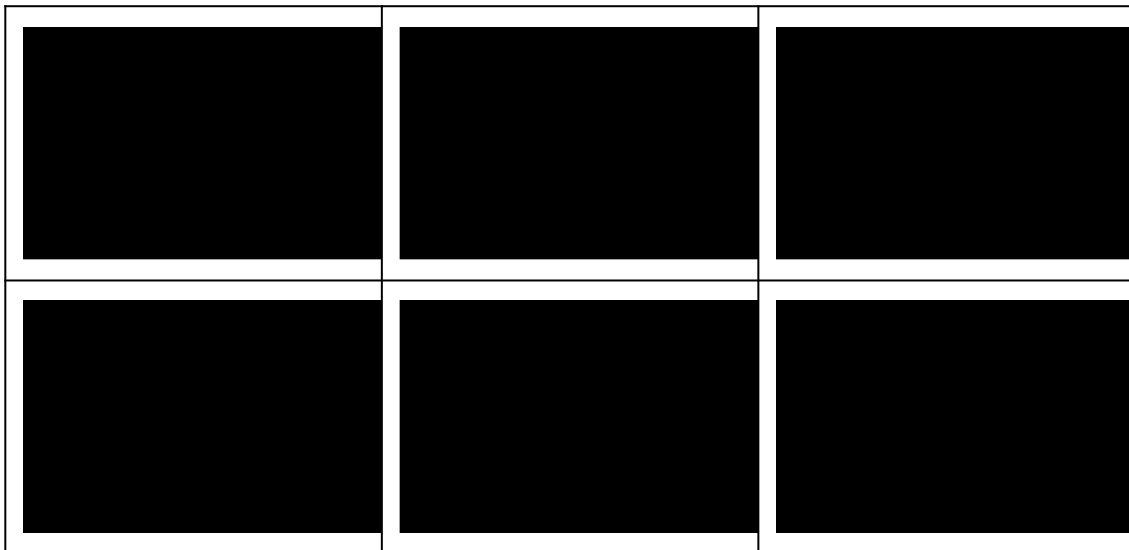


Table A13: Scene 6, Screenshots from Season 5, Episode 3: Corridors, min 12-13

Character analysis

Analysis	Catra	Glimmer
Character traits	Catra shows both considerations of others, but the scene ends with her struggling. There are notes of inner conflict. Traits of thoughtfulness are present too.	Glimmer is both confrontative and open-minded in this scene. She welcomes Catra's efforts, and a side of fighting and love for her friends is present as well as forgiveness.
Character motivation and aims/motives	Catra is motivated by gaining Horde Primes' trust, as well as conflicted and driven by love towards her old friend Adora. Catra also shows an inner conflict of wanting to be a better person.	Glimmer is motivated by her love for her friends and saving them. She puts herself aside and is also interested in fighting for Catra's good side.
Emotional journey	Starting off, Catra is concerned for Adora and her friends. Towards Glimmer, she feels compassion and understanding. But she is still suspicious and feels like it is too late for her to change. Despair and loss are present, and the feeling of making a choice pushes her to act destructively and feel reluctant toward Glimmer's approach.	Glimmer first feels startled and amazed at Catra's emerging kindness. She then goes over to feel afraid for her friends, and despair over her situation to not help them take over. She becomes desperate and tries to turn Catra. She feels that there still is time for Catra to change, but is left with the feeling of losing her chance to help her friends and Catra.

Table A14: Character analysis, Scene 6

Scorpia vs. Catra and Perfuma:

Scene 7: Season 2, Episode 5; White Out

Scene 7: min 3-4

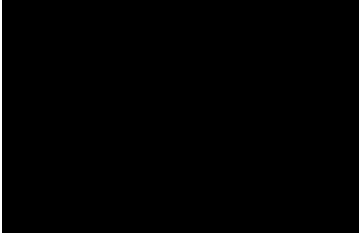
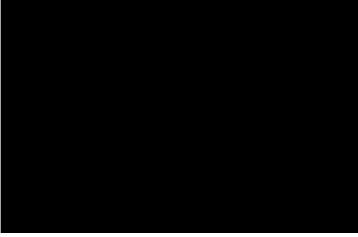
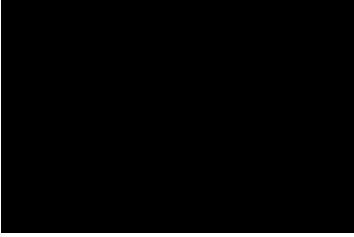





		
		
		

Table A15: *Scene 7, Screenshots from Season 2, Episode 5: White Out, min 3-4*

Character analysis

Analysis	Scorpia	Catra
Character traits	Scorpia can be perceived to be open-minded and quite approachable. She is brave and can take initiative. Although, there are also notes of nervousness around people she wants to be liked by - a real people pleaser. Despite her muscular and strong physical nature, she is warm and welcoming.	Catra is undisturbed and inattentive to others' feelings or reasons of approach. Notions of selfishness are present.
Character motivation and	Scorpia is motivated by the goal of befriending Catra. She wants to have a relationship outside of their work and rank	Catra is motivated by some selfish need and action. She is driven by some goal that will give her

<i>aims/motives</i>	positions.	something in the end.
<i>Emotional journey</i>	Scorpia is nervous in the beginning and tries to hype herself up before approaching Catra. She is then taken aback, embarrassed, and disappointed by Catras' reaction. In the end, she sorts to humor to try to recover from the approach that did not go as expected. She blushes almost throughout the entire encounter.	At the beginning of the scene Catra is focused, and at first is glad for Scorpia's entrance. Then when she finds out her reason, Catra instead becomes a bit annoyed at Scorpias' interruption. She feels uninterested in Scorpia's approach and proposal, not interested in anything else than achieving her own goal.

Table A16: *Character analysis, Scene 7*

Scene 8: Season 4, Episode 10: Fractures

Scene 8.1: Min: 10-12

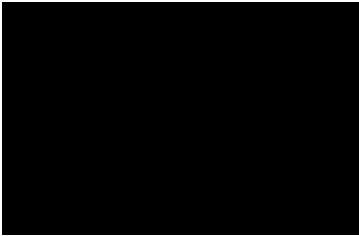
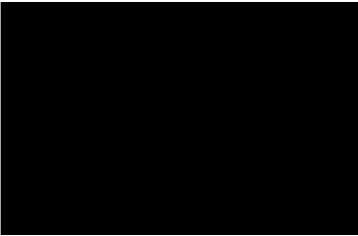
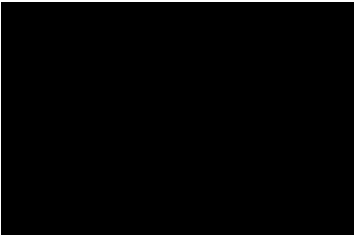
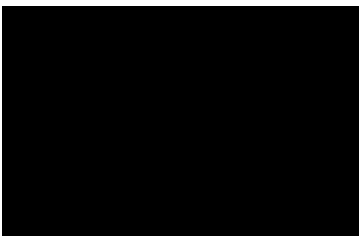
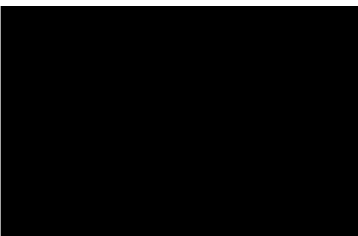
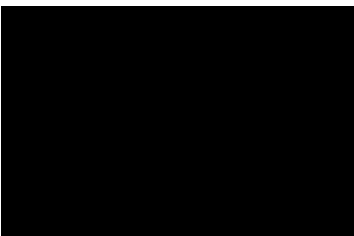
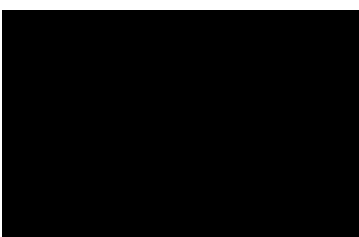
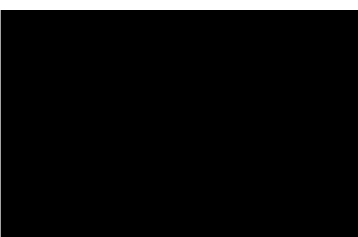
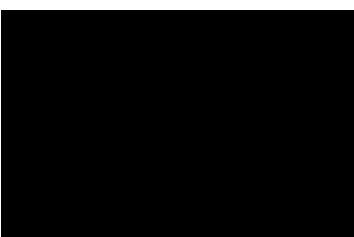
		
		
		

Table A17: *Scene 8.1, Screenshots from Season 4, Episode 10: Fractures, min 10-12*

Character analysis

Analysis	Scorpia	Perfuma
Character traits	Scorpia is still open-minded, even more so than before. She shows remorse and accepts her previous missteps. She is responsible and honest.	Perfuma once showed traits of openness and ability to comfort. She also exhibits an ability to forgive and be fair in her assessments. She has a good heart and sees good in everyone.
Character motivation and aims/motives	Scorpia is driven and interested in growing as a person and is motivated by the prospect of growing herself together by surrounding herself with good people.	Perfuma is motivated by her good heart, she wants to see the good and allows people to tell their stories.
Emotional journey	Scorpia starts off being honest and open, letting everything out on the table - risking the other side to see her as weak. She is discomfited but does not allow that to come in the way. Then at Perfumas reaction, the added flower to her restrains, gives her hope. In the end, she feels lighter at heart and seen, even if she still is a prisoner.	Perfuma is first surprised at Scorpias confession, and she feels happy to see a more vulnerable side. She then is really happy and feels hope as Scorpia goes on to share her feelings.

Table A18: *Character analysis, Scene 8.1*

Scene 8.2: Min: 14-16

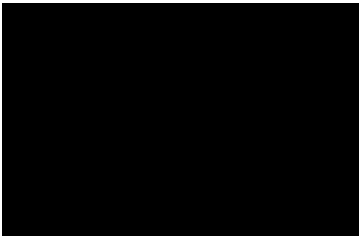
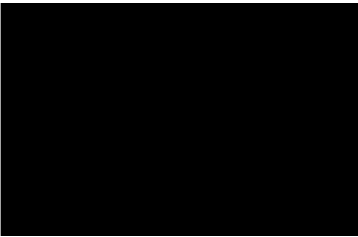
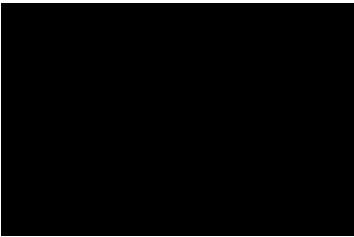




		
		
		

Table A19: Scene 8.2, Screenshots from Season 4, Episode 10: Fractures, min 14-16

Character analysis

Analysis	Scorpia	Perfuma
Character traits	Scorpia shows her openness and trusting side by letting the younger princess escort her. Although she is not naive and cannot yet truly trust them, she becomes suspicious of Perfuma's friendliness. Notions of former hurt and bad relationships are thus present.	Perfuma once again shows her openness and interest in seeing good in others. She also shows great generosity and caring traits alongside her ability to forgive.
Character motivation and aims/motives	Scorpia is motivated by the possibility of a new start, same as before, and thus lets Frosta escort her without reluctance.	Perfuma is driven by her generosity and caring and forgiving traits.

<i>Emotional journey</i>	Scorpia is taken aback at the beautiful surrounding and surprised at the friendliness her captors are showing her. In the end, it becomes a bit much and she starts to suspect this hospitality and openness. She wants to trust but is betrayed by her past.	Perfuma is happy throughout the whole scene, and tries through food to comfort and welcome Scorpia.
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Table A20: *Character analysis, Scene 8.2*

Scene 9: Season 5, Episode 7: Perils of Peekablue

Scene 9: Min: 9-12



Table A21: Scene 9, Screenshots from Season 5, Episode 7: Perils of Peekablue, min 9-12

Character analysis

Analysis	Scorpia	Perfuma
Character traits	Scorpia is first seen as confident, but this breaks down quickly to be replaced with insecurity about her leadership skills. In the end, she shows her ability to trust and mirror compassion. She is still open-minded, strong, vulnerable, and welcoming.	Perfuma is confident, observant and comforting. She still shows great powers of kindness and openness.
Character motivation and aims/motives	Scorpia is motivated by their mission and aims to succeed.	Perfuma is motivated by their mission, but we can also see her being motivated by seeing her friends succeed and being confident.
Emotional journey	The scene starts with a confident Scorpia, who is glad to approach and talk to other people. But at their evasiveness, she turns inwards and becomes sad and insecure, doubting her abilities to lead. Although she is emotionally open and wears her heart on her sleeve, letting Perfuma comfort her. She seems to be sad about her 'brute' facade and is surprised at Perfuma's tenderness and openness when taking her pincers. This lifts her spirits and the scene ends with her happy and more confident.	Perfuma in this scene starts as happy and confident. She goes on to become sad at seeing her friend hurt but is convinced of her friend's abilities. She never let the sadness take over, and let her happiness and confidence stream over to Scorpia.

Table A22: Character analysis, Scene 9

Appendix B

Table B1: scene 1, screenshot from ‘Season 1 Trailer | SHE-RA AND THE PRINCESSES OF POWER’ min 0:27-00:28



*Table B1: scene 1, screenshot from ‘Season 1 Trailer | SHE-RA AND THE PRINCESSES OF POWER’
min 0:27-00:28*

YouTube video:

Masters of the Universe: He-Man & She-Ra. (2018, October 4). Season 1 Trailer | SHE-RA AND THE PRINCESSES OF POWER [Video]. YouTube. Accessed June 5, 2022,

https://www.youtube.com/watch?v=GsgMkAWB6lY&ab_channel=MastersoftheUniverse%3AHe-Man%26She-Ra

Information of Show and Episode:

She-Ra and the Princesses of Power, season 1, episode 1, The Sword - part 1, Netflix.com, director; Adam Henry, producer; DreamWorks Animation Television, DreamWorks Animation, Mattel Creations, and, voice actors; Aimee Carrero, Karen Fukuhara, AJ Michalka, from: “She-Ra and the Princesses of Power” The Sword: Part 1 (TV Episode 2018). (2018, November 13). IMDb. Retrieved June 5, 2022, from https://www.imdb.com/title/tt8434058/?ref_=ttep_ep1

Table B2: Scene 2, screenshot from ‘Adora and Catra at Princess Prom’, min 0:12-0:45

 0:12	 0:13	 0:14
 0:24	 0:29	 0:36
 0:37	 0:39	 0:40
 0:45		

Table B2: Scene 2, screenshot from ‘Adora and Catra at Princess Prom’, min 0:12-0:45

YouTube video:

AC animatic’s. (2020, July 30). Adora and Catra at Princess Prom [Video]. YouTube. Accessed June 5, 2022,

https://www.youtube.com/watch?v=3ishBwwyfZE&ab_channel=ACanimatic%27s

Information of Show and Episode:

She-Ra and the Princesses of Power, season 1, episode 8, Princess Prom, Netflix.com,

director; Jen Bennett, producer; DreamWorks Animation Television, DreamWorks Animation, Mattel Creations, and, voice actors; Aimee Carrero, Karen Fukuhara, AJ Michalka, from: “*She-Ra and the Princesses of Power*” *Princess Prom* (TV Episode 2018). (n.d.). IMDb. Retrieved June 5, 2022, from https://www.imdb.com/title/tt8434664/?ref_=ttep_ep8

Table B3: Scene 3.1-3.2, screenshot from ‘i’ll never say sorry to anybody, ever! // i’m sorry for everything • she-ra parallels • catradora ’, min 0:12-45

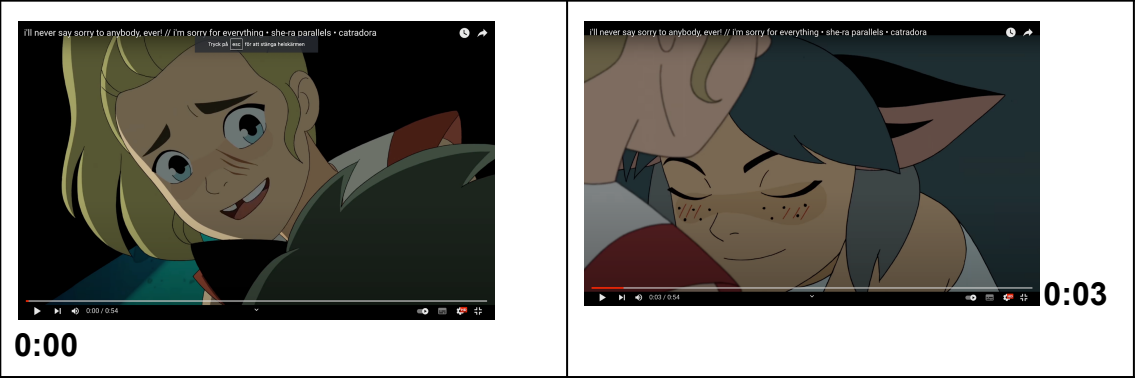


Table B3: Scene 3.1-3.2, screenshot from ‘i’ll never say sorry to anybody, ever! // i’m sorry for everything • she-ra parallels • catradora ’, min 0:12-45

YouTube video:

ellie1908. (2020, May 28). *i’ll never say sorry to anybody, ever! // i’m sorry for everything • she-ra parallels • catradora* [Video]. YouTube. Accessed June 5, 2022, https://www.youtube.com/watch?v=d0Mf5nyLJVI&ab_channel=ellie1908

Information of Show and Episode:

She-Ra and the Princesses of Power, season 5, episode 3, Corridors, director; Roy Burdine; producer; DreamWorks Animation Television, DreamWorks Animation, Mattel Creations, and, voice actors; Aimee Carrero, Karen Fukuhara, AJ Michalka, from: “*She-Ra and the Princesses of Power*” *Corridors* (TV Episode 2020). (n.d.). IMDb. Accessed June 5, 2022, from https://www.imdb.com/title/tt12326106/?ref_=ttep_ep3

Table B4: Scene 4, screenshot from ‘Catradora: The Kiss 🐱 She-Ra and the Princesses of Power | Netflix After School’, min 0:03-1:29




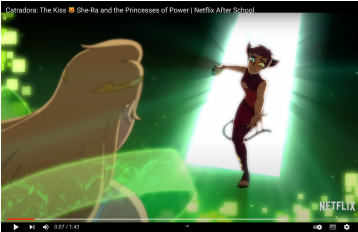





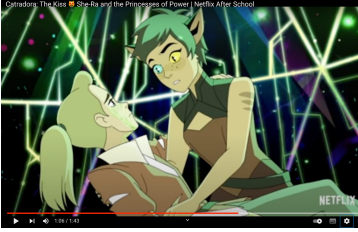





 <p>0:03</p>	 <p>0:04</p>	 <p>0:07</p>
 <p>0:08</p>	 <p>0:25</p>	 <p>0:38</p>
 <p>0:47</p>	 <p>0:48</p>	 <p>0:58</p>
 <p>1:06</p>	 <p>1:11</p>	 <p>1:13</p>
 <p>1:18</p>	 <p>1:26</p>	 <p>1:29</p>

Table B4: Scene 4, screenshot from ‘Catradora: The Kiss She-Ra and the Princesses of Power | Netflix After School’, min 0:03-1:29

YouTube video:

Netflix After School. (2020, June 18). Catradora: The Kiss 🐱 She-Ra and the Princesses of Power | Netflix After School [Video]. YouTube. Accessed June 5, 2022, https://www.youtube.com/watch?v=sHJBF3fPCOI&ab_channel=NetflixAfterSchool

Information of Show and Episode:

She-Ra and the Princesses of Power, season 5, episode 3, director; Christina ManriqueRoy Burdine; producer; DreamWorks Animation Television, DreamWorks Animation, Mattel Creations, and, voice actors; Aimee Carrero, Karen Fukuhara, AJ Michalka, from: “*She-Ra and the Princesses of Power*” *Heart Part 2 (TV Episode 2020)*. (n.d.). IMDb. Accessed June 5, 2022, from https://www.imdb.com/title/tt12339618/?ref_=ttep_ep13

Table B5: scene 5, screenshot from ‘She Ra’s Corridors Isn’t What You Think’ min 0:46-02:55

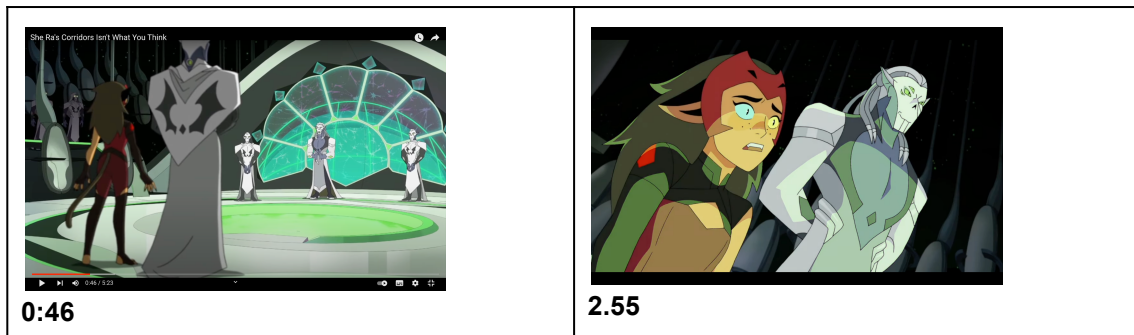


Table B5: scene 5, screenshot from ‘She Ra’s Corridors Isn’t What You Think’ min 0:46-02:55

YouTube video:

Five by Five Takes. (2020, August 8). She Ra’s Corridors Isn’t What You Think [Video]. YouTube. Accessed June 5, 2022 https://www.youtube.com/watch?v=PZNY2QcodGg&ab_channel=NerdWire

Information of Show and Episode:

She-Ra and the Princesses of Power, season 5, episode 3, Corridors, director; Roy Burdine; producer; DreamWorks Animation Television, DreamWorks Animation,

Mattel Creations, and, voice actors; Aimee Carrero, Karen Fukuhara, AJ Michalka, from: “*She-Ra and the Princesses of Power*” *Corridors* (TV Episode 2020). (n.d.). IMDb. Accessed June 5, 2022, from https://www.imdb.com/title/tt12326106/?ref_=ttep_ep3

Table B6: scene 6, screenshot from ‘catra and Glimmer’, min 4:41-5:22

 4:41	 4:44	 4:56
 5:17	 5:18	 5:20
 5:21	 5:22	

Table B6: scene 6, screenshot from ‘catra and Glimmer’, min 4:41-5:22

YouTube video:

Yurianime 2021. (2021, July 19). *catra and Glimmer* [Video]. YouTube. Accessed June 5, 2022, https://www.youtube.com/watch?v=PrnWA-s3HQs&ab_channel=Yurianime2021

Information of Show and Episode:

She-Ra and the Princesses of Power, season 5, episode 3, Corridors, director; Roy

Burdine; producer; DreamWorks Animation Television, DreamWorks Animation, Mattel Creations, and, voice actors; Aimee Carrero, Karen Fukuhara, AJ Michalka, from: “*She-Ra and the Princesses of Power*” *Corridors (TV Episode 2020)*. (n.d.). IMDb. Accessed June 5, 2022, from https://www.imdb.com/title/tt12326106/?ref_=ttep_ep3

Table B7: scene 7, screenshot from ‘Scorpia being obsessed with Catra for 10 minutes straight’, min 3:14-3:41

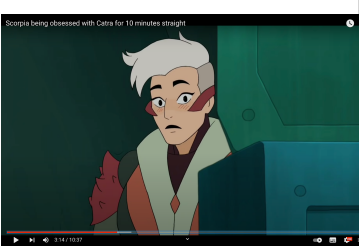
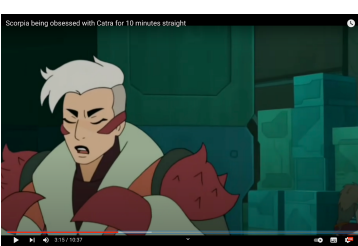
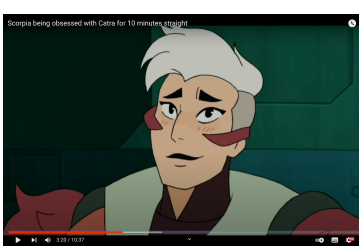
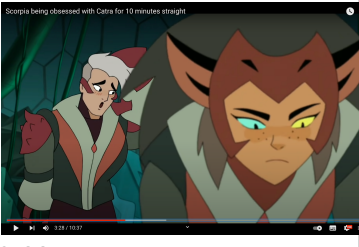
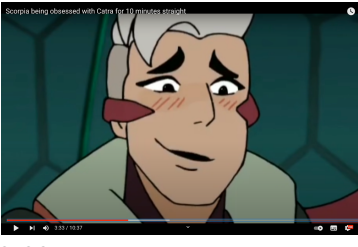
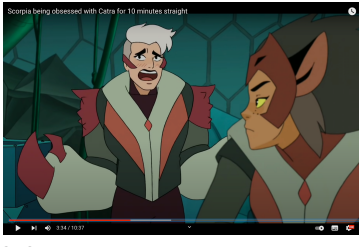
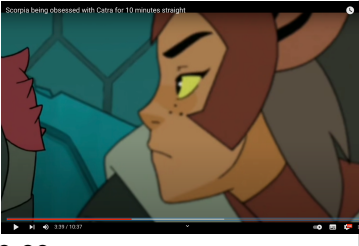
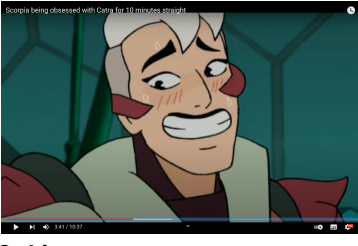
 <p>3:14</p>	 <p>3:15</p>	 <p>3:20</p>
 <p>3:28</p>	 <p>3:33</p>	 <p>3:34</p>
 <p>3:39</p>	 <p>3:41</p>	

Table B7: scene 7, screenshot from ‘Scorpia being obsessed with Catra for 10 minutes straight’, min 3:14-3:41

YouTube video:

hollertubes. (2020, November 25). *Scorpia being obsessed with Catra for 10 minutes straight* [Video]. YouTube. Accessed June 5, 2022 https://www.youtube.com/watch?v=-Rtkfoflqw&t=34s&ab_channel=hollertubes

Information of Show and Episode:

She-Ra and the Princesses of Power, season 2, episode 5, White Out, director; Lianne Hughes producer; DreamWorks Animation Television, DreamWorks Animation, Mattel Creations, and, voice actors; Aimee Carrero, Karen Fukuhara, AJ Michalka, from: “*She-Ra and the Princesses of Power*” *White Out (TV Episode 2019)*. (n.d.). IMDb. Retrieved June 5, 2022, from https://www.imdb.com/title/tt10241810/?ref_=ttep_ep5

Table B8: scene 8.1 and 8.2, screenshot from ‘Scorpia being obsessed with Catra for 10 minutes straight’, min 0:04-0:33

Scene 8.1		
 0:04	 0:05	 0:07
 0:09	 0:12	
Scene 8.2		
 0:17	 0:20	 0:24

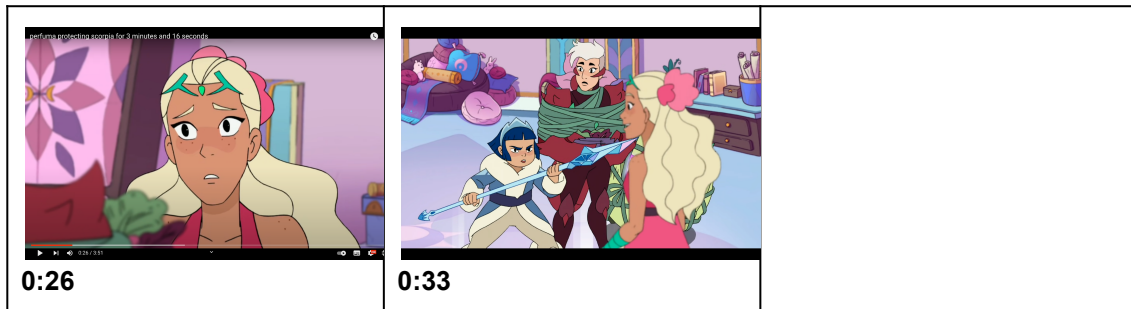


Table B8: scene 8.1 and 8.2, screenshot from 'Scorpia being obsessed with Catra for 10 minutes straight', min 0:04-0:33

YouTube video:

hollertubes. (2021, January 23). *perfuma protecting scorpia for 3 minutes and 16 seconds* [Video]. YouTube. Accessed June 5, 2022
https://www.youtube.com/watch?v=RkTIgB4iQCI&t=22s&ab_channel=hollertubes

Information of Show and Episode:

She-Ra and the Princesses of Power, season 4, episode 10, Fractures, director; Jen Benett, producer; DreamWorks Animation Television, DreamWorks Animation, Mattel Creations, and, voice actors; Aimee Carrero, Karen Fukuhara, AJ Michalka, from: "*She-Ra and the Princesses of Power*" *Fractures* (TV Episode 2019). (n.d.). IMDb. Retrieved June 5, 2022, from
https://www.imdb.com/title/tt11231666/?ref_=ttep_ep10

Table B9: scene 9, screenshot from 'perfuma protecting scorpia for 3 minutes and 16 seconds', min 0:35-1:19

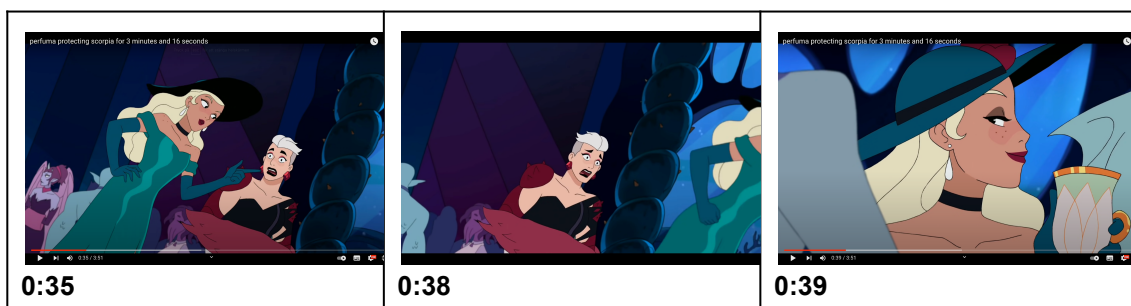




Table B9: scene 9, screenshot from 'perfuma protecting scorpia for 3 minutes and 16 seconds', min 0:35-1:19

YouTube video:

hollertubes. (2021, January 23). *perfuma protecting scorpia for 3 minutes and 16 seconds* [Video]. YouTube. Accessed June 5, 2022
https://www.youtube.com/watch?v=RkTIgB4iQCI&t=22s&ab_channel=hollertubes

Information of Show and Episode:

She-Ra and the Princesses of Power, season 4, episode 10, Fractures, director; Jen Benett, producer; DreamWorks Animation Television, DreamWorks Animation, Mattel Creations, and, voice actors; Aimee Carrero, Karen Fukuhara, AJ Michalka, from: "*She-Ra and the Princesses of Power*" *Fractures* (TV Episode 2019). (n.d.). IMDb. Retrieved June 5, 2022, from
https://www.imdb.com/title/tt11231666/?ref_=ttep_ep10

Search 1

Articles about *She-Ra and the Princesses of Power* after a google search on April 21, 2022: Search words: She-Ra and the princesses of power through news-function on google.

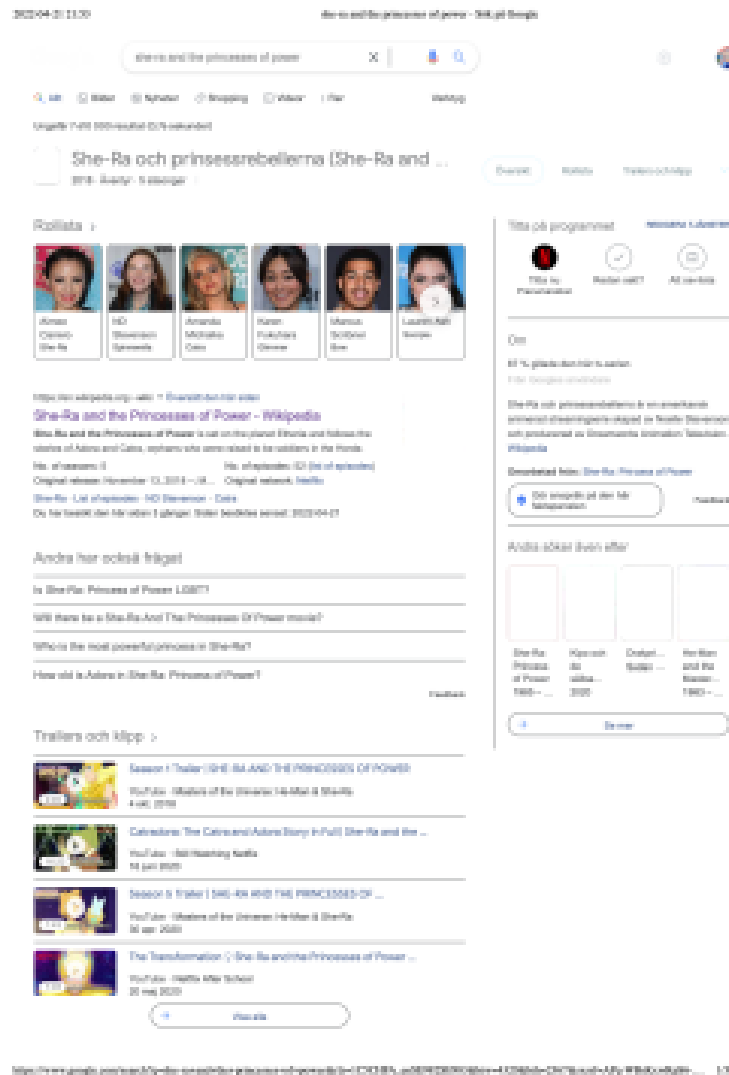


Figure C1: Search 1: Search words: *She-Ra and the princesses of power*

2022-04-21 21:53

she-ra and the princesses of power - Sök på Google

<https://www.imdb.com/title/...> • Översätt den här sidan

She-Ra and the Princesses of Power (TV Series 2018–2020)

She-Ra and the Princesses of Power: Created by Noelle Stevenson. With Aimee Carrero,

Marcus Scribner, Karen Fukuhara, AJ Michalka. **She-Ra, Princess of Power** ...

13 nov. 2018 -

Ranking: 7,810 - 14 816 röster

Full Cast and Crew • Aimee Carrero as Adora, She... • Episode Guide • Cast (38)

Du har besökt den här sidan 5 gånger. Sidan besöktes senast: 2022-04-21

Bilder >



<https://www.netflix.com/title/...> • Översätt den här sidan

Watch She-Ra and the Princesses of Power | Netflix Official Site

Soldier Adora finds a magic sword -- and her identity as legendary hero **She-Ra**. She joins the Rebellion, but her best friend stays with the evil Horde.

14 mars 2017

Du har besökt den här sidan 2 gånger. Sidan besöktes senast: 2022-04-01

<https://she-raandtheprincessesofpower.fandom.com/...> • Översätt den här sidan

She-Ra and the Princesses of Power Wiki - Fandom

She-Ra and the Princesses of Power is an animated fantasy web television series developed by award-winning author ND Stevenson and produced by DreamWorks ...

<https://www.dreamworks.com/s...> • Översätt den här sidan

She-Ra and the Princesses of Power | TV Shows | DreamWorks

She-Ra and the Princesses of Power is the story of an orphaned princess named Adora, who leaves behind her former life in the evil Horde when she discovers ...

Du besökte den här sidan den 2022-04-21.

<https://www.rottentomatoes.com/...> • Översätt den här sidan

She-Ra and the Princesses of Power - Rotten Tomatoes

In this reboot of the 1980s series, a magic sword transforms an orphan girl into warrior

She-Ra, who unites a rebellion to fight against evil.

Ranking: 86% - 73 röster

<https://twitter.com/dreamworks...> • Översätt den här sidan

She-Ra and the Princesses of Power - Twitter

Final season of #SheRa now streaming on Netflix! ... Unlock nostalgia with the first ever

She-Ra: Princess of Power collection from.

<https://www.theguardian.com/s...> • Översätt den här sidan

She-Ra and the Princesses of Power: gripping not-just-for ...

28 maj 2020 — **She-Ra and the Princesses of Power**: gripping not-just-for-kids cartoon that openly centres queer love ... "We've gotta find every bit of strength ...

<https://tvtropes.org/prewiki.php> • Översätt den här sidan

Western Animation / She-Ra and the Princesses of Power - TV ...

She-Ra and the Princesses of Power is a Continuity Reboot of the series **She-Ra: Princess of Power** released on Netflix and produced by DreamWorks Animation.

Relaterade sökningar

she-ra season 5

entrapta

https://www.google.com/search?q=she-ra+and+the+princesses+of+power&rlz=1C5CHFA_en5E982SE983&biw=4320&bih=2367&ssrf=APq-WBtKwRg56... 2/3

Figure C2: Search 1: Search words: She-Ra and the princesses of power



https://www.google.com/search?q=she-ra+and+the+princesses+of+power&rlz=1C5CHFA_en5E59G2SE59G3&biw=4320&bih=2367&asr=APq-WIhKwRp86-... 1/3

Figure C3: Search 1: Search words: *She-Ra and the princesses of power*

Search 2

Search words: *She-Ra and the princesses of power importance*

2023-04-21 23:53 she-ra and the princesses of power importance - Sök på Google

she-ra and the princesses of power importance

Ungefär 5 500 000 resultat (0.53 sekunder)

<https://www.theguardian.com> · Översätt den här sidan
She-Ra and the Princesses of Power: gripping not-just-for ...
28 maj 2020 — Obviously a children's show, *She-Ra* is a fantastical, nuanced treatment of good and evil that feels oddly relatable in these times.

Andra har också frågat

What is the message of She-Ra?

Is She-Ra: Princess of Power LGBT?

Why is She-Ra so good?

Is Princess Ra and princesses of power appropriate?

<https://www.npr.org> · 2023/05/15 · Översätt den här sidan
In 'She-Ra And The Princesses Of Power,' True Strength Is In ...
18 maj 2020 — Adora grew up behind enemy lines, taken from her home by the Horde and raised as a soldier. But eventually, Adora realizes the atrocities the ...

<https://movieweb.com> · why-she-... · Översätt den här sidan
Why She-Ra and the Princesses of Power Is Not the Average ...
23 mars 2022 — *She-Ra and the Princesses of Power* exemplifies the importance of character representation through casual introduction and meaningful ...

<https://www.cbr.com> · she-ra-and-... · Översätt den här sidan
How She-Ra and the Princesses of Power Explores ...
22 maj 2020 — *She-Ra and the Princesses of Power* has always been in part about the importance of learning empathy, and the amazing acts that can be done when ...

<https://en.wikipedia.org> · she-... · Översätt den här sidan
She-Ra and the Princesses of Power - Wikipedia
She-Ra and the Princesses of Power is set on the planet Etheria and follows the stories of Adora and Catra, orphans who were raised to be soldiers in the Horde.
No. of seasons: 5 No. of episodes: 52 (list of episodes)
Original release: November 13, 2018 –; Original network: Netflix
She-Ra - List of episodes · ND Stevenson · Catra
Du har besökt den här sidan 3 gånger. Sidan besöks senast: 2023-04-21

<https://www.latimes.com> · story · Översätt den här sidan
How Netflix 'She-Ra' changed the game for LGBTQ love ...
18 maj 2020 — Netflix animated series 'She-Ra and the Princesses of Power' has been ... feelings can make them a hero is as exciting as it is important.

<https://shehacks.com> · why-she-... · Översätt den här sidan
Why 'She-Ra and the Princesses of Power' is Netflix's ...
Why 'She-Ra and the Princesses of Power' is Netflix's greatest original series. Jake Panek, Staff Writer | May 15, 2021. A screenshot from the opening of the ...

<https://www.cnn.com> · 2023/05/22 · opinions · she-ra-and-...
'She-Ra and the Princesses of Power' is the rarest of ...
'She-Ra and the Princesses of Power' is the rarest of television fads. Opinion by Lindsey Manton, Updated 3:20 PM ET, Fri May 22, 2020.

https://www.google.com/search?q=she-ra+and+the+princesses+of+power+importance&rlz=C5C3BA_56206151983&inc=144&id=79P&oeq=APq-WB... 1/3

Figure C4: Search 2: Search words: *She-Ra and the princesses of power importance*



Figure B5: Search 2: Search words: *She-Ra and the princesses of power importance*