Change in Politeness Strategies with Regards to Gender Differences in Disney Princess Films
Over Time
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A Thesis submitted in partial fulfilment
of the requirements for the
Degree of Masters of Linguistics, 2022




For Keith and my parents

Abstract

The present study looks at how politeness is used with gender and archetypes in Disney Princess films and how this changes over time. Thirteen Disney film scripts, nine animated and four live-action remakes, were transcribed and analysed for their uses of politeness markers that were compliments, apologies, and tag questions. It was found that politeness word count overall increased around 1.5%. Films had on average a frequency of 7% of politeness markers in their dialogue. Compliments were the highest used politeness form, and interpersonal was the highest used politeness function when compared to formal politeness and sarcasm. The Princess archetype, and women characters in general, decreased politeness over time, while the Prince character, and male characters in general, increased politeness over time. The increase and decrease for Prince and Princess archetypes demonstrates a potential relationship between politeness usage, and could indicate a minimum politeness needed in films. The remake films showed a general trend of increased politeness, and this was mostly by male characters. This study shows there was politeness change over time in these films related to character archetypes and gender, which could lead to further research on these topics in real world data.

# Contents

## 1. Introduction

Politeness is one of the fundamental skills that is taught to children from a young age. The ability to apologise, to say thank you, and to consider others is something that is taught to children from as young as toddlers. According to Piaget (Ruffman, 2020) children from the age of seven begin to consider the thoughts and feelings of those around them, and so politeness becomes more important as children learn to consider others and how they may impact them. Politeness is used in everyday life, and the social-normative theory of politeness is described by Fraser (1990) as being that politeness is adherence to social norms.

Speech acts, such as apologies and compliments, are markers that are used to convey politeness to someone during an interaction, and allows for someone to engage within society. Because politeness is set by a culture and context of society within the present moment that any utterance is spoken, politeness needs to be viewed through the lens of the culture and society it occurs in to see if it is truly polite or not (Mills, 2003). As such, there can be no strict phrase set or particular parts of speech that are always polite. Polite language is described as language that shows respect to others (Watts, 2003), but is defined by the context that it occurs in. As such, because politeness is a significant part of society and upholding societal norms, it is important that politeness is expressed and shown in the media that is consumed in a way that reflects society. This is especially true for children, who are learning how and when it is appropriate to use politeness markers to engage within society.

Disney as a company are a large part of children's entertainment, and have grown into a multi-billion dollar operation (Hoffower, 2019) that has a wide reaching market in everything from toys to music, movies to theme parks, products to experiences. The Disney brand, seen as 'family friendly' entertainment, profits from the projected idea of positive influence. Disney branded merchandise is readily available and is prevalent in modern society. References to Disney can be seen in songs, tv shows, and other movies, such as Back to the Future having a mickey mouse shirt or Jurassic Park where there is a line about "Yeah, but, John, if the Pirates of the Caribbean breaks down, the pirates don't eat the tourists". Being so firmly recognisable and established into popular culture gives Disney a formidable status, but also means that there is a great impact on our lives, whether we mean it to or not.

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The Disney Princess lineup, only found officially on the Disney Princess (2022) American website (https://princess.disney.com/), is a franchise that uses different characters from Disney animated films that were successful, but can be marketed with other characters to achieve more notoriety. This means characters that are princesses in their films but the film didn't receive commercial success, such as The Black Cauldron or Atlantis, are not included in the official Disney lineup. The Princess lineup is marketed as a 'collection' to sell products online, and has products with either an individual Princess character and has a collection that features each Princess separately on the one product, or a product that shows some of the Princess characters they want to highlight together. The lineup is generally accepted as Snow White, Cinderella, Sleeping Beauty (Aurora), Ariel, Belle, Jasmine, Pocahontas, Mulan, Tiana, Merida, Rapunzel, and Moana (Long, 2021). Characters have been added over time or excluded, and characters such as Tinker Bell and Elsa and Anna from Frozen have their own franchise success, and so are not included in the official lineup.

In the era of the #MeToo movement from 2017 (Mendes, Ringrose, & Keller, 2018) which not only brought to light rape culture, but was also used as a vehicle to talk about broader issues of sexism and misogyny, Disney have branded themselves as pro-feminist. The official Disney Princess brand (Disney Australia, 2022) currently has the slogan "Inspiring generations through strength, courage, and kindness" and has phrases such as "Work hard like Cinderella" and "Write your own story like Belle". The phrasing and promotion Disney is using with their Princess lineup is to show that they are 'empowering' girls to be able to achieve anything. The rebranding and emphasis on specific traits of Disney Princesses is meant to highlight only the positive messages children especially could gain from the franchise of films, and ignores a lot of the problematic elements that can be seen in their films, especially regarding the female characters. The Disney brand has been heavily criticised for how they portray and represent different characters. The inaccurate portrayals of real life people and cultures in Pocahontas (Gardner, 2003) and Mulan (Banh, 2020), poor depiction of black culture and not showing the main black character as a black women for the majority of the film in Princess and the Frog (Gregory, 2010), and offensive stereotypes of native culture such as how Native Indians are portrayed in Peter Pan (Saville, 2012) are all looked at with a critical eye and called out for how whiteness in films is treated well, but other cultures are mocked or misrepresented. Furthermore, the female representation is looked at critically as to how women and men, especially in the older films, are

depicted in more gendered roles. Character traits and gendered expectations were looked at (England, Descartes, & Collier-Meek, 2011) to see how characters were portrayed differently over time, and it was found that traits such as 'affectionate, helpful, and tentative' were used for princesses from the classical era of Disney films (1939-1957), and that even traits such as assertiveness were only found when the Princess character interacted with children or animals but very rarely with other people.

In an online 'Screening with Scholars' video from Pitzer College, Professor Fought (2020) discusses how language in Disney movies can show gender differences in expectations and language used with different characters. An example given is lines from a song in *The Little Mermaid*, where Ursula is persuading Ariel to sign a contract and give up her voice. Fought points out how Ursula says "The men up there don't like a lot of blabber, they think a girl who gossips is a bore…… It's she who holds her tongue who gets a man" and that this shows how language and gender combine to give the message that women should be quiet. Fought also shows a table that shows how characters from the Renaissance era (1989 - 1999) movies onward until Brave (a Pixar film, 2012) and Moana (2016), speech is spoken by males more than females. This work shows that there is evidence of gender differences in Disney movies, and that language in the films can reflect gender ideas and customs.

This thesis is focused on how Disney Princess films express politeness in their characters, how this relates to gender and character archetypes, and how this has changed over time. A literature review around language, politeness, and Disney will follow the introduction, with a chapter to explain the current research and an outline of the methodology used to achieve this coming after. A results chapter and a discussion will follow.

## 2. Literature Review

The literature review is structured to begin focusing on why politeness is used and how politeness is used, before covering compliments, apologies, and tag questions more in depth. How each of these specific areas are expressed differently by different genders and how politeness has changed over time is then looked at. Following this, literature on gender and politeness in the media and how media can affect and impact children will be reviewed. Finally

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Disney itself as media, how gender tropes are prevalent in Disney films, and language use in Disney will be discussed at the end of the chapter.

2. 1 Politeness and Face

Politeness is a complex phenomenon that is used to show respect to others, and "maintain interpersonal relationships" (Kádár & Haugh, 2013). Politeness is the act of being polite, but politeness can have markers which are how politeness is shown through language. The use of politeness is entwined with the concept of face. There has been variation in the definition of face, around the individualistic aspect of face compared to the social setting it is used in (Sifianou, 2011). The theory of face as set out by Goffman's (1967) theory is that the concept of 'face' is the social identity we use that is context dependent. The 'face' is like an image that you use, and one situation may call for one face, such as how someone acts differently when they are in charge. This brings into attention how a face can be a co-facilitated identity, as those who someone is with must also buy into the face someone is projecting, such as the employees listening to the boss. In this way, face is a tool that is used for the public, and interactions occur in an effort to maintain or enhance face through verbal and non-verbal interactions. Face-work is the term used when you are managing face in a social situation, which as Park (2008) recognizes, is a basic human desire to interact with others. This means that there is a relationship between a goal of an individual in a social situation that they want to complete efficiently, while also maintaining relationships and face for both the individual and others (Lambert, 2018). Face-threatening acts occur when social interaction occurs, where the balance of wanting to complete a goal is threatened by someone else becoming an obstacle to the goal. This is why politeness is useful, as it is used to mediate any threats that the face may confront, both for the individual and for the person they are interacting with.

Face can be an individual (personal) concept, or it can be a collective concept for a group or a team. Examples such as sports teams (Haugh & Bargiela-Chiappini, 2009) are an excellent example of a collective face and how it can be maintained. The concept of having to maintain face after a defeat is well known, and often means the team has to give concessions that affect their personal face, but also actively try to maintain their face by using distancing language about

their defeat. The phrase 'save(ing) face' is used to explain the concept of protecting one's image in public.

Face can have a positive side and a negative side. Brown and Levinson (1987) describe the positive face as the desire to have one's own self-image and personality be approved of, and even desired, by others, while the negative face is the desire to act how the individual wants without being impeded. Face is an emotionally established link between a person and the public. In this way, face is an important concept as politeness is a tool used to mediate when someone's face is threatened, specifically the addressee. Compliments can be a way to bolster someone's positive face. Tag questions are used to address someone's negative face by trying to not impose the speaker's ideas to the listener and makes minimal inferences on their opinions, and apologies are used to defer to the listener when it is felt that the listener's negative face has been imposed upon.

2. 1. 1 Politeness in Language

Different languages and cultures use different politeness strategies. Japanese has distinct levels of politeness, which are strict and very hierarchical. In English, although there is some hierarchy, it can be more context-dependent. A key politeness strategy in English is the suggestive, called non-imposition politeness. Adding a phrase such as 'could/would you' or 'are you able to' is used to indirectly ask something, and not making a direct request (Jucker, 2020) which is used to be less threatening to someone's face. On the surface the words question the ability of the action, but semantically in the sentence it's a choice someone can make. On a pragmatic level it is considered a request, one that should be followed out, but said in an indirect way to save another's face and increase politeness. Jucker does note that this does not always function as a politeness strategy, and is dependent on context. Politeness can be a responsive act to a situation, such as using comisserative responses like "that's too bad" when someone explains their troubles (Ouellette, 2001). Showing that you are listening to a story by adding agreement as they talk to show engagement in the conversation is also a form of politeness. Some commonly used phrases to add politeness in a conversation are 'please', which is added when making a request, and 'thank you', which is used when something is received or someone does something for you. These are taught to young children, and are the foundation of politeness instruction for children

learning English, showing that politeness is a fundamental tool that children need to learn early on.

Politeness comes in two aspects - the form politeness takes (a politeness marker) and the function (to convey politeness). The form is the linguistic choice, and function is the use of that form to convey politeness. The form language takes, although may look polite, may not function as a politeness marker in the situation. Freed (1994) explained that there is a relationship between form and function, and that they work together to convey a single meaning. A language act, such as a compliment, can have different forms which can be used to produce different functions in a conversation (Saddhono & Fatma, 2016). This means that while a form can be a politeness marker, it may not function as a politeness marker in every setting.

Politeness be shown in different ways, such as including willingness into request sentences (Lakoff, 2004), using language that is formal (no contractions or slang), using hedges to show uncertainty, and can give deference (such as "I am in complete agreement that dinner should be at a later time"). Brown and Levinson (1987) created a theory that had four levels of politeness for different situations. These are bald on record, positive politeness, negative politeness, and off record. Bald on record is being completely direct when speaking to someone else, and telling the truth. These are not often used unless you are close with a person and know them well, as these can be seen as face threatening. Positive politeness uses a cover up method to make up for face threatening acts, much like putting a bandaid on a cut. It often uses redress to direct someone's positive face, such as "your hair is looking messy, but your makeup is done really well". The change in topic to point out something positive after a criticism is used to help save face for the other person. It generally is used to highlight something the other person cares about and redirect the focus onto that. Positive politeness can involve hedging or compliments. Negative politeness is when something is minimised and has the speaker attempting to avoid imposing on the addressee. Asking for favours, apologising, and tag questions are all examples of negative politeness. Off record is not threatening the face directly, but inferences can be made. It doesn't use a face threatening comment, but rather pivots away to save the other person's face by not using anything face threatening. An example of this would be "Did you like my art?" "It was hung very well and fits well into the space". This can be someone covering up that they don't like it, and simply trying to find some small part that can save face for the other person. The indirectness of the comments are a form of politeness in this theory, which relies on pragmatics

and social understanding to infer what is really being said and that by not saying it despite room to do so is being polite.

Politeness can be broken down not just into theory, but also into parts of language as well. Phonology can be analysed to see how pitch and tone can indicate politeness, such as a soft tone when talking to someone of importance (Bi, 2010). Lexicon choice and inclusion of intensifiers can increase or decrease politeness depending on the context, and inclusion of euphemisms and using phrases such as 'oh dear' instead of swearing can increase politeness (Lakoff, 2004). Syntax forms of politeness such as tag questions, which will be elaborated on below, or embedded imperatives can increase politeness by bringing other people's opinions and options into consideration. The way a language can express politeness is multifaceted and complex, and most politeness markers in English are context dependent to get their meaning as politeness markers, and may not be used for the same meaning across different circumstances. This paper will focus on three types of politeness that are common in the English language - compliments, apologies, and tag questions. These were chosen based on the extensive literature on each feature, and it has been acknowledged that these elements are in Disney films (as explored later).

2. 1. 1. 1 Compliments

Compliments are a type of politeness strategy that can be used in conversation to convey information or sentiments to someone else (Al-Azzawi, 2011). They can be used to build or establish rapport between individuals, but there are compliments that are disingenuous or sarcastic. These tend to then not be compliments if there is a disingenuous nature to them, even if the words may sound polite. In the well-cited literature of Holmes (1995) about politeness from New Zealand data, compliments are one of the most overt forms of positive politeness. A compliment, according to Holmes, is a speech act that "attributes credit to someone other than the speaker" for something that is viewed in a positive way. Compliments can be explicit or implicit, and can compliment things such as possessions, appearance, skills, and personality. Compliments tend to attribute credit to the individual, and often identify one specific thing, such as a piece of clothing or a distinct skill. Hyperfocusing on one specific aspect can lead to very detailed compliments, such as "I really like how the way you've positioned the art means that the paint colour shimmers when the light hits it" or can be as general and non-committal as "You

look nice". The terms 'nice' and 'good' were shown to have made up 22.9% and 19.6% of compliments out of a dataset of 546 compliments (Manes & Wolfson, 1981). The high usage of these terms was theorised to be due to the weak semantic load, meaning that they are able to be used in a wide variety of contexts. Comparisons can be drawn between two or more things or people to offer compliments, such as "You did that so much better than he did". There is a pattern to the syntactic structure of compliments, with most compliments falling into categories as laid out by Manes and Wolfson (1980, as cited in Al-Azzawi, 2011) as shown in the list of nine options below, including where intensifiers can be placed (as shown by 'really'). These are not all possible compliments that could occur, but are a guide for what a majority of compliments can look like. These show the form compliments can occur in, but that does not mean that they function as polite language, as that will depend on the situation they are used in.

1. NP is/looks (really) ADJ
2. I (really) like/love NP
3. PRO is (really) (a) ADJ NP
4. You V (a) (really) ADJ NP
5. You V NP (really) ADV
6. You have (a) (really) ADJ NP
7. What (a) ADJ NP!
8. ADJ NP!
9. Isn‟t NP ADJ!

Indirect compliments can be given in different ways, be potentially ambiguous, and can be harder to notice. They can be attributing skills onto someone indirectly, such as when someone compliments a child's behaviour it can be taken as a compliment of good parenting. Another way compliments can be indirect from a speaker is attributing the idea to someone else. Knapp, Hopper, & Bell (1984) give an example of someone saying "[person] thinks you write very well", it's an indirect compliment from the person saying it even though they attribute the thought to someone else.

Once given, compliments can be received in three general ways, through acceptance, rejection, or deflection (Holmes, 1995). Compliments can also be minimised by the recipient crediting external factors, or further information can be given about what was complimented. A common reply to a compliment about clothes can be saying some form of 'appreciation token' (Knapp et

al, 1984) and then saying where it was from, if it was on sale, or some other piece of information. In an ethnographic study by Holmes (1995), women were found to both give and receive more compliments than men, with the majority of the compliments being from a woman to another woman. Men were also more likely to compliment women compared to complimenting other men, with Holmes positing the theory that this may be due to the positive attitude and interaction that women seem to value and express in conversation. There is no data or explanation from Holmes as to why women would hold more value to compliments than men. Compliments are not always complimentary, as Holmes (1995) notes that compliments can be used to patronise, to show societal power through non-reciprocated compliments (for example men yelling at women on the street), and to draw attention to one thing and thus reducing meaning to other features if taken in that way. This means that although something can have the form of a compliment, in a functional way it is not a compliment because of the context. Holmes comments that some cultures can be 'debt-sensitive' and so by receiving a compliment it can actually turn into a debt. The reason behind giving a compliment can also be because of envy at what someone else has. It is also noted by Rees-Miller (2011) that if a compliment is expected, such as thanking or complimenting someone for food after being invited to dinner that they cooked, then the absence of the compliment in and of itself becomes a negative marker in a conversation, and so the inclusion of a compliment is not a politeness marker, but a social expectation marker. People can also 'go fishing' for compliments by having a statement with a tag question, such as "I look great in this dress, don't I?", which then invites others to compliment the person. This can be disingenuous, and because of the lack of sincerity instances like this should not be counted as a true compliment, which although doesn't have to be nice, it does need to be given in a genuine way, and received in a positive way.

2. 1. 1. 2 Apologies

To mediate after a face-threatening act has occurred, apologies may be used as a form of politeness marker to function as politeness to maintain face for everyone involved. The phrase 'I'm sorry', and apologies in general, are a multifaceted construct, and can be used as a politeness strategy (Holmes, 1990). Darby & Schlenker (1982) define apologies as "admissions of blameworthiness and regret for an undesirable event… apologies are social conventions that

perform a variety of important functions, including serving as recognition that rules have been broken, reaffirming the value of the rules, and… regulating social conduct by acknowledging the existence of interpersonal obligations". Apologising is a social construct that is used to take ownership of an action that may have offended the recipient of the apology, and is a way to threaten one's own face, taking away the threat to someone else's negative face. This can threaten one's own face, and so apologies can end up pivoting to explanations, minimization of events, and potentially victim blaming in order to deflect from a proper apology. There can be benefit in apologies for the speaker, as it puts forward a concerned and caring image that can maintain face by admitting wrongdoings and offering to be better, but it is dependent on how the speaker feels about having to apologise. When a person apologises for their own benefit and self-image it's called repair work and is an attempt to save the individual's own face within society by showing they won't threaten social norms again (Meier, 1995). Children are taught from a young age that when they do something wrong they need to apologise to someone, be it someone they have wronged or an authority figure. Once children have reached an age that they can go to school, they are able to recognise an apology and understand that it is used to make up for the wrong thing that happened (Darby & Schlenker, 1982).

The phrasing of the sentence can be drawn out to show more politeness, such as including an adverb like very, or explaining the offending action to show you acknowledge your mistake. Apologies are normally extended when the offending incident is more severe, to show increased politeness to match what occurred (Schlenker & Darby, 1981). In cases where a mistake is acknowledged to belong to one particular person, the wording then no longer always needs to include the phrase 'sorry' to be considered an apology (Holmes, 1995). Apologies are more readily accepted and the person forgiven when the apology is seen as sincere and the person takes responsibility for their actions. Apologies are generally not accepted if the action is repeated over time and the same apology is given each time with no change to the behaviour, or if the apology feels forced or disingenuous. People can also refuse to apologise and not take accountability for their actions, which may feel better for their own self image but does not help maintain their public face.

Phrasing such as "I am very sorry to disturb you" to someone in a higher social position to you, such as a boss or parent, is a sign of respect and is used as a politeness marker and is generally not a genuine apology. For minor inconveniences to someone above you, saying something such

as 'sorry' or 'pardon' is customary, even if it is not meant (Holmes, 1995). Apologies can also be added when asking for a favour, such as "I'm very sorry but could you do your dishes before you leave?". The apology at the beginning of the request reduces the threat to the person's face, and is seen as more polite. Using a phrase such as "I'm sorry to hear that" is a polite form of showing that you empathise with someone's misfortune. Requests can also be included in apologies for politeness, such as asking for forgiveness. Apologies can be used as sarcasm or to be rude, such as saying "I'm sorry?!" when someone has said something rude to someone. In that case, the apology does not function as an apology, but more of a warning to the person who said what they did that they need to apologise and should not say that again. Something that on face value can also look like an apology can also be disingenuous, in the situation where someone says a phrase such as "I'm sorry you feel that way". Although it includes the phrase 'I'm sorry', it does not take ownership for actions or even just apologise on behalf of the person, but instead it can be a tactic to put the blame back on someone else.

2. 1. 1. 3 Tag Questions

Another form to create politeness markers is the syntactical form of tag questions, in which a tag question is added normally to the end of a sentence and generally has a rising or falling intonation. Tag questions are separate from the main sentence, called the anchor, and the anchor should still make sense if the tag question was removed (Tottie & Hoffmann, 2006). Adding a phrase such as "isn't it", "were they", or "are you" can be used in some contexts as politeness markers by conferring and confirming with someone else, thereby showing consideration of them and does not threaten someone's positive face. Tag questions can function in other ways, such as when someone is unsure about something, or reiterating a point. But when tag questions are used as a politeness marker, they are no longer expressing uncertainty, and are used only as a politeness function (Andersen, 1998). Lakoff (2004) explains that tag questions show the bias of the speaker, but gives the addressee leeway to answer in agreement or not without prejudice. In this way, tag questions offer politeness in an indirect way, as they are not imposing views but offering a potential mutual subject to discuss.

Holmes (1995) describes four types of tag questions - epistemic modal, challenging, facilitative, and softening. Epistemic modal tags are generally used to get earnest confirmation, and show the

speaker's uncertainty. As such, these are not a function of politeness but rather the speaker's state. Challenging tags are requesting a response, and are not looking for information like epistemic modal tags. These tags are used to confront someone and receive a response. An example of this is a teacher, after just explaining instructions, asking "Now you all understand what to do, don't you?". This is a challenging tag, because it can be assumed that the students do know what to do, and the teacher is getting confirmation of that. The teacher already knows that the children should know, and it is rather a way to set up that the activity is about to begin. Facilitative tags are the most polite function of tag questions, as they are used to open up the conversation and get someone else to speak. These tags can be added to questions about someone's life, or in general conversation. Finally, softening tags are used to weaken the intensity of what was said, and can indicate concern the speaker has about the addressee. Tag questions typically have reversed polarity on the tag compared to the rest of the sentence, such as "it was cold, wasn't it", in which the wasn't it is a negative when the rest of the sentence was a positive (Cameron, McAlinden, & O'Leary, 1988). Tag questions can have the same polarity, but it doesn't occur as frequently as negative polarity. If any of the five w's and h questions in English (who, what, when, where, why, how) are part of a phrase being considered to be a tag question, it cannot be counted as these words cannot be part of tag questions. The verb in a tag question needs to be an auxiliary or modal, and aren't always sentence final. Tag questions can occur in the middle of speech, but need to fit the constraints listed to be included as a tag question. Tag questions need to be understood in a pragmatic way rather than from pure semantics, as saying 'could you' at the end of a sentence would be understood to be asking about ability, when it is more likely that it is asking someone to perform an act for them.

2. 1. 2 Role in Gender Differences

The apparent differences in language use between men and women has been debated and rebutted over the years. Lakoff (1973) notes that terms for genders can be compliments, such as bachelor, but that terms for women often have negative connotations and aren't compliments, such as spinster or mistress. The way women are complimented more often on appearance was noticed by Parisi & Wogan (2006), while men are more likely to be complimented on skills. This was true regardless of the gender of the speaker, it was the gender of the recipient that predicted

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what type of compliment was given, but women were more likely to give compliments than men. Women were said to not want to give men compliments about appearance for fear of seeming too forward and inappropriate. A more in depth study into compliments given and received between men and women (Rees-Miller, 2011) found that women gave more compliments in an unstructured setting, but in a goal-orientated setting men gave more compliments. In the unstructured setting, the most compliments were given to women by women, but in the goal-orientated setting the highest amount of compliments were to men from men. The goal-orientated setting had compliments about performance about both genders however, but in the unstructured setting men still got compliments about performance while women were given compliments about appearance.  Holmes (1995) did find differences in compliments given, but had very even data for how both genders reacted to compliments being paid to them. The majority for both genders (62% for women, 64% for men) accepted compliments, while 10% or less for each gender rejected the compliment. The rest, 30% each, deflected the compliment.

In a qualitative study on gendered language in higher education, it was found that women were more apologetic than men (Fernandez, 2012). Schumann & Ross (2010) give an explanation as to why this happens, after gathering evidence from questionnaires about apologies that happened in their own lives, both giving and receiving apologies, over 12 days. It was found that women seemed to apologise more frequently than men because women judged offences as more severe than men tended to. It was found that if there was a perceived transgression, both genders apologised at the same rate. Women offered more apologies (74.5%) than men (25.5%) (Holmes, 1989). Holmes (1995) further cited data that showed that 40% of apologies females made were to other female friends, while men would apologise the most to females they didn't know (38.4%). Apologies were more directed at women overall, with the exception of males being more likely to apologise to a male friend (15.9%) than to a female friend (11.4%), but this is only a small degree of separation. Holmes also found that women would explicitly accept more apologies than men, while "men were more likely than women to reject an apology, or say nothing in response". Gonzales et al (1990) found that women tended to offer more explicit apologies, saying the term 'I'm sorry' more often than men. It was noted that this is not always being more polite, but being more apologetic. Despite this evidence, a review paper on the research of apologies by Meier (1998) concludes there is not enough evidence across the broad research to make the claim that there is an inherent gender difference, and cites their own work that did not

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find a gender difference in apologies when applied to an education setting. It was noted there was a small difference, in that men used the terms 'pardon', 'terribly' and 'forgive' more than women.

Early evidence from Dubois & Crouch (1975) did not find that women used more tag questions than men, but as this was a limited study that acknowledged that generalisations could not be made. But Lakoff (2004) says, despite admitting that there is no statistical evidence to back up the claim, that women are more likely to use tag questions as a politeness marker to the addressee in a conversation. The use of the tag question is a reason that women's speech may sound more polite because it does not impose a view on the listener. Lakoff states that tag questions help avoid potential conflict with an addressee, but that at the same time it leaves the speaker sounding unsure or potentially not having any views of their own. Cameron, McAlinden, & O'Leary (1988) dispute the claim by Lakoff that women use more tag questions, and found that other factors predicted if tag questions were used, such as the objective of an interaction, and the role of each participant in a given interaction. It was noted in the conclusion that women are not a homogeneous social group, but have many other factors that make up who they are as people, and so defining something by gender alone is restricted and doesn't show the full story. Regardless of this, Bi (2010) states that women use more tag questions as they can help keep others engaged in a conversation, and is seen as polite. There is no data that Bi gives to back up these theories, but Holmes (1995) has data that showed that women used more facilitative tags, the tags used to show politeness, than men. It was shown in the same data set that men used more epistemic tags (to show uncertainty), softening tags (to make a sentence sound less aggressive), and challenging tags (confront someone and elicit an answer).

It has been shown that compliments about appearance, something that occurs more to women, can affect cognitive performance negatively even as it boosts mood (Kahalon, Shnabel, & Becker, 2018). This impaired cognitive performance affects both men and women the same, but it is more likely to affect women as they are the ones who get complimented on their appearance more regularly. Holmes (1995) explains that men were found to speak more in open discussions in public forums than women, would dominate the conversation, and be more likely to interrupt others. This, Holmes notes, is more a reflection of societal norms with the patriarchy, but could provide some explanation as to why women use more politeness markers such as apologies, facilitative tag questions, and compliments when they are trying to talk, particularly in public.

Linguistic cues can be used to reinforce a gender identity, or they can cause an incohesive picture of someone where language does not match someone's projected identity. This mismatch in visual and linguistic cues is demonstrated in research on transgender voices (Block, Papp, & Adler, 2019) which found that once transgender men begin using testosterone and start transitioning there were irreversible androgen-induced changes to the individual's voice as it goes down in pitch. Although the pitch range narrows downward for a period, after a year of testosterone use the pitch range returns to where the individual originally started. This means that although the voice is lowered, the pitch range means that transmasculine speakers can individually choose to, consciously or unconsciously, upwardly shift their pitch. This can create a mismatch between outwardly looking masculine and how the individual's pitch may seem prototypically more feminine. Gender identity can be reinforced with language as shown by research on the correlation between femininity, makeup, and language use (Mendoza‑Denton, 1996). The use of more extreme makeup styles, which highlighted what gang the individual was a part of, but also reflected the individual and their attitude with how extreme the makeup was, was also shown to correlate to linguistic choice and dialogue topics. This consolidation of image and linguistic cues help make the individual identifiable, but also show how image can influence language choice.

2. 1. 3 Change Over Time

Despite there being few studies on politeness change over time (Kádár & Culpeper, 2010), there has been demonstration that politeness has changed over time through looking at old data and manuscripts, and comparing it to current data. In the research by Rees-Miller (2011), data was collected that was intended to replicate that of Holmes (1988) when looking at compliments given by men and women. It was found that men gave equal amounts of compliments as women when it was a goal-orientated setting, and compliments were given based on performance. In an unstructured setting, women gave more compliments than men, and compliments were based on appearance or performance. The unstructured setting showed a graph that was similar to what Holmes had for gender differences, but were more equal across male compliments to men, female compliments to men, and male compliments to women than what Holmes reported. The distribution of compliment topics, which are appearance, performance, possessions, personality,

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and other, were also distributed differently to what Holmes reported. Holmes had around 50% of compliments from men to women on appearance, while Rees-Miller reported 36%. Rees-Miller also reported a higher percentage of compliments from males to men based on performance (63.6%) than Holmes (who reported roughly 30%). These differences could be because of data differences, such as where it was collected as Holmes used data from New Zealand, and Rees-Miller had data from Midwest USA, but it could also show change over time, and how there is less focus on appearance and more so on ability. Holmes doesn't have a goal-orientated statistic to compare in the 1988 work, but the distribution of topics shows there is less focus on appearance in Rees-Millers data compared to Holmes data.

A cited graph from Hoffmann (2006) in a paper (Tottie & Hoffmann, 2009) shows an exponential  increase in tag question use over time from the 1500's to the 1900's in English Drama Collections, showing an increase in tag questions per million words. The main paper focuses on how the way tag questions are used has changed over time. An example of this is an increase in facilitative tag questions is shown to have grown over time when comparing 16th Century drama texts to present day English. Facilitative tags accounted for less than one percent in the 16th Century drama texts, but present day English saw higher usage, with a 36% use in British English, and 50% in American English. In comparison, attitudinal tag questions had similar rates both in the 16th Century drama and in present day English, but challenging tags were higher (15%) for 16th Century drama data than present day English (less than 2%). This shows that there is change over time, that the uses have changed, and the frequency of use has changed.

Politeness is tied to the culture and society that it inhabits. Bax & Kádár (2012) note how politeness in China has been a stable tradition from the Zhou dynasty (from 1100-256 BC) until the early 20th century, with a strict hierarchy within society that dictates what politeness is used between levels of, and within your own level in the hierarchy. In comparison, European politeness has gone through changes over time, with forms such as politeness tied to the court (Stein, 1994, cited in Locher, 2012) and the prestige that was required to be a part of that required politeness different to what occurs today. Politeness became about social-interpersonal communication, and social adequate behaviour became part of politeness from the 1450-1600's in the Renaissance onwards.

Research on the change in politeness overtime is not conclusive, and there is little evidence of how change over time interacts with gender. Data from the last century of politeness change is not well documented in research, and although there has been a lot of exploration into how to define politeness and explore how it is used in different contexts and by different genders, how it has changed over time is not included in this research.

2. 2 Gender and Politeness in Media

Politeness is used in different ways for men and women in the media, such as where men would swear and say damn or hell, but women would be more restrained and use phrasing such as oh dear or oh god (Xia, 2013). An oversimplified theory for why this is is that, according to Xia, women would be more careful and considerate about their language use and so would seem more polite than men, or as they are perceived by script writers. Huanca (2014) looked at the difference that gender and location of films can have on how politeness is expressed in films. Looking at ten romantic comedies, five British and five American, scripts were analysed to find eight different politeness markers. These were to notice and/or attend to the hearer, use in-group identity markers, include both speaker and hearer in the activity, give or ask for reasons, be indirect, hedging, give deference, and apologize. It was found that hedging, a linguistic device that can be polite by using a word or phrase to include a sense of indecisiveness or lack of evidence into a phrase or sentence (Yule, 2020), was used an overwhelming percentage of the time, with no gender difference, or country of origin difference.  It was concluded that the genre of romantic comedy meant that hedges were used more often because the characters in the movie were trying to flirt with each other, while maintaining their face. American men and women used more variety of the eight recorded markers, while British men and women only used two significantly each. There were some differences in each category that was marked down, such as British men being the only group that didn't use in-group markers more than 4% compared to the other three groups, and men were more likely to give deference than women, with British women having the least deference. With a 4% rate, American women gave more apologies than anyone, with British men and women averaging around 1.5% each, but American men had the lowest apology rate at only 0.8% of all politeness used being apologies. This showed that in American films, women were the most apologetic, but for British films apologies averaged the same.

It was found in a study by Signorielli (1982) that married females in primetime network shows were generally unemployed and if they were employed they were less likely to succeed in a work-life balance, which was not a problem with male characters. Female characters are then left to socialize, participate in community or school projects, and have many interactions with other people not as a job but as a representative of their family, meaning that politeness is reflected on their family as well as themselves.

Women often had little agency in movies and less screen time than their male counterparts, which supports the idea that women are there as supporting characters for the male lead (Manzoor & Rauf, 2016). Despite improvements and acknowledgement that female characters have been less present in films, women still tend to make up around 30% of all characters on screen in speaking roles, both major and minor (Smith et al, 2015), and this figure is also consistent with Disney movies (as I will show below). We are in a modern age of cinema where women have a more active role in movies, such as movies about female viewpoints in *Promising Young Women* or *Lady Bird*, or breaking into typical male genre films such as superhero films such as *Captain Marvel* or *Wonder Woman*. Despite this, women characters still get put into situations where they are overly sexualised. This can be seen in superhero films, where the female character being overly sexualised while being a 'damsel in distress' character can affect how women perceive their own gender role in the short term (Pennell & Behm-Morawitz, 2015). This study went on to comment about the way women are portrayed in the media that women consume can affect their views on gender-related beliefs. Although representation is growing, and more diverse stories are told, it's important to recognise the continued portrayal of women characters as less important and less developed than male characters in films and tv shows.


2. 3 Media Impact on Language and Children


Research has been conducted into how media can affect children, both in the immediate and how it impacts them in the future, for instance Greenwood and Long, (2015) found that impactful movies that people remembered had three main themes. These were that something in the movie made the individual identify with the movie, that the movie taught the individual something (especially during a difficult phase in someone's life), or that the movie facilitated in a way that caused social connection (either by remembering someone or experiencing the movie with

someone). These emotional connections can make a movie more impactful for someone, and why representation matters for people to feel more engaged with and impacted by media.

The effects that movies can have have been looked at and reviewed many times over the years as there was, and is, concern over how media can influence children and adolescents. Villani (2001) and Ray & Jat (2010) have both published papers reviewing the established literature on how media can affect children and adolescents. Villani discussed how studies about advertising saw children having a high recognition for the Disney brand logo, but that alongside this recognition that children in the 1980's and 1990's had high recognition for alcohol and tobacco brands from advertisements. This shows that children have high recognition and remember content even if it isn't targeted at them. It was also shown that there was support from different studies that violent behaviour and attitudes could be learned from the media, and that humour with violence in media can lead to desensitisation of violence for a child. This shows how the media can affect someone's attitude and behaviour in substantial ways. It was concluded by Ray & Jet that "the media has a disturbing potential to negatively affect many aspects of children's healthy development, including weight status, sexual initiation, aggressive feelings and beliefs, consumerism and social isolation". Obesity was shown to be linked to increased video game activity, weight-loss magazine articles predicted unhealthy weight control in adolescent girls, and television viewing was used as an escape for those who were marginalised within peer groups, which led to further isolation. There was evidence across studies cited in the review paper that in all of these negative areas that exposure to positive and promoting messaging of these behaviours, such as smoking or alcohol consumption, was correlated with adolescents engaging in these behaviours.  Despite this, it is also noted that the "media also has potential for positive effects on child health" but in order to have positive effects on children, positive messaging needs to be presented through the media, and that by changing the media that is consumed to have better representation on how to behaviour, it will create a better outcome. It is recognized that we cannot effectively remove media from children's lives, and working to counteract what they see on tv is helpful but that the most effective way of helping children learn is by choosing media with positive messaging.

The impact that media can have has been explored by Stuart-Smith (2011) which found that there were correlations between media consumed and phonetic change. This was shown in Glasgow, where watching, and particularly being invested in, the tv show EastEnders was correlated with

using the supralocal [f] variant instead of [θ] for th-fronting. This demonstrates a case of how media consumption can influence change in language production. Stuart-Smith also note that small chunks of language can be taken and repeated for words and phrases that have specific prosodic markers. An example cited is Jim Carrey saying ''al:righ[ɾ]y then' in *Ace Ventura*, which can be easily replicated to reference that specific actor in that role, or that character. The deliberate production of referencing characters by how they speak shows a conscious decision to use language in a specific way to make reference, showing how media can influence people's choices in ways to talk about certain people or situations.

Padilla-Walker et al (2013) acknowledged that a lot of study has been focused on how media can lead to negative impacts on behaviour, and so decided to look at how prosocial behaviour was presented in Disney films, but did not go so far as to see if children learnt this behaviour and modelled it in their own way. It was theorised that Disney movies could present a good example to children about prosocial behaviour, as it was found that prosocial behaviour is not only included in Disney films, but it is rewarded in different instances. Given that children and adolescents model theories of violence and aggressive behaviour from what they see in films and television, it is speculated that positive behaviour could be internalised by children and adolescents, but there are no results or studies done on whether this does occur. This has shown that the media children watch impacts their behaviour, so seeing how both male and female characters are portrayed and interact with others is an important area of research, as it can impact a child's understanding of the world and how they think they should interact with others.

2. 4 Disney Princesses

Disney have created films that have been divided up into three main eras for the Disney princess animated films (Mollet, 2020), the Classic Era (1937-1959), the Renaissance era (1989-1999), and the Renewal Era (2009-2016). The Remake era (2010 to current (2022)) of classic Disney animated movies to live action began with Alice in Wonderland in 2010, followed by Maleficent in 2014 and Cinderella in 2015. Both Alice in Wonderland and Maleficent served as reimaginings rather than straight remakes, with Alice in Wonderland having an adult Alice who returns to wonderland, and Maleficent is from the villain's perspective. There are other eras, such as the Bronze age (1970-1977), but they do not contain any official Princess films. A Disney

Princess is considered a rank, even if they are not an official Princess in their story, such as in Mulan. Theories (Long, 2021) have speculated that doing a heroic act is a criteria if a character is not a royal by descent or marrying a royal. There is no specific criteria list that has been released, but theory posts, such as the unofficial Disney wikipedia page, and videos online, such as one from Film Theory, explain that how much a film makes is one of the main qualifiers for being included on the Disney Princess List. Recognisability is also a large reason to be included on the list. Having a recognisable outfit that can be merchandised, and being a popular enough character (which relates to box office earnings and the success of the movie to be widely received enough to become recognisable) are part of the reason to be included in the Disney Princess brand. Disney Princess has been on the top selling franchise list (Goudreau, 2012) because of the worldwide success that the movies have had for years, creating an industry where generations continue to enjoy the films and buy products relating to those films. For over 75 years, Disney has been able to cultivate a brand that is recognisable, and market it in a way that is non threatening and convincing to get people to continue to be invested in the company in many different ways. The slogan of the theme parks being the 'happiest place on earth' help people buy into the idea that the Disney brand is linked to happiness, and good feelings. The opportunity to meet the Princesses, and to experience things that are linked to iconic films, make the Disney brand one that preys on nostalgia and perceived happiness. The innocence and childlike wonder that can be brought back when you see your favourite Princess character is how Disney continues to make a profit, especially by including remakes, spin off shows, and creating an entire empire that at its core uses its female characters to increase its wealth. They have perfected their marketing campaign to have every film they do then lead them to manage to create an entire consumer-driven line ready to go (Giroux, 1995). This is done with adorable sidekick characters that can become plushies, dresses so children can pretend to be different characters, sing along toys, expanded storyline books, collectable items to create a set from each film, or have a Princess set with one item from each Princess film. By having the market saturated in Disney content, which continues to expand and become a monopoly on the entertainment industry, especially children's entertainment, Disney have managed to make it almost impossible to not be a recognisable brand, especially the Princess lineup. This can be seen by the various locations of Disneylands around the world, in the United States, France, Japan, Hong Kong, and Shanghai, as well as Disney resorts in more locations. The draw of Disney resorts and theme parks are that

they are based around recognisable figures, and the iconic castles that are famously pictured at the various theme parks relate back to the Disney Princesses, reinforcing the idea that the Princess franchise is one of the core parts of Disney that people recognise and enjoy.

2. 4. 1 Disney and Gender

Gender depictions in Disney films are extremely binary, and although Disney have begun to have female characters take a more active role, the gender division is still present. The beginning of gender discrepancies can be seen in that only 29% of characters across 86 Disney and Pixar animated films until 2011 being female, and the remaining 71% being male (Padilla-Walker et al, 2013). In the same study, it was also found that male characters were more like to display public motivations, but female characters were more likely to have emotional motivation. Both female and male characters were also more likely to help those of the opposite gender rather than the same gender in Disney films. Gendered stereotypes are seen throughout Disney Princess films, and even those with strong female characters that may not be typically feminine, such as Pocahontas and Mulan, revert to traditional expectations of finding a man and returning to home life by the end of their films (England et al, 2011). It is concluded that although there is progress in Disney films to not have as many stereotypes for characters, and in fact includes traits that subvert the expectation such as skilled fighting in *Mulan*, the films still end up showing mixed messages that relate to gender norms are still present even in modern films. This can (and is as of 2021 with films such as Raya and the Last Dragon) becoming less featured in these films and having more range of characters.

In the classical era of Disney, the Princess character is rarely seen doing anything other than cleaning and cooking. Most of their role is communicating with animals while cleaning and taking care of a household. This is less prevalent in *Sleeping Beauty*, but the three fairies are shown taking care of the house while Aurora (Briar Rose) is out to collect berries to be used in cooking. In all three movies, entire scenes are focused on the act of cleaning and how chores need to be done for a tidy household, normally talking about it to animals or discussing what needs to be done. Snow White even states that a mother should do the cleaning [for the dwarfs], reinforcing that it's a woman's job (England et al, 2011). This trope is not used to the same extent from the Renaissance era onward, but can still be seen in films such as Beauty and the

Beast (some in 'Be Our Guest', but especially in the extended edition with the scene with the song 'Human Again'), Princess and the Frog (sweeping the mill during 'Almost There'), and Tangled (chores during 'When Will My Life Begin'). In these films, it's more of something for the characters to do to inform us of other things in the plot while the cleaning is happening. Female Princess characters are normally 'confined' or kept away from other humans in some way that they have to break out of. Some characters are kept in a lowly position to clean and help be of service by the villain, such as Snow White, Cinderella, and Rapunzel. Some characters are kept away from people because of status, such as Ariel (as a mermaid can't go near humans), or Jasmine (royal status meant being kept inside the palace). Some characters are forced into situations they didn't want, such as the Beast kidnapping Belle, Tiana having to go with Naveen to break the curse, or Moana not being allowed to go to the ocean by her father. Aurora was also confined to a simple life away from everyone in an effort to protect her from the curse. Both Aurora and Snow White are confined to sleep due to a spell and are kept on beds to wait for someone to save them.

These tropes of cleaning  and confinement all put female characters in lesser positions, and show clear gender stereotypes that occur throughout Disney Princess films. The confinement of women characters is a disturbing trope in which the female character does not hold a position of power, and has little worth except what they can give in their confinement. Characters such as Cinderella and Belle do not leave their confinement until after a transformation, showing their worth is only because of their transformation. Most confinements are broken by men, with Beast letting Belle go, the princes in Snow White, Cinderella, and Sleeping Beauty rescuing the princess character from confinement (in two out of three instances with a kiss while the princess in unconscious), Aladdin breaks Jasmine out of the palace the second time to show her the world, Flynn Rider arriving is the motivation for Rapunzel to decide to leave the tower, and Eric is the motivation for Ariel to want to explore the surface world. This emphasis gives men more power in the situation, even in movies when women decide to make a change it can be motivated by men. The use of cleaning and home-bound skills is also used to put women in a lesser position, and to be of service to others rather than being independent and doing things for themselves. Snow White and Cinderella especially have an emphasis on how the cleaning is done for others, and that is their purpose within the story. Later films show cleaning done by the Princess character more so for themselves, but it is reminiscent of the early movies. Male characters are

not seen cleaning, unless it is for their physical appearance. A lot of these tropes are used to forward or be a main part of the plot, but are not beneficial to women characters. Although current movies are beginning to move away from these tropes and offer more diverse, interesting stories that don't rely on these tropes, or work to subvert them such as in Encanto where the main character doesn't clean, these are heavily prevalent in Disney Princess films, and so could affect how people may view or end up internalising these tropes as being normal and okay. These tropes do influence how children think the Princess character acts, with the main traits being that of being helpful and kind (Cordwell, 2016). If politeness is used as part of this image, it could be a continued trope that could impact how people view the characters.

2. 4. 2 Disney and Language

Politeness is a factor that is looked at in Disney films in different ways. Ambarwati & Susilo (2021) explored how politeness and pragmatic competence was expressed in the Disney film Cinderella. It is not stated which version of Cinderella is being analysed, but inferences from the script that is quoted seem to suggest that it is the live action remake in 2015 and not the original 1950 animated version by Disney. It's noted in the introduction that analysis of movies to look at social and linguistic nuance is something that is done across fields, as it motivates researchers to look at the film itself but also how it reflects and captures the society it was made in. Five speech acts identified from the script were assertive, directive, commissive, expressive, and declarative. Politeness strategies were then found and categorised as bald on record, positive politeness, negative politeness, and off record. The use of different ways to strengthen pragmatic understanding was described as joint attention, common ground, convention and contrast, taking account of the addressee, and turn taking. It was found that directive speech acts were most common, as Cinderella is ordered around by her Stepmother, while bald on record was the most common politeness strategy which the author attributed to the closeness of the speakers to each other (mostly family relations) that removed the need for small talk. There were no graphs or results for how often pragmatic tools were used, and the speech acts diagram did not label all of the speech acts for each percentage. It was found that it was pragmatic to use directives and bald on record politeness in the film in order to convey Cinderella's instructions clearly and concisely, and so it was concluded that speech acts, politeness, and pragmatics were connected. No link was

drawn in the discussion between the use of politeness combined with any pragmatic tools that they included. It was claimed that "Politeness influences the success of communication so that there is a mutual relationship between the implementation of politeness strategies and pragmatic competencies" and although this may be true, there was not sufficient evidence within the scope of the research presented to claim this, nor any citation to support the statement.

An analysis (Al-Yasin & Rabab'ah, 2021) of three Disney Princess movies from the 1990's (Mulan, Beauty and the Beast, and Pocahontas) found that the language used by female characters was 'stereotypically' feminine based on what woman's speech is as defined by Lakoff (2004). The researchers used Fairclough's three-dimensional taxonomy to do Critical Discourse Analysis on the film scripts. This model looked at the script text analysis in which linguistic features are analysed, then interpretation of speech acts, sociocultural practice (in which the relationship between the text and socio-cultural issues of both the time the piece is set and when it was created are analysed), and finally the social analysis that looks at the effects that the text can have on society. Using this method, the researchers looked at the film scripts and focused on certain linguistic features such as empty adjectives, tag questions, and hypercorrect grammar. It was found that hypercorrect grammar was the most pervasive, and that slang is rarely, if ever, used by female characters. Empty adjectives were only used around 4% of the time from their scripts, and tag questions were only used twice, with 0.8% overall. This shows that tag questions were not really used in the films, and it was implied that declaratives were used instead. It was concluded that women's language was used in a stereotypical way in Disney films as it was "slang-free and polite".

Itmeizeh & Ma'ayeh (2017) looked at the change in language over time from two Disney Princess films; *Snow White and the Seven Dwarfs* and *Brave*. The study explains that children are the target demographic, and that understanding of gender roles, as expressed through language, can be influenced by films, and cites that children can grow to learn and develop schemas based on gender stereotypes from skewed portrayals, and this can affect their views on gender later on. It was found that there were a few tag questions, but a lot more hedges, empty adjectives, and questions. Gender roles were ultimately said to have been more reinforced in the older film (*Snow White*) and that the newer film gave a more balanced and nuanced gender representation, but this was not shown in the results tables of the count for each feature of language. Content analysis found that *Snow White* had women portrayed weakly, while *Brave*

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was more empowering to women as there was less of a focus on finding a man and more about a girl finding her own way and deciding what she wants. It was found in the linguistic analysis that hedges were used more by women in *Brave* when compared to *Snow White*, while hedges for men decreased and there were less in *Brave* than in *Snow White*. A confusing graph that claims to be tag questions but was part of the section on questions in general found that men decreased questions while women increased questions from *Snow White* to *Brave*. Tag questions, which were not categorised into facilitative or any other category, increased between the two films, with *Brave* having four while *Snow White* has two, and empty adjectives increased for both men and women from *Snow White* to *Brave*. Excerpts from the films were given as evidence in each section to support the findings, and an analysis of the expectations and discussions had changed over time and meant that the gender standards for the character's behaviours had changed. It does note that it is limited in generality due to the small sample size of two films, which was done due to time restraints.

Fought and Eisenhauer (2016) gave a presentation at the Linguistics Society of America on the topic of "A Quantitative Analysis of Gendered Compliments in Disney Princess Films". Data was gathered from twelve Disney films over three eras, the Classic era, Renaissance era, and New Age era. Each film had its dialogue broken down into the speaker's gender for analysis of what percentage genders speak in each movie. From here, compliments were extracted from the data and analysed by coding compliments by type (appearance, possession, ability, personality, or general) and by speaker (who said the compliment and who received the compliment). It was found that the Classic era movies (Snow White (1937), Cinderella (1950), and Sleeping Beauty (1957)) had more females speaking than males, but that in movies from the other eras had more males speaking than females (with the exception of Brave (2012) and Tangled (2010). Using the format from Holmes (1986) and Parisi & Wogan (2006) to look at the speaker and receiver of compliments, it was found that men gave compliments 64% of the time, and women gave compliments 33% of the time. Men received compliments 54% of the time, and women received compliments 46% of the time. This is assumed to be a total from all compliments from all movies. The compliments on a female character's appearance decreased across the eras of movies, but the compliments of skill increased across eras, with the New Age era having more compliments towards women's skill than appearance. Men mostly received more compliments on skill in the Renaissance era and New Age era, but in the Classics era there were more

compliments on appearance. In a later graph comparing men and women percentage of skill compliments across the different eras of films, women have a slightly higher percentage than men in the Classics era and New Age era, but men vastly outweigh women in skill compliments in the Renaissance era.

The analysis that Fought and Eisenhauer have done has not been published as a formal publication to any journal, and so the data analysis referenced is from presentation slides. Because of this, there is no extensive methodology as to what they did to find the analysis, although it seems to be generated from movie scripts. Whether they were self-written or they were found somewhere is not referenced. The speech analysis is not given any explanation on the slides, only graphs with the percentage of how much each gender spoke in the film. It is inferred that the analysis was done on a whole script. It says that the compliments were pulled from movie scripts, but not from the songs, so it can be inferred that the songs were not part of the data for any of the analysis in the presentation. The data in the appearance compared to skills section of results in the presentation has data missing, as the percentages do not add up for each era. Although this isn't explained, it could be removing compliments for personality, possessions etc as mentioned above, but there could be some other analysis that created these results. It gives interesting data to look at and make inferences about, but without knowing exactly how the data was analysed it is not replicable. The slides don't have a discussion section, or an explicit message their work sums up, but their final graphs show that compliments on appearance are significantly more aimed at women than men across all eras of films, while compliments on skill are aimed at women and men more evenly during the Classic and New Age eras than the Renaissance, where men were complimented 83% of the time on skill. The final slides offer future research ideas, and a note that references are available upon request, but emails to both Fought and Eisenhauer were not responded to. Future topics that were suggested included looking at other films, looking at men and masculinity in detail, and focusing on other discourse features.

3. Current Research

The current research focuses on how politeness in language has changed over time in Disney Princess films taking into account gender. It takes a mixed methods approach, gathering both qualitative and quantitative data to answer the research questions.

There are four main research questions that will be answered.

- The first research question is how does politeness change over time in Disney Princess films?
- The second research question is is there a change in frequency of use of politeness markers for different genders over time across Disney Princess films?
- The third research question is how has politeness changed for the archetype characters (Princess, Prince, Villain) over time in Disney Princess films?
- The fourth research question is how has politeness changed between the original animated film and the live action remake of Disney Princess films?

It is hypothesised that overall politeness will reduce in frequency over time, but that female politeness, and especially for the Princess archetype, will increase over time to make up for the less traditional way the princess character is now portrayed. The Prince character is expected to decrease politeness over time, as politeness will be needed less in the more modern films where characters get to know each other more. There is expected to be little or no politeness for the villain characters. It is expected that the remakes will have a decrease in politeness overall, but that the Princess character will have increased politeness.

4. Methodology

Thirteen movies were chosen to be analysed. Three movies were chosen from each of the Disney animation ages (Mollet, 2020), the Classic Era (1937-1959), the Renaissance era (1989-1999), and the Renewal Era (2009-2016), as shown in Table 1. Although the Renewal era goes from 2009-2013 for Mollet (2020), this paper is including up to 2016 to include the movie *Moana*. Mollet describes the era from 2014-2017 as the 'reboot' era, where the remakes are live-action and uses nostalgia as a driving factor. *Moana* is not a reboot, nor is it live-action, and it fits into the concept of shifting the princess narrative into new territory to reflect changing times, as

Mollet points out is a quality that the renewal era films have, but Mollet does not include any era that *Moana* fits into. The traditional princess character continues to push the narrative as Moana does not find a prince character, but does embody other traditional princess qualities such as the animal sidekick, travelling to a determined goal, and transforming along the way. Although there are various eras of Disney cited online, it was decided that Mollet's classification of eras was the most straightforward to classify, but to include *Moana* to ensure there were three movies from the modern era of Disney, as the characters from *Frozen* are not a part of the Princess lineup (as it stands in 2021) but *Moana* is, and as such was included in this analysis. The film *Brave* was not included in potential candidates, as although Merida is a Disney Princess, the film was made by Pixar and distributed by Disney, and as Pixar have their own unique style of films, it was unknown how it may impact comparisons. From the Classic era, *Snow White and the Seven Dwarfs*, *Cinderella*, and *Sleeping Beauty* were chosen. *Beauty and the Beast*, *Aladdin*, and *Mulan* were chosen from the Renaissance era, while *Princess and the Frog*, *Tangled*, and *Moana* were chosen from the Renewal era. A further four movies were included to create more points of comparison, through the four live action remakes of movies already listed. These were *Cinderella* (2015), *Beauty and the Beast* (2017), *Aladdin* (2019), and *Mulan* (2020). *Maleficent*, a retelling of *Sleeping Beauty*, was not chosen as the story was meant to be from a different perspective surrounding a villain's origin rather than a retelling of the original story. *Cinderella* has a lot of remakes and adaptations from the original source and the 1950 Disney version, but the 2015 version of *Cinderella* is the only one that is a Disney cinema release that is a direct retelling of the 1950 version, and so is the one chosen to be analysed alongside the 1950 version. Of the movies chosen, only one story, *Aladdin*, did not revolve around the title Princess character. Given that Jasmine is part of the Disney Princess franchise, and the movie has a remake, it was decided that would be included in the data, although it was noted that it would not be expected to have Jasmine as the most prominent character in terms of words spoken.

*Table 1: Disney Princess Film Eras and the Films Being Analysed in Each Era*

| Era | Films |
|---|---|
| Classic Era | ● *Snow White and the Seven Dwarfs* (1937)<br>● *Cinderella* (1950)<br>● *Sleeping Beauty* (1959) |
| Renaissance Era | ● *Beauty and the Beast* (1991)<br>● *Aladdin* (1992)<br>● *Mulan* (1998) |
| Renewal Era | ● *Princess and the Frog* (2009)<br>● *Tangled* (2010)<br>● *Moana* (2016) |
| Remake Era | ● *Remake Cinderella* (2015)<br>● *Remake Beauty and the Beast* (2017)<br>● *Remake Aladdin* (2019)<br>● *Remake Mulan* (2020) |

## 4. 1. Transcription

Transcription for each of the thirteen movies followed the same procedure for creating scripts to then be analysed. Finding complete scripts of each movie online was difficult, and there were no scripts available through any Disney sites. Emails and attempts to contact Disney to request scripts were not responded to, and any scripts found online were made by fans on various websites. Using some of these as a basis for a script, they were ultimately changed and added to so they no longer reflected the original source. Most scripts had many errors, with no speakers listed, incorrect lines, or missing parts of the film. So although scripts were sourced to provide a basis to begin transcription, each movie script was created by the researcher from hand-transcribing each movie.

Each movie script was written in an individual document to be able to refer back to if needed. Each movie was then accessed between September and October 2021 through a Disney Plus subscription. Each movie was played in full, with subtitles on and the researcher writing down what they heard. This would match up with the subtitles rather reliably, although some smaller background dialogue was added when it could be discerned, even if it wasn't included in the subtitles, although this was rare. No beginning text included in storybooks was included in analysis, unless it was said out loud by a narrator. As such, all transcription was done from audio from the films, with subtitles to help clarify what was said. The transcription for each movie was standardised, so each script had the same conventions to denote different components. This meant that any scripts that had been found online were changed to reflect this standardisation. The speaker was written down followed by a colon to designate them the speaker, and then the speech was written. If the speaker was ambiguous, then the best approximation was written down (for example, Unknown Dwarf:). Songs were transcribed for all of the films, but were taken out of the final analysis and were not used. These were transcribed with a music note so that it was clear when a song began and ended, and where a song was interrupted for a normal speaking line.

 The only inconsistency with character recognition in the subtitles denoting what character was speaking was in *Cinderella*, when the subtitles on Disney Plus had Anastasia as the stepsister with black hair, and Drizella as the stepsister with red hair. But given how Lady Tremaine addresses the black-haired sister as Drizella in the film, and the voice actor for Drizella, as according to IMDB, (Cast, 1950) is the one to sing in 'Sing Sweet Nightingale', which is the girl with black hair in the film, and as such the movie script for Cinderella codes the speech for the black-haired stepsister as Drizella and the red-haired stepsister as Anastasia. This also lines up with the sequel movies of Cinderella, which have larger storylines surrounding Anastasia's character, and in which she is the red-haired girl. This could not be resolved by looking at the credits of the movie, as the credits in the beginning only list the actors in the movie and do not credit who plays what role in the film. As such, data was coded as Anastasia as the red haired sister, and Drizella as the black haired sister, as they are referred to in the film.

4. 2. Data Coding

Coding on the transcripts was done by annotating each politeness marker with a unique symbol to allow for automatic data extraction. Compliments were coded using angle brackets (< >), apologies were coded a slash (/ /), and tag questions were coded using the elaborate bracket ({ }). This was standardised for every script, and each symbol was not used for anything other than the coding for each condition. For each condition, an outline was written to determine what constituted as being included within criteria so as to allow for replicability. The main principle was for data to be coded as a compliment, apology, or tag question if it had the correct form, and even if it was not polite it would be included to later be looked at as how it functions as interpersonal, formal, or sarcastic. This meant that coding was very broad, and even if something didn't function as politeness, if it had the form it was included.

4. 2. 1. Compliments

The compliments that were counted were very broad. The main criteria for compliments were that they are (or would be) taken well by the person being complimented, and that the compliment attributes something to a person. Compliments were defined as, and coded as a compliment, by the following criteria in the coding process. Compliments are defined by Brown and Levinson (1987) as speech acts that notice a person's interests and goods, but also wants and needs, and gives credit to the person other than yourself. Compliments may be indirect, such as complimenting a child's behaviour is indirectly complimenting the parenting (Holmes, 1988), or direct, as in a direct sentence that acknowledges a person's skill, personality, possession, or appearance (Wolfson, 1984), or a combination thereof in a positive way. This means that there was an inclusion of places, objects, and concepts if they were related to a person, e.g. Naveen setting up a good date in *Princess and the Frog*. The thing being complimented is the date, but it is attributed to Naveen for setting it up and organising it, so it would count. The compliment should be presented as a speech act that is used to make the person the compliment is directed to feel good (Lewandowska-Tomaszczyk, 1989). This allows for compliments that would normally be seen as derogatory (such as Iago calling Jafar 'your rottenness') can be a compliment when it makes the person feel good and suits the person's wants. Compliments do not have to be direct, but do have to ensure congratulatory phrases are not mistaken for compliments (Mustapha, 2012). Compliments did not have to be said to the person they were about, and did not have to

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have the person onscreen to hear them. If the person was not there, the compliment needed to be positive, such as when Aladdin calls Jasmine beautiful when talking to Genie in *Aladdin*. These were included to extend the data, have the most variety in compliments, and to allow for situations where compliments may not be clearly defined to be included. Compliments were separated as new compliments if they came from a different speaker, if there was an interruption in the speech, or the speaker changed who they were complimenting. Adjectives or descriptions were not taken as compliments unless they were actively trying to please someone. Titles were not included, such as 'Darling', unless it was part of a larger compliment, such as "you're a darling girl". Compliments were not counted if they were self-given, and could not be advice or potential action for the future, because it's not giving credit. For instance, when Genie is listing off compliments to Aladdin to use on Jasmine, these are not counted, as shown in "Genie: She's smart, fun, the hair, the eyes. Anything--pick a feature!... Wonderful, glorious, magnificent, punctual!".  This contrasts to when Aladdin picks up on what Genie says, and says "Aladdin: <Punctual>!", because Aladdin is trying to compliment Jasmine. If potential compliments fitted this criteria, they were coded as a compliment and included in the analysis.

4. 2. 2. Apologies

Apologies were defined as, and coded as an apology, by the following criteria in the coding process. The coding was based on the form of what was said, and function was looked at later in the process. An apology is a politeness strategy that aims to repair a relationship an offence has damaged, and the apology is normally equal in weight to the offence (Brown & Levinson, 1987). Apologies can mostly be identified through an opening or closing phrase such as "I'm sorry", "my bad", "how rude of me", or anything that is meant to show remorse, and is meant to allow someone to take responsibility for their actions (Holmes, 1990). For small infractions that are minor disturbances to social norms, a simple phrase such as "I'm sorry" is enough to remedy a situation of social deviance, but for more significant infractions apologies need to have more weight and show true remorse on the part of the person apologising for forgiveness to be considered (Adsit, 2002). Apologies can also include an explanation as to why something occurred, excuses for what happened, or defending actions. Promises for behaviour to not be repeated, asking for forgiveness, and taking the blame are also included under apologies

(Robinson, 2004). Phrases such as 'Excuse me' on its own may be taken as an apology, but does not count under the framework for this thesis, as it does not function as a proper apology but as an interrupting phrase to cause a shift in attention, or to interrupt someone. If "Excuse me" was part of a larger apology, it was included. Formal apologies were coded for the apologies that had a literal meaning of sorry, such as forgive or apologise, but were a social marker to note an error, and are between people who are distanced by social class or not knowing each other. An example of this is from Sleeping Beauty, in which the two Kings are talking. The first sentence shows an apology after doing something potentially offensive, but the apology helps mitigate the situation, as shown by "Stefan: Oh, ah, forgive me, Hubert, the wine ... Now, uh you were saying?". After reading through an entire script, the tool 'find in document' was used to pick up anything that may have been missed, by searching for the key words sorry, apologise, regret, remorse, bad, and forgive. This was done for every script, once the read through was complete. If the potential apology met the above criteria, they were coded as an apology.

4. 2. 3. Tag Questions

Tag questions were defined as, and coded as a tag question, by the following criteria in the coding process. Tag Questions are made up of a main 'anchor' phrase and a tag question, and the tag question added on but is not required to be understood (Tottie & Hoffman, 2006). The main phrase needs to be able to be understood on its own without the tag question. Tag Questions may be found by looking for ending phrases that reverse the polarity of what was just said, while including a verb and posing a question, such as "That's it, isn't it?" (Cameron, McAlinden, & O'Leary, 1988). These cannot include words such as why, where, who, what, when, how (Tottie & Hoffman, 2006). If there was just one word such as yes, it can have a tag added to it, such as "Terrible, isn't it?". Tag questions can show uncertainty, but to be included in the data they needed to be used as a function of politeness, to bring someone into the discourse (Andersen, 1998). One-word tags weren't counted, such as 'remember?', 'right?' or 'really?', as these are more informal forms and aren't as polite as formal tags (Dubois & Crouch, 1975). "You know" wasn't counted as a tag question for this paper even though it can function to bring someone into a discourse, it isn't a technical question, and can be used as a hedge, and so is not regarded as a tag question (Holmes, 1990). Names couldn't be counted as tag questions unless it had the tag

phrase before it, such as "is it, Mulan?". Once all the tag questions were counted in each script the Find in Document tool was used to look up some key words and features that could help find any potential tag questions that were missed. The list searched was a question mark (?), could, would, isn't, did, have, are, won't. Both polarities of these words were looked for. If the potential tag question met the above criteria, they were coded as a tag question.

Overall, tag questions were found by looking at whether a question had a main clause that could stand on its own, followed by a question with an auxiliary or modal verb with a subject pronoun (such as you, it, they etc). For word counts, only the verb and the pronoun were used to create word counts, leading to overall lower word counts than other politeness markers.

4. 2. 4 Form and Function

Once all forms were found, they were divided into categories to see when the form was used for interpersonal connection, when it was used for formality, and when it was used for sarcasm. These are the functions that the form takes in a conversation, and can relate to how polite it is. Interpersonal was the assumed form that politeness was used for, between people to show respect and relate to others. These can be anything that is used to bring people together, such as in *Beauty and the Beast*, when Mrs Potts says to Belle that she acted very bravely. This compliment has an interpersonal function as it acknowledges the other person and is not acting in a sarcastic or formal way. It is only there to show how Mrs Potts noticed a quality in Belle, and tells her. There seems to be no ulterior motive behind the speech act.

Formal was defined as a more stylistic and used in interactions with people who are distanced from the individual by social class (such as the Stepmother in *Cinderella* addressing the Duke, who is in a social class above her) or distanced by social rules (such as the the King in *Sleeping Beauty* apologising to the other King for falling asleep). The level of civility and formality is used to keep peace, and not break social rules while interacting with another person. Formal function tends to have a more elevated way of speaking, such as instead of saying 'I'm sorry sir' to the King, the Duke says "I regret to inform you Sire" in *Cinderella*. It does not always need to use more eloquent words, such as in Tangled when Flynn Rider says "Hey the sideburns are coming in nice" to the Stabbington brothers. This is considered formal under this framework as Flynn is complimenting them because in the situation the brothers are threatening Flynn, and so

it does not seem like Flynn is actually admiring the sideburns because he likes them, but rather just as a talking point to cultivate goodwill. It isn't interpersonal as it is being used specifically to cultivate generosity in the brothers to not kill him.

Sarcasm is not used as a polite form, even though looking at the structure it can read as polite. Sarcasm was noted down when the form was correct but the intent was not serious, such as in *Princess and the Frog* when Tiana says "I can't hear you. I'm sorry. What?" when Naveen compliments her for the first time since becoming frogs. The form is a formal way of asking someone to repeat themselves, and could be considered polite, but in the film it is clear that she can hear him, and is getting him to explicitly say the compliment instead of inferring it. These types of function were coded and counted up to show how the form functioned differently.

4. 3. Analysis

The data set was run through a custom script (created by Bob Haywood) that was created to isolate each marker that had been used to establish each condition, such as pulling out < "you look amazing"> as a compliment (as shown by <>) and extracting it from the rest of the data for easier access, along with recording the speaker and film it was from. The script also calculated the number of words each character spoke, which was organised by film title to then add up a total word count for each film. The data was then put into an Excel spreadsheet, where data type and amounts could be automatically filtered and counted using the pivot table function in Excel. Each film was looked at individually to get a breakdown of how many compliments, tag questions, and apologies were used, and by what characters. The Princess character was then isolated and looked at for how many compliments, tag questions, and apologies they used. A total word count was found for each movie, as well as word counts for each gender, and for each of the three archetype characters (Princess, Prince, Villain). The total number of compliments, apologies, and tag questions for each movie was calculated, and this was broken down into two categories: Princess character vs other. To get a normalised count of politeness, the total count of a politeness marker was then divided by the total number of words for each character. This was done for the three main archetype characters in the movies: the princess, the prince and the villain. For *Moana*, there is no 'Prince' character, so instead Maui, a heroic male, was chosen to represent the Prince character, and Tamatoa was chosen as the villain character as he has a

speaking role and tries to thwart the hero characters. In *Cinderella*, only the Stepmother counts as a villain, to simplify each movie to having one villain. In *Tangled*, although the twin brothers Flynn Rider associates with are bad, Mother Gothel was the villain character chosen, as she masterminds everything and does the most harm to the hero characters. The number of politeness markers were added up for each era of film and divided by the number of films to get an average for an era of films, to show change over time. This was done to the three main eras and the remakes. The original films also had all the data compared to that of the remakes, for politeness, word counts, gender, and types of politeness. Male and female speech was calculated by adding up the word counts for each character of each gender, and the number of compliments, apologies, and tag questions were found for each gender by film. This meant that the percentages of compliments, apologies, and tag questions could be found for each gender in each movie. Finally, with respect to the compliment and apology categories, each compliment and apology was further categorised into a specific type depending on its function i.e. whether it was interpersonal, formal, or sarcastic. For tag questions they were marked as either interpersonal or formal, with interpersonal being coded as wanting to bring someone into a conversation, and formal as feeling obliged to bring someone into a conversation. This coding was done in excel and it was explored whether there were changes not only to overall number of compliments but also types of compliments change over time, by lining up films along an axis by release date to see if there was change over time.

5. Results

The results section will be divided into two main sections, starting with quantitative results and following with qualitative results. The quantitative can show numerically what changes have been made, and are arranged by what research question the results relate to. The qualitative results can show more of the nuance of how characters' use of language has changed in phrasing and setting, and are more general results of noticed trends in the data, although some sections relate to specific questions.

5. 1. Quantitative Results

5. 1. 1 Research Question 1 - Politeness Change Over Time

Firstly, let's look at how the amount of politeness has changed over time. In Figure 1 we see the percentage of politeness for each film, which was found by putting the sum of all politeness words in a film over total word count. The movies are shown along the x-axis in order of release, with the four remakes grouped together at the end also ordered by release date. The x-axis shows a proxy of change over time as the films are ordered by release date from 1937 (*Snow White*) to the remake of *Mulan* (2020). The only exception to that is *Moana* (2016) and the Remake of *Cinderella* (2015) which were grouped with the type of film (*Moana* as the latest original animated film, and *Cinderella* remake as the first remake). The y-axis shows the percentage of politeness in the given film. The percentage is found by word count of politeness strategy over overall word count. The x-axis and y-axis will have these same axes as figure 1, unless otherwise stated. Most films sit between 5-6% for politeness in their dialogue, with only *Cinderella* and *Sleeping Beauty* going substantially under, and *Aladdin*, *Mulan* and the *Mulan* remake being the only ones to go significantly over.
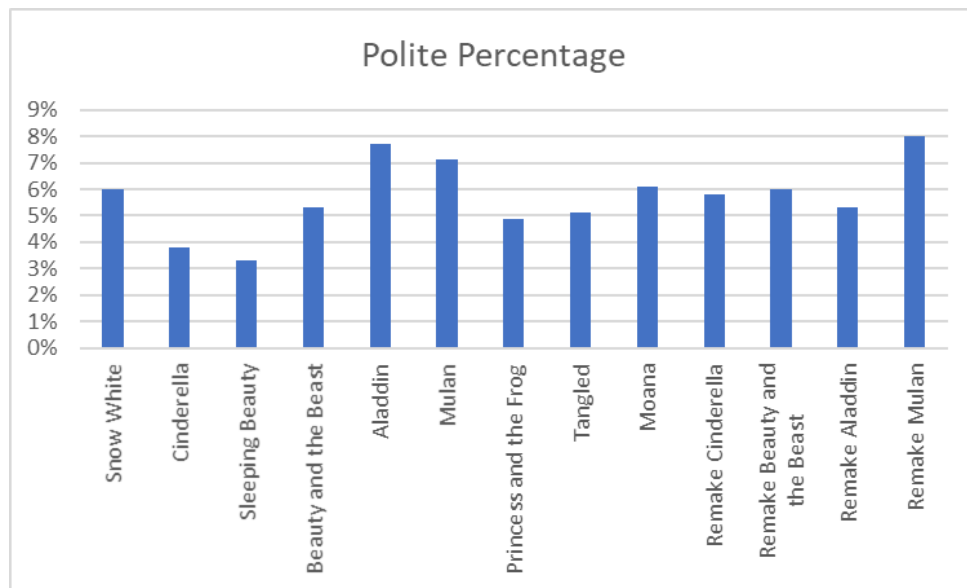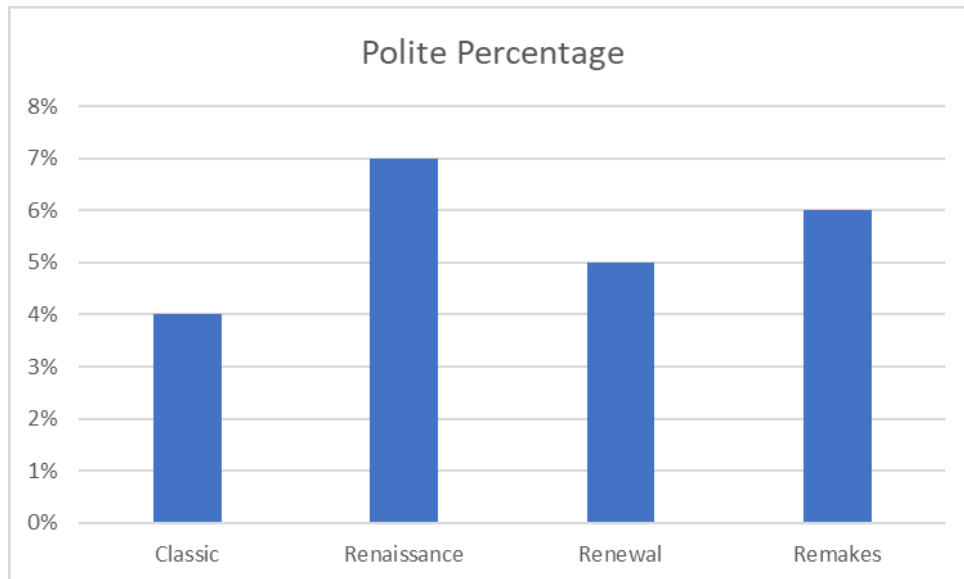


*Figure 1: Proportion of Speech Considered 'Polite'*

*Figure 1b: Proportion of Speech Considered 'Polite' by Film Era*

By era, films from the classic era (*Snow White, Cinderella, Sleeping Beauty*) had an average of 4% politeness, the renaissance era (*Beauty and the Beast, Aladdin, Mulan*) had an average of 7% politeness, the renewal era (*Princess and the Frog, Tangled, Moana*) had an average of 5% politeness, and the remakes had an average of 6% politeness. These percentages can be seen in Figure 1b, which has the same data from figure 1, but averaged and shown by era rather than by film. The x-axis has the era from oldest to newest as a proxy for change over time, and the y-axis has the percentage. The average amount of politeness in a film was 6%, and the remake of *Mulan* was the most polite film with 8% politeness. *Sleeping Beauty* had the least amount of politeness, with only 3.30%. This is a substantial variation between the highest and lowest percentage in regards to these data points. These graphs show that there is a general trend of increase of politeness over time of around 1.5%, as shown more clearly in the data by eras.
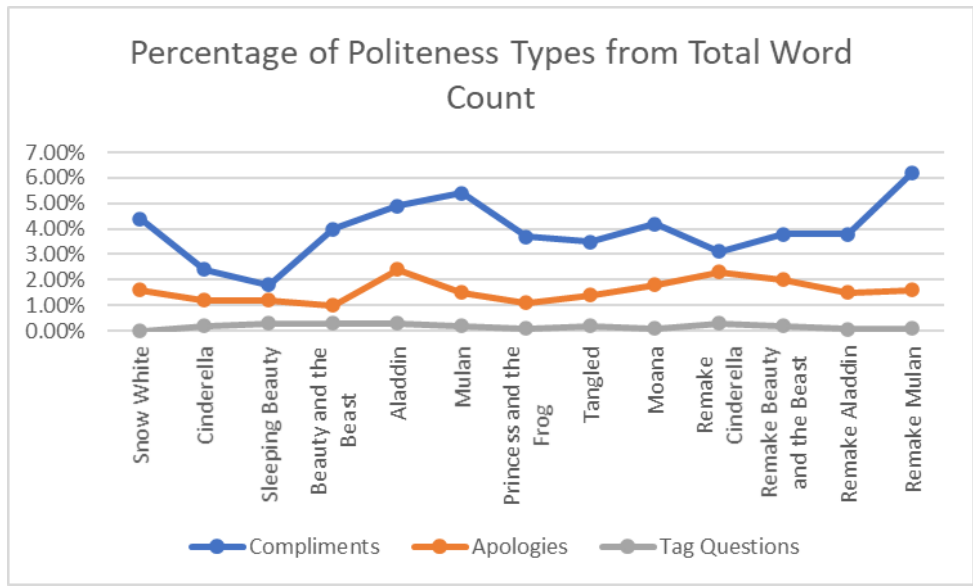
*Figure 2: Percentage of Each Politeness Strategy By Film*

Figure 2 shows the percentage of compliments, apologies, and tag questions in relation to the total word count. The words spoken in a movie that were compliments, apologies, or tag questions were put over the total word count for the film to then find the percentage as shown above. Compliments, as shown by the blue line, make up the highest rate of politeness out of the three categories. Apologies, the orange line, are the second most-used politeness form, and tag questions, shown with the grey line, are the least used by words. The least amount of words by word count for tag questions should be contextualised. Unlike compliments and apologies that can vary in word length and can have long phrases, tag questions consist of two or three words each time. This means that although one compliment counted may be 3 words or ten words, tag questions would stay at two or three words. Despite this, tag questions are used less often than apologies, and so the low word count can also relate to how they are used less overall than compliments and apologies. Overall this shows that compliments are used the most with the highest word count in each film compared to the other politeness markers, and that overall there are small increases in use of compliments and apologies over time, although this finding is not significant.
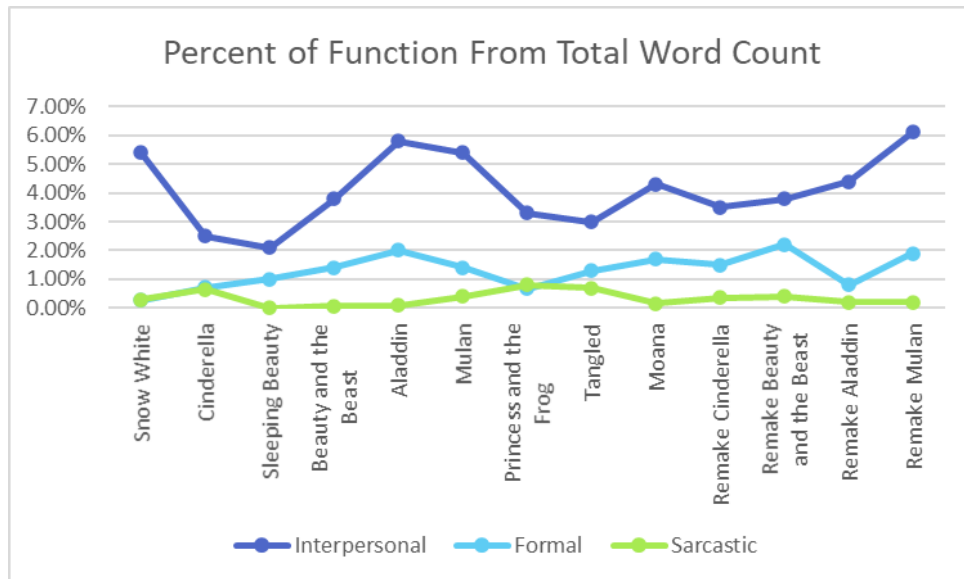
*Figure 3: Percentage of Functions of Politeness Strategies from Total Word Count*

The change in the frequency of use of the functions of politeness over time is shown in Figure 3. It shows the frequency that compliments, apologies, and tag questions were used in interpersonal, formal, and sarcastic ways. The three types of politeness are represented with different coloured lines (dark blue = interpersonal; light blue = formal; green = sarcastic). Interpersonal was the most common type to be used, followed by formal. This shows that interpersonal politeness is used more frequently than formal politeness or sarcasm, and that the use of formal language has increased by about 1% of total dialogue inclusion over time. Formal politeness doesn't replace the use of interpersonal politeness, with similar places of increase and decrease across time.

This has shown that politeness has increased in films across time. Compliments and apologies have increased word count in films over time, taking up more film time overall. Tag questions are used the least, and show little significant change over time. There has also been an increase in the use of interpersonal and formal function of politeness markers over time. Sarcasm isn't used significantly, but is most used in the new animated films of the renewal era (*Princess and the frog*, *Tangled*, and *Moana*). This data has demonstrated that there has been a change in politeness over time, and that it has increased use in films overall.

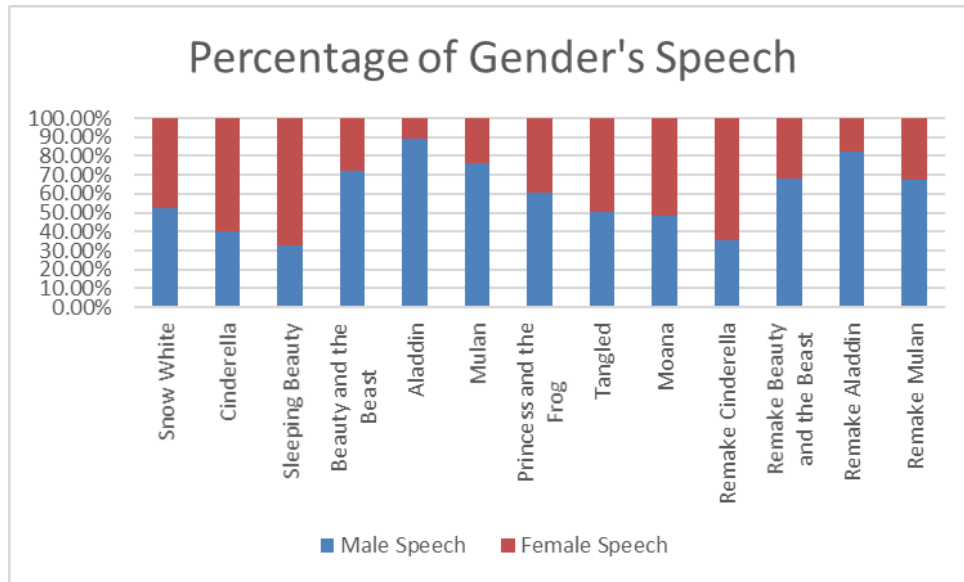5. 1. 2 Research Question 2 - Gender Difference and Change



*Figure 4: Percentage of Total Words Spoken by Women and Men*

Despite female characters only averaging 25% of the speaking cast of a film, female characters average 40.27% of the words spoken, as is shown in Figure 4 by the red part of the bar. Male characters average 59.73% of words spoken, and are shown through the blue portion of the bar. Female characters speak more than male characters in *Cinderella* and its remake, and in *Sleeping Beauty*. *Tangled* has the most balanced speaking ratio, with 50.5% words spoken by men, and 49.5% words spoken by women. This is reiterated by Figure 5, which shows the same data from Figure 4, but shown over the different film eras.
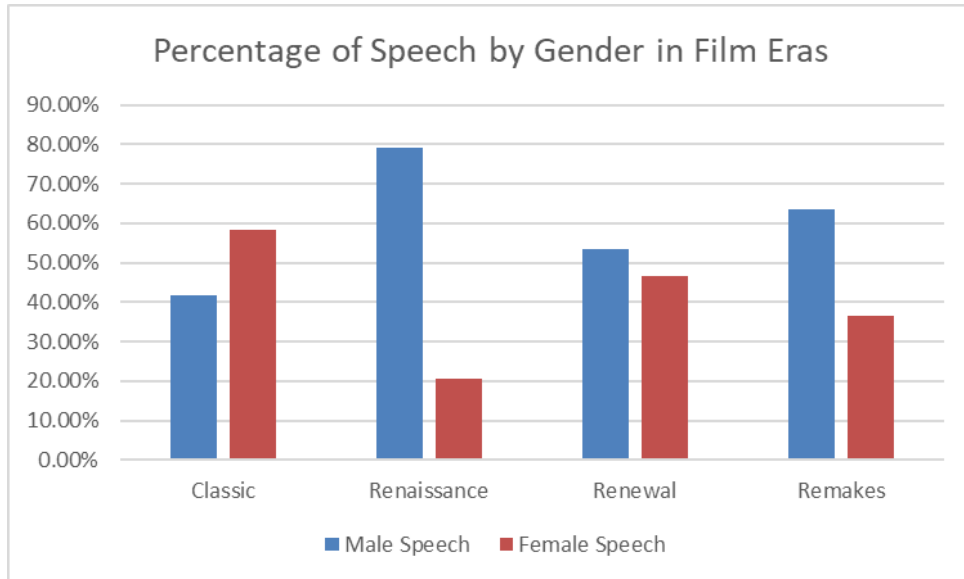
*Figure 5: Percentage of Words Spoken by Gender in Film Eras*

The x-axis in Figure 5 shows the four eras of Disney films, with the oldest era on the left and the newest era on the right. Percentage of words spoken is shown by the y-axis, and gender is shown through blue bars for men and red bars for women. Female characters spoke 58.3% of total words spoken in the Classics Era of Disney Princess films, the only era of films that had a higher female speaking count. Men speak 79.27% in the Renaissance Era, the highest percent of any gender in any era. The Renewal Era had the most balanced words spoken by gender, but men were still higher by speaking 53.33% of words in Renewal Era films, and women speaking 46.67% of words. Women only spoke 36.6% of words in the Remakes, while men spoke 63.4% of words. These two figures display how a gender bias lead to female characters speaking less words in films than male characters. This is particularly prevalent in the Renaissance era of films, but since the Renaissance, there are only two films that have over 50% female spoken words.
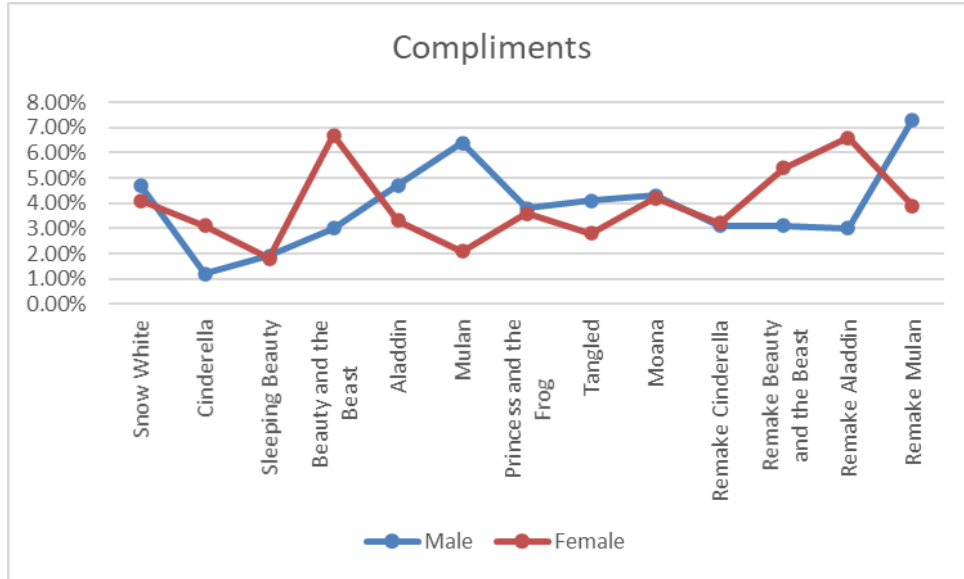
*Figure 6: Percentage from Total Word Count of Compliments Spoken By Men and Women*

A specific look at how men and women use compliments as a politeness marker is shown in Figure 6. The percentage of male spoken compliments are shown by a blue line, while female spoken compliments are shown by the red line. The y-axis shows percentage as percentage of compliment word counts over overall gender word count for that film. Both male and female compliments trend upwards, and are mostly in line with each other. Female characters give less compliments in the later animated films, but in the remakes have more compliments than men. Compliments do not seem to have a gender bias or specific eras where men give more compliments than women, but the Renewal era (*Princess and the Frog*, *Tangled*, *Moana*) have the most balanced compliment turn-taking.
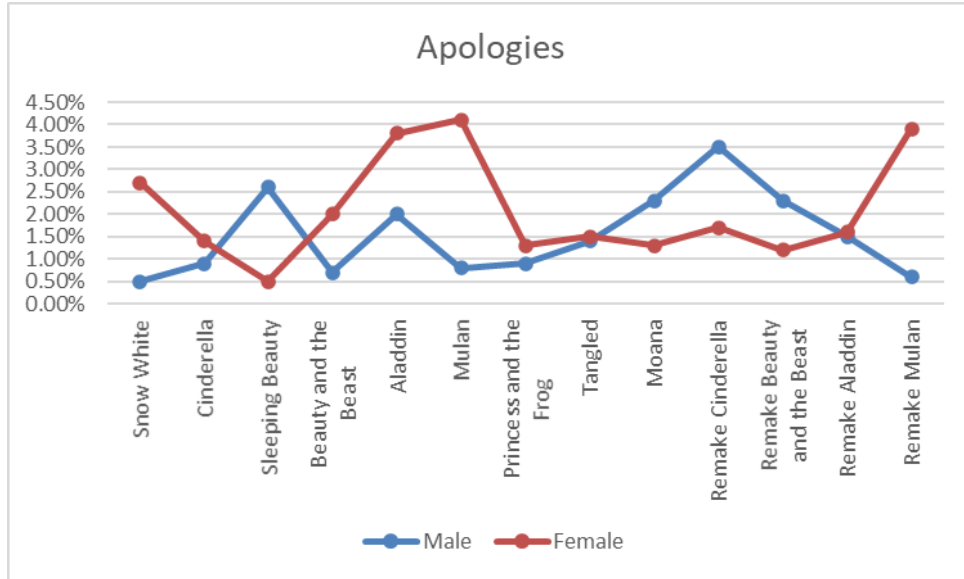
*Figure 7: Percentage from Total Word Count of Apologies Spoken By Men and Women*

Apologies by men are the blue line, while apologies by women are the red line. Men tend to increase apology use over time, while women peak early until *Mulan*, and from there have an average that does not seem to vary significantly until the remake of *Mulan*. Men have a higher apology percentage than women in later films, and again the Renewal era (*Princess and the Frog*, *Tangled*, *Moana*) has the most balanced apology use for each gender. Women give more apologies than men, with seven films having a higher apology rate from women than men, and two films where men and women use apologies a similar amount. Overall the apologies increase for men, while female apologies decrease and then become a constant for later films (excluding the remake of *Mulan*).
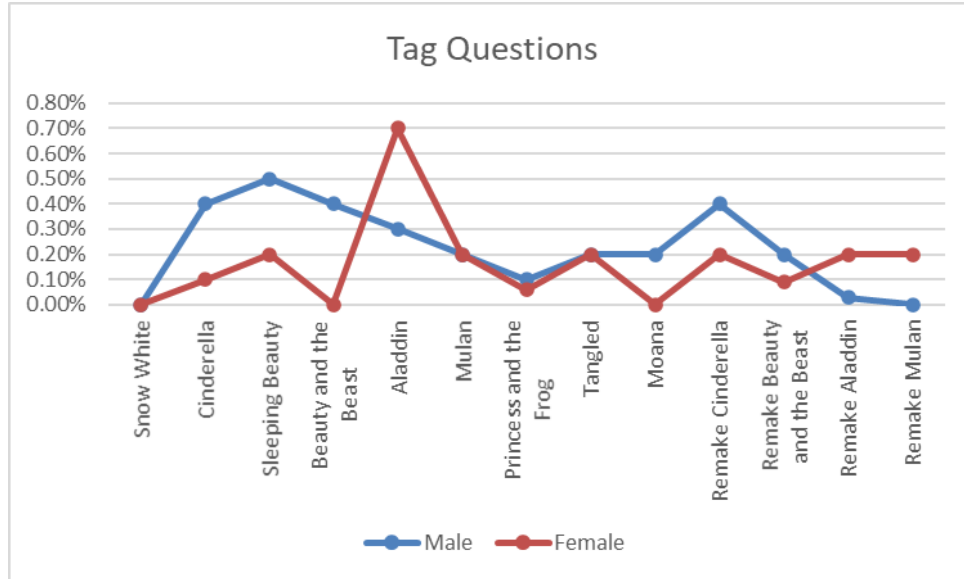
*Figure 8: Percentage from Total Word Count of Tag Questions Spoken By Men and Women*

The use of tag questions has declined over time, and are used at a higher rate by male characters overall than female characters. This can be seen in Figure 8, which has male tag questions shown by a blue line, and women tag questions are shown by a red line. Male characters use higher amounts in seven movies and use the same amount in a further two movies, and one film doesn't have tag questions, meaning that women only use more tag questions in three films. Women seem to slightly increase their use of tag questions over time, while men decline in their tag question use. Despite this, tag questions make up a very small sample of overall speech in films, not making up even 1% of dialogue. Compared to the other politeness markers tag questions are shown to be used very infrequently in films, and unlike the other politeness markers there are times when both men and women may not use them at all in a film.
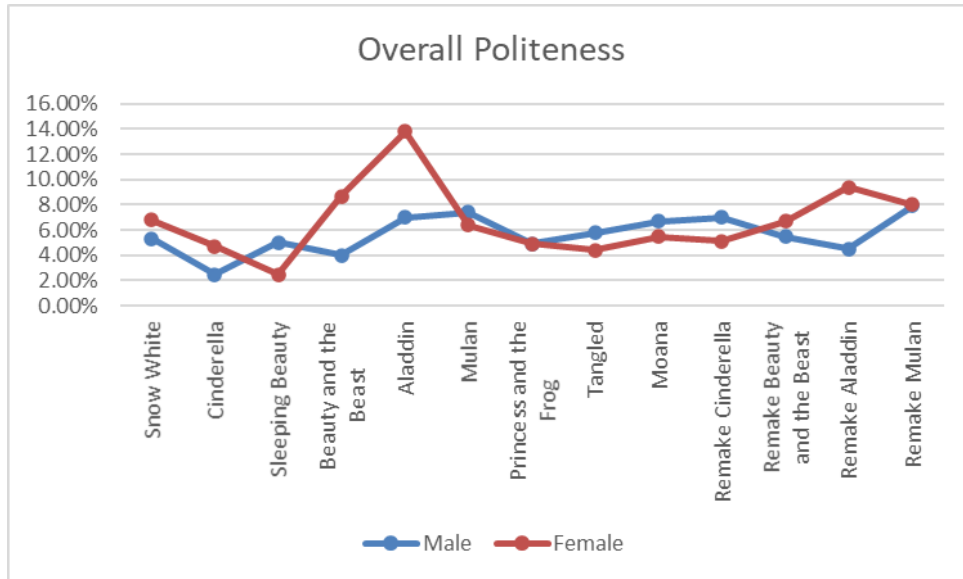
*Figure 9: Percentage from Total Word Count of Combined Politeness Strategies Spoken By Men and Women*

Overall politeness for each gender is shown in Figure 9 through a blue line for male characters and red line for female characters. The graph demonstrates how politeness showed a general increase over time, with male politeness increasing more than female politeness. Both *Aladdin* films had the first and second highest speech for female characters, but since female characters spoke so little in the first *Aladdin* film, it could be that it causes average politeness numbers to seem larger when found as a percentage because it is averaged by a smaller total number.

This answers the second research question by showing that there was a gender bias in words spoken, in that the majority tended to be spoken by a male character, and only a few films had majority female speech. While female politeness increased early and then persisted at a constant from the *Princess and the Frog* or earlier, male politeness tends to increase more steadily over time. Tag questions for both genders decreased over time, while compliments increased. Apologies for women followed the same trend as the overall politeness, while male apologies showed an increase over time.

5. 1. 3 Research Question 3 - Archetype Characters Change Over Time
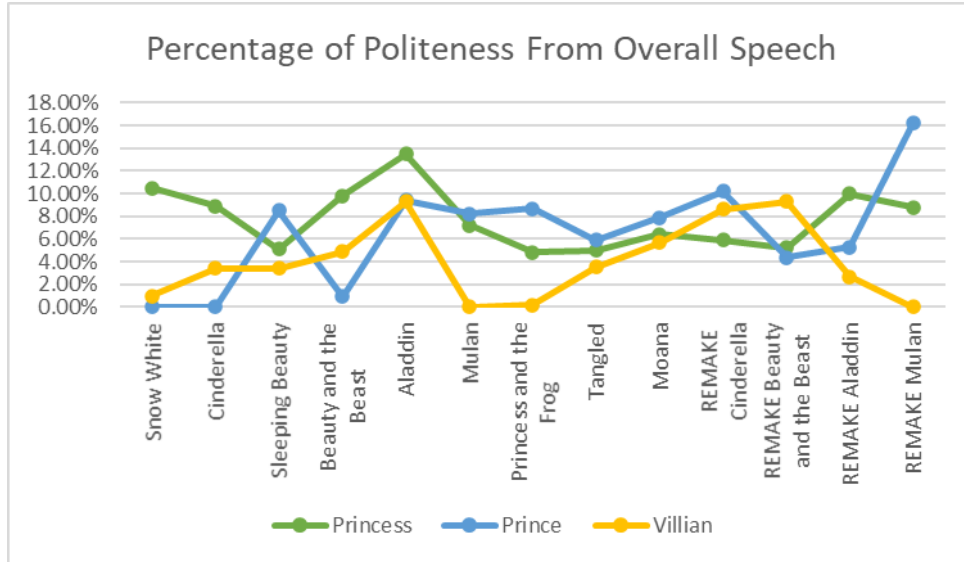
51

*Figure 10: Percentage of Politeness of Different Key Characters in Each Film*

Archetypes of different characters show different percentages of politeness over time as demonstrated in Figure 10. Polite words were added up from compliments, apologies, and tag questions to create a total politeness word count to be used over the total word count. The colour of the line relates to character archetype, with a green line representing the Princess character for that film, the blue colour is for the Prince character, and the yellow line is for the Villain character. The remake of *Mulan* has the highest percentage for a character, with the Prince character having 16.2% politeness. Villains had the most characters with low politeness usage, in *Mulan* and its remake, and *Princess and the Frog* only having 0.2% politeness. The gender of the villain character does not seem to have an effect on politeness, as male villains such as Gaston in *Beauty and the Beast* and Jafar in *Aladdin* both have high politeness percentage, as do female villains such as Mother Gothel from *Tangled* and the Stepmother in the remake of *Cinderella*. The differences of the Princess and Prince character are explored in Figures 11-13, to see a breakdown of what politeness markers change with the increase of the Prince archetype politeness, and decrease in Princess archetype politeness.
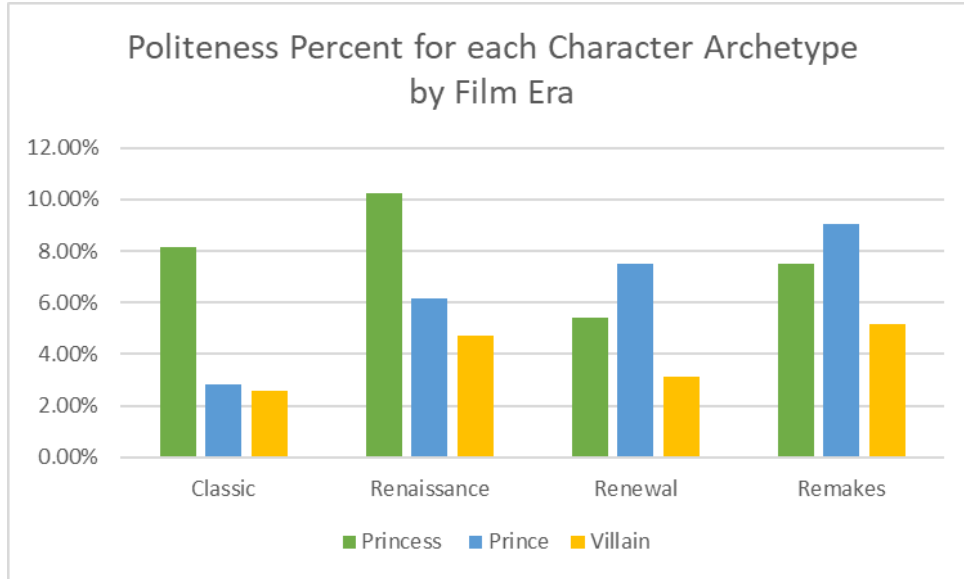
*Figure 10b: Politeness Percent for Each Character Archetype by Film Era*

It can be more clearly seen in Figure 10b how politeness has changed for each archetype character, with the y-axis showing percentage of politeness average (from combining all the compliments, apologies, and tag questions), while the x-axis shows the eras from oldest to newest. The Princess character is shown in the green bar, the Prince character shown by the blue bar, and the Villain character shown by the yellow bar. The Princess characters are shown in this graph to be the most polite in the Classic (8.17%) and Renaissance (10.23%) eras, but decrease in the Renewal (5.4%) and Remake (7.48%) eras. The Prince character continues to increase politeness in each era, beginning with 2.83% in the Classic era and increasing to 6.17% in the Renaissance era, becoming the most polite character archetype for the Renewal (7.5%) and Remake (9.03%) eras. The Villain character is consistently the least polite for all eras when compared to the other archetype characters, with the least politeness used in the Classic era (2.6%), and the most in the Remakes (5.15%) era.
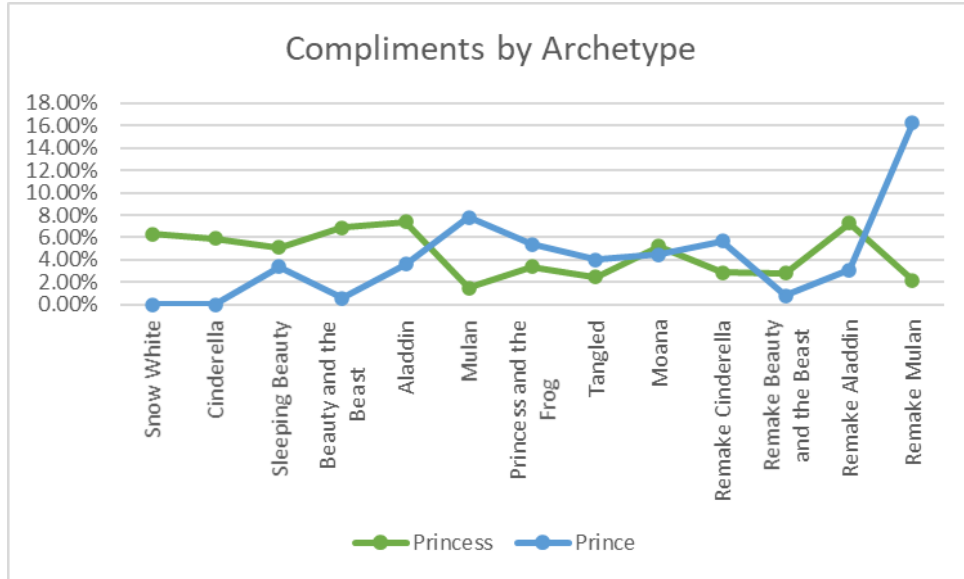
*Figure 11: Politeness Percent for Each Character Archetype by Film Era*

As shown in Figure 11, male spoken compliments are higher than female spoken compliments in later animated films (*Princess and the Frog*, *Tangled*, *Moana*) and in some of the remakes. In Figures 11 through to 13, the Princess archetype will be shown through a green line, while the Prince archetype will be shown through a blue line. Male spoken compliments increase by around 8% over time while female spoken compliments decrease by around 2% over time. This shows that the increase in male compliments was higher than the decrease in female compliments.
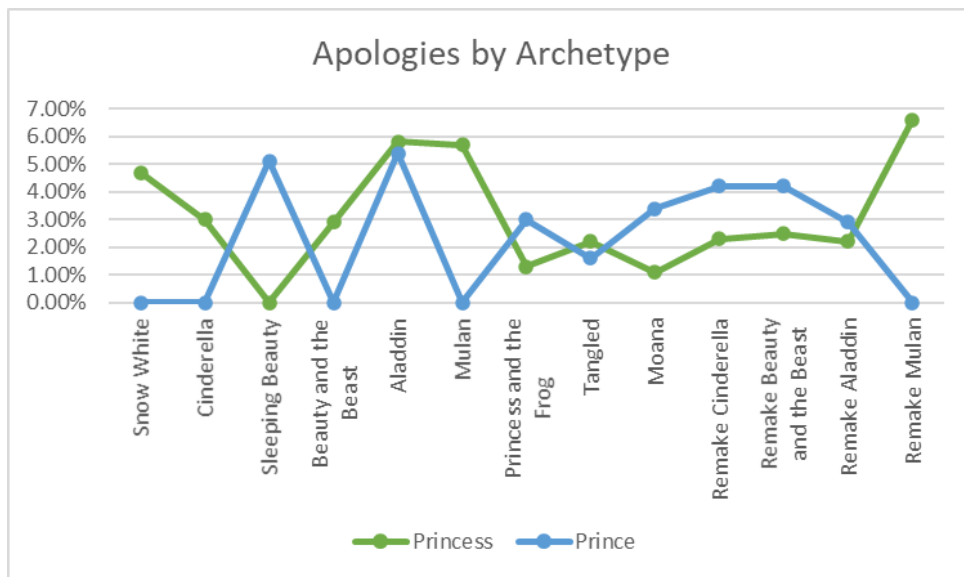
*Figure 12: Politeness Percent for Each Character Archetype by Film Era*

Apologies for both archetypes are not linear in their change over time, as seen in Figure 12. Despite the non-linear use of apologies, the main trends that can be seen is that apologies increase for the Prince archetype, while apologies have a small decrease over time for the Princess archetype. The only film that significantly does not follow the trend is the remake of *Mulan*, as it has no apologies by the Prince character, but a high use of apologies by word count for the Princess character. Apologies have continued to demonstrate how the the Prince archetype increase their use of apologies as Princess characters decrease in later films.
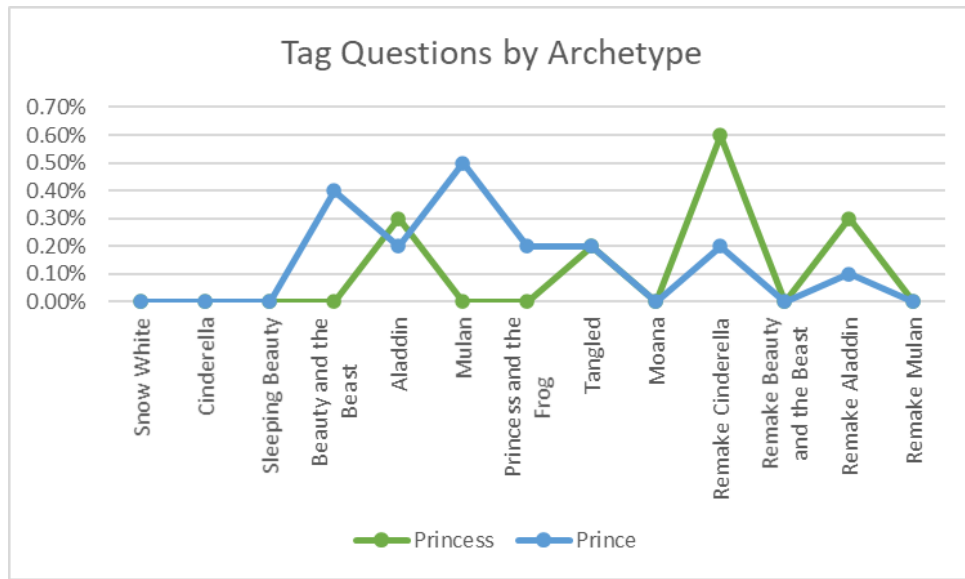


*Figure 13: Politeness Percent for Each Character Archetype by Film Era*

The use of tag questions increase over time for the Princess archetype while increasing and then decreasing for the Prince archetype, as shown in Figure 13. Tag questions are first use by a Prince character in *Beauty and the Beast* and from *Princess and the Frog* tag questions decrease over time. There is an increase of use in tag questions from *Princess and the Frog* for the Princess archetype. This shows that when tag questions are used by the archetype characters, the Prince character decreases over time, unlike the trend of the other politeness markers. Princess archetype tag questions increase over time when used, which goes against the trends of the other politeness markers.

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These results show a similar trend to what was seen in the results for research question two, in that male politeness increased over time while female politeness decreased over time. The Princess character became less polite over time from the Renaissance era, while the Prince character showed steady increase over time, becoming more polite from the Renewal era onwards. The increase and decrease seem to switch at the same point, and the change for the Prince archetype seems to mirror what occurs for the Princess archetype. Tag questions seem to increase over time for the Princess archetype, whereas compliments and apologies seemed to decrease over time. The Prince archetype decreased in tag questions, while compliments and apologies increased over time. Tag questions are the only politeness marker to go against the trend that is shown overall, but because they are used so rarely, they don't have a significant impact on the overall trend of politeness usage for these archetypes. The villain character increased politeness during the Renaissance and Remake eras, but were overall the least polite character on average. The only time the villain character was the most polite was in the remake of *Beauty and the Beast*.

5. 1. 4 Research Question 4 - Original Compared to Remake Comparison
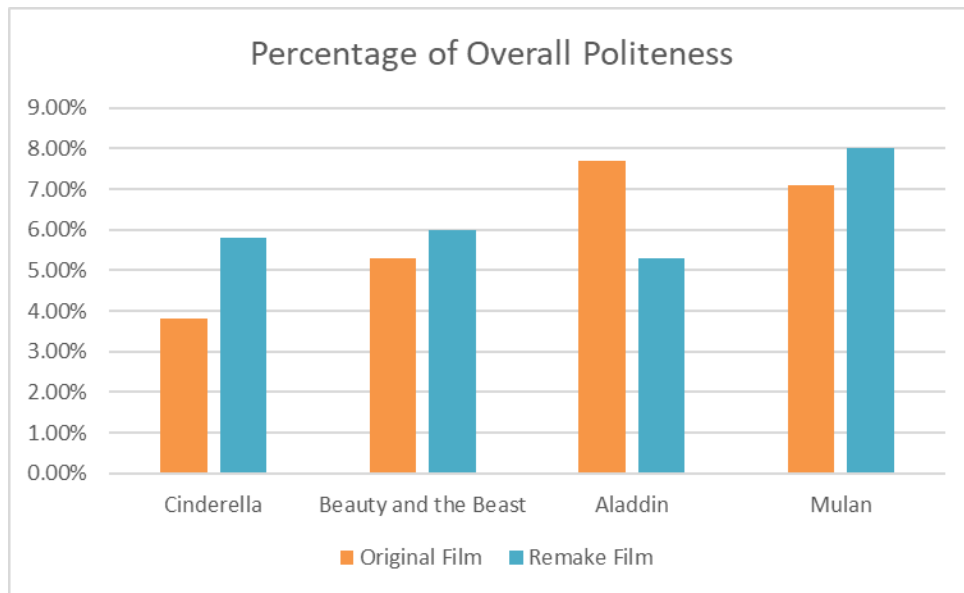


*Figure 14: Comparison of the Percentage of Total Politeness from Original Film and Remake*

To show how politeness has changed over time, a comparison of the percentage of politeness in original films compared to the remakes are shown in Figure 14. The total word count of each film was used to find the percentage of politeness by adding together the word counts for compliments, apologies, and tag questions to create a politeness word count, and dividing it by total word count to get the percentages. The y-axis has the percentage range, the x-axis has the film names, and the orange bar shows original film data, and the blue bar shows the remake film data. The remakes for *Cinderella* (5.8%), *Beauty and the Beast* (6%), and *Mulan* (8%) have a higher percentage of politeness than the original films. The remake of *Mulan* has the highest percentage of the 8 films in this data set, with 8% politeness in the dialogue. *Aladdin* is the only film that had a higher original film politeness percentage (7.7%) than the remake (5.3%). The average for the original films is 5.98% politeness, while the remakes average politeness is 6.28%.

Figure 15 compares the percentages of politeness for women in original and remake films. The x-axis of Figure 13 shows the film, and the bar colour relates to whether the movies were an original, as shown in orange, or a remake, as shown in blue. The y-axis shows the percentage of politeness female characters use in each film, as worked out in the above formula. Both the original *Beauty and the Beast* (8.7%) and *Aladdin* (13.8%) had a higher politeness percent than their remakes, but both *Cinderella* (5.1%) and *Mulan* (8%) remakes had a small increase (less than 2%) in politeness compared to the originals. The average politeness for the four original films for female politeness is 8.4%, and the remakes have an average politeness of 7.3%. This shows that there is some fluctuation across the different movies, but no clear trend in terms of change over time between original and remakes, but that there was a small increase in politeness overall for both original films when compared, and remake films on their own when compared, with the exception for both being *Mulan* and its remake.

*Figure 15: Comparison of the Percentage of Female Character's Politeness Overall from Original Film and Remake*



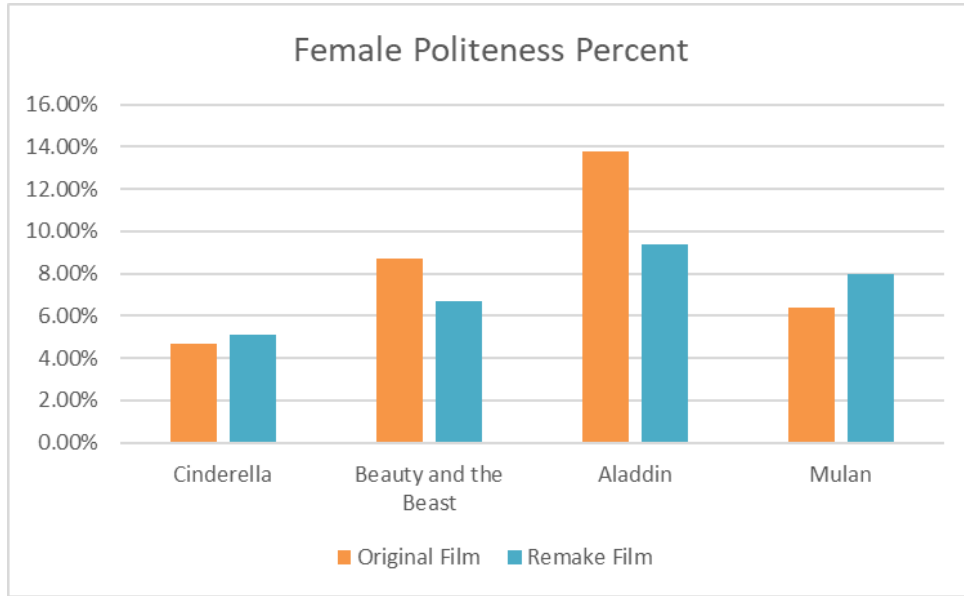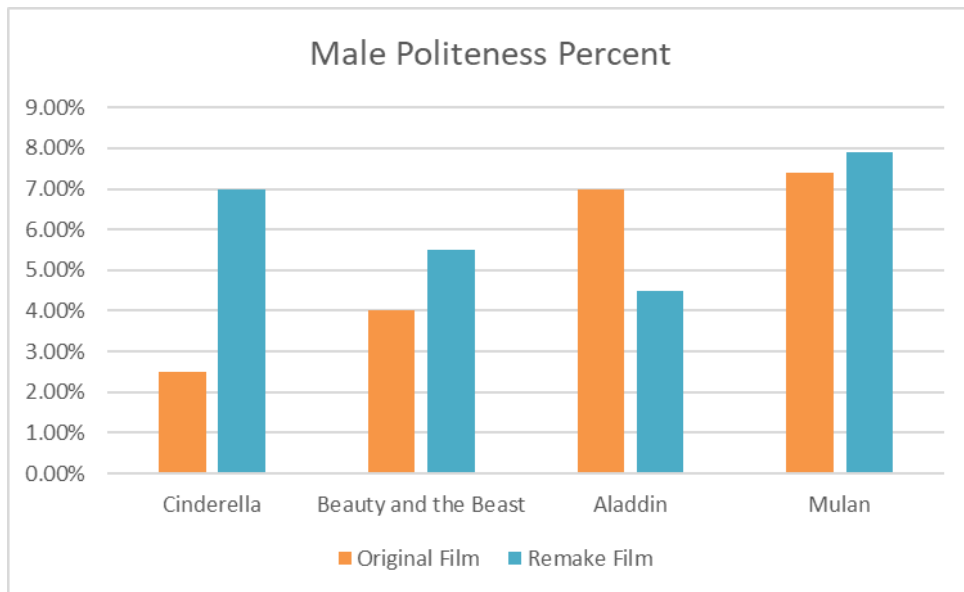*Figure 16: Comparison of the Percentage of Male Character's Politeness Overall from Original Film and Remake*

Figure 16 shows the percentage of overall politeness for male characters, with films laid out on the x-axis with original films as orange bars, and remakes as blue bars. Percentage on the y-axis was measured from combining compliment, apology, and tag question word count added

together and divided by the total male word count. Men had an increase in politeness in the remakes for *Cinderella* (7%), *Beauty and the Beast* (5.5%), and *Mulan* (7.9%). Only *Aladdin* decreased, with the original film having 7% politeness, to 4.5% in the remake. There is an average of 5.23% for the original four films for the male politeness, while the remakes have an average of 6.23%. It does show that the original films have a linear increase of politeness over time, and the remake films tended to have an increase in politeness compared to the original.
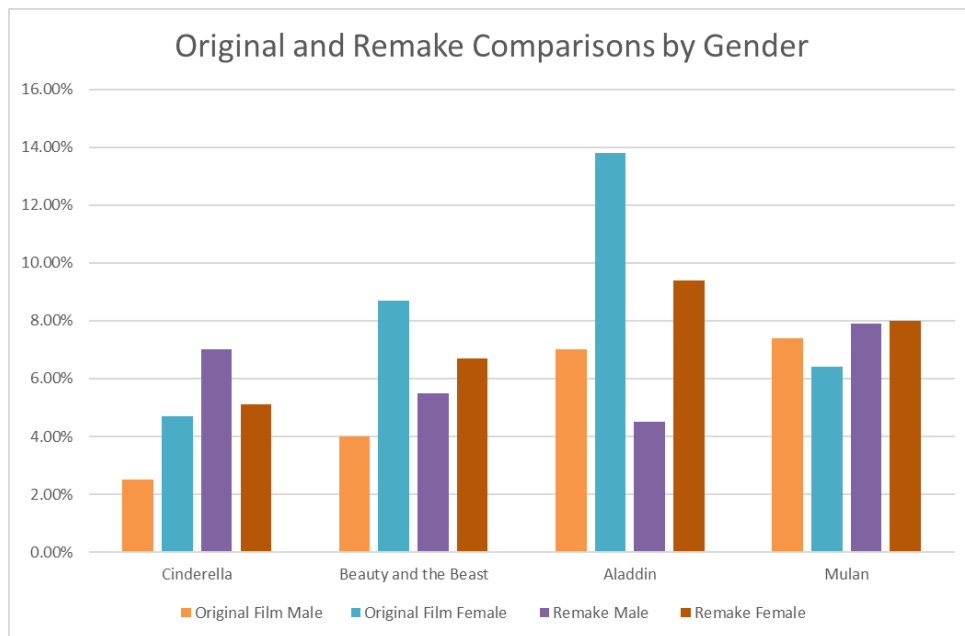


*Figure 16: Comparison of the Percentage of Male and Female Character's Politeness Overall from Original Film and Remake*

Figure 16 shows the comparison for both genders across original and remake films. The axis is the same as the previous graphs, but orange bars are for original film male character's politeness, the purple bar the original film female character's politeness, the blue bar for the remake film male character's politeness, and the red bar the remake film female character's politeness. This shows that in the remakes, women tended to be more polite than men, except for the *Cinderella* remake. Both genders in the original films and the remake female have bars that trend upward for later films, but the remake male is an anomaly that trends downwards across remake films. Mulan and the remake have the most balanced percentages, with gender seeming to have little effect on results, nor does comparing the original with the remake. Both *Beauty and the Beast*

and *Aladdin* saw a decrease in female politeness from the original to the remake, but in both cases the female characters in the remake have a higher politeness percentage than the males. In both *Cinderella* and *Mulan*, both male and female characters increase politeness in the remakes, while in *Beauty and the Beast* male politeness increased while female politeness decreased. *Aladdin* saw a decrease in both male and female politeness when compared to the original. The comparison of both genders show that there is no continuous trend between genders that occur across original films to remakes.

These results answer research question four by showing that there was a general trend of a small increase of politeness from the original movie to the remake, but that female politeness had gone down slightly, with any increase being small while decreases were larger. This demonstrates that most of the politeness increase is from male characters, and they contribute to the change over time.

5. 2. Qualitative Results

5. 2. 1 Oldest and Newest Original Film

When comparing the compliments between the movies of *Snow White* and *Moana*, the oldest film and the latest movie, the compliments given contrast significantly. In *Snow White*, the Mirror and Queen compliment on beauty. These can be seen in Excerpts 1 and 2, in which the Mirror and a Dwarf describe the beauty of Snow White. The majority of the compliments are about describing how someone, or something, looks.

*Excerpt 1*
  Mirror: But hold, a lovely maid I see. Rags cannot hide her gentle grace. Alas, she is more fair
than thee

*Excerpt 2*
                    Bashful: She's beautiful, just like a angel

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The language of the villain characters, or those associated with the villain, in *Snow White* is different from other movies, in that they use archaic forms of words, such as thee, as shown in Excerpt 1. This shows a distinct linguistic difference that separates the villain characters from the other 'good' characters. Snow White uses terms like "adorable", as seen in Excerpt 3, "fun" and "cute" to compliment things in short words, which contrasts with the formal way the Mirror describes things in long sentences to compliment things such as "lips red as the rose". The compliments and apologies are always either interpersonal or formal, with no sarcasm and no tag questions.

*Excerpt 3*

Snow White: Oh, what adorable little beds!

This contrasts with *Moana* as the movie focuses on Moana learning how to become a wayfinder, a leader, and defeat Te Ka. The compliments given are generally around doing a good job or completing a task, and are based on ability to problem solve or skills gained rather than objects or beauty. Comments of superficial beauty are given to the 'villian' Tamatoa, to flatter him as a distraction to retrieve Maui's hook, as shown in Excerpt 4.

*Excerpt 4*

Moana: Huh? Wow, the shiny glittery cave. And just like me. It is covered in sparkly treasure.

*Excerpt 5*

Moana: You could come with us, you know. My people are going to need a master wayfinder.

Maui: They already have one

By the end of the movie, Maui compliments Moana on becoming a wayfinder (sailing), as shown in Excerpt 5, with the 'one' Moana's people have is her. This compliment, although more subtle, shows how far Moana has come on her journey when she first crashed on the reef on her first attempt to sail, and from Maui doubting her as someone who could help him in any way especially when it came to sailing. The more nuanced compliments about ability also come through in compliments such as in Excerpt 6, when discussing why the ocean chose Moana to

learn wayfinding to defeat Te Ka. This kind of compliment has depth as it relates to earlier conversations where Maui was asking why Moana was there, and it brings it full circle to an explanation and a positive compliment all in one. It shows growth in ideas, but also growth in the person complimenting.

*Excerpt 6*

Maui: I figured it out. You know, the ocean used to love when I pulled up islands. 'Cause your ancestors would sail her sea and find 'em. All those new lands, new villages. It was the water that connected 'em all. And if I were the ocean, I think I'd be looking for a curly-haired non-princess to start that again

Moana also attributes Maui being great with him as a person, and not the gift from the Gods when she compliments him in Excerpt 7. Even though it isn't outright stated that Maui means being great, the distinction of what Maui accomplished that made him great is tied to his hook that gives him abilities, so saying the greatness isn't in his accomplishments that the hook helped him with, but in him as a person is a more nuanced view.

*Excerpt 7*

Moana: Maybe the Gods found you for a reason. Maybe the ocean brought you to them, because it saw someone who was worthy of being saved. But the Gods aren't the ones who make you Maui. You are.

This type of compliment that goes beneath the surface and focuses on the person and their attributes define the more modern style Disney movies, compared to *Snow White* and older Disney films where compliments were tied to looks and items.

5. 2. 2 Change of 'That's too bad'

The way phrases are used in tag questions, apologies, and compliments had some stable elements, but also showed change over time. In *Snow White,* the Princess character of Snow White uses 'that's too bad' twice, once to apologise and sympathise when she finds out that the

dwarves are orphans, and again, as shown in Excerpt 8, when she hears that Dopey can't speak. In both cases, it's a sympathetic and sincere use that's akin to 'I'm sorry to hear that'. This phrase is only used by Snow White, and shows her kindness and how she cares for others.

*Excerpt 8*

Snow White: Oh, that's too bad!

*Excerpt 9*

Mama Odie: Well now, that's too bad. It's a special candy. Would have turned y'all human.

In contrast, Excerpt 9 from *Princess and the Frog* uses the phrase as a more sarcastic way of saying that something is bad, and is followed by a leading comment about how a different course of action could help the person they're speaking to. It acts as a sarcastic apology before offering the one thing the other characters want. It's a politeness marker that covers the sarcasm that makes the other characters not feel offended. In these examples, it shows how the use of 'that's too bad' has evolved from a more sincere place to commiserate with others when used by the Princess character in *Snow White*, to being used as a politeness marker to cover insincerity in later films. The sympathy is no longer part of the phrase, but is meant to still convey it to come across as polite and inoffensive.

5. 2. 3 Stable Apologies

An example of how some language features are used consistently can be seen in the use of the phrase 'forgive me' in apologies. The phrase is linked with apologies to someone in a higher position, and is used in this manner across all the films. This can be seen in *Snow White* which can be seen in Excerpt 10, as well as in *Mulan*, as seen in Excerpt 11, and in the *Cinderella* remake in Excerpt 12.

*Excerpt 10*

Huntsman: I can't, I can't do it. Forgive me. I beg of Your highness, forgive me.

*Excerpt 11*

Emperor: Deliver conscription notices throughout all the provinces. Call up reserves, and as many new recruits as possible.

General: Forgive me, your Majesty, but I believe my troops can stop him.

Emperor: I won't take any chances, General. A single grain of rice can tip the scale; one man may be the difference between victory and defeat.

*Excerpt 12*

Stepmother: Forgive me, Your Grace. I did not mean to intrude.

Grand Duke: No, it's you who have to forgive me, madam

It's used as a polite form, to apologise while showing respect, more so than a simple sorry. It is not always used in this context, and can be seen used in Excerpt 12 when the Duke is of higher class than the Stepmother, but is still trying to be polite. The use of forgive is in every remake movie, and is used as a sign of either politeness to someone in a higher position, as above examples show, or as a show of respect to someone they want to impress. This can be seen in Excerpt 13, when in the *Beauty and the Beast* remake Gaston uses forgive when he is trying to get Maurice to forgive him so he can marry Maurice's daughter. Gaston tries to show respect in order to get something from Maurice, and the use of forgive is to add respect before using an endearing title ('old bean') that shows familiarity.

*Excerpt 13*

Gaston: Maurice! Please, forgive me, old bean. That's no way to talk to my future father-in-law, now, is it?

*Excerpt 14*

Prince: Look, please forgive me. I thought you might treat me differently if you knew. I mistook you for a good, honest country girl, and now I see you didn't want to overawe a plain soldier.

The Prince in *Cinderella* also uses it as a form of respect, when he asks Cinderella to forgive him about lying about his station, as seen in Excerpt 14. In both Excerpts 13 and 14, they are trying to

win the other person's favour for a mistake on their part, and so in their apology they use a more respectful way of saying sorry to win favour with the other person. It is also used in Beauty and the Beast, such as in Excerpt 15 when Lumiere is talking to Belle. The castle staff treat her with respect and like she is a 'princess' because they are hoping she stays long enough and falls in love with the Beast and breaks their curse.

*Excerpt 15*

Lumière: Forgive my intrusion, mademoiselle, but I have come to escort you to your room

The use of 'apologise' is also used as a term of respect across films when apologies are given to someone of a higher status, as seen in Excerpt 16 from *Aladdin*, Excerpt 17 from the remake of *Cinderella*, and Excerpt 18 from the remake of *Mulan*. These show someone who is of a lower status using the term apologies instead of sorry to increase politeness and formality as a sign of respect.

*Excerpt 16*

Jafar: My most abject and humblest apologies to you as well, princess.

*Excerpt 17*

Grand Duke: A thousand apologies, Your Royal Highness. I don't know what happened.

*Excerpt 18*

Mulan: Your Majesty I'm deeply honoured by this immeasurable invitation but with humble apologies I cannot accept it.

The use of these terms occurs in films that show a hierarchy of royal compared to non-royal, and the use of the emphasised politeness shows how formality is used to those stationed in a higher position. This phenomenon seems to be stable over time, and is seen in more recent movies as well as those from the Classics era.

5. 2. 4 Research Question Two - Gender Difference

In almost every Disney Princess film, the Princess character is referred to in some way as beautiful. In *Snow White, Beauty and the Beast, Aladdin*, and *Princess and the Frog* it refers to how she looks, in *Cinderella* and *Sleeping Beauty* it refers to dresses they wear, in *Mulan* it's a metaphor that Mulan is like a flower when it blooms, and in *Tangled* it's a misdirect where you think Mother Gothel is describing Rapunzel, but is talking about herself, but also the narration at the start describes Rapunzel's hair as beautiful. The only original film that this doesn't happen in is *Moana*. This reinforces the idea that there is a focus on beauty.

In comparison, there are almost no mentions of women being smart in the compliments given. Cinderella is called clever by her Stepmother, as shown in Excerpt 19, but this was not a sincere compliment, and was a ploy to point out 'stolen' parts of Cinderella's dress. Tiana is called a genius by Charlotte for her beignets, and Aladdin calls Jasmine smart, but in a list of other compliments when talking to the Genie, and goes on to focus more on how she looks later, as shown in Excerpt 20.

*Excerpt 19*

Stepmother: Girls, please. After all, we did make a bargain. Didn't we, Cinderella? And I never go back on my word. How very clever. These beads, they give it just the right touch. Don't you think so, Drizella?

Drizella: No, I don't. I think she's... Oh Why, you little thief! They're my beads. Give them here.

*Excerpt 20*

Aladdin: Oh, but- but Genie. She's smart and fun and…

Genie: Pretty?

Aladdin: Beautiful. She's got these eyes that just...and this hair, wow...and her smile

Male characters are called genius, such as in Excerpt 21 when Naveen is talking to Louis in *Princess and the Frog*, wise, as in Excerpt 22 when the Prince is complimenting the his father the King in the remake of *Cinderella*, and brilliant such as in Excerpt 23 when the Sultan compliments Aladdin in *Aladdin*. This shows the double standard of compliments, that men can

be called handsome (such as Gaston being called handsome, as is the Prince in Cinderella) and smart, while women are mainly complimented on their looks.

*Excerpt 21*

Naveen:  You are a genius!

*Excerpt 22*

Prince: He's a wise ruler and a loving father

*Excerpt 23*

Sultan: You brilliant boy, oh I could kiss you

5. 2. 5 Tag Questions

Tag questions used 'isn't it' across every era of films, from *Cinderella* (Excerpt 24) to the remake of *Aladdin* (Excerpt 25). This shows stable use of 'isn't it' as a tag phrase over time in Disney Princess films. One phrase that is only used in the Renaissance era is underlined in Excerpt 26, using the 'have(n't)' in the tag question. This occurs in *Beauty and the Beast*, and *Aladdin*, but isn't in any other film as a tag question. Most of the tag questions were there to help invite someone to talk in the conversation, and sometimes are used in situations for humour, such as when Ray lays out the whole plan Naveen had about his love for Tiana, and then ends his explanation by saying "I said too much, didn't I?". The humour comes from the self awareness of having explained everything, and then acknowledging it to the listener. The use of tag questions for humour is used as a feature in more recent films, and is not seen in the Classic era films.

*Excerpt 24*

King: Look, the boy's coming home today, isn't he?

*Excerpt 25*

Jasmine: Aladdin, isn't it?

*Excerpt 26*

Beast: So, you've come to stare at the beast, <u>have you</u>?

5. 2. 6 Research Question 4 - Original Compared to Remake Comparison

5. 2. 6. 1. Cinderella

The shift in tone in *Cinderella* from the original to the remake was particularly evident in the compliments given. A sense of 'goodness' was complimented to the Princess character multiple times, and seemed to stem from the central mantra of the film that was 'Have courage and be kind', as shown in Excerpt 27. Cinderella's mother tells a young Cinderella she is kind and that she must continue to act this way even after she (the mother) has died.

*Excerpt 27*

Mother: Have courage and be kind. You have more kindness in your little finger than most people possess in their whole body.

Since the Princess character embodied this, compliments were no longer limited to physical attributes and dresses, but rather about her character and attitude. This is a departure from the original, where most of the compliments were focused on dresses and objects. This can be seen in Excerpt 28, which shows Cinderella talking about the dress her Fairy Godmother made for her.

*Excerpt 28*

Cinderella: Oh, it's a beautiful dress. Did you ever see such a beautiful dress? And, look, glass slippers. Why, it's like a dream. A wonderful dream come true.

This change of compliments also can be seen in how the Prince is talked about by Cinderella. In the original film, as shown by Excerpt 29, the Prince (although Cinderella does not know he is

the Prince at this moment in time) is described by his features as 'handsome'. In the remake, Cinderella remarks to the King that his son is 'good' and 'brave', focusing on less external qualities. This can be seen in Excerpt 30, when Cinderella knows who the Prince is and addresses the King to compliment his son.

*Excerpt 29*

Cinderella: I'm sorry. I guess I forgot about everything. Even the time, but… But it was so wonderful. And he was so handsome, and when we danced... Oh, I'm sure that even the Prince himself couldn't have been more... More… Oh, well, it's over and...

*Excerpt 30*

Cinderella: I wanted to say, Your Majesty, your son Kit is the most lovely person I ever met. So good and brave. I hope you know how much he loves you. Excuse me!

There was also an increased number of apologies in the remake, with ten characters apologising in the remake compared to three in the original. The only interpersonal apology in the original *Cinderella* is seen above, when Cinderella is apologising to the mice in Excerpt 29. The apologies in the original Cinderella are more formal to show politeness, as in Excerpt 31, where the Stepmother apologises to the Duke who is of a higher status than she is, after Drisella's foot flings the glass slipper and it almost breaks.

*Excerpt 31*

Stepmother: Oh, Your Grace, I'm dreadfully sorry. It shan't happen again.
Duke: Precisely, madam!

This level of politeness is extended on in the remake, in which the Duke apologises back to the Stepmother to show politeness, as shown in Excerpt 32. The Stepmother walks past the balcony and hears what the Duke is saying. When the Duke notices her, she apologises, and the Duke apologises back as he should not have been talking about private things in a public space.

*Excerpt 32*

Stepmother: Forgive me, Your Grace. I did not mean to intrude.

Grand Duke: No, it's you who have to forgive me, madam.

Most of the tag questions in the original *Cinderella* come from the King, who is asking the Duke a question but keeps talking. The use of the tag question is used more to reinforce the point, and acts in a rhetorical way rather than a polite way. This is shown in Excerpt 33, when the King hears that the Prince has promised to marry someone who fits the glass slipper, meaning he will finally get married.

*Excerpt 33*

Duke: The Prince, Sire, swears he'll marry none but the girl who fits this slipper.

King: He said that, did he? We've got him!

In the remake of *Cinderella*, Cinderella uses the most tag questions out of any character. This can be seen in the exchange Cinderella first shares with the Prince in Excerpt 34, where the tag questions are underlined.

*Excerpt 34*

Cinderella: It's not so very bad. Others have it worse, I'm sure. We must simply have courage and be kind, <u>mustn't we?</u>

Prince: Yes. You're right. That's exactly how I feel.

Cinderella: Please don't let them hurt him.

Prince: But we're hunting, you see. It's what's done.

Cinderella: Just because it's what's done doesn't mean it's what should be done.

Prince: Right again.

Cinderella: Then, you'll leave him alone, <u>won't you?</u>

Prince: I will.

In this exchange, Cinderella is using the tag questions to elicit a response from the Prince, and is inviting him to comment, and agree, on her ideas and morals. It is used to leave the conversation

in the first instance in a way that can provide a response, when leaving it as a sentence might mean the end of the conversation as there is nothing to add. But by including a question, Cinderella is inviting the Prince to respond and continue the conversation.

5. 2. 6. 2. Beauty and the Beast

The original *Beauty and the Beast* had comments mostly about beauty, with Gaston and Belle having their looks commented on by others using terms to say they look good. Beauty is equated to having worth, as shown in Excerpt 35, in which Gaston wants to marry Belle based on how she looks. This is reiterated in Excerpt 36, when Maurice is shown to be biased towards Gaston as worth talking to because of his looks.

*Excerpt 35*

LeFou: The inventor's daughter?

Gaston: She's the one! The lucky girl I'm going to marry.

LeFou: But she's--

Gaston: The most beautiful girl in town

*Excerpt 36*

Belle: Oh, I don't know.  It's just that I'm not sure I fit in here. There's no one I can really talk to.

Maurice: What about that Gaston? He's a handsome fellow!

Belle: He's handsome all right, and rude and conceited and...Oh Papa, he's not for me!

*Excerpt 37*

Chip: Told ya she was pretty, mama, <u>didn't I</u>?

Mrs Potts: All right, Chip, now. That'll do. Slowly, now. Don't spill!

Belle: Thank you.

Chip: Wanna see me do a trick?

Mrs Potts: Chip!

Chip: Oops. Sorry.

Mrs Potts: That was a very brave thing you did, my dear.

Wardrobe: We all think so.

Belle is complimented on her looks indirectly by Chip in Excerpt 37, as he is talking to his mother while Belle is standing there, but is also told she is brave by Mrs Potts, one of the only compliments she receives on something other than her looks. The same line by Mrs Potts is also in the remake, but adds 'for your father' after the initial phrase. Belle is one of the only characters that is shown to care about qualities other than looks, such as in Excerpt 38, when Maurice suggests Belle talks to Gaston, Belle replies sarcastically about his looks, and instead talks about his personality, showing that that is what she values in a person. This can be seen in Excerpt 38, where Belle defends the Beast, saying that he looks scary but is kind, while Gaston may look nice but is a 'monster'.

*Excerpt 38*

Woman 1: Is it dangerous?

Belle: Oh, no! No. He'd never hurt anyone. Please, I know he looks vicious, but he's really kind and gentle. He's my friend.

Gaston: If I didn't know better, I'd think you had feelings for this monster.

Belle: He's no monster, Gaston. You are!

This theme continues in the remake, with compliments about the beauty of characters, especially Belle, being a prominent part of the story, as shown in Excerpt 39.

*Excerpt 39*

Garderobe: Ah! Finally. A woman. Pretty eyes. Proud face. Perfect canvas. Yes! I will find you something worthy of a princess.

Belle does receive more compliments about her personality and skills in the remake, as shown in Excerpts 40 and 41. The 'she' LeFou is referring to in Excerpt 40 is Belle, as he questions whether she is a good match for Gaston. Like in the original, Gaston only wants Belle as his wife because she is the most 'beautiful in town'. In Excerpt 41, Maurice is talking to the man who

wanted to take him to the asylum, after Belle helps free Maurice and runs off to stop Gaston from hurting the Beast.

*Excerpt 40*

> LeFou: But she's so well-read, and you're so... Athletically inclined
>
> Gaston: I know. Belle can be as argumentative as she is beautiful

*Excerpt 41*

> Maurice: ….She's very headstrong.

The Prince character, Beast, did not apologise at all in the original, but does so several times in the remake, as shown in Excerpt 42. This was used to show growth in Beast's character, by admitting his mistakes and apologising for them.

*Excerpt 42*

> Beast: I'm sorry I ever called your father a thief.

This contrasts with Belle, who in the original, as shown in Excerpt 43, apologises for her behaviour in the castle to the Beast. In the remake, the only time Belle apologises to the Beast is in a sarcastic way to the Beast thinking the play she likes is not good, as shown in Excerpt 44. The 'sorry' is not used in a polite way, but is there to allow for the Beast to take back what he said, but instead he continues to explain why he doesn't like the play. This is a more nuanced use of 'sorry' rather than just using it as an apology as in Excerpt 43.

*Excerpt 43*

> Beast: Why did you come here?
>
> Belle: I'm sorry, I didn't mean any harm.
>
> Beast: I warned you never to come here!

*Excerpt 44*

> Belle: Actually, "Romeo and Juliet"'s my favorite play.

Beast: Oh. Why is that not a surprise?

Belle: I'm sorry?!

Beast: Well. All that heartache and pining and -- So many better things to read.


*Excerpt 45*

Belle: Bravo! That was wonderful!

Cogsworth: Thank you, thank you, mademoiselle. Ye-, good show, <u>wasn't it</u>? Ye- Everyone. Oh, my goodness, look at the time. Now, it's off to bed, off to bed!

Belle: Oh, I couldn't possibly go to bed now. It's my first time in an enchanted castle.

Cogsworth: Enchanted? Who said anything about the castle being enchanted? It was you, <u>wasn't it</u>?!

Belle: I, um, figured it out for myself. I'd like to look around, if that's all right.


Tag questions are used mostly by Cogsworth in the original film, as underlined in Excerpt 45, that are used to show uncertainty about the show as Beast had said not to feed Belle, and that is what was occurring when Lumiere was putting on a show against Cogsworth's wishes. The second tag question Cogsworth uses is to elicit a response from Lumiere that he told Belle the castle was enchanted, but this does not happen as Belle interrupts Cogsworth asking Lumiere. Gaston uses tag questions the most in the remake, as shown in Excerpts 46 and 47. Gaston uses tag questions to be polite and elicit responses from people, although in Excerpt 47 it is used as part of an apology, to act like he acknowledges what he did was wrong. There are threatening undertones to the use of the tag question, in that the tag question is asking for agreement that Maurice will be his future father-in-law and that Gaston will get to marry Belle. When Maurice does not agree, Gaston ties him to a tree and leaves him to be eaten by wolves.


*Excerpt 46*

LeFou: Dignity?

Gaston: It's outrageously attractive, isn't it?


*Excerpt 47*

Gaston: Maurice! Please, forgive me, old bean. That's no way to talk to my future father-in-law, now, is it?

## 5. 2. 6. 3. Aladdin

In the original *Aladdin*, Jafar compliments the Sultan on three separate occasions to show deference to him, as he is there to serve the Sultan. This can be seen in Excerpt 48, where Jafar is complimenting the Sultan to show favour before asking something of the Sultan. In the remake, Jafar does not compliment the Sultan, simply offering advice as his role allows him to, as shown in Excerpt 49.

*Excerpt 48*

Sultan: Oh, ha ha. Have a cracker, pretty polly! He he, pretty polly!

Jafar: Your majesty certainly has a way with dumb animals. Now then, perhaps I can divine a solution to this thorny problem.

Sultan: If anyone can help, it's you.

Jafar: But it would require the use of the mystic blue diamond.

*Excerpt 49*

Jafar: My sultan, our enemies grow stronger every day... yet you allow your daughter to dismiss Prince Anders... and a possible military alliance.

Sultan: Which enemies?

Jafar: Shirabad continues to amass.

Sultan: Shirabad is our ally.

Jafar: Was our ally!

Sultan: You would drag us into a war with our oldest...

Jafar: And you would allow your kingdom to sink into ruin for mere sentiment!

Sultan: Jafar! Remember your place.

Jafar: I apologize. Forgive me, my sultan. I went too far. But... if you would only reconsider... I think you will see... that invading Shirabad is the right thing to do

In the same way, although in the original Jafar apologies on multiple occasions to Princess Jasmine, as shown in Excerpt 50, in the remake Jafar apologises once to the Sultan, as shown in Excerpt 49. This reduced politeness means that the character appears less deceiving and dishonest, and instead the remake film focuses on Jafar and Aladdin interacting, having Jafar compliment Aladdin (Excerpt 51), while in the original this does not occur.

*Excerpt 50*

Jafar: My most abject and humblest apologies to you as well, princess.

*Excerpt 51*

Jafar: Yes. You're a man of great ambition like myself

A hesitation marker was present in the original film when Jasmine adds the word 'oh' before saying sorry multiple times, but in the remake, Aladdin is the one who adds 'oh' before apologies, as shown in Excerpt 52 from the original film, and Excerpt 53 from the remake. In both the original and remake, the use of the hesitation marker 'oh' is used by both male and female characters, such as Jasmine, Aladdin, and Jafar, but it only occurs before apologies for Aladdin in the remake, and for Jasmine and once for Genie in the original.

*Excerpt 52*

Jasmine: Oh, I'm sorry sir. I don't have any money.

*Excerpt 53*

Aladdin: Oh, sorry. All right. Genie...

Tag questions in the remake film are attached to short sentences that have a phrase after the tag question (as in Excerpt 54), while in the original they are generally used with longer sentences and end with the tag question, as in Excerpt 55.

*Excerpt 54*

Jasmine: They did, didn't they? Is this yours?

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Sultan: Oh, Prince Achmed. You're not leaving so soon, are you?

5. 2. 6. 4. Mulan

A lot of compliments in the original *Mulan* film come from the character Mushu, a dragon who follows Mulan throughout the film, and helps disguise her as a man. As seen in Excerpt 56, Mushu compliments Mulan on looks, as it was established in the film that women are expected to look a certain way, and to cheer her up, but also refers to Mulan's morals and how she tries to help others. There is no equivalent character of Mushu in the remake, but the Commander is a mentor role, instead of the love interest like in the original. In Excerpt 57, the Commander compliments Mulan for his 'chi', a force that Mulan can wield well but is only used by men. The Commander implies that he can see that Mulan will be a great warrior, as was his father, but that he also needs to work on developing skills. In both compliments, Mulan is complimented on internal things, but while the remake focused on giving Mulan a 'gift' of chi that make her innately good at fighting, the original focuses on how Mulan made choices based on others.

*Excerpt 56*

Mulan: Maybe I didn't go for my father. Maybe what I really wanted was to prove that I could do things right. So that when I looked in the mirror, I'd see someone worthwhile. But I was wrong. I see nothing.

Mushu: Now, that's just cause this needs a little spit, that's all. Let me shine this up for you. I can see you, look it you, <u>you look so pretty</u>! The truth is, we're both frauds. Your ancestors never sent me; they don't even like me. I mean, <u>you risked your life to help people you love</u>. I risked your life to help myself. <u>At least you had good intentions</u>.

*Excerpt 57*

Commander: I sensed it the moment I met you. But now I'm sure. You see, I have a secret as well. I know your father. He was a great soldier. In you, Hua Jun... I see the shadow of his sword.

Perhaps this shadow falls heavy on your shoulders. You can't allow your father's legacy to hold you back. You need to cultivate your gift.

Mulan: Sir.

Commander: Your chi is powerful, Hua Jun. Why do you hide it?

Mulan: I... I don't know.

Despite having chi as a reason for being able to fight well, Mulan is complimented for her bravery more than in the original film. In the original, as seen in Excerpt 58, Mulan is only complimented once for her bravery, but it is when the other men in the army still think she is a man called Ping. In the remake, as seen in Excerpt 59, Mulan as a woman is called brave, for revealing her identity, and for her skills as a warrior.

*Excerpt 58*

Ling: Let's hear it for Ping, the bravest of us all

*Excerpt 59*

Chen: You would believe Hua Jun. Why do you not believe Hua Mulan? She risked everything by revealing her true identity. <u>She's braver than any man here. And she's the best warrior amongst us</u>.

Cricket: I believe Hua Mulan.

Yao: I believe Hua Mulan.

Po: I believe Hua Mulan.

Warrior: I believe Hua Mulan.

Warrior #2: I believe Hua Mulan.

Warrior #3: I believe Hua Mulan.

Commander: Hua Mulan... your actions have brought disgrace and dishonor to this regiment... to this kingdom and to your own family. <u>But your loyalty and bravery are without question</u>. You will lead us as we ride to the Imperial City. Ready the horses.

A difference in how politeness is used can be seen in the same scene, where Mulan declines a position from the Emperor, from the original compared to the remake. In the original, Mulan

pays respect and says what she wants to do instead of outright refusing the offer, as underlined in Excerpt 60, while in the remake, Mulan apologises to the Emperor, and expresses honour and humbleness when declining, trying to increase the politeness in the impolite act of declining the invitation (underlined in Excerpt 61).

*Excerpt 60*

Emperor: See to it that this woman is made a member of my council.

Chi Fu: A member of your… Member? What? But..There are no council positions open, your Majesty!

Emperor: Very well. You can have his job.

Chi Fu: Wha? ... My? ...

Mulan: <u>With all due respect, your Excellency, I think I've been away from home long enough</u>.

Emperor: Then take this, so your family will know what you have done for me. And this so the world will know what you have done for China.

*Excerpt 61*

Emperor: Hua Mulan, the people owe you a debt of thanks. I owe you my life. In gratitude for your service and dedication, I invite you to take your place with our greatest decorated warriors as an officer in the Emperor's Guard.

Mulan: <u>Your Majesty I'm deeply honoured by this immeasurable invitation but with humble apologies I cannot accept it</u>. I left home under cover of darkness and betrayed my family's trust. I made choices I knew would risk their dishonour. Since then I have pledged an oath to be loyal, brave, and true. In order to fulfill this oath I must return home and make amends to my family.

Emperor: Very well, Hua Mulan. Devotion to family is an essential virtue.

Tag questions in the original film are all from characters that are not in the remake, such as Mushu and Granny Fa. In the remake, the only character to use a tag question is a new character for the film, Mulan's sister Xiu. Not much comparison can be made between tag questions.

6. Discussion

6. 1 Summary of Results

The current research answered the first research question about how politeness changes over time by finding that politeness overall increased a small amount over time, as well as interpersonal and formal functions increasing over time. The remake of *Mulan*, the newest film of them all, had the highest percentage of politeness, but the Renaissance era had the highest average percentage of politeness at 7%. Compliments were the highest used politeness device by word count out of the three recorded, followed by apologies and then tag questions. The overall average percentage of politeness was 6% of total dialogue. The original hypothesis was incorrect because the data showed that there was a trend that politeness did increase over time. Qualitative results found that phrases such as 'forgive me' and 'apologies' were used in a stable way over time, to apologise to someone in a position above the person speaking, or to give a more meaningful apology. Tag questions were used in a different way, by conveying humour, in the Renewal era films, something that didn't happen in the Classic era. The use of 'isn't it' as a tag question was a stable phenomenon, but the use of 'have(n't)' in a tag question only occurred in Renaissance films.

The second research question was is there a change for different genders over time across Disney Princess films? The present study found that the amount of female speech had originally begun to decrease, then increased for the later Renewal films, but decreased again for the later Remake films. Men averaged 5.65% politeness out of overall dialogue, while women had 6.68% on average. Women used more apologies than men, while men used more tag questions than women. The original hypothesis, that women would increase and men would decrease politeness use, was not supported, and instead it was found that men increased politeness over time, and that women increased and decreased over different eras. It was found that women were more often described by their looks, and the term 'beauty/beautiful' was used across almost all the films to describe the Princess character in some way. Men were more likely to have more diverse compliments, that also complimented ability or intelligence as well as looks.

To answer the third research question about how the archetype characters changed over time, it did show that there was some change over time, such as the Princess character showing a small decrease over time in overall politeness percentage. The Prince character did increase in politeness over time, and of the three archetypes was the one that changed the most. This could

be seen in the eras of films, as in the Classics and Renaissance eras the Princess character was the most polite by average percentage. In the Renewal and Remake eras however, the Prince character averaged in percentage as the most polite archetype. The villain character changed the least, and only had a small increase in politeness over time, but did have some politeness usage in most films. The villain character was the most polite in only one film, the remake of *Beauty and the Beast,* in which the story revolves around not looking at the outward appearance, something that the villain was very concerned about, and would compliment on a lot. In all other films, the villain had less politeness than both the Princess and Prince characters, or at least one of them. The gender of the villain character does not seem to have an effect on politeness, as both male and female villains had results that had high politeness. The villain character had more politeness than hypothesised, as it did surpass all the other characters recorded in one occasion, and the Prince character had the opposite trend than hypothesised, as the character overall increased politeness over time. The Princess character also didn't support the hypothesis, as there was a small decrease over time.

The fourth research question, about how has politeness changed between the original animated film and the live action remake of Disney Princess films, found that there was a general politeness increase between the original films and the remake. Despite this, female politeness decreased an average of 1.3% for most of the remake films, with only the remake of *Aladdin* increasing politeness from the original, which does not support the original hypothesis. Male politeness increased for all the remake films except for *Aladdin,* with an average increase of 2.2%, which shows similar trends to research questions two and three. The language used changed between the original and the remakes, such as in *Aladdin* where Jafar doesn't compliment the Sultan in the remake when in the original he overemphasised his compliments to the Sultan. The Beast used more apologies in the remake of *Beauty and the Beast,* taking accountability for the way he talked to Belle than he did in the original. Tag questions are used a lot more in the remake of *Cinderella*, in a facilitative way to engage others in the conversation, and to get responses.

Overall, there was change over time in how politeness markers were used in Disney Princess films, and how politeness was conveyed also changed. The way compliments, apologies, and tag questions are used did change over time, with compliments becoming more about the individual's qualities rather than appearance, apologies that had the form of a politeness marker

taking on a sarcastic meaning in some instances that removed the politeness from an otherwise polite phrase, and tag questions were used for humour to emphasise a point. Both interpersonal and formal functions of politeness markers increased, but very little sarcasm was used through politeness markers. Politeness markers tended to increase overall, and for male characters, but it was not linear for female characters. Female characters tended to use more apologies, although there was a small decrease in apology use over time, while male characters used more tag questions on average. This data is focused on the Disney Princess films, so it is unknown if this is a change in women in general or if this is specific to these specific films.

The Princess archetype decreased overall politeness over time, while the villain character did use some amount of politeness in most films. This shows that as the Princess archetype has become more independent and had goals outside of meeting a man, their language use has changed to become less polite. The language use shifts with the breaking of identity of the prototypical Princess and female characteristics, leading to less politeness marker usage in later films to align and reinforce the image of a more empowered Princess character. This consolidation is similar to that seen in the research of Mendoza‑Denton (1996). But as the Princess character became less polite, the Prince character increased their politeness. This study does not provide direct evidence why this could occur, but it was an interesting interaction to find as other data has not shown this. It could point to there needing to be a certain level of politeness in the films, although this is only a theory and the current research does not have the scope to prove or disprove the idea.

6. 2 Relating Results to Wider Work

The findings of the current study support the research of Rees-Miller (2011) and Fought and Eisenhauer (2016), in that compliments have become less focused on appearance and have become more focused on skill, especially when the context is goal-orientated. This can be seen in *Moana*, where Moana is complimented on her skills as a wayfinder after her goal was to sail across the sea, which she accomplished. This is also shown through the comparison from the originals to the remakes, in that there was a shift in focus from objects and beauty to characteristics and abilities the individual has. This shift is more apparent in the remakes, as the

same story is being told, but it is reframed as focusing on the individual and their actions, rather than the circumstances and appearance.

The finding that women use more apologies than men is consistent with the literature from Holmes (1989). It was found that apologies to someone higher up, or that were more severe, had more words to match the severity of their impoliteness, as is in line with Schlenker & Darby (1981). This was done by characters acknowledging their mistake and saying it out loud, such as when the Beast in the remake of *Beauty and the Beast* says he's sorry for calling Belle's father a thief, actively acknowledging what he did and apologising for it.

This research supports the claims that Cameron, McAlinden, & O'Leary (1988) make that tag questions are not just used by women, but are a multi-faceted construct that is not bound to use for a single gender. The current research therefore does not support the claims by Bi (2010) and Lakoff (1973) that tag questions are used more by women, as the current research found that men used more tag questions overall in films than women. The lack of tag questions compared to other forms of politeness is consistent with the work of Al-Yasin & Rabab'ah (2021), who found that there were very few tag questions in Disney Princess films from the 1990's. The present research study substantiates this and also shows that it is not period specific, but is something that seems inherent in Disney Princess films. This research is corroborated by Itmeizeh & Ma'ayeh (2017), who found a lack of tag questions in *Snow White* and *Brave* compared to other types of politeness markers. Unlike the study though, this study could see a trend where tag questions were used more by men than by women in Disney films.

6. 3 Limitations and Further Study

Limitations of this study include the lack of secondary corroboration for data coding. The data was created, sorted, and defined by the same person, meaning that something could have been missed or there could be unknown bias. Some data that was counted within a category for compliments, apologies, and tag questions may not count if someone else was coding, although the criteria was written to be as replicable as it could be. A further limitation on this research was the time pressure. Some of the qualitative results could have been backed up by quantitative results and then used the qualitative section for further nuance with the data to back it up. The lack of time meant that not all avenues of research, such as comparing the appearance

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compliments to skill compliments, were unable to be properly explored through data. This data does exist, with the research of Fought and Eisenhauer, but could have been analysed further in the current research with more time.

Further study could be done to see if modelling behaviour occurs between witnessing politeness in media and whether it affects politeness behaviour in young children. Research into how politeness has changed over time can be explored more in depth in Disney films, and could look at more politeness strategies than the ones in this thesis. Linguistic modelling to see if children mimic and use language in similar ways as characters in films could also be explored, and what types of compliments, apologies, and tag questions they use. A look at the responses to politeness in Disney films, either from the audience or from the characters in the films could also be looked at. A closer look at the Prince archetype in Disney films, and potential other ways they may have changed could be explored in the future, to see why they have gotten more polite or if this change extends to other forms of politeness. Another area that could be explored further is the Villain archetype, and whether gender influences language use.

Another area to explore would be whether there are real world relations to the data found here. There is evidence in this data of change across films, and films can show changes in sentiments in the real world. The Disney Princess line being rebranded as more empowering shows the change in view of women characters, so research to see if the trend in films that politeness markers decreased in speech overtime in women, particularly hyperfeminine women, could be looked at. There could be real world implications that this research could have, whether it shows a trend of women decreasing politeness markers and the films reflect this, or it could be that this is something that occurs in the films but could cross over into the real world through influencing children. This is something this research cannot disentangle, and further studies would be needed to address this idea.


7. Conclusion


This research adds to previous literature in the area by supporting the research of Fought and Eisenhauer, and builds on it by adding a new perspective by using remakes to do an extra layer of comparison over time, as well as including apologies into the research model of politeness in Disney films. This study found that there was a change over time for politeness, and that female

characters used more apologies than male characters, while male characters used more tag questions. However, the biggest change found was an increase in politeness for the Prince archetype character as the Princess character decreased politeness. Language change shifted with the identity of the Princess character, as an effort was made to make the characters less prototypically feminine, politeness use decreased. Why the Prince character increased politeness could not be answered by the present study, but could be looked at in future research.

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