

The Transformation Girl Representation: From Past to Present

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Abstract:

This research paper aims to study closely the evolvement of girl characters from past fairytales to present ones to suite our fast moving modern life changes in children's picture books and movies with the female gender as the main central role around which the story revolves using feminism. The classic image of the beautiful princess icon has gone through drastic changes breaking all norms and old stereotypes both internally, in character, and externally, in features. This paper will bring together opposite girl figures from classical and more modern works to show how, why and in which areas did the transformation happen. Cinderella, Rapunzel and Snow White have changed to Merida, from Brave, Fiona, from Shrek and Anna and Elsa, from Frozen. With the 20th century a new Cinderella, Rapunzel and Snow White personality started to rise. Instead, we started to see modern girls like Merida, Fiona, Anna and Elsa who moved from the heroine position to the protagonist one. By bringing together old and new girl representations, we will be clearly able to see how the 'New' girl figure is much more empowering. She is not afraid nor intimidated to live her life the way she chooses to. Our girls today have more familiar characters they can not only relate to but also look up to and hold as role models in bravery and resilience. The past girl character presentation has been modified to a new modern girl character that is embraced and cherished.

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Over the past decade, females started to take the lead over their male counterparts in many works of art. They represented a novel way with a wide range of self-expression and children's works, like other genres, portrayed this new representation generously. A very different, if not opposite, female identity was born and its representation grew and flourished under the umbrella of 'feminist activism'. This research paper aims to study closely the evolvement of girl characters from past fairytales to present ones to suite our fast moving modern life changes in picture books with the female gender as the main central role around which the story revolves. The classic image of the beautiful princess icon has gone through drastic changes breaking all norms and old stereotypes both internally, in character, and externally, in features. The "dawning of the 20th century's second wave of feminist activism in the 1960s brought exceptional attention to the discipline of psychology" (Eagly, Rose, Riger & Mc. Hugh, 211). With the flourishing of feminism in the second half of the 20th century, writers became more persistent about establishing a new female perspective which speculates women's place in culture and society and consequently rediscover women's position in the world. This is the "phase of self-discovery, a turning inward freed from some of the dependency of opposition, a search for identity" (Showalter, 13). The once labelled pretty yet meek and weak girl who faces dire situations awaiting prince charming to come and save the day, whose "motivations did not extend beyond marriage and child rearing" (Eagly, Rose, Riger & Mc. Hugh, 211), has totally transformed to an average looking and sometimes, hideous creature, yet witty and resourceful taking charge and action into her own hands, her own way. This figure presented to our girls by many Disney productions and others has taken a major shift to teach our girls how wit is more important than looks. "Instead of destroying the old prejudices that restricted women's lives, social sciences in America merely gave them new authority" (Friedan, 117).

Asserting their own self-definition was an implicit step toward challenging the culture, and demanding that it adjusts its definition of women to correspond to the reality of women's lives. Once a woman has challenged the basic values that define her, those that tell her what she is supposed to be as a woman, she will inevitably challenge others as she discovers in her creative journey that most of what she has been taught to believe about herself is inaccurate and distorted. It is with this differing self-perspective that the woman ... moves into the world and

begins to define all aspects of experience through her own modes of perception, which, at their very base, differ from society's.

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Wit, in the past, was a quality not encouraged in girls. It was, rather, suppressed and instead of speaking up and having a well heard voice, girls were silenced, taught to be obedient and worked on beautifying their outward looks. The culture that dictated this imposed appearance survived for many years, influencing many girls growing up to look pretty to fit into the society gracefully and without any shame.

Choosing a new way to present a different 'self-definition' became a quest many authors started to seek. A transformation from the pretty and good looking female heroine shifted to wit and will power. This paper will bring together these opposite girl figures from classical and more modern works to show how, why and in which areas did the transformation happen. Snow White, Cinderella and Rapunzel have changed to Merida, from Brave, Fiona, from Shrek and Anna and Elsa, from Frozen. Apart from not naming the books and movies after the main female character like in the past, the character presentation has totally transformed. Exploring resilient spirits have taken charge of the passive characters who once dominated the stories. The stories in the past, with the imposed female related 'social myths', focused on the girl as a core character in the plot, one who is subordinate to her male peer or under the control of a much more powerful force, usually a supernatural one. Psychologist Weisstein's "ridiculed prominent psychologists' characterizations of women as childlike, dependent, unassertive, and interested only in finding a husband and bearing children" (Weisstein, 15). Our modern stories present the girl character faced with the same challenges, but the portrayal of her character and her actions are the total opposite. She has emerged as a free spirit with a loud clear voice that is motivated to lead an active role in life beyond marriage and child bearing. She is presented differently in modern stories that try to "explore the female psyche, women's place in the society and women's potential" (Killian, 23).

The shift in female character presentation did not come suddenly. It was done over many years introducing multiple works of art that would gradually change. This shift in perception began with the women's movement which "awakened interest in gender issues, (it) spawned feminist psychology, and originated numerous concepts that guided some psychological research" (Eagly, Rose, Riger & Mc. Hugh, 221) like sexism and harassment. This change needed to happen as our girls have also changed.

The exposure to new media methods paved the way for this acceptance. Our girls today are not the classic princess mindset girls, they have become much more exposed, more aggressive, more demanding and more independent. They needed different new role models who will suit their modern life style and way of thinking. The girl character has moved from the past heroine stance who was once marginalized and neglected in society to the protagonist position, an active able character who can fend for herself and make her own choices. Together, with her male peer, she has a voice, an active role, a strong will and character that has taken her to a whole new level of involvement in her life choices and decisions.

Gayatri Chakravorty Spivak and Sara Suleri, both develop theoretical perspectives which relate ethnicity to gender. They look at women as speaking from a 'subaltern' position "initially a Forces term meaning subordinate officer, used here to suggest a secondary or subordinate role, often expected to be silent" (Wisker, 21). In such a position, women are constructed, constrained and consequently learn to challenge and to speak out. Spivak and Suleri also argue that women's roles as carriers of the race puts them in a position that obliges them to "participate in a complex primary role in enculturation in both academic and popular representations of gender, sexuality and ethnicity" (Spivak & Suleri, 63). Through embracing the Social Psychological Feminism, which is based on a form of psychology centered on social structures and gender portrayal, "Feminist psychologists generally maintain that research should contribute to social action and social justice as well as knowledge. From this perspective, the discipline of psychology would potentially transform society to produce gender equality" (Kahn & Yoder, 418). Many feminist critics "have pointed out the similarity between the marginalization and silencing, the objectification and patriarchal oppression afforded to both women and subordinated peoples" (Wisker, 23). By labeling both 'women' and 'subordinated peoples' to stand up for their rights, it was a chance to self-express freely suppressed feelings. They were finally recognized and given the chance to speak up their minds and thoughts. Such a new vision paved the way for becoming an important and pressing matter to be discussed and addressed in society.

Many feminists "argued that this bias followed in large part from psychology's neglect of the social context of women's lives in favor of emphasis on women's intrinsic nature, thus implying that women's deficits of societal power and status are inevitable" (Eagly, Rose, Riger & Mc. Hugh, 212). The neglect of the woman image as an independent being was faced with an equal and opposite reaction to balance her position in society. Her lack of power portrayal shifted to a presentation of a strong and opinionated woman. Instead of focusing on her outward appearance, 'intrinsic nature' of character traits started to appear in many works. Hence, "much has changed in psychology since the 1960s. Not only has a distinctively feminist psychology developed, but also a large and diverse

research concentration on psychology of women and gender has emerged” (Eagly, Rose, Riger & Mc. Hugh, 212) and flourished. The full grown and mature woman originates from a young girl who experiences life and gets taught how to think, act and react within the allowed norms of her society.

By bringing together old and new girl representations, we will be clearly able to see how the ‘New’ girl figure is much more empowering. She is not afraid nor intimidated to live her life the way she chooses to. The past passive yet charming characters have lost their touch and influence. They have been successfully replaced with strong enthusiastic able figures. Our girls today have more familiar characters they can not only relate to but also look up to and hold as role models in bravery and resilience. The past girl character presentation has been modified to a new modern girl character that is embraced and cherished.

Psychological science has been continually transformed, not only in response to its internal dynamics of discovery and theory development, but also in reaction to the questions posed by social movement thus posed psychological questions about a myriad of aspects of gender, and activists called for research to support social action and legislative and other reforms. Researchers in psychology then rapidly escalated their commitment to research on gender and women.

Eagly, Rose, Riger & Mc. Hugh, 224

The new and modern girl is not afraid to explore her true potentials. Her personality portrays a wild and free spirited character that clearly and consistently juxtaposes the past heroine. A past devoiced female character represented as a silent being, spoken too and ordered around, has always been the case with many works. A “basic assumption is that women are victims in a particular society” (Luptin, 70). The dilemma of girls and women who gravely suffered in the past from marginalization and suppression changed into a representation of more strong willed and mature female characters who earned their place in society after having gone through a complete transformational internal and external struggle. Such transformed female characters freed themselves from the imprisonment of the patriarchal society they belonged to for years. An “activism accompanied the broad socioeconomic changes that propelled large numbers of women into the labor force in the United States and other Western industrialized nations in the second half of the 20th century” forcing this change into motion

(Eagly, Rose, Riger & Mc. Hugh, 213). To do so along the years, many adopted a male identity, dressed like boys, cut their hair and wore pants instead of traditional women attire. Others pretended to be someone else they are not, only to voice themselves and live a life they dream of, even if it was under disguise or false pretense. Thus the social representation of female issues evolved over the years to change the psychological old feminist view to a more modern and independent one.

Years later, females started to gain more and more social benefits. Education became accessible to girls, followed by work and more social integration in society. This social efficacy had its imprint on the female representation. Our new girl started to think, speak and act with her true identity without fear or discomfort. Moving from the 17th and 18th Century female image, the female became able and mighty. She started representing and expressing herself openly and courageously speaking about her self-worth without fear. With this social and psychological shift, the whole society started to acknowledge the presence of this new representation, where “psychoanalytical, political and economic constrictions and influences on gendered experiences lead to the emergence of certain themes and concerns” (Wisker, 4). A French approach merged with a revolutionary mindset in the 19th Century of equality, liberty and freedom, females started to dominate and make-up for all the lost years from the dark ages, passing by the Elizabethan age and Enlightenment, getting greatly influenced by the French Revolution till the World Wars reaching our modern age. They renounced the past suffering of their ancestors and raised to present a new, totally changed image.

The salient themes that evolved around the areas of development, social behavior and individual personalizing dispositions became popular in girl representation. This new and modern representation of the female or girl character with its new approach started filling in the places of the helpless princess who awaits the handsome prince to save her and turn around the situation to their favour. Disney’s classic princess’; Snow White, Cinderella and Rapunzel are pretty, elite and faultless icons of beauty and perfection. All three share gorgeous physical looks and weak psychological character traits. Snow White, with her fair skin ‘as white as snow’, Cinderella and Rapunzel, with their blonde, extra-ordinary long hair all dream of prince charming who will save each from her doomed fate. He will save Snow White from the poison of the witch’s red apple, Cinderella from her wicked step-mother and clumsy step-sisters, and Rapunzel from her mean caretaker who locked her up in the tall tower. The three princess’ share, surprisingly the presence of a female character who is older and superior to each of them. The wicked witch, the step-mother and the old care-taker woman, respectively, pause as the main reason of suffering for all three princesses. Ironically, they are of their same gender. This paved the way to naturally rebellious female characters who were raised up and taught by clever and strong female characters, who are the villains of the stories.

Cinderella (1697), the famous old folk tale by the French author Charles Perrault who laid the foundations of the fairy tale literary genre, is the story of a pretty young girl who is turning to a beautiful woman. She tries to overcome the cruelty of her step-mother and step-sisters after the sudden death of her father. Jealous of Cinderella's charm and beauty, Lady Tremaine, enjoys giving her step-daughter extra hard domestic labor and chores. "Cinderella lived with her stepmother and her two step sisters. They were jealous of her because she was sweet and beautiful, and they forced her to work for them"(Kelly, 26). When one day, all the girls were invited to a ball hosted by the prince at the palace, Cinderella was not allowed to go. In this fairytale, the good fairy-mother balances the evil brought about by the evil step-mother. The former helps Cinderella to dress up and using her powerful good magic provides her with a dress, crystal shoes and a proper chariot with horses and drivers to go to the ball in a presentable and appropriate way. She transforms the girl's appearance, "with her magic wand, she turned Cinderella's ragged clothes into a wonderful dress, a pumpkin into a coach, and some mice into horses and elegant coachmen"(Kelly, 32) and warned her to return back home "before midnight or the whole spell will be broken"(Kelly, 34). She wished for the young girl to have the same opportunity like her other peers, even though she had far less fortune and luck. The latter on the other hand, along with her two sluggish daughters, forbid the girl from even thinking of going, confine her to the kitchen to cook, sweep and clean.

Rapunzel(1812) and *Snow White*(1812), are German stories by the Brothers Grimm, who while studying at university, they "developed an interest in traditional tales, which became a life long passion. While working as librarians and university researchers, they collected and published over 200 folk and fairytales. Over the years, the stories have been rewritten and adapted countless times"(Kelly,8).*Rapunzel*, also known as 'Maiden of the Tower', tells the story of Rapunzel, the beautiful girl with extremely long golden magical hair. Taken from her real parents, she is locked up in a high tower, with neither stairs nor a door, by a sorcerer as part of a deal previously made. When the sorcerer wished to visit the young maiden, she would say the famous words: "Rapunzel! Rapunzel! Let down your hair. That I may climb thy golden stair!" (Rapunzel ...). When a prince, one day, overhears Rapunzel singing from the tower, searches for her and finds her. Copying the sorcerer's means of climbing the tower, he enters the princess' chamber and falls in love with her. Together, they plan to escape. Their plan was to start weaving a silk ladder and each day the prince would bring a piece of silk for her to weave their means of escape. Unlike her two peer princess' suffers the most. She does not marry her prince upon his arrival like the other two. Instead, she suffers being alone for sometime until

they are reunited again. Her story is more dramatic than the other two, never the less, she marries her prince at the end.

Unlike the two blond princess', Snow White is a brunette and she is a daughter of a queen, which makes her a true princess. Her mother's wish comes true when she says: "How I wish that I had a daughter that had skin as white as snow, lips as red as blood and hair as black as ebony" (Snow White ...). She shares with her two peers the struggle of living with a step-mother who is also a witch. But this princess suffers from a worse fate than the other two. The evil queen wishes her dead and poisons her using a red apple. The famous quote "Mirror, mirror, on the wall. Who is the fairest of us all?" (... 10) is known to all girls and infamous for teaching the moral lesson of not falling into the trap of being vain. The mirror's answer: "You are" to the evil queen who also happens to be an evil witch, is scary and resonates the idea of power and domination, in this case of one female over the obedient and inferior one. When one day the mirror's answer changes to: "Princess Snow White is the fairest in the kingdom" (11), jealousy flares in the Queen's heart. Blinded with rage and anger, the evil Queen orders her huntsman to "Take Snow White out into the forest, kill her, and bring (back) her heart" (12). The seven kind dwarfs are introduced showing pity on the beautiful girl and they take her into their house to live with them. When the wicked dream, disguised as an old woman, visits the dwarf's hut in the forest and gives Snow White the poisonous apple which after one bite puts the princess in a deep sleep. The dwarfs thought she was dead and put her in a glass coffin until, "The Prince, seeing how beautiful she was, fell in love with her. He kissed, and the girl came back to life, to the surprise and delight of the dwarfs. Soon afterwards, they married and lived happily ever after" (24). The wicked step-mother or witch character, who is in control of the young and innocent girl dominates all three fairytales and escalates with the third to reach death. It is ironic that the cause of suffering and the repressed feeling of jealousy, which is a main driving force in all three stories, come from a female character. The princess' suffer a grave deal by their female caretakers. Instead of love and affection, the girls suffer loneliness and death.

The three princess, Cinderella, Rapunzel and Snow White have built an image in the past of the pretty stereotype obedient girl who is good looking, well-behaved and does exactly what she is told. The 'magical mirror on the wall', the 'glass slipper' and the 'long golden hair' have been for decades icons of beauty little girls look upto and aspire to. Each girl has a mirror in her room, a fancy pair of slippers or shoes and spends hours and hours braiding and grooming her hair. The three princess' all marry and 'live happily ever after' but we are told nothing about their feelings, about their accomplishments nor about their individual self-worth. Girl representation evolved from these

characters to a whole new perspective. To change the helpless damsel in distress from the past into a powerful determined and successful heroine in the present.

Unlike their previous princess representations, Merida, from 'Brave', Fiona, from 'Shrek' and Anna and Elsa, from 'Frozen', looks and meek behavior are not the driving attractions of their characters. Instead, we have a rebellious nature, a castaway almost decision and a secluded and private life portrayed by each, respectively. Gender prejudice stands out with this heroine's story where "Implicit measures have become increasingly popular and further established the pervasiveness of sexism and gender stereotyping" (Rudman, Greenwald, & McGhee, 1168). Gender is an important issue in children's stories "the ways in which women have been and are constructed and enabled in society represented in discourse and the breadth of arts," show the silencing and subordination of women (Wisker, 3).

Written by Chapman and set in the Scottish Highlands, *Brave* is an American computer-animated fancy film, produced in 2012 by Pixar Animation Studios and released by Walt Disney Pictures. The film tells the story of a princess by the name of Merida of DunBroch who has a rebellious nature. She defies customs and traditions causing chaos in the kingdom by refusing to get betrothed. Merida is likened to a boy, she fears nothing and no one. She secretly joins the soldiers, disguises as one to defend her lands. Her red hair and sportive attire of riding horses and fencing goes against all princess-like attitude and behavior. The curse in this fantasy does not hit the princess, but hits her mother, Queen Elinor, who falls victim to a beastly magical spell turning her into a bear. It is up to Merida, her daughter, to save her and the whole family. *Brave* is Pixar's first film with a female leading protagonist who replaces the traditional male hero, usually Prince charming who comes to save the day. Favoring the female gender, here, builds up the whole plot to arm Merida with all what she needs to become the heroine who rescues her mother for eternally remaining trapped in the body of a wild bear.

Another curse based story is *Shrek*, a humorous fantasy picture book published in 1990 by the American book writer and cartoonist, William Steig. He was dubbed as 'The king of Cartoons' for his outstanding input to the field. Written at the age of eighty, *Shrek* is a story about a repugnant green monster, an ogre, who lives in a swamp and wakes up one day with the decision of leaving the swamp to explore the big wide world around him. He ends up meeting Fiona, the princess, who is ironically expecting the handsome prince charming who came to her rescue. Fiona is cursed to live in the body of a traditional princess only by daylight and changes into a hideous ogre by night. She represents the beautiful portray of the princess, an image of perfectionism in all ways according to the old school presentation; a lovely princess and obedient girl is harshly juxtaposed with the frightening and ugly

vision of the beast. This drastic change, breaks into pieces all psychological and physical traits we were once accustomed to. The plot reveals how Shrek becomes her true love, and the final surprise takes place when she marries her true love an ogre. Fiona will remain 'her true self', as an ogre figure and not the expected princess look she herself holds as prettier and more superior. "Body image dissatisfaction and objectification" (Grabe, Hyde and Lindberg, 165) linking the body to vulnerability rather than to individuality is clearly presented and refuted in Fiona's internal struggle to accept her 'true self'. She learns to internally accept and embrace what is externally physically inevitable. She marries an antihero, in a physical sense and embraces a life that is very much different from what she once believed to be perfect. She defies social expectations and breaks the graceful choices her society and family looked forward to because of love. Classic themes of satisfaction and self-esteem overtake the mythical 'happily ever after' with this princess to lead an unconventional yet lovable life she chooses for herself.

Disney's Anna and Elsa sisters, who became by far the most popular princess' this decade, share the looks of the past with a rebellious nature. Like Fiona, they are cursed to lead a lonely life, after the death of their parents when they were young. But Elsa's magic powers that were for years untamed were a means of sadness, solitude and agony. In fear of hurting her younger sister, Elsa adopts a hermit like life, casting away anyone who might come close to protect them for her uncontrollable magic power. The element of "icy magic" rotates around the plot in this story. Elsa has "the power to make snow and ice with just her hands!" (*Frozen*, 4). As a child, Anna gets accidentally hit by her sister's 'icy magic'. Luckily, she is hit in the "head" and not the "heart" as the old troll in the "ancient mountains" (*Frozen* 5) tells her father and mother, the king and queen of Arendelle. What marks this story as different from all the others is that these two young girls fend for themselves. They rewrite their story their own modern way. They fight for one another until at the end the magic is controlled and the true love which is their sisterhood love is revealed. "At the coronation party, Anna danced with handsome Prince Hans from the Southern Isles. He made her heart flutter. It seemed like they had everything in common" (*Frozen*, 6). This seemingly good traditional match triggers the events of the whole story. Elsa starts "to lose control" (*Frozen*, 9) and shoots ice "from her hands" (*Frozen*, 9). Elsa's magical secret or as she holds, curse, is revealed to everyone in the ball. She causes a terrible winter storm – in the middle of summer!" (*Frozen*, 10). Hans, the so-called prince who is expected to heroically rescue the princess in distress does the complete opposite. He betrays Anna twice, once when he lets her go after her sister into the unknown woods and second when he lies and attempts to steal the kingdom. It is true sisterhood love that saves the day, restores order in the kingdom, brings back summer and teaches Elsa how to turn her curse into a magical gift with strong powers. This story

is based on love, not the male/female love, but rather sisterhood love that is priceless. When Anna is hurt the second time by her sister's magic, her 'heart' is weakened. Only her sister's love can save her and not Hans' fake declarations. He "left Anna alone and shivering" to get "weaker and weaker" (Frozen, 27). Olaf, the fun loving humorous snowman realized that Kristoff, the ice cutter also loved Anna. "There's your act of true love right there!" (Frozen, 27). It was Kristoff that Anna needed to kiss to get rescued, but time was passing and she was dying. Instead of saving herself and running to Kristoff, she chooses to rescue Elsa from Hans' killing sword blow. The result was that her body started to freeze and she was dying. With Elsa holding on tightly to her sister's frozen body, the ice began to thaw, "her arms warm again" and as the old trolls' prophecy, "An act of true love will thaw a frozen heart" (Frozen, 29). Anna is rescued, sibling love saves both princess' and their kingdom and the handsome prince is punished for his actions.

Merida, Fiona, Anna and Elsa, all broke past norms and beliefs of how a classical princess should look like, behave and think. They gradually introduce the shift from weak to strong, subordinate to rebellious, de-voiced to voiced and outstandingly good looking to mediocre or ugly looking. The love theme their past counterparts experienced as the main theme and plot driving idea, awaiting prince charming to physically rescue them from their unfortunate circumstance, has changed to finding their own strength, be that power, love or duty. Our modern girls became warriors, thinkers and action takers. The once hopeless and undermined character became strong-willed and instead of being framed with their social background, they made excellent choices and transformed themselves to become active members of their society. The new princess became powerful because she used her wit, and she became able because she started seeing her true self-worth and potential. She is unafraid to declare her powerful authority on others, including her male counterparts, be that a father, a brother or a lover. This being said, read and watched in Disney productions, our girls learned to copy and improvise. We started seeing more power, persistence and agility in the characters of our young females. The past weak and fragile representation has greatly retreated and is replaced by a stronger and more knowledgeable one.

Like all other genres, Children's literature endured many changes amongst which character representation is highlighted. The drastic representation of female characters manifested itself as a vital story telling and fairytale pillar to deliver the stories to children in a much more modernized way where males and females are equally represented and where females become the heroines who save not only themselves but also save their families and on a much bigger scale, their kingdoms. The damsel in distress image once represented by Cinderella, Rapunzel and Snow White, who await the prince

charming to rescue them and save the day are totally subverted. Instead of the three classical princess'who represent beauty, we are introduced to the new girl. Merida, Fiona, and Anna and Elsa defy all classical norms and codes to mark a revolution in girl representation in children's works. Influential girl stories in our present times dominate and prevail to influence our young girls. They set an example of the successful, smart and witty girl for many to copy and follow. A new self - representation in high self-esteem and confidence is present in the works of art. Society no longer, with this character change, questions the female right to education, to decision making or to choosing the life partner. This is all because of the transformation that assimilated over the years the cultural ideas, the do's and don'ts and their impact on society. Merida, Fiona, Anna and Elsa all contributed to how the girls nowadays can grow up one day to be strong leaders and decision makers of their own lives.

المستخلص

تطور صورة الفتاة: من القديم الى الحديث

نردين محمد نبيل العطروري

يهدف هذا البحث الى دراسة متأنية لتطور شخصية الفتاة في القصص الخيالية القديمة والحديثة لتواكب التغيرات الحياتية الحديثة سريعة التغيير في كتب الاطفال المصورة والأفلام والتي تتمحور حول الانثى باستخدام النظرية النسوية. لقد تغيرت الصورة التقليدية للأميرة كأيقونة للجمال تغيرا جذريا محطمة كل المعايير والصور النمطية داخليا في الشخصية وخارجيا في الملامح .

يجمع هذا البحث بين شخصيات متضادة للفتيات في الاعمال الكلاسيكية والحديثة لإظهار مجالات التطور . فقد تغيرت سندريلا وربانزل وسنووايت الى ميريدا في (بريف) وفيونا في (شريك) وأنا وإلسا في (فروزن). بحلول القرن العشرين ظهرت شخصيات جديدة بدلا من اميرات الماضي سندريلا و ربانزل و سنووايت فنرى الان الى ميريدا و فيونا و أنا و إلسا وهن فتيات عصريات تحولن من مجرد شخصيات نسائية الى بطلات روايات اتقن مجالات كان يحتكرها الرجال مثل الرماية والفروسية وبعضهن ذهبن للحرب بدلا من ممارسة الطبخ و الاعمال المنزلية والحياسة. إن وضع الشكل الجديد للفتاة بجانب الشكل القديم يسمح لنا برؤية الشكل الجديد للفتاة المتمكنة. فهي لا تهاب ولا تخشى ان تعيش حياتها كما تشاء. إن الشخصيات السلبية القديمة على الرغم من جمالها إلا انها خسرت مكانتها وتأثيرها. وقد تم بنجاح استبدالها بشخصيات قوية ومتحمسة. فعند بناتنا اليوم شخصيات مألوفة يستطيعون الارتباط بها، ينظرون اليها كقدوة يحتذى بها في الشجاعة والصمود. لقد تم تغيير شخصية الفتاة القديمة وتحويلها الى شخصية جديدة محبوبة يقتدى بها.

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