

Education and Comparative Literature: The Renewal of the Feminine Paradigm in Literature and in Cinema: The Case of the Film *Brave*

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Abstract: *Education and Comparative Literature always followed social changes. Society has been evolving and even Disney had the ability to follow it, always trying to meet the interests of target audience, the children. However, Disney began working with the role of the women and their evolution very early. Therefore, adapted some fairy tales to cinema, which were presenting a gradual change of princesses. It began with the classical princesses (1939-1959), then the rebels (1989-1998) and finally the contemporary ones (2009-). Hereupon, for each category we'll approach one princess, more properly, Snow White (1937), Beauty and the Beast (1991) and finally Elsa, from Frozen (2013), to show how much this traditional vision has been evolving. This article also suggests an analysis of the film Brave (2012) focusing on the main characters, to show why these are examples of more renewed vision and break the stereotype of the traditional princess.*

Keywords: Compared Literature; Feminism paradigm; Brave

1. Introduction

Founded in 1923, Disney is a worldwide reference for its wide range of adaptations of classic fairy tales. At the bottom, it started from narratives that were known by all and turned them into great productions, as Machado (2016) points out:

although other producers also invest in the animated segment, such as Dreamworks and 20th Century Fox, Disney is still the strongest reference in the film industry when we talk about adapting fairytales (Machado, 2016, 83).

Disney launched the first princesses, but since the early adaptations of Children's Literature, made by Disney studios have undergone a major change. Therefore, according to Silva (2016, p. 60), we started with the classic princesses (1939-1959), then the rebels (1989-1998) and finally the contemporaries (2009). Regarding the classical period, we have the following princesses: *Snow White* (1937), *Cinderella* (1950) and Aurora, from *Sleeping Beauty* (1959). These princesses attended to a set of characteristics that gave them a common profile, namely in terms of unequalled beauty, pure goodness and naivety, which contained no evil. They are very dependent on the Prince Charming, always counting on him to save them and with an absolutely happy ending, as Silva (2016) says:

they are passive and beautiful princesses who wait for a prince to save them. They want them before they even appear physically because they dream about them. Revealing, therefore, that women need a male figure to be happy and to become legitimized subjects (Silva, 2016, 61). The rebel era is marked by several

princesses, such as Ariel, from *A Little Mermaid* (1989), Bela, from *Beauty and the Monster* (1991), Jasmine from *Aladdin* (1992), Pocahontas (1995) and Mulan (1998). These characters became stronger than the previous ones since they began to defend their own ideals, to counter some decisions with which they did not agree and to gain more freedom. In contrast, these princesses are still very dependent on some patterns that define the classic princesses so well, as the search for a happy ending and an enchanted prince, as Junior and Alves (2017) states: one of the strongest characteristics of the princess's stereotype still remains, the need and dependence of a male character who necessarily develops with the protagonist a love interest (Junior and Alves, 2017, 2).

However, some characters end up finding love in a natural way, without being eternally waiting for it to happen. In turn, the patterns were evolving and we were having princesses ever more distinct and totally the opposite of what was expected. Therefore, the princesses of the contemporary age break with the stereotype that one should always wait for the charming prince and come up with different goals, fight for them and increasingly want to be independent and show resistance to adversity. The princesses, Tiana, from *The Princess and the Frog* (2010), Rapunzel (2010), Elsa and Anna, protagonists from *Frozen* (2013) and Merida from *Brave* (2012) are examples of this new reality, next of the actuality in which we live. Thus, as Junior and Alves (2017) point out:

we come, then, at a time when feminist ideas and positions arrive at Disney with a great force ... now give space to strong, fearless protagonists who trace their own future and show that even without a prince or a love

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interest, the woman/princess is still a woman/princess (Junior and Alves, 2017, page 3).

Before, women were seen as housewives, with the obligation to take care of their children and home and, especially, of the housework. They depended heavily on man since love moved them the most. On the other hand, women began to appear confident, more independent, with more freedom and with more self-esteem, because they began to trust more in themselves and in their choices. So it has changed the old view that women need to have a male presence in their life to be happy. This happened because the female figure followed the evolution of the times. Effectively, according to Fossati (2009):

the woman gained independence. He no longer needed to rely on a male figure, the only one capable of providing him security. He could begin to draw plans and models in favour of his own ideals (Fossati, 2009, p.5).

So, while society was evolving, Disney was not indifferent and was careful to follow it, giving rise to new patterns and characteristics of the female characters. This means that Disney studios have been careful to recreate the physical and psychological appearance of the characters, adding traits of novelty that arouse public interest. In the background, it is interesting to see how much the role of women has evolved over the years and, especially, the changes that the Disney studios have made in the princesses, to make them increasingly complex and more charismatic, at the level psychological and physical.

2. The Traditional Vision

The Walt Disney Company, better known by Disney, was founded in 1923. This led to the cinema many of the classic fairy tales that were written by Perrault, Grimm, Anderson, among others. (Junior and Alves, 2017, pp. 1 and 2). As Machado points out (2016):

if Perrault, the Grimm and Andersen were the main names in the spread of the wonderful tales through the literature in the period from the seventeenth century to the end of the nineteenth century, the American Walt Disney was the great pioneer of a new way of conveying the narratives the drawings of animation (Machado, 2016, page 80).

However, although their cinematographic productions have children as a fundamental and specific audience, they manage to win over the different viewers, being films of worldwide reference to the present (Junior and Alves, 2017, pages 1 and 2). Walt Disney himself said that children are characterized by innocence and therefore his films are intended to awaken the sleeping child in each of us (Parma, 2008: 397 and 398). For Alves and Nepomuceno (2017), although it is undisputed that Disney provides pleasure and fun to children and adults, its public responsibility does not end there. Before being seen as a commercial public sphere, innocently distributing pleasure to young people, the Disney empire must be seen as a pedagogical undertaking politically engaged in the cultural space of national identity and in the

"instruction" of children's minds (Ferreira, 2015, cit. by Alves and Nepomuceno, 2017, p.9). The quality that his productions had enabled him to achieve prestige and success as a director and animator. On the other hand, some of his productions defined by the fantastic and the magical, were inspired by the traditional fairy tales, thus awakening the enthusiasm of those who counted being faithful to their content. After the Disney Studios went through a long era of supremacy, other American studios also appeared (20th Century Fox and Dreamworks), who developed animations and presented their princesses to the public (Fossati, 2009, p.1). As the production turned out to be a success, Disney was able to open horizons to leave one of the great legacies, the princesses of the fairy tales. That said, between the years 1937 and 1970, 15 feature-length animated films were released.

In 1937 the first animated feature in the story, *Snow White and the Seven Dwarfs*, was introduced to the public, based on the classic adaptation of the oral literature by Jacob and Wilhelm Grimm. Although they were taking their first steps in the animation industry, the first Disney film passed the image of the princess, who was later strengthened by other characters who followed the same genre, both in behaviour and in the plot (Junior and Alves, 2017, p.2).

Adaptations are also often very different from the original works because they are adapted to fit the profile of Disney brand standards and to be consistent with the linguistic materiality that will be used since the literary language is not similar to the cinematographic (Parma, 2008, p.400). Indeed, according to Parma (2009): "these adaptations often significantly alter the original works, whether for a better identification of the characters or for a happy ending" (Parma, 2009, p.509).

Therefore, it is from this idea that the life of the Disney entrepreneur focuses on his work, changing characters and relationships (Parma, 2008, 400). Nevertheless, the fact that fairy-tale stories used to fit the Disney standard, end up losing elements, as Parma (2008) states:

(which, unbelievable as it may seem, usually have sad endings) and the novels (which tend to a tragic end as well, with the death of several characters) are altered to reach a own goal, entertainment, fun (Parma, 2008, cit. by Silva, 2016, p.55).

In this way, Disney goes beyond a form of language, the writing of the book, to another very differentiated that of the images, of the cinema. The process described above can open the door to an ideological adaptation that turns out to be coherent with the ideology, which is conservative and moralizing, and with the target audience of the company, provoking changes in storytelling. However, in most cases, people who watch Disney films do not have access to the original stories, because films are more widespread and more accessible than literary works. In this way, viewers consider stories to be that way, as told on the movie screen. Thus, this reveals the power that the ideology of the company, through its films, has on the imagination of the spectators,

eternalizing a history of its own, which is different from the original (Parma, 2008, 398).

For Silva (2016):

as the production of films with fairy-tale scenarios is better known and widely publicized, it is easy to find people who first watched the re-creation of a work's story and only then read or knew the book that gave rise to the film's narrative (Silva, 2016, p.53).

Walt Disney Pictures has in its films very familiar themes, as in the case of hectic family relationships, full of misunderstandings. The parents' absence, the fights between parents and children and adoptive parents, become such common themes as the princesses full of problems and brave princes.

3. The Renewed Vision

In the twentieth century, women were occupying a new place, gaining more autonomy, challenging stereotypes and suggesting new hypotheses of being, since this period was identified by several events and marked social repercussions (Fossati, 2009, p.5). The woman was gaining independence since she no longer needed to depend on the man, the only one who offered her security. Therefore, he can outline his plans in favour of what he believes (Fossati, 2009, 5).

The princesses were following the transformations of the woman and adapted to them, always maintaining the magic profile and of its own glamour that the fairy tales have (Fossati, 2009, page 7). As Fossati (2009) states: the brief history of the princesses in the animated film narratives suggests a change in their profile because perhaps they have followed the trajectory of women in society (Fossati, 2009, p.10).

However, the fact that these princesses were also passive and submissive led them to always wait for the meeting with the prince, which guaranteed them a happy ending (Fossati, 2009, p.7). According to Fossati (2009):

(...) attended a stereotype of a woman endowed with beauty, kindness, naivety, passivity and the strong desire to marry. It is emphasized that they were expecting the encounter with the prince throughout the story and when it became effective, the narrative was concluded with a happy ending (Fossati, 2009, p.10).

On the other hand, the content that was implied in these works strengthened not only dependence and respect for the masculine, but also the duty to wait passively for the rules that would portray the stability of their lives, since this was the appropriate and expected of the female figure (Fossati, 2009, p.7). As Machado (2016) points out, "passivity is shown as something positive, even when it comes to the novel" (Machado, 2016, p.92). Being a woman in these films means waiting for the ideal pair, instead of solving their own problems and fighting for their desires (Lima, Antunes and Pereira, 2018, p.2). As we have seen previously, we have clearly evolved from the paradox of the female Disney princesses to a new paradigm that accompanies changes in society in a stronger and more progressive way. However, to

demonstrate the new values that the Disney characters have, we chose Merida and we will focus on episodes of each of the films respectively and talk about each character individually.

3.1 Brave

The film *Brave* was created in the year 2012 by directors Mark Andrews and Brenda Chapman, being the first fairy tale produced by Pixar. Effectively, according to Ferreira (2015):

is Pixar's debut on the land of the fairy tale, her first princess and also the first female heroine in the studio. It is a contemporary princess, but still with much of what the collective imagination places on this figure. She is beautiful, like all her predecessors, but she is also quizzical, rebellious, does not like to comb her hair, tight dresses, the "way of acting" of royalty and, especially, does not dream of the prince enchanted. A critique published in the Huffington Post states that animation is considered by many to be the first film with a feminist princess (Ferreira, 2015, quoted by Alves and Nepomuceno, 2017, 1).

Regarding the story, Princess Merida, in the eyes of her mother, should be the ideal successor to the post of queen, and therefore she had to follow all the rules that this one imposed on her. However, Merida preferred his favourite sport, the archery. When she learns that Elinor has organized a competition for her suitors to fight for her hand, she has gone to find a witch casting a spell to change her mother's attitude, for she was being forced to follow something she never wanted. However, the change did not go well, since Elinor was turned into a bear. Merida tries to do everything to help her and prevent her kingdom from going to war. Finally, through his words of regret, he manages to bring his mother back and the two are closer than ever.

Next, we will list some episodes that reveal that Merida represents an example of innovation.

On Merida's birthday, she saw her father with a bow on the table and also wanted to use it, but because it was too big, the father gave him a small as a gift. One notes that Queen Elinor did not like it, since she says "I do not want weapons on the table", as Silva (2016) points out, "Merida will shoot with her new bow, but her mother does not seem to like the object, while the father is happy" (Silva, 2016, 102). Merida begins to aim at a bow and can see the face of her mother's distress. We begin to realize at the beginning of the film that Elinor wants Merida to behave like a princess and not a "savage". The same is true when Merida went to pick up the bow and her mother says "A bow Fergus? She is a girl!". Once again, Queen Elinor reveals that she does not want Merida to have contact with the bow, because only men normally use it and Merida should be a princess in court and with duties.

Merida nurtures a sense of revolt because she sees her brothers always go unpunished from what they do and she never got rid of anything. This shows that because she is a woman, she ends up being limited, since in this discourse, the princess exposes how the mechanisms of male

domination violate her, because only her brothers, who are men, can be what they want, while, as a woman, she must follow the defined patterns that her mother reproduces (Silva, 2016). , pp. 102).

The moment Merida goes to the throne, on the day she was supposed to choose a suitor, she looks very annoyed because she does not want to marry anyone and is obliged by her mother. Nevertheless, Merida still mentions that Elinor does everything so that it has to be equal to her, as emphasizes Ebersol (2014):

Elinor, at an earlier point in the film, makes it clear that she also had fears of getting married, but that she fulfilled her role in society. This role must be played both from her social status as a princess and from her gender since in this historical context marriage was the main destination of women (...) (Ebersol, 2014, p.5).

While Queen Elinor was giving lessons to Merida, this one in a "class" was drawing and her mother said "a princess does not do gibberish", but she should learn music. If Merida was laughing, her mother would say "a princess does not laugh like that", when she was eating, the mother said "do not overfill" and went on to say that a princess has to be "compassionate, patient and cautious , clean and above all strive to be perfect. " However, these characteristics are those that male domination subjects and determines to women, imprisoning them in these classifications so that they do not change the social structures that place man as active and privileged subjects in society (Silva, 2016, pp. 102 and 103). It was clear in Merida's face that she was unhappy because her mother continued to insist that the main character should be a princess, but she never wanted to be, according to Silva (2016):

Merida is the character who most differs from all other princesses, since she is the only one who was born princess, but does not want to be. She prefers to have the freedom to be stuck in a marriage arranged by her mother (Silva, 2016, 102).

When Merida comes to the room and finds everyone to eat, King Fergus explains why he has lost his children, Merida continues to tell the story to his brothers and imitates the sound of the bear. He placed the bow on the table and the mother replied as soon as "a princess does not lay her arms on the table" and went on to say "a princess should have no arms in my opinion". Queen Elinor received a letter saying that the clans would dispute the hand of Merida and she was upset because her mother can not respect that she does not want to marry and is not waiting for the prince enchanted, as usual of the princesses. Effectively, according to Machado (2016):

(...) she is pressured by her parents - specifically by her mother, the queen - to marry one of the princes of the allied clans of her kingdom. Merida, however, vehemently denies himself, questioning the reason for the necessity of marriage for a princess (Machado, 2016, pp. 104 and 105).

At the moment that the queen Elinor affirms "a princess does not raise the voice" and continues saying that Merida has always been prepared to find the love, Merida faces its

mother saying "no, you were prepared for this moment always". Merida shows that she is not afraid to face her and that she is tired of doing what she wants. Queen Elinor does not accept that Merida does not want to marry, because it is a tradition that all princesses must fulfil.

Therefore, the reference to the mother is that Queen Elinor wants her to follow in his footsteps, that is, to become a princess/queen like all his predecessors (Junior and Alves, 2017, 4). Merida in a conversation with herself says "I'm not prepared and maybe I will not be prepared", "I want to be free". As Müller (2015) states: "... she goes on to say that she may never be ready to marry, a characteristic which distances her from the itineraries of other princesses" (Müller, pp. 66-67).

This reveals that Merida has other goals that marriage does not pass on since she feels she must decide when to marry and not be "forced" by her mother to follow a destination for which she is not yet ready, according to Ebersol (2014):

Merida is a young Scottish princess who is determined to tread her own destiny, independent of the traditions of her kingdom and the plans of her mother, Queen Elinor (Ebersol, 2014, 2). Queen Elinor appears to tighten her dress and hide her hair and Merida is annoyed because she says "I can not breathe," she continues to say that the dress is too tight and her mother does not want to know and says is perfect. Merida, therefore, feels unhappy, because it is not those dresses of princess that define her, but dresses more relaxed, just as she is. During the presentation of the suitors, it is clear that Merida tries to hide behind the cap, because she is annoyed and unhappy since the mother can not respect its decision. Thus, "(...) pulling the strand of hair out it tries to assert its identity, even in the face of the suppressions and restrictions it undergoes in that situation" (Ebersol, 2014, cit. By Alves and Nepomuceno, 2017).).

As she is supposed to be the princess to determine the challenge for the suitors, Merida chose the mode of the bow and arrow. In this way, it takes initiative to opt for something that it likes, to also be able to have some influence in its destiny. It reveals determination and courage. However, Merida enters the logic of symbolic exchanges to subvert, from within, the structure that governs it. It passes from object of exchange to subject holder of the symbolic good, able to dispute for him next to the men in the public sphere. Although her plan does not work (she does not win her own "hand in marriage"), the scene in which Merida invades the place of dispute with her archery is a strong representation of her public statement as subject and the ad that holds the power over his body and his destiny. Visually it is represented by Merida tearing the tight dress that suppressed its movements so that, could well use the archery to hit accurately all the targets and to win the dispute. Even without reaching its goal, its act of subversion of the imposed order and social rules causes a commotion between the participants and the temporary interruption of the dispute (Ebersol, 2014, cit., By Alves and Nepomuceno, 2017, p.6).

Without the parents realizing, Merida left the throne and before throwing the arrow breaks her tight dress, to have more freedom in the movements. Reveals once again that he

does not want to get married and that he will do everything to prevent this from happening. At the moment Merida was firing the arrow, her mother decided to go after her and Merida did not call and continued to shoot. Once again she confronts her mother and shows resistance, something unthinkable in a traditional princess. For Maia and Maia (2015), in the dispute organized to decide her future husband, the princess competes by her own hand and is more skillful than the other participants, overcoming all. In taking the reins of destiny itself, Merida demonstrates empowerment of the feminine (Maia and Maia, 2015, p.270).

At a time when Merida and Elinor are in a room arguing with each other, because the main character fighting for her fate alongside the suitors, Merida, furious, realizing that her mother still did not care and respect what she wanted, rips the tapestry Elinor made, making a "cut" between them. In this way, he "breaks" the connection between them and faces the mother, who does not stop at all to think about the interests of Merida. The situation was even worse when Queen Elinor sends the bow to the fire, which makes Merida sadder and angrier, according to Silva (2016):

during the fight, Merida's mother removes the bow and arrow from the girl and burns. This is a representation of the violence that male domination does against those who do not follow the imposed standards (Silva, 2016, p.105).

Merida then wanted to go find a witch and when she found her she asked for a spell to change her mother. It reveals an attitude of despair, doing everything to make Queen Elinor change her mind so that she does not have to marry. However, Merida also ends up facing the witch, because she claimed that she was an artisan and Merida told her that she was a witch. Something unthinkable also in a traditional princess, because these were naïve and introverted and Merida showed a claw and valour never before seen.

The moment Merida uses the bow and arrow to hunt a fish for her and for the mother to eat, one can notice the expression of Queen Elinor, who is beginning to realize that the arrow can also be very useful. It teaches his mother a lesson because she always said that a princess could not walk with guns and it is through these that they can have food. As Alves and Nepomuceno (2017) argue:

(...) Who holds the knowledge for survival is Merida. It is she who cares and teaches the mother what to eat and how to behave in the forest. The two ends up establishing a bond of complicity, perceive that they work better together, are complementary in the search for a solution to the situation of both Mother-Bear and Princess who does not want to marry, thus discovering the formula to end the disastrous spell (Ferreira, 2015, cit. By Alves and Nepomuceno, 2017, page 8).

When Merida sees everyone fighting in the room (the father, the pretenders, the people, etc.), by a view of the door, she enters and begins to explain herself and after doubting her, asks everyone to keep quiet and prevents the war continue. When he was about to choose a suitor, the mother beckoned him and said to break with tradition, "my mother says we

should be free to write our story, follow our hearts and find love naturally" (while his mother made gestures). In this way, Elinor began to change her mind and see that what made her daughter happy was to prevent her from marrying. All the suitors agreed not to marry, for like Merida, they too were out of obligation, since their parents did not give them the freedom to pursue their own future. For Müller (2015), "the children of the lords agree with the idea of choosing their own destiny" (Müller, 2015, 65). When the father was about to hurt the bear, that was the queen Elinor, Merida throws an arrow and prevents. He then begins to fight against his father, also revealing his masculine side, his attitude, courage and determination. It is Merida who, despite everything, ends up saving her mother with her words of regret, because she did not want the situation to have taken these proportions, but that the mother showed a more open vision and let her life take a turn which she herself wanted.

The film ends with the following phrase from Merida: "Some people say that we can not control our destiny, that it does not belong to us, but I know it is not so, our destiny is inside us, we just have to be indomitable to the see ". It shows, therefore, that we must always defend what we believe in, even if it means breaking with some tradition, since fate belongs only to us and we must have the freedom to fight for it and to have self-love above all else, for "Much more than discussing marriage, Valente, through Merida, shows the importance of making one's own choices and self-love" (Müller, 2015, 66).

In relation to the film, the difference goes until the religion, until the geography where it lives Merida. She lives in a kingdom, where she has been accustomed to seeing her father fight with the bears from the bow and arrow. In this way, the environment influences your personality, because you end up living in a place that ends up being so relaxed, like her. On the other hand, it also breaks with the custom, which has long materialized in history, marriage. This is sacred because all because everyone is preparing for life for him, even if they do not want it. For example, in the case of Merida, the mother tried to prepare her, through lessons and teachings, to make her a perfect princess, as Maia and Maia (2015) wrote:

the plot develops mainly on the relationship between Merida and Elinor, his mother, defender of tradition, who wants to make her an exquisite princess while the girl does not accept to submit to their demands and challenges the discipline imposed by the mother (Maia and Maia, 2015, p.270).

It was one of the Disney movies that broke with the idea that every princess should be waiting for the prince charming. Speaking now of Merida, in a more particular way, she has red hair, wavy and wild, that is different from the usual hairstyles of the princesses, because the visual construction of Merida's hair is an important representation of her identity:

The red / red color is an energy, action, vitality and strength. The curly, bulky, undisciplined hair represents rebellion, transgression, and insubordination, and also enunciates the character's pursuit and appreciation of

freedom (Ebersol, 2014, quoted by Junior and Nepomuceno, 2017, 4).

The natural dress, simple and dark that you use, allows you to use the bow and arrow, to do the movements at will. For Junior and Nepomuceno (2017):

it is a dark dress, lackluster, necklines and moorings to fine-tune the silhouette, Merida's clothing, while long, is comfortable for her adventures in the woods and horseback riding with her faithful and best friend Agnus, whom she cares for and personally feeds without task for the servants (Junior and Nepomuceno, 2017, page 4):

She is also a warrior with a rebellious spirit, being a very strong character inwardly. It presents a masculine profile and shows resistance to the adversities, because its objectives, do not pass through the marriage since unlike the traditional representation of the princess in animated films, Merida does not find a prince and there is no romantic interest in moving the character (Ebersol, 2014, p.7).

Merida's way of speaking is not a princess either, for these were very delicate and Merida speaks in a "clumsy" way. In short, we can conclude that Merida is a great example of innovation, because it had the courage, the determination, the courage, the self-love, that had to begin to exist in the princesses. It also preserves freedom very much, since "just as freedom is one of the central guidelines for feminists, it is also the greatest desire of our brave princess, Merida" (Alves and Nepomuceno, 2017, 2):

Merida inherited the relaxed, adventurous, "wild" and father-free air, not the delicate manner of the mother. As defended by Junior and Nepomuceno (2017), Merida identifies much more with the adventurous and free figure of the father than with the rule of the mother, always impeccable, with hair bound and following the rules of the label (Junior and Nepomuceno, 2017, page 4).

Merida also breaks with the "happily ever after" that has always existed in the traditional tales. According to Alves and Nepomuceno (2017), "Merida was the first single princess who broke with the predictable 'happily ever after' (Alves and Nepomuceno, 2017, 8). Deep down, Merida shows us that we must always fight for what we believe in, for we must have the courage to determine our destiny and not let our happiness depend on anyone to be happy.

4. Conclusion

Disney is a great reference around the world, in which it adapts some traditional works and transforms them into great productions, which are known to all. What also makes it successful is the fact that it is always innovating and surprising its audience by including new traits that arouse the curiosity and imagination of the audience. However, the works as they are adapted to be included in your brand, lose some elements that existed in the original tales.

In relation to women, the former had to be exclusively dedicated to the home, children and husband and had no freedom of choice. Having said this, it has been winning a

new space in society, for which it has been fighting for many years, so that equality between men and women is equal and to achieve the proper independence, so dreamed and desired by them. Thus, Disney was not indifferent to these changes in the woman's life and tried to adjust.

As such, Disney has been following the changes in society and, therefore, had to adapt to the new interests of its public, which no longer identified with the classic standards. Thus, if, initially, the princesses were endowed with an unequalled beauty, a profound innocence and a sense of dependence on a prince who came to protect and defend them, nowadays these give way to other attributes and particularities.

The princesses are becoming stronger, more courageous, fearless, adventurous, autonomous and with more self-love. They seek freedom and draw their own destiny, since it belongs to them alone. However, they also break with the idea of "happily ever after," since they no longer wait for the Prince Charming, the only one capable of protecting and supporting them. They are princesses who fight for what belongs to them and defend themselves against adversity. Therefore, they impart to us that we should always go in search of our dreams and ideals. The analyzed films that changes have been made in the women / princesses, throughout the evolution of times. Thus, Merida stated that fate only belonged to her and that she did not want to marry, because it preserved her freedom and, therefore, broke with the idea of "happy forever." In short, Disney and Pixar have created new princesses too so that we are left with the idea that there are various types of beauty and they do not have to be strictly the most perfect. The new princesses allowed us to begin to look at ourselves and discover that our inner strength can be more beautiful and special than anything else, since our interests and goals are what defines us as a person.

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