

A Comparative Study of Gender Roles in Animated Films

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ABSTRACT

Gender orientation stereotyping always has and still exists in our society. Though this issue is getting prominently genuine as gender stereotyping has now reached the young masses, it has now arrived at the youthful masses, who are substantially more acquainted with the simple, apparently easy impact of the mass media communications. In this study, the researchers have all in all dove into gender roles in animated movies, explicitly. The objective of this research is to understand how gender perspectives and gender favoritism bias impact a specific film's image of the world and the way narratives are being organized to emphasize the effect of male characters in motion pictures, conducted through the research method of content analysis. The outcomes point to the extremely evident shortage of female characters when contrasted with male characters. As such, it is safe to assume that the presence of gender equality borders from slim to absolutely none. Should this issue persevere, there is a plausible, almost certain chance that youngsters these days will undoubtedly have a skewed viewpoint on gender roles and hence, will just push the impact of gender orientation stereotyping deeper while at the same time leaving a mark, dim battle for gender equality.

1. Introduction

Hollywood Blockbuster has figured out how to shape American films including animated movies. Animation can make images that appear to be genuine to the viewers. Many 3D animations are very believable and are commonly used as visual effects for recent movies. Nowadays, there are many computer-generated animated movies showcasing characters from fantasy such as Shrek, Monsters Inc., mechanical character likes WALL-E, Robots, Cars, In-organic characters such as Finding Nemo, Ratatouille, A Bug's Life, Ice Age, or cartoonish humans characters such as The Incredibles, Jimmy Neutron: Boy Genius, Meet the Robinsons, Up. Well for the motion picture Final Fantasy (The Spirits Within) is often mentioning as the first imitation movie to attempt to show realistic-looking humans. Regardless of the popularity of animated films, the impact of such films on youth has not been analyzed. For this reason researcher, in this research is focusing on Hollywood blockbuster animated films. Nobody can argue that viewing, again and again, an imbalanced anecdotal "world" are regularly underrepresented or unmotivated can be useful for young females or young males. Females occupy a large portion of the space in society, yet, all the animated films aim for kids and youth they female appearance is much less than males.

a) Research Hypotheses:

- i. There is no uniformity of gender on the characters based on Hollywood blockbuster animated films.
- ii. Female characters have more progressive positive depictions compared to male characters.
- iii. Male characters have more recurrence of appearance than female characters in the Hollywood Blockbuster Animated Films.
- iv. For every female character in animated films, there are three male characters.

b) Methodology:

In this research, the researcher analyzed the six Hollywood blockbuster animated films from the year 2006 to 2008. They are Cars (2006), Happy Feet (2006), Ratatouille (2007), Wall • E (2008) and Kung Fu Panda (2008). A coding sheet was created to analyze these animated films. Only the main characters were coded. Furthermore, this method has also been proven useful in the past for understanding the content of both print advertising and television commercials (e.g., Gross and Sheth 1989; Hoy and Shaw 1982; Resnik and Stern 1977; Stern and Resnik 1991; Tansey, Hyman and Zinkhan 1990). There are two types of variables which are independent variables and dependent variables. (Mass Media Research, 2006).

c) Independent Variables - Characters in Hollywood Blockbuster Animated Films When researchers are not able to actually control and manipulate an independent variable, it is technically referred to as a status variable (e.g., sexual orientation, ethnicity, etc.). Even though researchers do not actually control or manipulate status variables, researchers can, and often do, treat them as independent variables (Heppner, Kivlighan & Wampold, 1999).

d) Dependent variables - Gender Stereotype: The dependent variable in this research is gender stereotypes. This is because gender stereotyping is not manipulated by the researcher. Besides, it helps to figure out how characters in the animated films are being portrayed either negatively or positively based on their gender.

2. Literature Review

Gender stereotyping is consistent and still exists in our society, however, this issue got serious as the gender stereotyping is now spreading among the Kids. Gender stereotypes are an indication of gender inequality. As per,

Berry and Segall (1992), gender stereotypes generalizations are broadly shared convictions amongst the society about what males and females are generally like as have been studied for a long time in western societies. Typical stereotypes of males and females are very different from one another, with males usually viewed as dominant, independent, and adventurous and females as emotional, submissive, and weak. Children have different ways to conceptualize gender were depending on their stage of development, but viewing gendered content can be assumed to affect children's personal gender schemas (O'Bryant & Corder Bolz, 1978).

There are a few theoretical perspectives that support the idea that media influences sexual orientation on children. One of the theories is cultivation theory which suggests that television exposure helps develop concepts of social behavior and norms (Graves, 1999). Second, the constructivist approach suggests that viewing role depictions contributes to a child's understanding of gender (Graves, 1999). Then, the priming effects theory suggests that media messages prime and influence thought processes after viewing (Klein et al, 2000). In today's society, the media has a significant impact on shaping stereotypes and attitudes.

The Children's Television Act of 1990 requires broadcasters to provide educational and informational programs. It is conceivable that pro-social values which including the decrease of gender stereotypes in the context of children's movies. This is because television programs have the power to amend those kinds of beliefs among children that they hold related to males and females and about what is established as proper behavior for the two genders. Barner (1999) found that guys occupied with a more extensive scope of practices in instructive TV programs than females. The sorts of practices communicated by male and female TV characters frequently reflected sexual orientation generalizations. In particular, male characters were delineated as increasingly dynamic, productive, overwhelming, forceful and consideration chasing though female characters were portrayed as progressively deferent, needy and nurturant (Barner, 1999). Furthermore, brave jobs and instrumental aiding are more steady with the male job than the female job (Eagly and Crowley, 1986) and young men were favoring hero jobs more than do young ladies (Ruble and Martin, 1998). In this way, the male may have more chances to watch and to character with gallant good examples than females. Also, young ladies were almost certain than young men to express sentiments in the reports, even sentiments of resentment that are a customary passionate outlet for young men (Ruble and Martin, 1998). The generally manly practices stay more dominant than customarily ladylike practices and those females can take part in and grasp nontraditional practices more promptly than can guys (Ruble and Martin, 1998).

Hedrick, Brookes, and George (2008) had inspected the impacts of Disney motion pictures on watchers' mentalities toward ladies' capacities in initiative positions. They found that the depiction of ladies can impact the watcher to have either positive or negative frames of mind toward ladies' capacities. The outcome demonstrated that the male members supported the theory with respect to media consequences for sexual

orientation. Albeit a female is depicted as a courageous woman or the female has positive trademark, guys still will believe that ladies are powerless and helpless. Moreover when a female was depicting as a feeble ladies, they will emphatically concur that male is more fit than female. Tobin, Haddock, and Zimmerman (2003) concentrated how sexual orientation and generalizations were depicted in twenty-six vivified Disney films. They had discovered four topics that characterizing womanhood which includes: a lady's appearance is esteemed more than her astuteness, ladies are defenseless and needing assurance, ladies are residential and prone to wed, and overweight ladies are terrible, upsetting, and unmarried. The Kaiser Family Foundation found that lion's share of youngsters approaches, in any event, one of G-appraised film videos or DVDs at home every day. Because kids will in general over and overwatch similar motion pictures, the substance in G-evaluated recordings and DVDs may impact kids' social finding out about sexual orientation.

Kids who age zero to 11 years of age will strongly affect the sex lopsidedness since they are increasingly naive. For youngsters, pictures and stories help to impact the significant formative errand of understanding being male or female. The TV research recommends that TV review can affect creating or perhaps fortifying kids' cliché demeanors and convictions about sexual orientation. With rehashed TV review of characters participating in customary sex jobs, a youngster's sexual orientation desires for his/her own sex or the inverse can wind up disentangled, slanted, and cliché in nature. These impacts are especially risky when we think that females are seen less as often as possible than guys on TV (Aubrey & Harrison, 2004, Sternglanz and Serbin, 1974). Helleis (2004) had done an examination to decide how sexual orientation jobs and sex recurrence show up in kids' writing, both before and the present. He found that guys as opposed to females were all the more frequently overwhelming characters and depicted all the more decidedly were found in this investigation. Results demonstrated that the jobs of male characters are normally bold and energizing while the jobs of female characters are needing assistance from a male (Temple, 1993). Male has more quality, power and they are consistently the legend for the greater part of the tales that are being inspected. Be that as it may, progressively females were spoken to in stories in the territory of magnificence. In addition, the sexual and sex generalizations and inclinations are harmful to the two guys and females. Male strength was obviously conspicuous in practically the majority of the tales and a male predisposition was exhibited in the fundamental characters and titles. In deciding excellence, the paradigm was the significance set upon the character to have magnificence.

3. Findings and Analysis

Part I: Hollywood Blockbuster Animated Films a) Cars (2006) There are 27 characters in this energized film. 19 of the characters are male and the other eight characters are female. There are just a single male and female characters assuming as the significant jobs. While the other 18 of male characters and seven female characters are minor jobs in Cars. Scientists discovered that the greater part of the characters having positive trademark in this enlivened film. The male characters in this vivified film demonstrate the normal for autonomous,

bashful, mindful, amenable, kind, wanton, self-important, and egotistical. While for the female character, they have the normal for autonomous, dependable, accommodating, and kind. The negative qualities, for example, unreliable, merciless, self-important, and narrow-minded are appeared by male characters. As the specialist discovered, the female characters in Cars have just positive trademark. Along these lines the main female character is being depicted emphatically in this energized film. The primary character in this vivified film is, Lighting McQueen. He has the most elevated recurrence of appearance in the film where he had shown up multiple times. The second most noteworthy appearance in this film is Mater he shows up multiple times. The sheriff shows up multiple times. Next, Ramone's recurrence of appearance is multiple times. Guido, Luigi, Filmore, and Red, them four show up multiple times in the animated film. While just females who assume the significant job in this enlivened film, Sally Carrera shows up multiple times. At that point Lizzie, the other female character shows up multiple times. Doc Hudson has multiple times of appearance. Both Strip Weathers and Chicks Hicks had shown up multiple times. From that point forward, Mack has 10 appearances in this film. Content Pinoco, Strips Weather's manager has five appearances. Strip Weathers' significant other Lynda Weathers shows up multiple times. Kori, Frank, Mia, Tia, Fred, Bob Cutlass and Darrell Cartrips, these character's recurrence of appearance in the film are just multiple times. Van and Minny, both had the least appearance where they just had one-time appearance is generally of the film. The contrasts between the characters with the most noteworthy recurrence of appearance and the least recurrence of appearance are multiple times. Lighting McQueen, male principle character has multiple times more appearance than Sally Carrera, female fundamental character. b) Happy Feet (2006). Incomplete, 21 characters are found in Happy Feet. There are 17 of male characters in this vivified film. Out of 21 characters, there is four female characters in general. At that point in the film, there are just a single male character assuming as the significant jobs and the other 16 of the male characters are assuming the minor jobs. While for the female character in the film, just a single female assumes a significant job and the other three of them are minor jobs in the vivified movies. For this energized film, specialists additionally discovered that the vast majority of the characters have positive qualities. The male characters in this vivified film demonstrate the normal for free, daring, timid, dependable, accommodating, affable, insight, kind, cutthroat, pompous, narrow-minded, ravenous and abhorrent. While for the female characters, they had demonstrated the normal for autonomous, valiant, dependable, accommodating, considerate, and kind. Accordingly from the outcomes that the specialist gets, the female is being depicted emphatically in the film where they show female characters are free, daring and so forth. The male characters who are the trouble makers in this enlivened film demonstrated the negative trademark, for example, merciless, egotistical, narrow-minded, covetous and detestable. Murmur is the fundamental character in the film subsequently he has the most noteworthy recurrence of appearance where he had shown up multiple times. The second most elevated appearance in this film is Ramon and Raoul which he shows up multiple times. Nestor, Rinaldo, and Lombardo show up multiple times. At that point Gloria and Memphis seem multiple

times in the film. From that point onward, Lovelace shows up multiple times. Norma Jean shows up multiple times in the film. Next, Noah the Elder shows up multiple times. Seymour and Miss Viola Snow's recurrence of appearance in the film is multiple times. Maurice has shown up multiple times in the film. Ultimately, Ms. Astrakhan, Boss Skua, Dino, Vinnie, Frankie, Leopard Seal, and Trev has just a single appearance in the film. The contrasts between the characters with the most elevated recurrence of appearance and the least recurrence of appearance are multiple times. Mutter, the male principle character has multiple times more appearance than Gloria, female primary character. c) Ratatouille (2007) In all out, 15 characters are found in Ratatouille. There are 14 of male characters in this energized film. Out of 15 characters, there is just a single female character in general. At that point in the film, there are two male characters assuming as the significant jobs and the other 12 of the male characters are assuming the minor jobs. While for the main female character in the film, she plays as one of the significant jobs in the film. The researcher discovered that the vast majority of the characters having positive trademark in this vivified film. The male characters in this enlivened film demonstrate the normal for free, valiant, bashful, mindful, accommodating, knowledge, kind, equity, needy, meek, frail, reckless, merciless, egotistical, narrow-minded, covetous and underhanded. While for the female character, she has the normal for autonomous, daring, capable, supportive, equity, and kind. Since the scoundrel in this energized film is a male character, along these lines the negative trademark, for example, flighty, presumptuous, narrow-minded, avaricious and fiendishness are appeared by him. As the scientist discovered, the female character in Ratatouille has just positive trademark. In this manner the main female character is being depicted decidedly in this energized film. The principal character in Ratatouille, Remy has the most noteworthy recurrence of appearance in the film where he had shown up multiple times. The second most elevated appearance in this film is Alfredo Linguini, he shows up multiple times. Skinner, the scalawag in the film shows up multiple times. While the main female character in this vivified film, Colette Tatou shows up multiple times. Emile, Remy's sibling shows up multiple times and their dad, Django shows up multiple times. Next Auguste Gusteau and Lalo both seem multiple times in these movies. Horst, the sous culinary specialist in the film shows up multiple times. While the nourishment pundit, Anton Ego, and Pompidou both show up multiple times. Mustafa and Larousse, them two show up for nine-time. In conclusion the wellbeing examiner shows up multiple times and the Lawyer shows up multiple times. The contrasts between the characters with the most elevated recurrence of appearance and the least recurrence of appearance are 40. Colette Tatou is the main female character in the film and she shows up multiple times. Remy, male primary character has multiple times more appearance than Colette Tatou, female principal character. d) Wall-E (2008) For this energized film, there are just seven characters in it. Out of these seven characters, there are five male characters in this vivified film and two female characters. There is just a single male character as the primary character and the other four male characters assume as minor jobs in this energized film. Next, there is one female character assume as a significant job and another female character is assuming the minor job. For

this energized film, the male characters in this enlivened film had demonstrated the normal for free, daring, modest, capable, supportive, amiable, insight, kind, equity, reliant and unreliable. While for the female characters, they had demonstrated the normal for free, fearless, capable, supportive, kind and ward. The lowlife in this energized film is a male character and he is a robot. As the specialist discovered, the female characters in Wall-E have a positive trademark. The principal character in this vivified film, Wall-E has the most elevated recurrence of appearance where he had shown up multiple times. The second most elevated appearance in this film is Eve, which she shows up multiple times. Commander McCrea shows up multiple times in the film. The miscreant in this energized film, Auto, in general, shows up 13 times. For John and Mary, the two of them show up multiple times. In conclusion, Shelby Forthright shows up multiple times. The contrasts between the characters with the most noteworthy recurrence of appearance and the least recurrence of appearance are multiple times. Divider E has multiple times more appearance than Eve in this enlivened film. e) Kung Fu Panda (2008) There are 12 characters found in Kung Fu Panda. Out of 12 characters, there are 10 male characters and two female characters in this energized film. At that point in this enlivened film, there are two male characters assuming as the significant jobs and eight of the male characters are assuming the minor jobs. While for the female characters in the animated film, the two assume minor jobs. There is no females as the primary characters in Kung Fu Panda. For this energized film, the male characters in this enlivened film demonstrate the normal for free, bold, solid, capable, supportive, respectful, humble, knowledge, kind, equity, tentative, powerless, flippant, wanton, self-important, narrow-minded, covetous and fiendish. While for the female characters, they had demonstrated the normal for free, solid, capable, accommodating, and kind. The miscreant in this vivified film is a male character. The scoundrel which is Tai Lung is autonomous and solid. He likewise demonstrated the negative trademark, for example, untrustworthy, relentless, haughty, narrow-minded, eager and wickedness. As the specialist discovered, the female characters in Kung Fu Panda have a positive trademark. Along these lines both female characters are being depicted emphatically in this enlivened film. The primary character, Po has the most noteworthy recurrence of appearance in this vivified film where he had shown up multiple times. The second most noteworthy appearance in this film is Master Shifu, which he shows up multiple times. Tigress, one of the female characters in the film

Part II: Character's Analysis

There is aggregate of 103 characters in six of the Hollywood Blockbuster Animated Films. Out of these 103 characters, they are 79 guys characters, and just 24 of them are females characters. From the above outline, scientist can unmistakably observe that male characters are progressively overwhelming in these energized movies whereby there are lesser female characters found in these six vivified movies contrasted with male characters. There is aggregate of 24 female characters in six of the Hollywood Blockbuster Animated Films. Out of these 24 female characters, they are just five characters are assuming the significant jobs, and the other 19 of them are assuming minor jobs. Out of these six of the energized movies, there are not more than one female is playing as the significant character inside the movies. There is the aggregate of 79 male characters in six of the Hollywood Blockbuster Animated Films. Out of these 79 male characters, they are 11 male characters are assuming significant jobs, and the other 68 of them are assuming minor jobs. It is plainly observed that out of these six enlivened movies that the analyst examines, each energized movie will have in any event one significant job for males and in excess of three minor jobs for guys. This figure is a lot higher contrasted with the female.

4. Conclusion

Any film with a sex proportion of under 1.5 to 1 (paying little respect to which sexual orientation had more characters) was named as adjusted. Adjusted movies incorporate characters of one sexual orientation close to 1.49 occasions more as often as possible than characters of the other sex. Imbalanced movies incorporate characters of one sex 1.5 to 2.99 occasions more every now and again than characters of the other sexual orientation. Fundamentally Imbalanced movies incorporate characters of one sex 3.0 to 4.49 occasions more as often as possible than characters of the other sexual orientation. Considerably Imbalanced movies incorporate characters of one sexual orientation 4.5 to 6.99 occasions more as often as possible than characters of the other sex. Horribly Imbalanced movies incorporate characters of one sexual orientation at least multiple times more as often as possible than characters of the other sex. In this manner analyst can utilize this recipe when doing this examination. Along these lines as indicated by the equation that Cars, and Wall-E are considered as Imbalanced movies. While for Happy Feet, it is considered as a Significantly Imbalanced film. At that point Kung Fu Panda is a Substantially Imbalanced film and in conclusion Ratatouille is a Grossly Imbalanced film. In this manner none of the enlivened movies that the scientist investigates is a fair film.

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