THROUGH THE LOOKING GLASS: A SOCIOLINGUISTIC ANALYSIS

OF DISNEY AND DISNEY-PIXAR

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CHAPTER 1 The Mirror of Popular Animated Film: an Introduction

How people interact with one another and the tools they use to do so has always been a point of interest for me. With this in mind and a desire to further study sociolinguistics, I took a language and culture course elective in my first year as a master's student. One study I read for this class really grabbed my attention. As I read the required reading, points the author made began to resonate with my personal experience in viewing animated cartoons. Lippi-Green (1997) claims, "A study of accents in animated cartoons over time is likely to reveal the way linguistic stereotypes ***mirror*** the evolution of national fears…" (Lippi-Green, 1997, page 85, emphasis mine). Although a bold claim, to me this made a lot of sense –almost like by looking through a metaphorical mirror (or a looking glass[1] as my title suggests), backdrops of common themes in tensions with those who are considered different can be reflected through stereotypical portrayal of characters in popular animated film.

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[1] In 1871, Lewis Carol published a sequel to the more popularly known *Alice in Wonderland* entitled *Through the Looking-Glass, and What Alice Found There*. The title for my analysis is based on this.

From this thought provoking idea, I started to develop and cultivate the foundational questions for the current research project. See, not only do I enjoy attempting to understand people through the lens of language and culture, but I also enjoy animated cartoons and films. Like many American children, I grew up watching *Animaniacs* and *Doug* and Disney films like *The Little Mermaid* and *Beauty and the Beast*. This particular study not only resonated with me on a sociolinguistic level, but in looking specifically at animated cartoons and films, it touched on a topic that resonates with my own personal experience with the genre of Mickey Mouse and Scooby Doo.

Why Disney and Disney-Pixar Animated Films?

In my research I've found that the phenomenon of animated film is an important genre for study in various academic fields. As highlighted by Giovanni (2003), "films produced by the Walt Disney Company have undergone continuous evolution, leaving the researcher with an immense and amazingly rich field to explore, in a multitude of directions" (Giovanni, 2003, p. 207). The quantity and time span of Disney films in particular provide a rich, robust sample for longitudinal investigation. From Disney's 1938 début of *Snow White* to its relatively recent release of *Tangled* in November of 2010, Disney animated films stretch over a long period of time reflecting the changing expectations and interests of its audience base.

Likewise, with Disney's partnership, Pixar Animation Studios' successful release of its first full-length feature film *Toy Story* in 1995 ushered in a new era of computer-

generated animation forever changing the face of animated film. Under the leadership of John Lasseter, Pixar shook up the genre of animated film- stepping away from the traditional Disney fairy tale scenario and creating complex storylines with less dichotomously good vs. evil characters.

In 2006 Disney acquired Pixar through an all-stock transaction worth 7.4 billion dollars (*http://www.pixar.com/companyinfo/history/06.html*); however, Disney-Pixar continues to bring its own unique vision to the films produced under this new logo. Because the two animation studios (Disney Animation Studios and Pixar Animation Studios) have only recently merged there is still a unique opportunity to compare and contrast characters and storylines created within the two production companies.

Though few would argue the global impact of Disney animated films, Disney-Pixar has also quickly become one of the most influential animation companies not only within the United States but also throughout the world. Disney-Pixar's expanding popularity and influence becomes increasingly clear by examining a chart of the 100 highest grossing box office hits of all time from the Internet Movie Database. In the United States, Disney-Pixar is well represented on the chart of 100 highest grossing films. Eight of the eleven films released by Disney-Pixar have made the list- with *Toy Story 3* (2010) box office sales coming in ninth place (refer to Figure 1.1 below). Yet even more striking, in the top 100 highest grossing films worldwide, *nine* of Disney-Pixar's films make the list (see Figure 1.1 below). Here *Toy Story* 3 (2010) has *seventh* place for highest box office sales.

Figure 1.1 *Disney-Pixar all-time US and worldwide box office hits*

All-Time US Box Office Hits			All-Time Worldwide Box Office Hits		
Rank	*Title*	*Box Office Sales*	*Rank*	*Title*	*Box Office Sales*
9.	Toy Story 3 (2010)	$414,984,497	7.	Toy Story 3 (2010)	$1,062,984,497
20.	Finding Nemo (2003)	$339,714,367	24.	Finding Nemo (2003)	$865,000,000
42.	Up (2009)	$292,979,556	43.	Up (2009)	$727,079,556
55.	The Incredibles (2004)	$261,437,578	55.	The Incredibles (2004)	$624,037,578
61.	Monsters, Inc. (2001)	$255,870,172	59.	Ratatouille (2007)	$615,935,493
68.	Toy Story 2 (1999)	$245,823,397	76.	Cars 2 (2011)	$549,450,875
69.	Cars (2006)	$244,052,771	82.	WALL-E (2008)	$532,506,889
86.	WALL-E (2008)	$223,806,889	83.	Monsters, Inc. (2001)	$528,900,000
			97.	Toy Story 2 (1999)	$485,700,000

Data retrieved from *http://www.imdb.com/* 30 January 2012.

Conclusion: An Invitation

Consequently, it is clear that like its sister company Disney, Disney-Pixar has gained substantial popularity and influence with audiences not only in the United States but also all over the world. Because of Disney's history and Disney-Pixar's current popularity, the films produced by each animation studio present an excellent sample for sociolinguistic analysis. Within the following chapters, therefore, I invite the reader to metaphorically gaze through the looking glass of animated film for the reflection of potential misrepresentations of characters considered different from a stereotypical middle-class white American. By pointing out distorted stereotypical images, it is my

hope that the current study will serve as a reminder for the need to critically sort through

the ideologically biased images presented within popular animated film.

CHAPTER 2 Setting the Framework: A General Review of the Literature

Before gazing into our looking glass, it is important to establish the frame. In this chapter I outline a broad overview of studies on the cultural and global impact of the Disney Corporation as a whole as well as studies specifically focused on Disney animated film. From this broad overview, I then narrow the focus to sociolinguistic studies that take a more in depth look at stereotypical representation coupled with linguistic variation within Disney animated film. Through the support of these sociolinguistic studies I claim that where harmful stereotypical representation in animated film is present, it is a problem. I then provide two main reasons to support my study of stereotypical representation within animated film. I conclude the chapter with the hypothesis and research questions addressed within the current study. The methodological review of the literature, pertinent to the understanding of how the study was conducted, will be addressed in chapter three.

Survey of Literature on Disney

First, as indicated by King et al. (2010), literature on Disney tends to follow one of two foci. Scholars tend to either focus on the Disney Company as a whole (films,

merchandising, theme parks, etc.) and its cultural impact, or scholars focus solely on the

animated films produced by Disney through "cinematic critiques" (p. 7). Works having

the former focus are listed in Table 1.1.

Table 1.1 *Literature on the cultural and global impact of Disney Enterprises*

Author(s)	*Title*
Janet Wasko, Mark Phillips, and Eileen R. Meehan (2001)	*Dazzled by Disney? The Global Disney Audiences*
Eric Smoodin (1994)	*Disney Discourse: Producing the Magic Kingdom*
Sean Griffin (2000)	*Project Tinker Belles and Evil Queens*: *The Walt Disney Company from the Inside Out.*
Steven Watts (2001)	*The Magic Kingdom: Walt Disney and the American Way of Life*
Giroux (1999)	*The Mouse that Roared*

Giroux (1999) especially is an essential source on Disney's cultural and global

impact. It is a foundational reference in a number of more recent writings on the subject

including: (King et al., 2010; Faherty, 2001; Fouts, 2006; Pandey, 2001; Breaux, 2010;

Berggreen, 2002; Leventi-Perez, 2011s). The latter works focusing on critiques of

Disney's animated films include those listed in Table 1.2.

Table 1.2 *Critical critiques of Disney animated films*

Author	*Title*
Elizabeth Bell, Lynda Haas, and Laura Sells's (1995)	*From Mouse to Mermaid: The Politics of Film, Gender and Culture*
Brenda Ayers's (2003)	*The Emperor's Old Groove: Decolonizing Disney's Magic Kingdom*
Annalee R. Ward's (2002)	*Mouse Morality: The Rhetoric of Disney Animated Film.*
Rosa Maria Bosinelli	*Visual and Verbal Aspects of Otherness: From Disney to*

Bollettieri, Elena Di Giovanni, and Ira Torresi's (2005)	*Coppola*
Elena Di Giovanni's (2003)	*Cultural Otherness and Global Communication in Walt Disney Films at the Turn of the Century*
Anjli Pandey (1999)	*Deconstructing Disney Discourse: Dialects of Preferability*
Anjli Pandey (2001)	*Scatterbrained Apes and Mangy Fools*: *Lexicalizations of Ideology in Children's Animated Movies*
Vincent E. Faherty (2001)	*Is the Mouse Sensitive? A Study of Race, Gender, and Social Vulnerability in Disney Animated Films*
Rosina Lippi-Green (1997)	*Teaching children how to discriminate: What we learn from the Big Bad Wolf.*

Bosinelli Bollettieri et al. (2005), Giovanni (2003), Pandey (1999, 2001), Faherty (2001) and Lippi-Green (1997) form the foundational literature for the current sociolinguistic analysis. These critical critiques measure the ways harmful stereotypical representation coupled with linguistic variation show up in Disney animated films. Because of this, I now turn to a more detailed review of these studies.

A Review of Sociolinguistic Studies involving Disney Animated Films

Lippi-Green (1997) critiques the different roles of characters within twenty-four Disney full-length, animated feature films[2] -beginning with *Snow White* (1938) and ending with *the Lion King* (1994). Altogether, Lippi-Green (1997) analyzes 371 speaking characters within her Pre '95 Disney film sample. Through her quantitative analysis she claims to uncover a systematic discrimination of characters with non-native English accents. Accents within animated films show up for one of two reasons according to Lippi-Green (1997). The first, the less negative strategy of the two, is to show that

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[2] Fouts (2006) has defined a full-length animated feature film as one released to theatres and of at least 40 to 45 minutes in duration.

characters, in reality, would not be speaking English. Accent in this way is used to show

that the setting of the film is not in an English speaking setting. The second strategy

much more harmful than the first, according to Lippi-Green (1997), is to shortcut

character development by drawing on the audiences' already preconceived stereotypical

understanding of groups who would use said accent (Lippi-Green, p. 81). As a result of

this second strategy, Lippi-Green (1997) shows characters with British and foreign[3]

English accents are quantitatively more negatively portrayed than characters speaking

with a US English accent. Many of the villains of these earlier Disney films are portrayed

with British or foreign accents. More on Lippi-Green (1997) will be discussed in

subsequent chapters –starting with her methodological approach in chapter three.

      Since Lippi-Green (1997) published her broad quantitative analysis, a number of

linguistic analyses have attempted to highlight the misrepresentation of particular groups

of people in Disney animated films. Pandey (1999, 2001) looks at the specific linguistic

mechanisms used in order to disenfranchise speakers of stigmatized English dialects or

foreign accents in Disney animated films. In her 1999 and 2001 studies respectively,

Pandey shows how strategies of rudeness and name-calling reaffirm the superiority of a

mainstream US English or British English accent within several popular Disney animated

films including *The Jungle Book* and *101 Dalmatians*. Pandey (1999, 2001) argues that

Standard English speakers alone have access to strategies of rudeness and the freedom to

use name-calling in these films without soliciting the viewer's critical judgment- hence

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[3] Dobrow & Gridney (1998) give a straightforward definition of what constitutes a
foreign accent useful within the discussion of Disney and Disney-Pixar films. "A foreign
accent in a language is the product of the interference of one linguistic system (sounds,
grammar, and so forth) with another language system" (p. 112).

covertly presenting the message that non-standard English varieties are less desirable

than Standard English varieties within Disney films produced prior to the mid 90's.

In Disney animated films produced in the late 90's and early 2000s, as observed

by Giovanni (2003) and Bosinelli Bollettieri et al. (2005), story plots and settings shift to

a focus on distant lands and times: "…a special trend can be identified in those [Disney

animated films] distributed in the last decade of the 20th century. Even though these films

still partly drew on legends and tales as the basis for narration, they shifted their focus

towards cultural otherness, that is to say upon the depiction of cultures which are distant

in space or even in time from the familiar cultural background and experience of Western

audiences…The 'other cultures' which are depicted in these films derive from a basic

distinction between distance in terms of space and time, each of the two possibilities

being differently emphasized and sometimes co-existing in the same film" (Giovanni, p.

208).

Giovanni (2003) identifies several strategies for portraying cultural/ethnic

differences within these films depicting settings of different times and lands. Three

strategies specifically used by Disney to convey cultural otherness[4] within settings of

distant lands and times are:

1) Stereotypical references to items, places, and foods well known by Western

   cultures to be associated with the distant cultures/lands depicted.

2) Cultural references adapted into a modern, Western expression.

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[4] Edward Said first introduced the idea of the "Other" in his work entitled *Orientalism*
(1978). The "Other" as pointed out by Bollettieri Bosinelli et al. (2005) is presented
within animated films in opposition to the contrived Self.

3) Main characters usage of contemporary American colloquial speech and idioms-
   as not to make the characters seem too distant.

In their study of otherness represented within Disney films produced in the 90's, Bollettieri Bosinelli et al. (2005) assert similar claims to that of Pandey's and explain why the strategies identified by Giovanni (2003) to depict cultural otherness are harmful. "Very often, the Other is represented in a diminishing light: it becomes *over*-simplified, and the few features summarizing its nature are selected to allow the viewers to feel as if they were part of a superior society and thus reinforce their sense of belonging to a community that *excludes* the Other. When this happens, a binary opposition is built between the excluded Other and the intended recipient community" (Bollettieri Bosinelli et al., p. 408). Some might argue that this isn't a big deal, but simply a harmless strategy to more quickly connect with audience members. Yet, I argue that this misrepresentation of those outside the dominant cultural group is a problem.

The Problem with Stereotypical Representation in Animated Films

First, it's important to point out that stereotypical representation through the use of accent is not restricted to animated film. However, wherever these stereotypical characterizations are found, possible damage is not far behind. "Not only can television [and here I argue animated film] be a source of information about others, but it can also be a source of information about those whom we consider like ourselves...When these messages contain verbal, behavioral, and linguistic stereotypes, or when there are few or

no images to contradict these stereotypes, it seems fair to assume that children may internalize these images of themselves and others (Dobrow & Gridney, p. 118)."

The potential for children to internalize harmful stereotypical images they view should motivate stakeholders to think critically about the stereotypical characterizations presented within visual media. Durkin & Judge (2001) support the idea that negative representations of minority groups in television can in fact influence prejudicial attitudes in children as young as six years old. Nesdale & Rooney (1996) also provide evidence that there are linkages between ethnic stereotypes and attitudes about accent of said speakers. Accents can elicit both language attitudes as well as ethnic stereotypes and harmful stereotypical representation of others through accent should not be mindlessly accepted at face value.

Not only do harmful stereotypical representations overgeneralize groups of people as homogenous in nature and limit mutual understanding between groups, but harmful stereotypical representations can also act as institutionalized means of disempowerment for specific groups of people. "The disfiguring images of African, Latino, Asian, and Native Americans (ALANAs) are harmful in that they influence how both people who are racial insiders and outsiders perceive, relate to, and come to understand themselves, these groups, and individuals who personally identify as such. The employment, social, educational, and political opportunities open to ALANAs are limited by the ways whites' see ALANAs and the possibilities of what opportunities ALANAs pursue may be limited by how they see themselves…The presence of ALANAs in disfiguring roles is as damaging as the complete absence of ALANAs or the portrayal of ALANAs by whites in

makeup, costumes, and using exaggerated racial speech or dialects" (Breaux, p. 399-400).

Awareness of the ideologies intricately interwoven within popular animated film through potentially harmful stereotypical images of characters that speak with different language varieties of English is important if ideologically wrought misrepresentations are to be challenged and audiences (especially children) are to be critical consumers of popular animated films. Some may ask why focus on animated children's films? I argue that two main reasons present themselves: 1.) contrived accents and 2.) animated characterization. A stereotypical accent coupled with a stereotypical animated portrayal of a character provides an ideologically biased characterization. As Bollettieri Bosinelli (2005) has argued, "This [stereotypical representation] is even more true of animated cartoons and motion pictures, whose physical nature allows the viewer a comparatively limited time to identify and understand what is represented on the screen. Consequently, authors and directors select and encode information in such a way that viewers are presented with standardised stereotypes. Thus, motion pictures invariably *distort* representations, entrusting to a few selected, 'salient' features the representation of very complex notions of Otherness…" (Bollettieri Bosinelli et al., p. 407). And, as argued by Hopkins (1994), "The cinematic landscape is not, consequently, a neutral place of entertainment or an objective documentation or mirror of the 'real,' but an ideologically charged cultural creation whereby meanings of place and society are made, legitimized, contested, and obscured' (Hopkins, p. 49). And, again, as Giroux (1999) has argued concerning Disney specifically: "The animated objects and animals in these films are of the highest artistic standards, but they do not exist in an ideology-free zone" (Giroux, p. 96).

Therefore, with all this in mind, it is important that audiences of popular animated film, especially children, learn to think critically about the messages stereotypical portrayals communicate about various groups of people in order to challenge any disproportionate realities portrayed and not accept them at face value (Bosinelli et al., 2005; Durkin, 2001; Pandey, 1999). It is essential that viewers recognize the misrepresentation of others through harmful stereotypical portrayal of otherness (whether ethnic, racial, social, or regional) not as reality but as ideologically biased representations.

The Focus of the Current Study

The current study is different from other sociolinguistic studies in that, like Lippi-Green (1997), all full length animated films released to theatres by both Disney and Disney-Pixar between 1995 and 2010 were included within the current analysis. Also, unlike other studies (Booker, 2010; Azad, 2009; Sonnesyn, 2011) the current analysis does not include films from other major competitors such as DreamWorks or 20th Century Fox. The focus here is to compare the results of the current analyses of Disney-Pixar and Post '95 Disney animated films to the results found by Lippi-Green (1997). It is proposed, however, that even though other competitors have not been considered, Disney and Disney-Pixar present an excellent sample from the entire population of children's animated films and as such generalizations to animated children's film in general will be ascertainable.

By analyzing marked linguistic features of characters within Disney and Disney-Pixar animated films in conjunction with their visual representation, I hypothesize that trends of systematic and stereotypical portrayal of various groups will be reflected. In light of this, the following research questions were addressed for the current analysis:

1. *How has otherness (ethnic, racial, social, and regional) been systematically portrayed through linguistic elements (accented speech, lexical usage, syntactic form) in Disney-Pixar and Disney full-length animated feature films produced between 1995 and 2010?*

2. *Are characters with marked linguistic elements in Disney full-length animated feature films portrayed more positively, more negatively, or more or less the same longitudinally?*

3. *How do depictions of characters with marked linguistic elements in Disney-Pixar compare or contrast with those of Disney films?*

With these questions in mind, I now turn to chapter three to discuss the methodology used to conduct the current study.

CHAPTER 3 Methodological Review of Literature and Current Methodology

As mentioned in chapter two, Lippi-Green (1997) quantitatively analyzes twenty-four full-length feature animated films released from 1938 to 1994 by Disney Animation Studios. In order to make comparisons longitudinally to Lippi-Green (1997), it was imperative that I pay close attention to her original data collection methods. Therefore, I made every effort to replicate as closely as possible the sociolinguistic features analyzed by Lippi-Green (1997) for the coding of characters. Using the variables outlined in Table 3.1, I coded the characterization of each speaking character within my Post '95 Disney and Disney-Pixar film sets. Unless otherwise noted, the variables provided in Table 3.1 are replicated from Lippi-Green (1997).

Table 3.1 *Language and characterization variables*

Variable	Source of Replication
Name	
Species	
Gender	
Accent	
Motivation	
Nicknames/derogatory addresses	Pandey (1999, 2001)

In the following sections, I will explain how data collection was conducted. In addition, I will also point out where I have supplemented the data collection process with additional information to aid in the accuracy and objectivity of coding and categorization of characters within the current film sets. However, before turning to the process of how the data was collected, some pertinent information concerning the Post '95 Disney and Disney-Pixar data samples must be addressed –namely what films make up each sample and why.

Post '95 Disney and Disney-Pixar: Two Film Sets

The two film sets I investigated include an exhaustive list of all full-length animated featured films produced by Disney Animation Studios and Pixar Animation Studios released to theatres between 1995 and 2010. Here a featured film is defined as one released to theatres and of at least 40 to 45 minutes in length. Films with a mix of live-action and animation have been excluded due to the fact that the current analysis is focused on highlighting the misrepresentations of others through the combination of visual and linguistic means. Had live action sequences been included, this would have changed the variable of visual representation measured in the current analysis.

Post '95 Disney films. Based on the above criteria, only animated features released to theatres by Disney Animation Studios were analyzed for the Post '95 Disney data set. By restricting the films to those released to theatres, sequels produced by Disney from 1995 to 2010 going straight to home video were excluded from analysis. These excluded films are listed in Table 3.2 below.

Table 3.2 *Post '95 Disney films released straight to home video*

Title	Release Date
Aladdin and the King of Thieves	August 13, 1996
Pooh's Grand Adventure: The Search for Christopher Robin	August 5, 1997
Beauty and the Beast: The Enchanted Christmas	November 11, 1997
Belle's Magical World	February 17, 1998
Pocahontas II: Journey to a New World	August 25, 1998
The Lion King II: Simba's Pride	October 27, 1998
Mickey's Once Upon a Christmas	December 7, 1999
An Extremely Goofy Movie	February 7, 2000
Lady and the Tramp II: Scamp's Adventure	February 27, 2001
Cinderella II: Dreams Come True	February 26, 2002
The Hunchback of Notre Dame II	March 19, 2002
101 Dalmatians II: Patch's London Adventure	January 21, 2003
Atlantis: Milo's Return	May 20, 2003
The Lion King ½	February 10, 2004
Winnie the Pooh: Springtime with Roo	March 9, 2004
Mickey, Donald, Goofy: The Three Musketeers	August 17, 2004
Mickey's Twice Upon a Christmas	November 9, 2004
Mulan II	February 1, 2005
Tarzan II	June 14, 2005
Lilo & Stitch 2: Stitch Has a Glitch	August 30, 2005
Pooh's Heffalump Halloween Movie	September 13, 2005
Kronk's New Groove	December 13, 2005
Bambi II	February 7, 2006
Brother Bear 2	August 29, 2006
The Fox and the Hound 2	December 12, 2006
Cinderella III: A Twist in Time	February 6, 2007
Disney Princess Enchanted Tales: Follow Your Dreams	September 4, 2007
The Little Mermaid: Ariel's Beginning	August 26, 2008
Tinker Bell	October 28, 2008
Tinker Bell and the Lost Treasure	October 27, 2009
Tinker Bell and the Great Fairy Rescue	September 21, 2010

The reason for excluding the above films from the current analysis is pretty

straightforward. The fan base for the above films is much less extensive than featured

Disney animated films released to theatres. Not as many people have seen the above films and, therefore, the reach of the above children's animated films are not as culturally impacting as the more well known films from whence these sequels originate. Based on the criteria of release to theatres, Table 3.3 lists the seventeen films chosen for the Post '95 Disney film analysis.

Table 3.3 *The Post '95 Disney film set*

Title	Year	Length	Rating
Pocahontas	1995	81 minutes	G
The Hunchback of Notre Dame	1996	91 minutes	G
Hercules	1997	93 minutes	G
Mulan	1998	88 minutes	G
Tarzan	1999	88 minutes	G
Dinosaur	2000	82 minutes	PG
The Emperor's New Groove	2000	78 minutes	G
Atlantis: The Lost Empire	2001	95 minutes	PG
Lilo & Stitch	2002	85 minutes	PG
Treasure Planet	2002	95 minutes	PG
Brother Bear	2003	85 minutes	G
Home on the Range	2004	76 minutes	PG
Chicken Little	2005	81 minutes	G
Meet the Robinsons	2007	95 minutes	G
Bolt	2008	96 minutes	PG
The Princess and the Frog	2009	97 minutes	G
Tangled	2010	100 minutes	PG

Disney-Pixar films. In contrast to the Post '95 Disney film sample, all full-length films produced by Disney-Pixar were included in the Disney-Pixar film set. My reason for this inclusion is the popularity of the films as well as their release to theatres. Table 3.4 below lists the Disney-Pixar films analyzed within the current study. It is important to note that Pixar Shorts at the beginning of each of these films were not included within the

analysis of characters in the films. Additional scenes during the credits of the films were also excluded from analysis. This includes the hero profiles on the supers in *The Incredibles* (2004) and various other bonus materials included in addition to the actual films.

Table 3.4 *The Disney-Pixar film set*

Title	Year	Length	Rating
Toy Story	1995	103 minutes	G
A Bug's Life	1998	86 minutes	G
Toy Story 2	1999	98 minutes	G
Monsters, Inc.	2001	110 minutes	G
Finding Nemo	2003	116 minutes	G
The Incredibles	2004	115 minutes	PG
Cars	2006	100 minutes	G
Ratatouille	2007	92 minutes	G
Wall-E	2008	92 minutes	G
Up	2009	96 minutes	G
Toy Story 3	2010	85 minutes	G

Now that the feature films included in each film set for the current analysis have been identified, I turn the reader's attention to a detailed explanation of the coding variables used in the analysis of each speaking character within the film sets.

Methodological Walk Through

In the sections that follow I explain in detail components collected on all speaking characters based on Lippi-Green's (1997) original sociolinguistic analysis of Disney films released prior to 1995. In addition, I show how I've supplemented Lippi-Green's (1997) original coding. The variables addressed below do not include general

identification such as name, species, gender of characters, and nicknames/derogatory addresses used to identify characters. These components are self-explanatory. Decisions in coding that will be expounded upon include how accent and motivation of each character were determined and other supplemental coding decisions.

Accent Identification

All films in both the Post '95 Disney and Disney-Pixar film sets were viewed at least twice with subtitles in order to transcribe important linguistic details for each speaking character. For example, in Disney-Pixar's *Ratatouille* (2007) many characters exhibit phonological, lexical, and syntactic features one might expect of a French non-native speaker of English. Collete Tatou, a rotisseur at Gusteau's and love interest for the main human protagonist, was coded with many such instances of marked syntactic, lexical and phonological variation. A few of the marked phrases by Collete include: *"I memorize all his recipe"; "only great bread sound this way";* and *"...you will have to wait till all the other customer have gone."*

Likewise, in Disney's *The Princess and the Frog* (2009) a majority of characters exhibit accents typically found in and around New Orleans, Louisiana. One such character is a Cajun firefly named Ray. Even within the film, other characters comment on Ray's marked phonological, lexical, and syntactic style. Naveen, a prince from the mythical land of Maldonia asks, *"Pardon me, but your accent, it's funny, no?"* Ray uses marked lexicon typical of both Southern English and Cajun Creole like *brah, y'all, chère, relationsionals, grandmamma,* and *bonne chance.* Examples of marked syntax and phonological structure by Ray include: *"most prettiest firefly that ever did glow"; "that's*

more better. Yeah"; "I ain't no firecracka"; "Lord, you done this up read good, for sure";

"Now where this go to at?"; "Your light out!"; "I think I done chipped my favorite tooth";

"I know we gots to get to Mama Odie lickety-split..."; and *"how you can miss her? She*

glowing right up there in front of y'all".

Based on the qualitative syntactic, lexical, and phonetic information collected for

each character in the two film sets, I labeled characters' English language varieties or

accents[5] using labels corresponding to Lippi-Green's (1997) original terminology. Lippi-

Green (1997) uses the following categories for language variety identification in her

analysis of Pre '95 Disney animated characters:

1. Mainstream US English accent (here after simply MUSE): defined by Lippi-
   Green (1997) as an American accent neither regionally nor socially
   stigmatized.

2. Other US English varieties: US language varieties either socially or regionally
   marked.

3. Mainstream and Other British accents: although several British accents exist
   (e.g. Scottish, Irish, English), for the ease of coding in the current study these
   accents were categorized under an all-inclusive British English label.

4. Other native Englishes: these include varieties not falling under the category
   of either US or British language varieties --for example Indian or Jamaican
   English

5. Non-native or foreign accented English

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[5] In this paper, accent and language variety have been used interchangeably.

Determining Motivation

In her study Lippi-Green (1997) only evaluates the motivations of main characters within her film sample. Characters with minor speaking roles in the films are excluded from this further analysis. Thus, I also only analyzed main characters for portrayal of motivation in my Post '95 Disney and Disney-Pixar films sets. Characters in my study deemed as minor met one or more of the following criteria:

1. Spoke more than one line in the film but were not listed as characters on the *Internet Movie Database* (IMBD) profile for the film in question

2. Only spoke one line in the film

3. Spoke in only one scene of the film
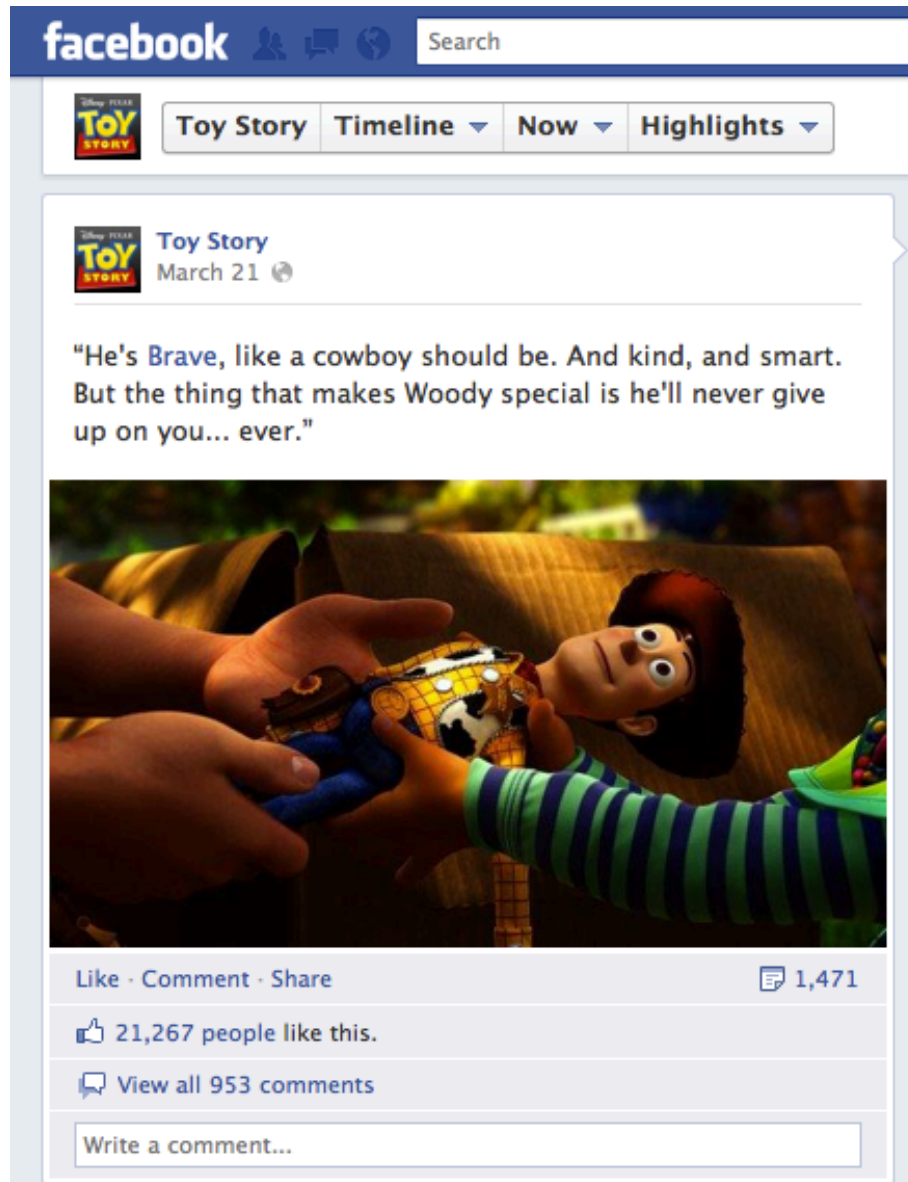
Characters who did not speak and characters that spoke no more than one line were not analyzed in the current study. Characters who only spoke within one scene of a film were analyzed as minor characters but were not evaluated on positive or negative motivation. A speaking character that did not show up on the IMDB film profile was labeled as a minor character and also did not receive an evaluation of positive or negative motivation.

Ideally, it would have been best to train other researchers to watch the films in the same way I have done and then to label the characters based on their own judgments of how they thought the characters were being portrayed –positively, negatively, or with mixed motivation. However, this would have been a very costly endeavor and was not possible to accomplish for the current study. There are many ways to read films as

pointed out by Buckingham (1997) and having more than one researcher to interpret character accent and motivation will be essential in future investigations.

Nonetheless, to get an understanding as accurate as possible of how the characters are portrayed (rather than only leaning on my own judgment from watching the films) I also researched online sources dedicated to the films and main characters within both film sets. Online tools such as Disney and Disney-Pixar wikis and Facebook profile pages for Disney and Disney-Pixar films were not available in the mid '90s when Lippi-Green (1997) first conducted her original quantitative analysis. Nevertheless, the aforementioned sites have become an excellent resource for finding public opinion on all things Disney.

Not surprisingly, a plethora of qualitative information is available for a majority of characters in my Post '95 Disney and Disney-Pixar film sets on these websites. For example in Figure 3.1 below, a post concerning one of the main protagonists of Disney-Pixar's *Toy Stories* on the Toy Story Facebook page can be seen from March 21st, 2012. Given that 21,267 people have liked this description of Woody's character it can be hypothesized that the character's overall motivation within the films is interpreted positively by a majority of viewers.

Figure 3.1 *Picture of Woody and description of character from Toy Story Facebook page*

Image retrieved from *https://www.facebook.com/PixarToyStory* 31 March 2012.

Likewise, Disney and Disney-Pixar wikis provide extensive biographical information on Disney characters background and personality –making more precise decisions on coding character motivation possible. Take for example Milo Thatch, the main protagonist from *Atlantis: The Lost Empire* (2001). On the character wiki dedicated

to this character it can be found that Milo is "meek and easily intimidated by others, but will be courageous if the situation calls for it…" (*http://disney.wikia.com/wiki/Milo_Thatch*). Furthermore, Stich (aka Experiment 626) from Disney's *Lilo & Stitch* (2002) is described as "mischievous, fun, brave, loyal, heroic…bad, [but] later good" (*http://disney.wikia.com/wiki/Stitch*). With the help of these character descriptions it was not difficult to extract a good idea of each main speaking character's reputation and either confirm or correct my own judgments of a character's portrayed motivation based on my observations from watching the films.

Other Coding Decisions

While analyzing the *Toy Stories*, it was determined that characters who showed up in more than one of the films would only be counted once for calculating the frequency of characters in each language variety. In this way, double and sometimes triple appearances of the same character were avoided being redundantly counted in the quantitative analysis. However, qualitative data for these characters, like that for Woody provided in the previous section, was still collected from the subsequent films in order to gain a richer understanding of the characters' overall roles and representations within the films.

<center>**Conclusion**</center>

With the guidance of the above criteria and resources, I created two databases in excel to catalogue qualitative character data for the Post '95 Disney and Disney-Pixar

films[6]. After collecting this information, I then collated frequency data based on the

accents portrayed, the number of characters represented in story settings of either English

or non English speaking environments, and the motivations associated with characters

within each language variety represented. In the following chapters I will discuss the

results of these character analyses (chapters four and five) and the implications of the

findings concerning foreign accent within each (chapters six).

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[6] A sample of the qualitative data collected for each speaking character in the Post '95
Disney and Disney-Pixar film sets are provided in Appendix E.

CHAPTER 4 A Look At Disney Over Time

In this chapter, the following research questions are addressed:

1.) How has otherness (ethnic, racial, social, and regional) been systematically portrayed through linguistic elements (accented speech, lexical usage, syntactic form) in Disney full-length animated feature films produced between 1995 and 2010?

2.) Are characters with marked linguistic elements in Disney full-length animated feature films portrayed more positively, more negatively, or more or less the same longitudinally?

In the following sections highlight new patterns of accent representation, alternate methods for setting the scene, and trends in character motivation within Post '95 Disney films.

Accent in Disney Films Over Time

Clear differences emerge when looking at the frequencies of accents used by characters analyzed in Lippi-Green's Pre '95 Disney sample in comparison to my

analysis of Post '95 Disney characters.[7] As seen by comparing Figures 4.1 and 4.2 below, there are significant changes in accent representation within Disney films longitudinally. For one thing, fewer characters are portrayed with British accents in the Post '95 Disney films. Where characters with some sort of British accent make up 33% of characters within Pre '95 Disney films in Lippi-Green's analysis, only 10% of characters within my Post '95 Disney analysis are portrayed with either a Canadian or British accent.

Figure 4.1 *371 Pre '95 Disney animated characters by accent used (Lippi-Green, p. 88)*
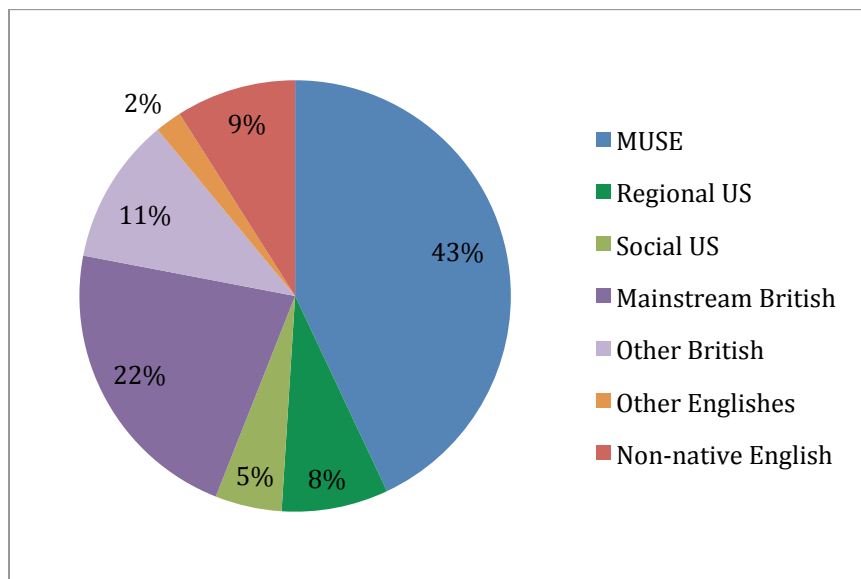
24 Films, 371 characters

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[7] An in-depth statistical analysis of the statistically significance differences between the Pre '95 and Post '95 samples in regards to accent can be found in the notes at the end of the paper.

Figure 4.2 *308 Post '95 Disney animated characters by accent used*
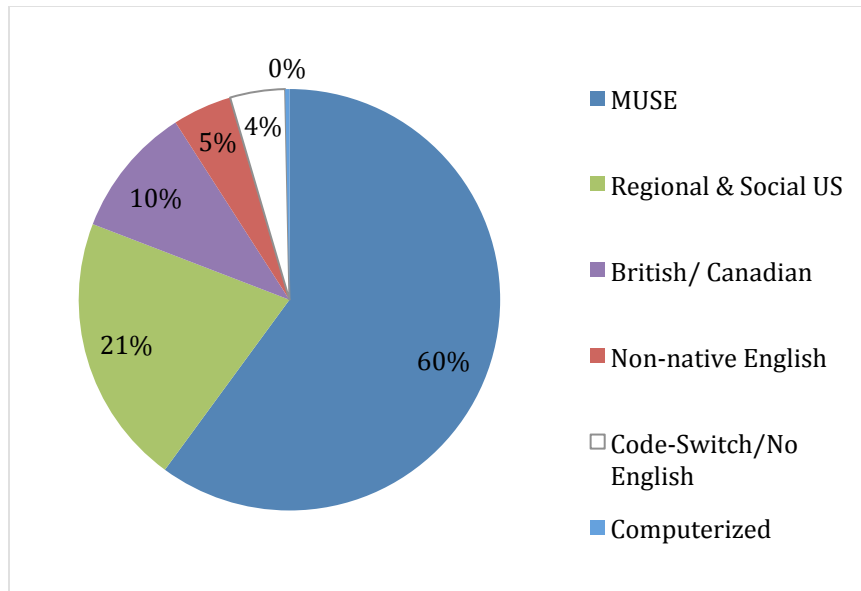
17 Films, 308 characters

The decrease in British accented characters within my Post '95 Disney character analysis is inversely related to a rise in US English accented characters within the newer films. A majority of characters in the Post '95 Disney films have MUSE accents (60%). This is a significant increase in comparison to MUSE characters in the Pre '95 Disney films (only 43%). Likewise, regional and social US English accents also show a higher representation in the newer films. 22% of characters in the Post '95 Disney films speak with a US English accent as opposed to only 13% in Lippi-Green's Pre '95 Disney film sample. Over time, it appears that Disney films have seen a decrease in characters represented with British accents and an increase in characters with US English accents.

Setting the Scene –New Trends

Another trend in regard to accent in the newer Disney films is that foreign accents are not utilized as often to show that English would not logically be spoken in the setting of the film. This trend is clearly seen by comparing foreign accent representation between Pre and Post '95 Disney films. As can be ascertained from Figure 4.4, the ratio[8] of Post '95 Disney characters with foreign accents represented in English speaking settings is almost identical to the ratio of foreign accented characters represented in Non-English speaking settings -4% vs. 5% respectively.

In contrast, in the films analyzed by Lippi-Green (1997), the ratio of characters represented with foreign accents in non-English speaking settings is almost double the ratio of those represented in English speaking settings (15% vs. 8% respectively). The almost double ratio of characters in Lippi-Green's (1997) film set that speak with a foreign accent in settings where English would not be spoken shows that contrive foreign accents to some extent are used to show English would not be the logical language of choice in the given situation.

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[8] Ratios for accent representation were calculated by dividing the number of foreign-accented characters by the number of characters present in either the English or Non-English speaking categories given in Figures 4.3 and 4.4

Figure 4.3 *371 Disney animated characters by language spoken in story setting and the number of characters with foreign-accented English (Lippi-Green p. 89)*
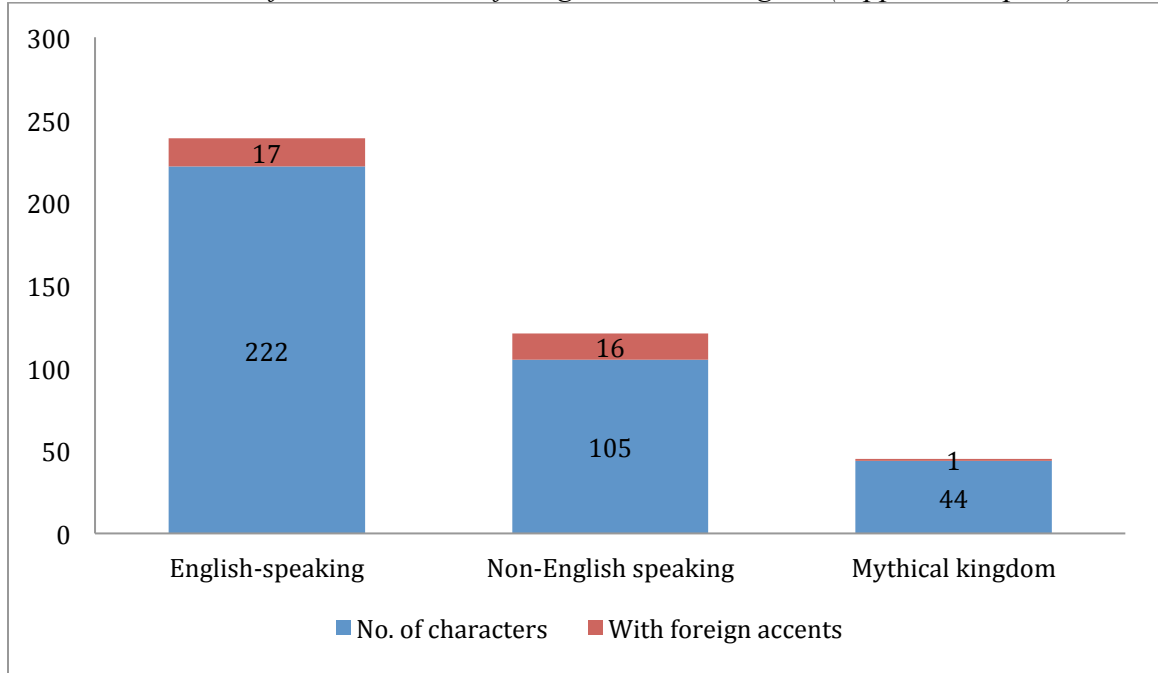
Figure 4.4 *308 Post '95 Disney animated characters by language spoken in story setting and the number of characters with foreign-accented English*
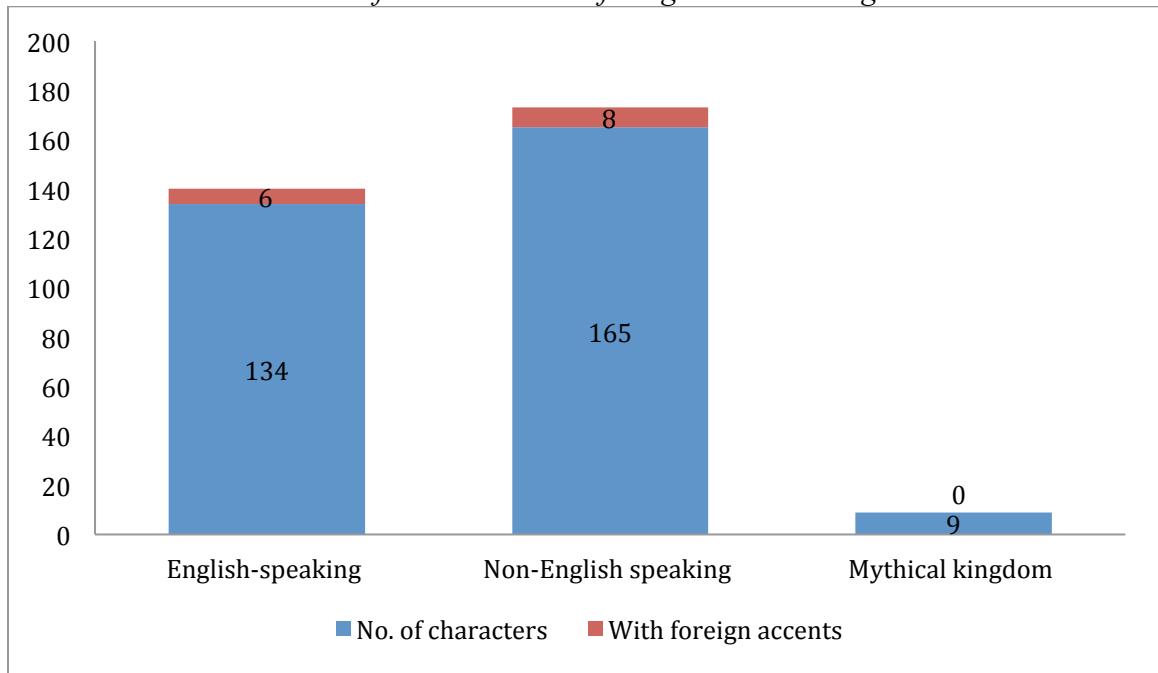
However, that more characters with foreign accents in settings where English would not logically be spoken in the newer Disney films are *not* represented is a very interesting finding in light of Giovanni's (2003) and Bosinelli Bollettieri et al. 's (2005) earlier claims concerning newer Disney films. As pointed out in chapter two, Giovanni (2003) and Bosinelli Bollettieri et al. (2005) assert that films created by Disney in the latter half of the 1990's have seen a transition from traditional fairy tales to a greater focus on distant lands and times. My findings confirm this trend; a majority of characters within my Post '95 Disney film set are found in settings depicted in lands of distant time and/or geographical location. In fact, films matching this description include the majority of my Post '95 Disney film set.[9] Comparing Figures 4.5 and 4.6 below further highlights this trend.

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[9] For a detailed breakdown of Post '95 Disney films by setting, refer to Appendix A.

Figure 4.5 *371 Pre '95 Disney animated characters by story setting (Lippi-Green, p. 89)*
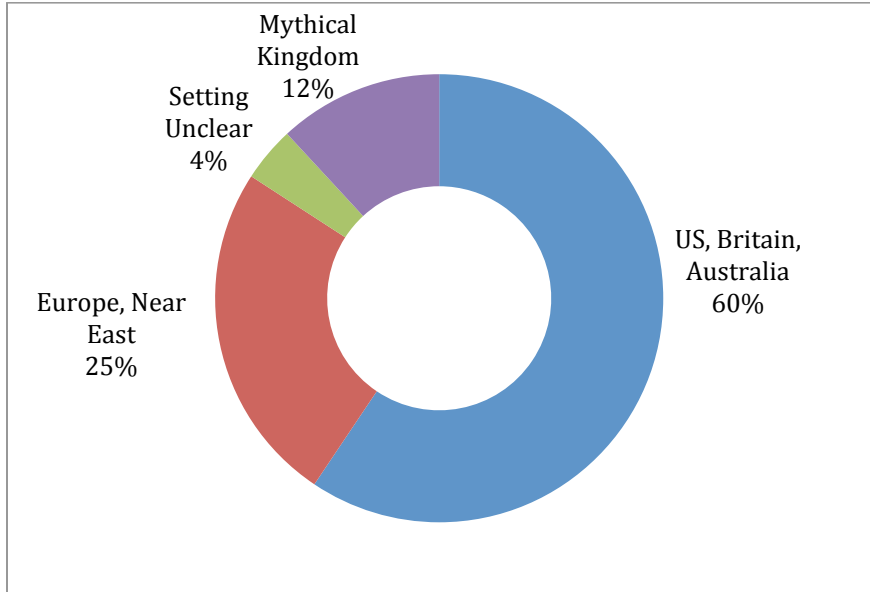
Figure 4.6 *308 Post '95 Disney animated characters by story setting*
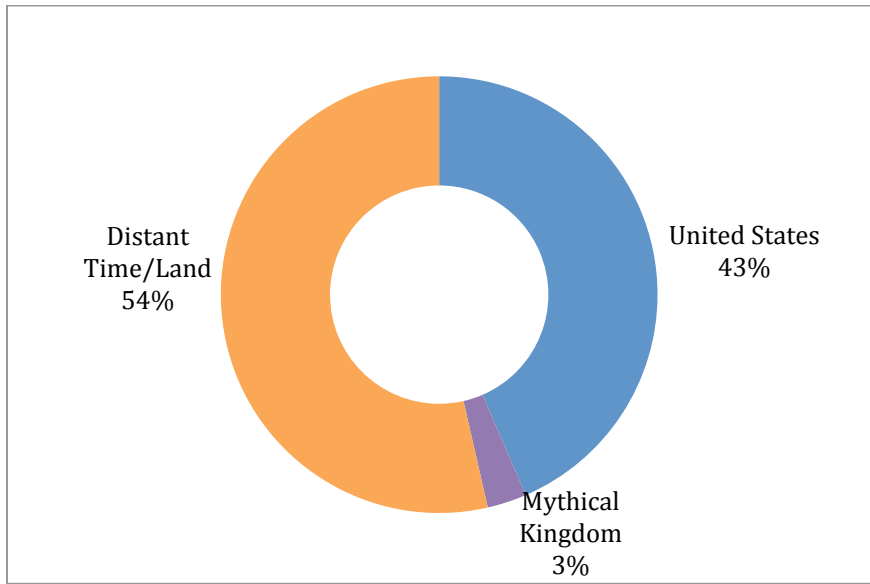
54% of characters in my Post '95 Disney film set are represented in settings of distant

lands and/or times. The question that remains then is why is there such a lack of foreign

accented characters within these films? If Disney films have seen a shift in focus from

traditional fairy tales to stories highlighting otherness (through the depiction of distant

land and time), why do fewer characters in these newer films have foreign accents?

To answer this question, it looks like in the newer Disney films some characters

that would not logically speak English in light of the story setting code-switch (here after

CS) between the language that would logically be spoken and a MUSE accent. Table 4.1

below highlights these characters.

Table 4.1 *Post '95 Disney characters that CS between English and another language*

Character	Disney Film	Language
Chief Powhatan	*Pocahontas*	Algonquian
Grandmother Willow		
Kekata		
Pocahontas		
Milo Thatch	*Atlantis: The Lost Empire*	Contrived Atlantean
King Kahekim Nedakh		
Denahi	*Brother Bear*	Inuit
Chuck Wagon Driver	*Home on the Range*	Chinese

Of the characters listed in Table 4.1, a majority are animated portrayals of Native

American people groups from the films *Pocahontas, Atlantis: the Lost Empire,* and

Brother Bear. Through the use of CS, Disney characters that may have been portrayed

with a contrived foreign accent in past Disney films utilize this more positive alternative

linguistic strategy to show English would not realistically be the language of choice.

Nevertheless, contrived foreign accents still show up in the Post '95 Disney film set.

Furthermore, as will be shown in the next section, where foreign accents are used, characters are still portrayed less positively than those represented with US or British English accents.

Trends in Disney Character Motivation Over Time

In the Post '95 Disney films, a majority of out right villainous characters speak with either a US or British English accent; however, although less overtly negative, characters with foreign accents are still portrayed with the most ambiguous motivations overall. Characters with foreign accents in Post '95 Disney films (as indicated by comparing Figures 4.7 and 4.8 below) are still clearly less positively represented than characters portrayed with a US or British English accent.

Figure 4.7 *285 Disney animated characters of positive, negative, or mixed motivations and actions, by major language group (Lippi-Green, p. 92)*

	US English	British and other English	Foreign-accented English
Mixed %	6.6	12	22.2
Negative %	19.9	30.4	40.7
Positive %	73.5	57.6	37
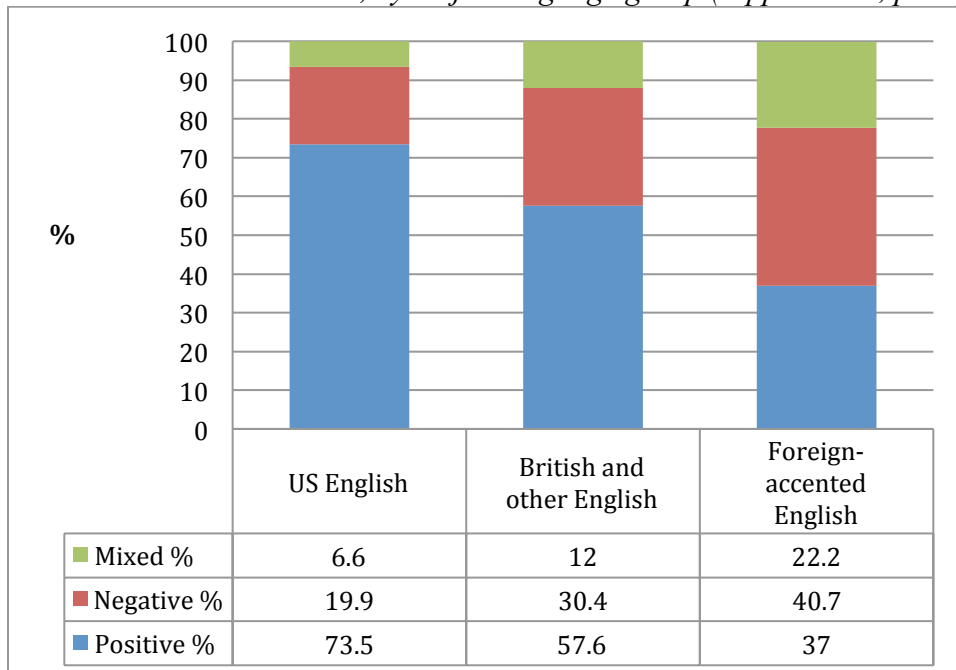
Figure 4.8 *169[10] Post '95 Disney animated characters of positive, negative, or mixed motivations and actions, by major language group*

	US English	British/ Canadian	Foreign
■ Mixed %	23.4	12.0	60.0
■ Negative %	14.5	32.0	10.0
■ Positive %	62.1	56.0	30.0
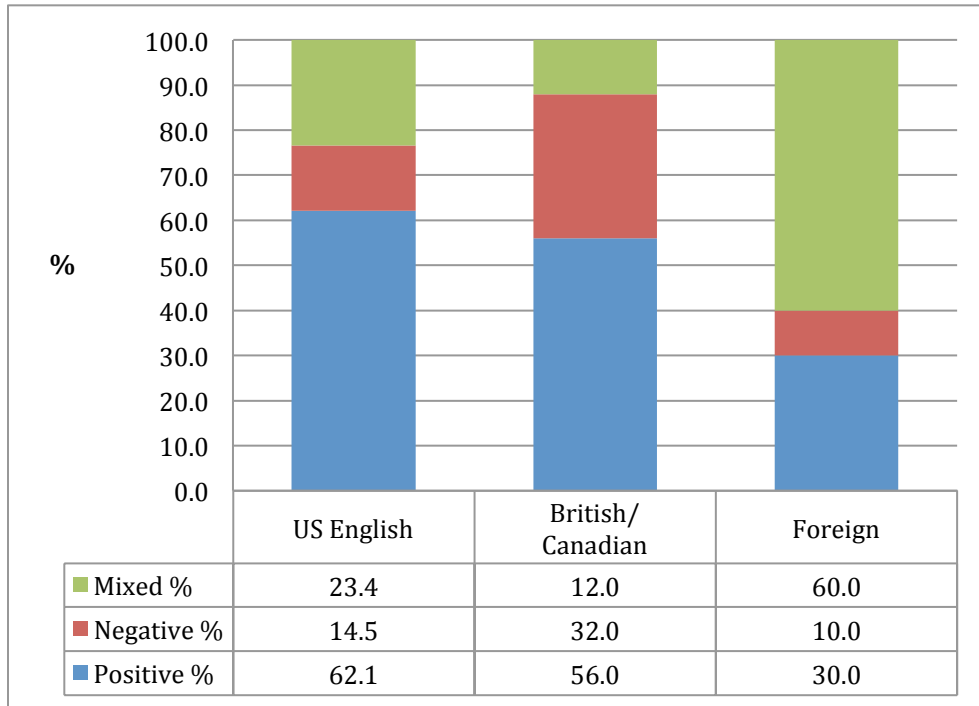
Where US and British/Canadian English accented characters are represented positively 62.1% and 56% of the time in Post '95 Disney films, foreign accented characters are only presented positively 30% of the time. That is, only three of ten foreign accented characters are portrayed as good guys -the rest, minus one truly evil character, are mixed in personality. Although only ten characters out of the 169[11] characters analyzed in the Post '95 Disney film set have foreign accents, it is clear that where foreign accent has been used characters are represented in a less positive light.

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[10] As in Lippi-Green's original study, characters that were deemed unclear in motivation have been removed from the analysis at this point.

[11]Minor characters were analyzed as having an unclear set of motivations/portrayal and were not included in the analysis of character representation. For a complete breakdown of characters by major language group and the evaluation of each refer to Appendix B.

On another note, in comparison to the Pre '95 Disney film set, British characters are represented more or less the same motivationally in the newer films. In the Pre '95 Disney films, British accented characters with positive motivation represent 57.6% of all British accented characters. Whereas, in the Post '95 Disney films 56% of all British accented characters are represented positively.

US English accented characters, on the other hand, are represented slightly more negatively in Post '95 Disney films. Where Pre '95 Disney characters were represented positively 73.5% of the time, US English accented characters in the Post '95 Disney films are represented positively only 62.1% of the time. Although slight, it looks like US English accented characters are represented less positively in the Post '95 Disney films. In fact, as can be seen in Table 4.2 below, 18 of the 28 villains or (unambiguously negative characters) speak a variety of US English.

Table 4.2 *28 Post '95 Disney animated characters with negative motivations and actions, by major language group*

US English	18	64.29%
British and Other English	8	28.57%
Foreign-accented English	1	3.57%
Co-Switch/ No English	1	3.57%

It could be hypothesized that of these 18 villains, socially or regionally stigmatized varieties of US English might show up more than MUSE accents. Yet, Figure 4.9 makes it clear this not the case. An overwhelming majority of the villains who use a US English language variety in Post '95 Disney films speak with a MUSE accent.

Figure 4.9 *18 Post '95 Disney animated characters with negative motivations and actions, by US English variety*
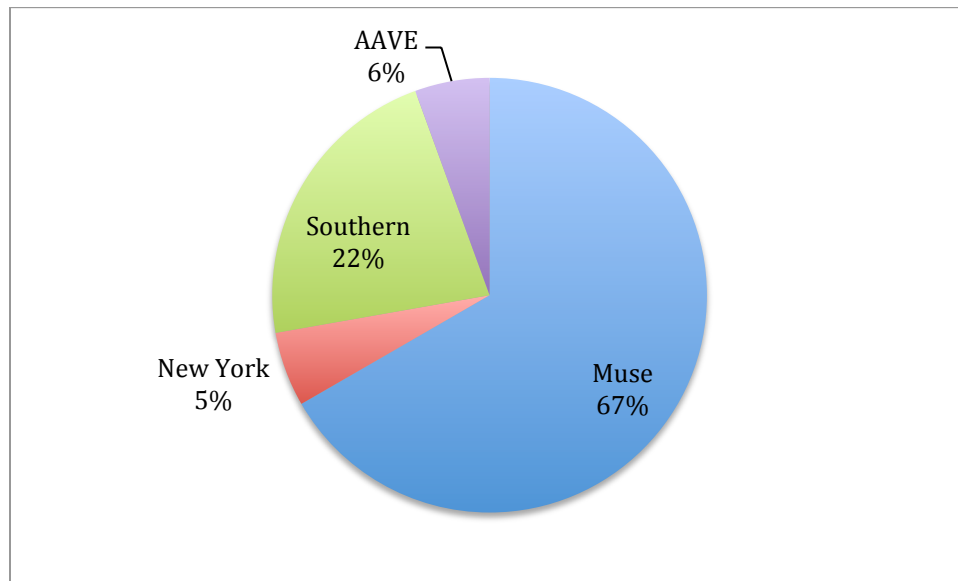
Conclusion

In light of the current findings I argue that characters still depicted with foreign accents in Post '95 Disney films continue to represent less positively motivated characters than those with US or British English accents. However, in contrast to past Disney films, more characters with truly negative motivations are represented with US English accents (specifically MUSE accents) in lieu of representing said characters with a British or non-native English accent. Likewise, some characters that would not realistically be speaking English code-switch between the language that would be spoken and a MUSE accent. Although modest steps forward, these trends do hold more positive implications for the depiction of cultural otherness within the newer Disney films in comparison to the results reported by Lippi-Green (1997) for Pre '95 Disney films.

Nevertheless, as I will show in the next chapter, Disney-Pixar does a much better job of

representing cultural otherness in a more positive light.

CHAPTER 5 Disney vs. Disney-Pixar: A Double Take

In this chapter, the following research questions are addressed:

1.) How has otherness (ethnic, racial, social, and regional) been systematically portrayed through linguistic elements (accented speech, lexical usage, syntactic form) in Disney-Pixar full-length animated feature films produced between 1995 and 2010?

2.) How do depictions of characters with marked linguistic elements in Disney-Pixar compare or contrast with those of Disney films?

As will be seen in the sections that follow, there are many similarities in characterization between Post '95 Disney and Disney-Pixar films. Yet, by taking a closer look at characterization through accent and motivation, in this chapter I will show that foreign accented Disney-Pixar characters are represented more positively than foreign accented characters in either Disney film sample. In pointing out representative differences, I will show how Disney-Pixar has used foreign accent more positively to portray cultural otherness.

Accent: Similarities to Post '95 Disney

Like Post '95 Disney, US and British accented characters analyzed from the Disney-Pixar films show markedly different trends in accent frequency in comparison to reported frequencies in Lippi-Green (1997)[12]. The findings for US English accent frequency in Disney-Pixar films are very similar to that of characters within the Post '95 Disney film sample. In fact, the ratios of US English accents represented in the Disney-Pixar films are almost identical to those within the Post '95 Disney film set.

Figure 5.1 *257 Disney-Pixar animated characters by accent used*
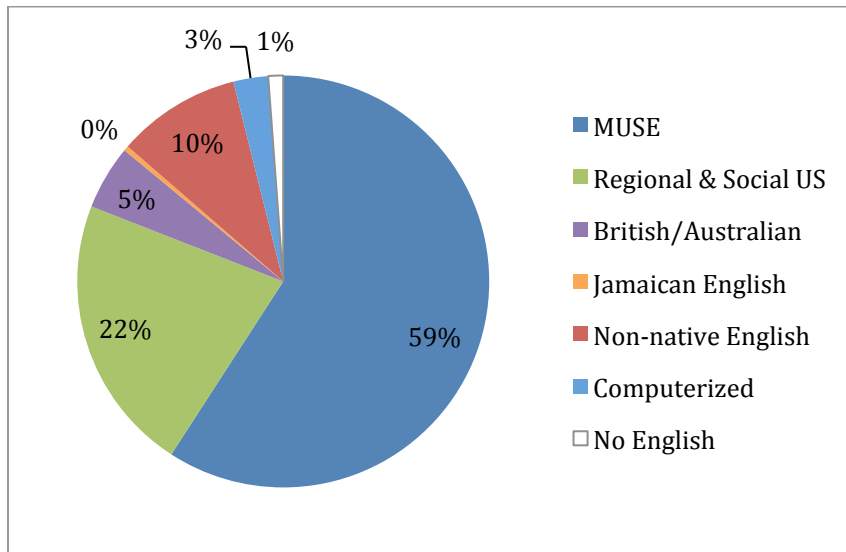
11 Films, 257 characters

Of the 257 characters analyzed from the Disney-Pixar films, 59% are portrayed with a MUSE accent (see Figure 5.1 above). Likewise, as seen in the last chapter (refer

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[12] An in-depth statistical analysis of the significant statistical findings between Disney-Pixar and the Pre '95 and Post '95 Disney samples in regards to language variety frequency can be found in the notes at the end of the paper.

back to Figure 4.2) characters with a MUSE accent represent 60% of the 308 characters

analyzed within the Post '95 Disney films. These ratios of MUSE accented characters are

almost identical. Furthermore, characters represented with a regional or social variety of

US English in Disney-Pixar films constitute 22% of characters. In the Post '95 Disney

sample, 21% of characters are represented with a regional or socially stigmatized US

English accent. Again, these are almost identical ratios.

In regards to British accented characters, only 5% of characters are portrayed with

a British or Australian accent in the Disney-Pixar films. Because of this it is clear that the

newer Disney and Disney-Pixar films display similar trends in accent representation. One

of these trends being that fewer characters are portrayed with British accents in favor of

US English language varieties.

Accent: Differences in Contrast to Disney Films

At first glance the ratio of foreign accents too looks similar between Disney-Pixar

and Disney films. As shown in Figure 5.1 above, 10% of characters in Disney-Pixar films

are portrayed with a foreign accent. Similarly, accented characters in Pre and Post '95

Disney films represent 9% and 5% of the total number of characters within Disney films

(refer back to Figures 4.1 and 4.2 respectively) However, through further investigation

I've found that Disney-Pixar films represent foreign accented characters much more

realistically than either Disney film sample. By looking at Figure 5.2 below, it is clear

that foreign accented characters in = Disney-Pixar films are most often represented in a

non-English speaking setting.

Figure 5.2 *257 Disney-Pixar animated characters by language spoken in story setting and the number of characters with foreign-accented English*
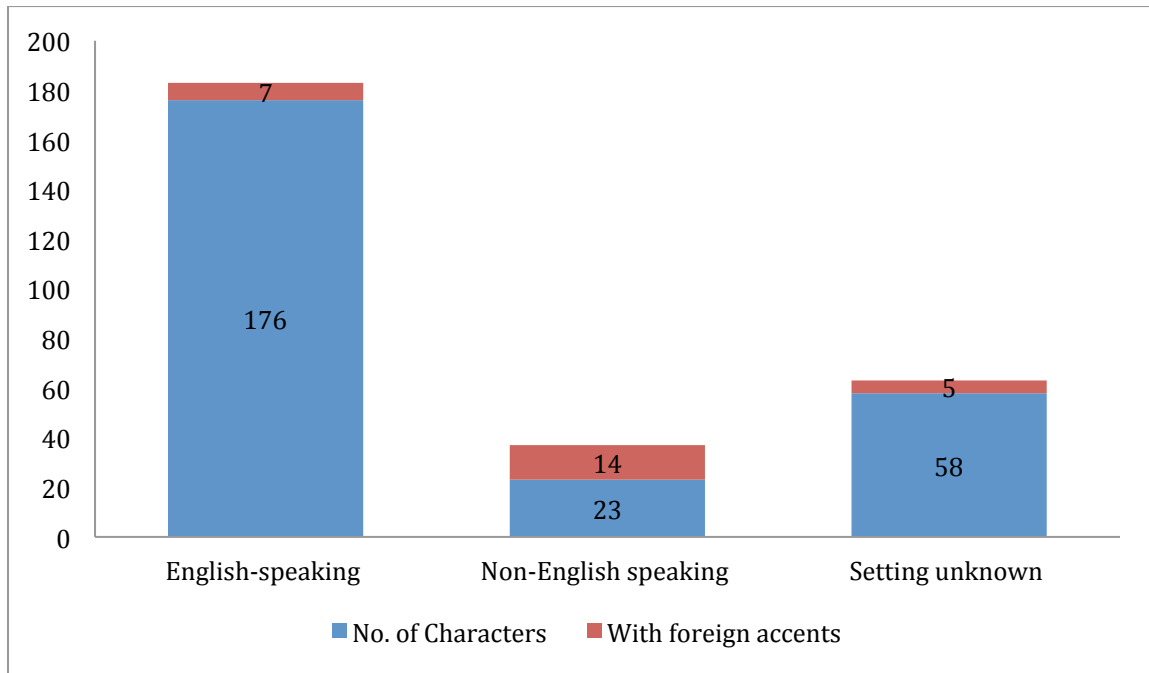
Although not all foreign accented characters are found in a non-English speaking

setting, the ratio of foreign-accented characters and characters that would not logically be

speakers of English is more equally represented in the Disney-Pixar film set than in either

the Pre or Post '95 Disney film samples. This trend becomes strikingly clear by

comparing the ratios of foreign-accented characters in English vs. non-English speaking

environments between Disney and Disney-Pixar films as shown in Table 5.1.

Table 5.1 *Ratios of foreign accented characters in English and non-English speaking environments within Disney and Disney-Pixar films*

	English-Speaking Setting	**Non-English Speaking Setting**	**Mythical Kingdom/ Setting Unclear**
Pre '95 Disney	7.7%	15.2%	2.3%
Post '95 Disney	4.5%	4.9%	---
Disney-Pixar	3.98%	60.9%	8.6%

In Table 5.1, the 60.9% representation of foreign accented speakers in non-English speaking settings within Disney-Pixar is set far apart from the ratios of foreign accented speakers represented in either Disney film sample (15.2% and 4.9%). As a result, in Disney-Pixar films, is it clear that more often than in either Disney sample, foreign accent is used to convey the setting of the story. It can therefore be further reasoned that in lieu of using foreign accents to make quick stereotypical references, Disney-Pixar films use accent most often to simply show English would not be the language of choice within a particular setting.[13]

Motivation: One Important Difference in Contrast to Disney Films

Furthermore, the motivations of foreign accented characters in Disney-Pixar films are also much more positively represented. 53% of foreign accented characters in Disney-Pixar films are portrayed with positive motivation (see Figure 5.3 below).[14]

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[13] For a detailed breakdown of foreign accents used by characters in relation to filmsetting refer to Appendix C.
[14] For a complete breakdown of characters by major language group and the evaluation of each refer to Appendix D.

Figure 5.3 *174[15] Disney-Pixar animated characters of positive, negative, or mixed motivations and actions, by major language group*

	US English	British/ Austrailian	Foreign-accented English
■ Mixed %	16.7	40.0	33.3
■ Negative %	11.6	10.0	13.3
■ Positive %	71.7	50.0	53.3
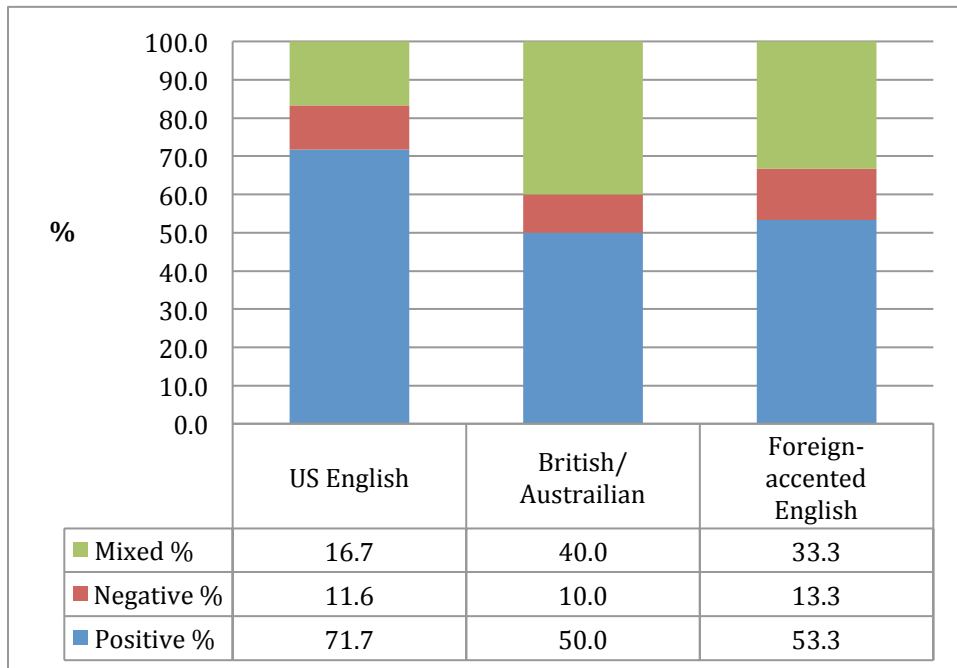
This is much different than the findings from both the Pre and Post '95 Disney samples. In the Pre '95 Disney film sample, only 37% of characters with foreign accents are portrayed positively. The other 63% either have mixed motivation (22%) or are portrayed as completely negative in motivation (42%) (refer back to Figure 4.7). The Post '95 Disney sample is also more negative in the representation of characters with foreign accents. There only 30% of characters with foreign accents are portrayed positively. The other 70% in Post '95 Disney films are either mixed in motivation (60%) or are portrayed as completely negative in motivation (10%) (refer back to Figure 4.8). In comparison to

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[15] As in Lippi-Green's original study, characters that were deemed unclear in motivation have been removed from the analysis at this point.

Disney, Disney-Pixar seems to be off to a much better start in representation of characters that would not logically be speakers of English within their stories.

An Additional Trend in Disney-Pixar

One additional interesting thing to note here is the use of computerized voices within the Disney-Pixar films. Only one minor character within the Post '95 Disney film set was portrayed with a computerized voice- a spaceship's PA system in *Lilo & Stitch*. However, in the Disney-Pixar films, computerized voices play a larger role within the plots of the films. In *Wall-E*, for example, the main antagonist of the film (rather than a British or foreign accented character) is a robotic wheel named AUTO who is voiced by using a text-to-speech program first included with the original Apple Macintosh computer in 1984 (IMBD). The main protagonist, Wall-E, is voiced with a simulated voice as well (rather than a MUSE accent). Disney-Pixar, being on the edge of current technology, has found a new means for character representation through electronic voice simulation other than accent. Although small in representation, the use of voice simulation is an interesting linguistic development found within the Disney-Pixar films.

Conclusion

From my analyses of Post '95 Disney and Disney-Pixar characters, I have found interesting trends deserving closer examination. It is clear that although US and British accented characters are represented similarly in my two film samples, foreign-accented characters in Disney-Pixar are both more realistically and more positively represented than

in either Disney film set. In the next chapter, I will discuss the significance of this trend to

the foundational discussion of how stereotypical representations can be potentially

harmful in animated film.

CHAPTER 6: Foreign-accent Representation in the Current Film Samples

At the beginning of this paper I invited the reader to look for potential reflections of systematic misrepresentation of characters within animated film through an analysis of Post '95 Disney and Disney-Pixar films. In this chapter, I will discuss my findings concerning characters depicted with foreign accent. I will also show why stereotypical representations of characters with foreign accents are more harmful in Post '95 Disney films in comparison to foreign accented characters in Disney-Pixar films. However, before entering this discussion I think it's worthwhile to revisit Lippi-Green's (1997) explanation for the use of foreign accent within animated film.

Reasons Characters use Foreign Accents

To recap, Lippi-Green (1997) gives two reasons Disney animated films represent characters with foreign accents. Foreign accents are used either as a short cut to quickly depict characters; or, they can be used to portray the reality that English would not actually be spoken in the setting of the story (Lippi-Green, p. 81). As prefaced earlier, Lippi-Green (1997) argues that

using a contrived foreign accent to short cut character development is the more harmful of the

two motifs.

Why Short-cutting Characterization by Using Stereotypes is Harmful

The question that remains, though, is why these stereotypical images are harmful.

When characters with a particular foreign accent are misrepresented continually and no

other images are found to contradict misrepresentation, viewers may internalize the

stereotypical impression as reality rather than an ideologically biased image. Consequently,

the misrepresentation of others through harmful stereotypical portrayal is like looking through a

fun house mirror -reality gets distorted. If there are no other reflections presented for a particular

group's identity, these stereotypical misrepresentations could be mistaken as reality not only by

those outside the group in question but also by those within the group -potentially

limiting/restricting the self image of those concerned.

Reasons for Foreign Accents in Disney and Disney-Pixar

In chapters four and five, specific trends concerning Post '95 Disney and Disney-

Pixar foreign accented characters were identified. In Post '95 Disney films, as pointed out in

chapter four, foreign accented characters continue to show less positive motives than

characters represented with a British or US English accent. As clearly summarized by Table

6.1, Post '95 Disney characters portrayed with a foreign accent are represented as having

ambiguous motivation a majority of the time. However, what might not be as noticeable is

that only three of the foreign accented characters listed in Table 6.1 show up in settings

where English would not be spoken.

These three characters include the French accented Clopin from *the Hunchback of*

Notre Dame (set in Paris, France) and the Chinese accented Chi Fu and Fa Zhou from *Mulan*

(set in China). These characters are depicted with foreign accent because of the filmsetting;

however, the foreign accents the other seven characters depict have no connection to the

language that would be logically spoken in the setting of the stories. For example, Dr. Jumba

Jookiba is an alien with a Russian accent. Likewise, Onus is an alien with a French accent. In

these cases, it seems likely that accent is being used to short cut characterization through

stereotypical misrepresentation.

Table 6.1 *Main characters portrayed with foreign accents in Post '95 Disney films*

Name	*Film*	*Accent*	*Motivation*
Clopin	*Hunchback of Notre Dame*	French	Mixed
Chi Fu	*Mulan*	Chinese	Mixed
Fa Zhou		Chinese	Positive
Gaetan 'The Mole' Moliere	*Atlantis: The Lost Empire*	French	Mixed
Vincenzo 'Vinny' Santorini		Italian	Mixed
Princess 'Kida' Kidagakash Nedakh		Canadian Aboriginal	Positive
Stitch "genetic experiment 626"	*Lilo & Stitch*	Non-English	Mixed
Dr. Jumba Jookiba		Russian	Mixed
Onus	*Treasure Planet*	French	Negative
Prince Naveen	*The Princess and the Frog*	Non-native	Mixed

In contrast, as seen in chapter five, a majority of foreign accented characters in

Disney-Pixar films are portrayed more realistically. By taking a look at Figure 6.2, it

becomes clear that a majority of Disney-Pixar foreign accented characters use accent to

show English would not be the language of choice within the particular story setting.

Table 6.2 *Main characters portrayed with foreign accents in Disney-Pixar films*

Name	*Film*	*Accent*	*Motivation*
Aliens	*Toy Story*	non-native English	Positive
Heimlich	*A Bug's Life*	German	Positive
Aliens	*Toy Story 2*	non-native English	Positive
Jacques	*Finding Nemo*	French	Positive
Edna 'E' Mode	*Incredibles*	non-native English	Positive
Mirage		non-native English	Mixed
Luigi	*Cars (2006)*	Italian	Positive
Auguste Gusteau	*Ratatouille*	French	Positive
Colette Tatou (rotisseur)		French	Mixed
Horst-sous chef		German	Mixed
Larousse (garde manger)		French	Mixed
Mustafa head waiter		French	Positive
Pompidou (chef de partie)		French	Mixed
Skinner		French	Negative
Talon Labarthe		French	Negative

There is one potential caveat to this more positive portrayal of foreign accented

characters in Disney-Pixar. It could be argued that the portrayal of otherness in terms of setting is

much more restricted within the Disney-Pixar films in comparison to Post '95 Disney films. On

this line of reasoning, it could be claimed that because Disney-Pixar films are more restricted to

English-speaking settings the potential for misrepresenting foreign accented characters is also

restricted. Keeping this potential counterargument in mind I now turn to discuss the story settings

of the Disney-Pixar films in more detail

Familiar Times and Lands: Disney-Pixar Film Settings

The ratio of foreign accented characters portrayed in non-English speaking environments within Disney-Pixar films is much higher than in either Disney sample (refer back to Table 5.1). I've argued that this is due to a more realistic representation of foreign accent to show that English would not technically be spoken within the non-English speaking environment. Yet, of the eleven films that make up the Disney-Pixar film sample, only one can be truly considered a non-English speaking setting[16]

Of the eleven Disney-Pixar films analyzed, eight clearly take place in English speaking environments. Of these films *Toy Story 1-3*, *The Incredibles* (2004)*, Cars* (2006), and *Finding Nemo* seem most likely to take place somewhere within the United States or, in the case of *Finding Nemo*, Australia. Yet, *Wall-E* and *Up* can also be included as having English speaking settings.

For instance, characters in *Wall-E* and *Up* both originate in an English speaking setting and focus on English-speaking characters. In *Up,* as the film progresses, the main characters are Americans trying to float to Paradise Falls, Venezuela. Though Carl Fredricksen and his young sidekick traverse the terrain surrounding Paradise Falls, no Venezuelans are present within the plot of the story. Likewise, in *Wall-E,* it is also possible to argue that the film represents Americans abroad.

Thus, in contrast to Post '95 Disney films, a majority of the stories within the Disney-Pixar films do not focus on cultural otherness through the depiction of distant lands and times. In fact, the only setting that clearly takes place in a non-English speaking setting is *Ratatouille*[17]. In

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[16] *Ratatouille* is set in Paris, France.
[17] The other two films within the Disney-Pixar film set, *A Bug's Life* and *Monster's Inc.* were analyzed as having unclear settings. In *A Bug's Life* the setting revolves around an

contrast, the settings in the Post '95 Disney film set clearly have a greater focus on distant lands

and times and therefore potentially have greater opportunity for misrepresenting cultural

otherness through the use of foreign accents. Although this may be the case, it is hard to argue

either way since as of the writing of this paper only one of the twelve[18] films released by Disney-

Pixar is set where English wouldn't necessarily be the first language in the setting of the film.

Until more films by Disney-Pixar studios are released set in places where English would clearly

not be spoken and foreign accented characters are represented poorly, I will contend that Disney-

Pixar represents foreign accent more positively than Disney animated films.

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ant community. Because of this it was difficult for me to argue what language, if any
would realistically be spoken. Likewise, in *Monsters, Inc.* it is difficult to argue what
human language (whether English or otherwise) would be spoken in a city of monsters.
[18] The twelfth film being *Cars 2* --which didn't make the current analysis

Chapter 7: Conclusion

Although highly entertaining for both children and adults alike, animated films both past and present have not been created in a vacuum but contain the cultural, historical, and personal ideological biases of the writers, animators, and directors creating them. Disney and Disney-Pixar animated films are no exception. They are enjoyable and masterful works of art, yet (as with film in general) they shouldn't be mindlessly consumed with neglect for critical thought and discussion.

As has hopefully been shown through the current study as well as through the review of past studies on children's animated films, stereotypical representations within animated film are created through visual representation and some usages of linguistic variation. In light of this, it is essential for viewers (especially children) to think critically about the messages these stereotypical portrayals communicate and probe deeper rather than accepting potentially harmful misrepresentations at face value.

Limitations to the Current Study

As Buckingham (1997) has pointed out, animated film can be read and interpreted numerous ways depending on the person. In the current study, accents and motivations of main characters within both film sets were rated based on my personal interpretation. In analysis, my own experiential, cultural, and ideological biases inevitably factored into the way I interpreted the films in this study. Although attempts for objectivity were made, it would have been better if I had trained one or two other researchers to view the films in the same way I have and check for inter-coder reliability as defined by Fouts (2006).

Despite the need for further objectively, two contemporary quantitative analyses of animated children's film, also based on the original methodology in Lippi-Green (1997), present similar trends to those I've found. Sonnesyn (2011), for example, looks at a mixture of 18 Disney and Disney-Pixar animated children's films produced from 1995 to 2009. In this quantitative study of accent, she has also found that a MUSE or "General American" accent (as she calls it) was the most prominent among characters within her film sample (p. 52). This study confirms my findings of a statistically significant increase in MUSE accented characters and a statistically significant decrease in representation of British accented characters within Disney-Pixar and Disney films produced after 1995.

In addition, Azad (2009) analyzes 17 animated children's films released between 1995 and 2008 by Disney, Warner Brothers, DreamWorks, Pixar, and 20th Century Fox. In her results, she also identifies a trend in the rise of US English accents and a decrease in British English varieties in comparison to Lippi-Green's (1997) original Disney data. Azad (2009) also confirms my findings by identifying a trend in the use of other languages to represent characters that would not realistically be speakers of English. With the backing of these contemporary studies, it seems that my results depict similar trends to what other researchers have found using Lippi-Green's

(1997) original methodology for quantitatively analyzing characters in animated film.

Nevertheless, in future investigation inter-coder reliability will be essential.

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NOTES

Statistical Analysis of Disney Longitudinally

In order to further investigate whether a statistically significant change in language variety/accent frequency has taken place in Disney films longitudinally, the following null hypothesis was formed:

(1) H_o: The proportions of English language varieties in the Post '95 Disney sample are equal to the proportions of English language varieties represented in the Pre '95 Disney data sample.

   H_1: not H_o (non-directional) $\alpha = .05$

In this hypothesis the Disney Pre '95 data was set as the expected relative frequency for accents of characters in the χ^2 Goodness of Fit test. The Post '95 data was set as the observed relative frequency of accents. In her analysis, Lippi-Green (1997) analyzed 371 speaking characters. For the Post '95 Disney, I analyzed 308 characters. The first two columns of Table 1 summarize the relative frequencies of the two data sets.

Table 1: Post-'95 Disney as compared to Pre-'95 Disney (χ^2 Goodness-of-Fit Test)

	MUSE	Regional/ Social US	British	Other English	Non-native English	Computer-ized	CS/ No English
Observed frequency in Post '95 Disney	$f_o = 60$	$f_o = 21$	$f_o = 10$	$f_o = 0$	$f_o = 5$	$f_o = 0$	$f_o = 4$
Expected frequency based on Pre '95 Disney	$f_e = 43$	$f_e = 13$	$f_e = 33$	$f_e = 2$	$f_e = 9$	none reported	none reported
$f_o - f_e$	17	8	-23	-2	-4	0	4
$(f_o - f_e)^2 / f_e$	6.72	4.92	16.03	2	1.78	0	0

Σf_o = Relative (f) of Post '95 Disney accents
Σf_e = Relative (f) of Pre '95 Disney accents

$\chi^2 = 31.45$
$d_f = 6$

$\chi^2_{.05} = 12.59$
$V = .23$

It is important to note here that not enough data was available for statistical significance to be determined for the following varieties: Other Englishes, No English, and Computerized voices within both data sets presented using a χ^2 Goodness of Fit test. Although not statistically significant, these groups do hold important implications for the substantive question of language variety representation in Disney films over time. By comparing the Pre '95 Disney sample to the Post '95 Disney sample using the χ^2 Goodness of Fit test, a value of 31.45 for χ^2 was obtained. The critical value for χ^2 with 6 degrees of freedom is 12.59 at the $\alpha = .05$ confidence level. Because 31.45 lies well beyond the region of retention for H_o, H_1 is implicated.

With an effect size[19] of $V = .23$, it also appears that statistical significance can be assumed, implicating the theory that a moderate to small change in the representation of language variety exists longitudinally between Pre '95 and Post '95 Disney characters in regards to accent. When looking at the discrepancy between the individual relative frequencies of accent between the Pre and Post '95 Disney sample, it would appear that the greatest discrepancy between the two data sets is in regards to MUSE, Regional/Social US, and British English language varieties. This is not surprising considering the relative frequency of characters with British accents in the Post '95 data is 10%; whereas, in the Pre'95 data the relative frequency of characters with British accents is 33%. In the Post '95 Disney sample the representation of US socially or regionally stigmatized language varieties has also seen a rise that has almost doubled in relative frequency (13% as opposed to 22%). It's important to note that the representation of US English characters seems to have risen within the Post '95 Disney films as characters represented with British accents has decreased.

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[19] Effect Size for the χ^2 tests has been calculated using Cramér's V
Cramér's V = sqrt[$C^2 \div (N(k\text{-}1))$]
N = sample size; k = # of categories in *smaller* variable

Statistical Analysis of Disney-Pixar in comparison to Pre '95 and Post '95 Disney

Again, as when comparing the Pre '95 to Post '95 Disney films in relation to language varieties used by characters, the χ^2 Goodness of Fit test was used to compare the relative frequencies found for the Disney-Pixar films in comparison to the relative frequencies found for both the Pre '95 Disney and Post '95 Disney films.

As a result, the following statistical hypotheses were formed:

(2) H_o: The proportions of English language varieties in the Disney-Pixar sample are equal to the proportions of language varieties represented in the Pre'95 Disney data sample.

H_1: not H_o (nondirectional) $\alpha = .05$

(3) H_o: The proportions of English language varieties in the Disney-Pixar sample are equal to the proportions of language varieties represented in the Post '95 Disney data sample.

H_1: not H_o (nondirectional) $\alpha = .05$

In both cases the Disney data samples were set as the excepted frequencies to run the χ^2 Goodness of Fit tests. In order to make comparisons between Disney-Pixar and the Disney samples using the χ^2 Goodness of Fit tests, below two tables are presented which summarize the relative frequencies and calculations of the results of both comparisons: (2) comparison between Disney-Pixar and Pre '95 Disney and (3) comparison between Disney-Pixar and Post '95 Disney.

Table 2: Disney-Pixar as compared to Pre-'95 Disney (χ^2 Goodness-of-Fit Test)

	MUSE	Regional/ Social US	British	Other English	Non-native English	Computer-ized	No English
Observed frequency in Disney-Pixar	$f_o = 59$	$f_o = 22$	$f_o = 5$	$f_o = 0$	$f_o = 10$	$f_o = 3$	$f_o = 1$
Expected frequency based on Disney data	$f_e = 43$	$f_e = 13$	$f_e = 33$	$f_e = 2$	$f_e = 9$	none reported	none reported
$f_o - f_e$	16	9	-28	-2	1	3	1

$(f_o - f_e)^2 / f_e$	5.95	6.23	23.76	2	.11	0	0

Σf_o = Relative (*f*) of Disney-Pixar accents
Σf_e = Relative (*f*) of Pre '95 Disney accents

$\chi^2 = 38.05$
$d_f = 6$
$\chi^2_{.05} = 12.59$
$V = .25$

Table 3: Disney-Pixar as compared to Post-'95 Disney (χ^2 Goodness-of-Fit Test)

	MUSE	Regional/ Social US	British	Other English	Non-native English	Computer-ized	No English
Observed frequency in Disney-Pixar	$f_o = 59$	$f_o = 22$	$f_o = 5$	$f_o = 0$	$f_o = 10$	$f_o = 3$	$f_o = 1$
Expected frequency based on Post '95 Disney data	$f_e = 60$	$f_e = 21$	$f_e = 10$	$f_e = 0$	$f_e = 5$	$f_e = 0$	$f_e = 4$
$f_o - f_e$	-1	1	-5	0	5	3	-3
$(f_o - f_e)^2 / f_e$	.02	.05	2.5	0	5	0	2.25

Σf_o = Relative (*f*) of Disney-Pixar accents
Σf_e = Relative (*f*) of Post '95 Disney accents
$\chi^2 = 9.81$
$d_f = 6$
$\chi^2_{.05} = 12.59$
$V = .13$

As was observed with Disney longitudinally, there is not enough data available to determine a statistical difference between the Disney samples and Disney-Pixar for the categories of Other Englishes, No English and Computerized voices. However, when comparing Disney-Pixar to both the Pre '95 and Post '95 Disney samples some interesting points of comparison have emerged through the χ^2 Goodness of Fit tests. First of all, significant differences between Disney-Pixar and Pre '95 Disney exist. For this first comparison, a value of 38.05 for χ^2 was obtained. This is a greater difference between language varieties than exists between the Pre '95 and Post '95 Disney samples.

Disney-Pixar, in representation of accented characters, is more different from Pre '95 Disney films than Post '95 Disney films are different from Pre '95 Disney films. This is further confirmed by the fact that the effect size is slightly higher for the comparison between Disney-Pixar and Pre '95 Disney ($V = .25 > V = .23$).

      Another important find is that there is no significant difference between the Disney-Pixar and Post '95 Disney samples in relation to accent distribution. Both samples have almost identical relative frequencies for MUSE and Regional/Social US English accents. Yet, it is interesting to note that although statistical significance wasn't found, Disney-Pixar has half the representation of British-accented characters than that of the Post '95 Disney sample. Likewise, the greatest discrepancy between the Disney-Pixar and Pre '95 Disney sample is in the representation of British-accented characters.

Appendix A: Post '95 Disney Foreign Accented Characters Based on Story Settings

Film	Setting	Total Char.	ENG Setting?	# of Characters with Foreign Accents /CS or No English	
Pocahontas	Virginia- 17th Century	12	N	0	4
The Hunchback of Notre Dame	Paris, France	13	N	1	0
Hercules	Ancient Mythological Greece	32	N	0	0
Mulan	China-Ancient Times	25	N	3	0
Tarzan	Jungle of Africa during Queen Victoria's Reign	15	N	0	0
Dinosaur	Prehistoric Time	10	N	0	0
The Emperor's New Groove	Peru during Inca Empire	13	N	0	0
Atlantis: The Lost Empire	Atlantis 1914	16	N	3	3
Lilo & Stitch	Hawaii and Outer Space- unspecified modern time	19	Y	4	0
Treasure Planet	Outer Space (Planet Montressor)-time unspecified	13	N	1	0
Brother Bear	Post Ice Age North America	16	N	0	2
Home on the Range	West of Nebraska- Homesteading/ Frontier Days	27	Y	0	1
Chicken Little	Unspecified small town America	16	Y	0	1
Meet the Robinsons	Unspecified modern time and future-US	26	Y	1	0
Bolt	US-modern time	26	Y	0	0
The Princess and the Frog	New Orleans, LA- Jazz Age-era	20	Y	1	2
Tangled	Mythical time and land	9	N	0	0

United States/North America
Mythical Kingdom
Distant Time/Land

Appendix B: Breakdown of Post '95 Disney Characters by Evaluation

308 Post '95 Disney animated characters by major language group and evaluation of character's actions and motivations

	Motivations				
	Positive	Negative	Mixed	Unclear	Total %
US	77	18	29	125	249 80.8
British/Canadian	14	8	3	6	31 10.1
Foreign	5	1	7	3	14 5.2
CS/No English	7	1	1	4	13 4.2
Computerized				1	1 0.3
Total	103	28	40	139[20]	308
%	33.4	9.1	13.0	45.1	100

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[20] Although much higher than Lippi-Green's (1997) count of minor characters, this finding coincides with other contemporary studies on animated films produced within the past 15 years. Azad (2009) comments that she also found almost 50% of her 276 characters' motivations were unable to be determined due to the minor roles the characters play (Azad, p. 42).

Appendix C: Disney-Pixar Foreign Accented Characters Based on Story Settings

Film	Setting	Total Char.	ENG Setting?	# of Characters with Foreign Accents /No ENG	
Toy Story	Suburbia, United States	19	Y	1	0
A Bug's Life	Under a tree	29	?	1	2
Toy Story 2	Suburbia, United States	15	Y	1	0
Monsters, Inc.	Monstropolis	29	?	2	0
Finding Nemo	Ocean around Sydney, Australia	26	Y	1	
The Incredibles	United States	31	Y	2	1
Cars	Radiator Springs, SW United States	35	Y	2	1
Ratatouille	Paris, France	23	N	14	0
Wall-E	United States and Outer Space	13	Y	0	0
Up	urban United States flying towards Paradise Falls, Venezuela	15	Y	0	0
Toy Story 3	Suburbia, United States	22	Y	0	0

United States/Sydney, Australia
France
Unclear

Note: Toy Story characters that appeared in more than one film were counted only once. Characters who appeared in multiple films in the Toy Story series were analyzed in all films in which they appeared but were counted only in the first film in which they appeared towards the number of characters within the story setting.

Appendix D: Breakdown of Disney-Pixar Characters by Evaluation

257 Disney-Pixar animated characters by major language group and evaluation of character's actions and motivations

| | *Motivations* | | | | |
	Positive	*Negative*	*Mixed*	*Unclear*	*Total %*
US	99	16	23	70	208 80.9
British/Other English	5	1	5	3	14 5.4
Foreign	8	2	5	9	24 9.3
Computerized	4	1	1	1	7 2.7
No English	3	1			4 1.6
Total	119	21	34	83	257
%	46.3	8.2	13.2	32.3	100

Appendix E: Sample of Qualitative Data Collected for Disney-Pixar & Post '95 Disney AAVE-accented Characters

The Incredibles (2004) © Disney/Pixar

Name: **Frozone**	
Species: **Superhero**	
Gender: **Male**	
Story Setting: **United States**	
Nationality: **American**	
Accent: **AAVE**	

Marked Syntactic Features:
That ain't right.

Cars (2006) © Disney/Pixar

Name: **Flo**

Species: **1957 Motorama**

Gender: **Female**

Story Setting: **SW of United States**

Nationality: **American manufactured**

Accent: **AAVE**

Names Called:
Baby

Marked Syntactic Features:
- *Mama ain't seen you that low in years...*
- *You smokin' hot…*

Up (2009) © Disney/Pixar

Name: **Beta**

Species: **Dog**

Gender: **Male**

Story Setting: **Venezuela**

Nationality: **N/A**

Accent: **AAVE**

Hercules (1997) © Disney Enterprises, Inc.

Name: **Calliope Muse of Epics**

Species: **goddess**

Gender: **Female**

Story Setting: **Ancient Greece**

Nationality: **N/A**

Accent: **AAVE**

Other notes:
- Stylistic description: *He was so hot, steam looked cool!*
- Muses sing with a stereotypical impression of a Gospel choir.

Hercules (1997) © Disney Enterprises, Inc.

Name: **Clio the Muse of History**

Species: **goddess**

Gender: **Female**

Story Setting: **Ancient Greece**

Nationality: **N/A**

Accent: **AAVE**
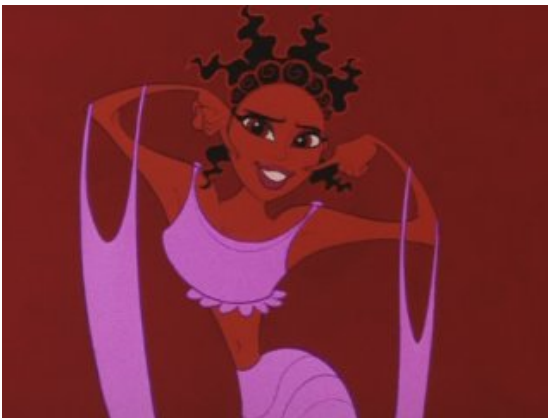
Name: **Melpomene the Muse of Tragedy**

Species: **goddess**

Gender: **Female**

Story Setting: **Ancient Greece**

Nationality: **N/A**

Accent: **AAVE**

Hercules (1997) © Disney Enterprises, Inc.

Name: **Terpsichore the Muse of Dance**

Species: **goddess**

Gender: **Female**

Story Setting: **Ancient Greece**

Nationality: **N/A**

Accent: **AAVE**

Hercules (1997) © Disney Enterprises, Inc.

Name: **Thalia the Muse of Comedy**

Species: **goddess**

Gender: **Female**

Story Setting: **Ancient Greece**

Nationality: **N/A**

Accent: **AAVE**

Hercules (1997) © Disney Enterprises, Inc.

Marked Lexical Features:
- *dude*

Mulan (1998) © Disney Enterprises, Inc.

Name: **Mushu**

Species: **Dragon**

Gender: **Male**

Story Setting: **Ancient China**

Nationality: **N/A**

Accent: **AAVE**

Names Called:
- O demoted one
- little lizard
- guardian of lost souls
- the powerful, the pleasurable Mushu (ironic description of himself)

Marked Lexical Features:
ain't

Marked Syntactic Features:
- *Don't make me have to singe nobody to prove no point*
- *You done it now, man…*
- *Whatchu mean?*
- *Don't you slap me no more…*
- *You gonna make people sick…*
- *Unless one of the other kids wanna fight…*
- *I ain't bittin' no more butts…*
- *Now where you goin'?*

Dinosaur (2000) © Disney Enterprises, Inc.

Name: **Pilo**

Species: **Lemur**

Gender: **Female**

Story Setting: **Prehistoric Time**

Nationality: **N/A**

Accent: **AAVE**

Names Called:
Child

Marked Syntactic Features:
…where I got blisters…

Other notes:
Pilo is the matriarch of the lemur clan in *Dinosaur* (2000)

Dinosaur (2000)© Disney Enterprises, Inc.

Name: **Yar**

Species: **Lemur**

Gender: **Male**

Story Setting: **Prehistoric Time**

Nationality: **N/A**

Accent: **AAVE**

Names Called:
Honey

Other notes:

Yar is the patriarch of the lemur clan in *Dinosaur* (2000).

Dinosaur (2000) © Disney Enterprises, Inc.

Name: **Emma**

Species: **Styracosaurus**

Gender: **Female**

Story Setting: **Prehistoric Time**

Nationality: **N/A**

Accent: **AAVE**

Names Called:
- Dear
- Old One

Atlantis: The Lost Empire (2001)
© Disney Enterprises, Inc.

Name: **Dr. Joshua Strongbear Sweet**

Species: **Human**

Gender: **Male**

Story Setting: **Atlantis**

Nationality: **half African American, half Native American**

Accent: **AAVE**

Names Called:
- Sweet
- Doc

Brother Bear (2003) © Disney Enterprises, Inc.

Name: **Koda**

Species: **Grizzly bear**

Gender: **Male**

Story Setting: **Post-Ice Age North America**

Nationality: **N/A**

Accent: **AAVE**

Names Called:
- Kid
- Little brother
- Smallish bear
- Little cub
- Buddy

Marked Lexical Features:
- *most coldest day*
- *mama*

Marked Syntactic Features:
I got some moves…

Name: **Buck**

Species: **Horse**

Gender: **Male**

Story Setting:
United States (West of Nebraska)

Nationality: **N/A**

Accent: **AAVE**

Names Called:
- Pal (said sarcastically)
- Ornery horse
- Stud (said sarcastically)
- Hotfoot
- Stallion of the Cim-moron
- Reject
- Skittish
- Mule

Home on the Range (2004)
© Disney Enterprises, Inc.

Marked Lexical Features:
- *Stay cool*
- *Dang*
- *Hasta la vista*
- *Bidness (business)*

Marked Syntactic Features:
- *So you think you got the drop on me?*
- *Sixty buck don't cut it…*
- *That's what I'm-a-do…*

The Princess and the Frog (2009)
© Disney Enterprises, Inc.

Name: **Princess Tiana**

Species: **Human**

Gender: **Female**

Story Setting: **1920's New Orleans**

Nationality: **American**

Accent: **AAVE**

Names Called:
- Tia
- sweetheart
- baby
- babycakes
- Miss Tiana
- little woman
- poor dear
- killjoy
- stick in the mud
- Miss Froggy
- darling
- honey
- waitress
- dear

Marked Lexical Features:
- *Reckon*
- *Bee's knees*
- *Beignets*
- *Peachy-keen*
- *Maitre d'*
- *Y'all*

Marked Syntactic Features:
- *If you the prince…*
- *I'ma break this thing in a million pieces…*

The Princess and the Frog (2009)
© Disney Enterprises, Inc.

Name: **Dr. Facilier**

Species: **Human**

Gender: **Male**

Story Setting: **1920's New Orleans, LA**

Nationality: **American**

Accent: **AAVE**

Names Called:
Shadow Man

Marked Lexical Features:
- *Y'all*
- *In hock*

Marked Syntactic Features:
- *I know I'm in hock to y'all pretty deep already…*

Other notes:

Speaks French with "friends" on the other side. The subtitles do not state explicitly what is incanted however.

The Princess and the Frog (2009)
© Disney Enterprises, Inc.

Name: **Louis**

Species: **Alligator**

Gender: **Male**

Story Setting: **1920's New Orleans, LA**

Nationality: **N/A**

Accent: **AAVE**

Names Called:
- Brother
- Old Louis
- Big baby
- Jabber jaws
- Little Louis

Marked Lexical Features:
- *Etouffee*
- *Y'all*
- *Muffulettas*
- *Po' boys* (poor boys)

Marked Syntactic Features:
- *Old Louis give anything to be up there jammin' with the big boys…*
- *Where y'all goin'?*
- *…like the kind Mama Odie do?*
- *…she the voodoo queen of the bayou…*
- *…she got magic and spells, all kind of hoodoo…*
- *…done laid poor ray low…*
- *Where she at?*

The Princess and the Frog (2009)
© Disney Enterprises, Inc.

Name: **Mama Odie**

Species: **Human**

Gender: **Female**

Story Setting: **1920's New Orleans, LA**

Nationality: **American**

Accent: **AAVE**

Names Called:
Voodoo queen of the bayou

Marked Lexical Features:
- *Chilen* (children)
- *Y'all*
- *Grandmama*

The Princess and the Frog (2009)
© Disney Enterprises, Inc.

Name: **Eudora**

Species: **Human**

Gender: **Female**

Story Setting: **1920's New Orleans, LA**

Nationality: **American**

Accent: **AAVE**

Names Called:
- Finest seamstress in New Orleans
- Mama

Marked Syntactic Features:
- *It's a shame you workin' so hard…*
- *How long we talkin' 'bout here….*

The Princess and the Frog (2009)
© Disney Enterprises, Inc.

Name: **James**

Species: **Human**

Gender: **Male**

Story Setting: **1920's New Orleans, LA**

Nationality: **American**

Accent: **AAVE**

Names Called:
Daddy

Marked Syntactic Features:

...just got to be shared.

Other notes:

James is Tiana's father.