



Evolving Cultural Standards in Disney Films

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Introduction

Disney, which remains one of the largest entertainment corporations today, consistently reproduces classic fairy tales as live-action remakes. With such a hold on entertainment, the company has set standards for cultural depictions across age-groups and countries. Despite this, representations of culture in mainstream media have become an increasingly important topic of discussion. This discussion has transformed into a concern as many scholars debate whether contemporary media improve cultural portrayals and understandings worldwide. In order to examine this unexplored area specifically within live-action remakes and observe whether certain cultural stereotypes are reflected, reinterpreted, or developed across generations, this study will utilize a hermeneutic content analysis. Cultural stereotypes are defined as generalizations or oversimplifications of cultures, ethnicities, or national groups. The study's emphasis on Disney films and live-action remakes allowed the selection of film pairs: *Aladdin*, *Peter Pan and Wendy*, and *Mulan*. By exploring how accurately each film depicts traditions, values, and experiences of cultures, several evaluations were able to focus on specific areas such as cultural authenticity, character presence, narrative framing, and casting choices. These categories will be observed using thematic elements present in the films including the dialogue, settings, character behaviours, and costuming. By using a direct comparison to animations and live-action remakes, the research was able to establish a set procedure that used both qualitative and quantitative aspects to observe each film's evolution of stereotypical narratives and relate it to broader mainstream media.

Literature Review

Media has a ubiquitous presence across human cultures. Across decades, media has transformed into a diverse stage for culture, education, entertainment, and propaganda. These portrayals have given the industry the power to not only reflect but also shape societal standards simultaneously. By invoking conversation amongst audiences over present issues, scholars remain concerned about its ethical and psychological influence. This content analysis utilizes Bandura's Social Learning Theory to emphasize that learning occurs socially where "people both influence and are influenced by their environment" (Nickerson, 2025). With the context of this study, Bandura's Social Learning Theory examines whether Disney films-particularly live-action remakes-reflect meaningful progress or continue to perpetuate historical stereotypes. Disney movies were specifically chosen for this analysis due to their extensive global reach and cultural impact across geographic boundaries which makes it a popular choice amongst all age groups.

Historically while the corporation often conveys positive lessons, the full impact and extent of cultural and gender stereotyping messages remains unclear. Early animations, in the past, have been scrutinized for reinforcing strict gender roles, with popular princesses being portrayed as submissive while male counterparts symbolize strength and bravery. Using Bandura's framework, researchers have suggested that repeated exposure to such rigid portrayals may begin to normalize unequal social dynamics over time. Younger audiences, such as children, may develop schemas and reinforce standards for certain ethnic or gender groups. Supporting this, a longitudinal study discovered children whose favourite Disney princess had an average body size correlated with an overall higher body esteem (Nikos-Rose, 2023). Additionally, throughout the evolution of Disney films, early films have commonly portrayed love using romantic relationships, whereas modern media presents broader and diverse perspectives

by emphasizing love found within family and friends. For this reason, these films are utilized globally as material to spark conversations that develop perceptions and encourage reflection.

Although concerns about gender have been widely documented, Disney has also faced significant pushback for its culture and racial stereotyping. Researchers have emphasized the implications once these stereotypes are normalized and risk weaving prejudiced attitudes into culture. A prominent example is the 1946 film *Song of the South*, which was rejected for offensive content towards African American culture. To be more specific, the film was condemned for its harmful content seen in its “idyllic presentation of racial relations in the post-Reconstruction South” (Sperb, 2010). Even after multiple rereleases, the film consistently perpetuated racial tropes and required withdrawal domestically. Despite censorship, the presence of bootleg copies abroad emphasizes the enduring impact of these portrayals once released. Moving forward into Disney films, the animation of *Aladdin* has also sparked similar controversy for its portrayals of Middle Eastern culture. These generalizations about the Middle East contribute to negative clichés that extend beyond just entertainment and into societal structures. In fact, through a public policy poll, it was revealed that in 2015, “30% of Republican voters” would support the bombing of Agrabah, Hollywood’s fictional kingdom of *Aladdin* (Kasperkevic, 2015). In this case, the filmmakers’ presentation of Agrabah as a dangerous place filled with immorality not only oversimplifies Middle Eastern culture but also reinforces ethnic biases toward its people. Although partly jocular, the poll reflects how fictional generalizations can influence real-world biases and even politics.

Compared to *Aladdin* and *Song of the South*, Disney’s 1998 animation *Mulan* transitioned from the previous princess storylines by featuring a Chinese heroine, which offered a unique experience for “Chinese-American theatre-goers who had only ever seen Asian characters portrayed marginally or discriminately” in a media landscape (Wang, 2021). *Mulan* illustrates the idea of accepting a variety of cultures and shows the decline of racial stereotyping over time. Building upon this idea, Disney’s 2020 live-action *Mulan* also sought to combine modern feminism with accurate cultural authenticity in order to appease both Chinese and Western audiences. However, critics argued it relied too much on “oriental elements and symbols in the eyes of westerners” which resulted in a cultural and financial failure (Song & Xie, 2020). Filmmakers continuously face difficulties trying to appease all audiences, especially when maintaining similar intertextual elements from the animations while also challenging problematic stereotypes seen. The psychological concept known as the Mere Exposure Effect similarly relates to this. It is described as the tendency to develop “a preference for something merely due to being familiar with it” (The Decision Lab, 2020). Live-action remakes, despite noticeable efforts to incorporate diverse casting and inclusive narratives, often face backlash when they deviate from nostalgic expectations. For example, the recent practice of recasting traditionally white characters with actors from various backgrounds has garnered mixed reactions: some praise this step towards cultural inclusivity while others harshly criticize it for repurposing tradition. Additionally, the persistence of racial biases and colorism further complicates this issue as critics argue simply introducing diverse roles alone does not signal much progress. Ultimately, while these inclusive efforts show some social progress, they are constrained by structural limits from financial motives and cultural norms.

Despite Disney’s efforts to revamp their original animations, the long-term cultural impact of these messages is still debated. Previous studies have mainly focused on animations’ portrayals and their connection to present society, but they have failed to interpret similar data from live-action remakes mainly due to lack of familiarity and relevance. However as the

live-action remake genre grows rapidly, understanding cultural portrayals transforms into an imperative subject. Investigating this gap clarifies media's role in shaping cultural perceptions across audiences and connects historical representations to contemporary forms of media. Given the powerful role of film, examining these remakes offers an opportunity to analyze whether modern portrayals diminish harmful stereotypes seen in earlier films. Such research is key to understanding the media's role as a tool to promote cultural sensitivity, therefore leading to the research question: "To what extent do Disney's live-action remakes show progress or continuation in their portrayal of cultural stereotypes over time?"

2. Methodology

In order to investigate the extent to which Disney's live-action remakes show reflection, reinterpretation, or progression in the portrayal of cultural stereotypes, the study will utilize a content analysis. A content analysis is a method used to determine the presence of certain words, themes, or concepts, to interpret and compare implicit trends in the selected film pairs (Columbia University, 2025). This methodology was observed in similar scholarly works which focused on a textual analysis combined with critical theories to interpret film and element meanings. Specifically, a study focusing on the modern film and previous animation *Mulan* provided a "comparative reading of the creation and reception" of both (Wang, 2021). While this study did not follow a direct content analysis, it acted as inspiration and guidelines to developing a methodology and procedure that emphasized a qualitative and quantitative standpoint. The dataset for this study focuses on three film pairs: *Mulan* (1998/2020), *Aladdin* (1992/2019), and *Peter Pan and Wendy* (1953/2023) to examine their cultural portrayals. The purpose of this method is to directly understand whether modern films reflect, reinterpret, or challenge previous cultural stereotypes by analyzing multiple elements such as dialogue, behaviours, narrative structures, and visual elements simultaneously. Thus, by using a structured content analysis the research remains replicable and accurate to corroborate any patterns of cultural representation.

Materials and Procedure

The film pairs chosen for this research study were selected based on essential criteria that prevented researcher bias and contributed to a thorough examination of the films. These essential criteria included that the film needed to be a Disney production, have a corresponding live-action remake, contain an identifiable culture, span across broad historical periods, and be accessible online. In order to gather this data in an organized and efficient manner, I had also developed a coding framework that evaluated and compared stereotypes between each film. The framework was designed to align with Hall's Theory of Representation, which emphasizes that representation is an active process that is shaped with cultural context; prior literature on media representatives and stereotypes; and common stereotypical markers used in film studies (Hall, 1997). This made it applicable and adaptable to broader film studies investigating culture portrayals as well. The Cultural Representation Coding Rubric shown in Appendix A consisted of four major categories (three for animations) and acted as a strict coding guideline to follow. Each category was scored on a scale of one to four- with one representing a high degree of stereotypical representation and four representing an active defiance of stereotypes. Illustrative examples of each score is provided in Appendix A as well to strengthen analysis and researcher validity for scoring. Additionally, a review of each film pair's dominant cultures analyzed is seen

in Appendix B and allows for the identification of stereotypical markers. Dominant cultures refer to the primary cultural group depicted in the narrative and the characters who drive the story.

Film Analysis

Each film pair was analyzed using a consistent and multi-step procedure designed to generate accurate results of the presence and evolution of cultural stereotypes across film versions.

Initial Viewing

Each film was first viewed for general understanding of the narrative, setting, and any representational elements. During this time, informal notes were logged in the “Additional Notes” section of the Analysis Data Tables in Appendix C to mark any scenes or portrayals that contained stereotypes. The final data collection with justification is logged in Appendix D “Completed Data Analysis Tables” to show the researcher’s analytical processes.

Scene by Scene Coding

Next, each film was watched again to take note of any cultural scenes and coded them based on the categories described in the Cultural Representation Coding Rubric. Particular attention was given to dialogue, story arcs, character traits, and general context to identify any slight indicators that could challenge or reinforce cultural stereotypes. Any identified scenes were then marked to act as conclusive evidence that would later act as justification.

Cross-Version Comparison

After coding, the animated film and its corresponding live-action remakes were compared directly to determine whether previous stereotypes were reflected, reinterpreted, or challenged in the live-action remake. In order to classify each film pair to the study’s broader categories, a Cultural Representation Index, otherwise known as CRI, was designed. The CRI was used primarily to provide a numerical measure of how each film portrayed cultural stereotypes, allowing for a definite categorization according to the research question. Specifically, for this study, cultural stereotyping is the “practice of ascribing specific characteristics, behaviours, or beliefs to all individuals” in a cultural, ethnic, or national group (Wilkinson, 2024). For live-action films, the CRI was calculated as the average of the score of four categories. Whereas, for animated films, the CRI was calculated as the average of the score of three categories: Cultural Representation, Character Presence, and Narrative Framing.

$$\text{CRI} = (\text{Cultural Representation Score} + \text{Character Presence Score} + \text{Narrative Framing Score} + \text{Casting Choices Score (live-action only)}) \div 4 \text{ (live-action) or } 3 \text{ (animation)}$$

High CRI (3-4)- Identified as Progress.

Average CRI (2-3)- Identified as Reinterpretation.

Low CRI (1-2)- Identified as Reflection.

*Progress refers to the substantial improvement in cultural portrayals compared to prior representational patterns and actively challenges stereotypes.

*Reinterpretation refers to the partial modification of earlier stereotypes through selective adjustments in character agency and cultural markers.

*Reflection refers to the continuation or replication of previously established stereotypes with minimal structural or ideological change.

Based on the CRI rubric, a score of 1 would indicate heavy reliance on caricature, stereotypical dialogue, and passive roles. Compared to this, a score of 2 would illustrate partial modification and some character agency. A score of 3 demonstrates significant stereotype reduction and improved cultural accuracy; however, the film remains framed through an orientalist lens. Lastly, a score of 4 exhibits fully-dimensional characters, inclusive casting, and nuanced narrative framing to directly challenge previous stereotypes. By allowing the research to identify patterns of continuity, reinterpretation, or subversion, the study addresses the significant gap in scholarship regarding the evolving nature of cultural representation in media.

Interpretive Analysis

After categorizing the representational outcomes and CRI scores of each film pair, the study moved on to an interpretive analysis to explore any potential external factors and explanations behind the observed shifts that were noted. This stage included an analysis of broader societal and historical context in which the film was released along with audience reception to explain why certain stereotypes were reflected, reinterpreted, or challenged in modern films. These entries were recorded in the Data Analysis Table under the “Background on Historical Context” and “Audience Reception” section. By including any major societal changes and pulling from public commentary websites, this part of the analysis process provides context for the motivations behind representational choices.

Cross-Source Comparison

In order to justify and improve the validity of this research, the data was analyzed and compared amongst other scholarly film studies. Such scholarly film studies were not limited to but included film reviews, articles, and interviews with film producers. Comparing the results from the research to other resources allowed the data to reflect broader perspectives instead of remaining solely subjective and vulnerable. Ultimately, this strengthened the credibility of the research and provided a deeper understanding of evolving representations in media.

3. Data Analysis

The data analysis examines cultural stereotypes between animations and their live-action remakes by utilizing a hermeneutic content analysis and a CRI (Cultural Representation Index) score to show overall categorization with both a qualitative and quantitative standpoint. Even though the content analysis was solely qualitative in nature, the research question was addressed using the categorization of each film into reflection, reinterpretation, and progression depending on its CRI score.

Aladdin

The animated film *Aladdin* homogenizes multiple cultures including Arab, Persian, and Indian references into a single, generic aesthetic, registering common stereotypes of Middle Eastern culture. Immediately after the song Arabian Nights closes, Jafar reads, “Trust me, my pungent friend” (DreamsImagine Journal, 2018). The antagonist assigns a degrading trait to a Middle Eastern character which reinforces the moral inferiority and hierarchical systems seen

throughout the film. In the next song, One Jump Ahead, the guards are seen to be running on hot coals in their pursuit to catch Aladdin. However, in reality, this practice of hot coals is not commonly associated with Middle Eastern cultures and highlights the tendency for the media to misrepresent certain practices. Combined, these narrative and visual choices reinforce cultural tropes leading to the score of 1 on the Cultural Authenticity and Representation category of the coding rubric. Additionally, female characters throughout the film are frequently associated with harem-like imagery that places value on their appearances. Dialogue such as “shrew [or]... prizes to be won” constrains women to passive, sexualized roles, thereby receiving a Character and Stereotype Presence score of 2 (DreamsImagine Journal, 2018). Lastly, the westernized narrative framing of Aladdin oversimplifies complex cultural traits and demonstrates fictional stereotypes, giving it a score of 1 on Narrative Framing/Perspective. However, in comparison to the animation, the live-action remake released in 2019 scored significantly higher on the coding rubric with a final CRI score of 3. These improvements were specifically made to character portrayals and cultural representation which maintained both complexity and independence. This was seen in Jasmine, whose role shifted away from previous gender structures and objectification. Particularly in the film’s song Speechless, Jasmine openly challenges her restrictions as a female in Agrabah. The progression of female empowerment is clearly noted in this scene and demonstrates the character development Jasmine faces throughout the film. Because the Character and Stereotype Presence is mostly independent and developed throughout, the remake receives a 3 on this category. In addition, modern live-action places greater emphasis on cultural accuracy. This is seen through its realistic bazaar settings, architecture, and costuming that align with Middle Eastern influences. By making these improvements, the film was able to reduce westernization and contribute to respectful depiction of culture, aligning with a 3 on the Cultural Authenticity and Representation category. Casting decisions made by filmmakers further corroborated this shift as actors’ appearances and backgrounds matched with the cultural contexts and demonstrated inclusivity. However, despite improvements, the live-action remake does not fully achieve authenticity because the perspective remains westernized. This limitation prevents the film from transitioning into a fully authentic representation and contributes to a 3 on the Narrative Framing/Perspective category. Although the 2019 *Aladdin* remake improved its CRI score to a 3, audience backlash in certain aspects persisted. This goes to show that a high CRI does not necessarily guarantee audience approval or appreciation. Public critiques have highlighted the tension filmmakers face when maintaining cultural accuracy and preserving nostalgic biases.

Peter Pan and Wendy

The animation of *Peter Pan* revolves around magical adventures, but it was negatively criticized for its representation of Native Americans. Starting from the introduction of an Indigenous tribe in Neverland, the film relies heavily on stereotypical appearances and broken language that contribute to misconceptions of Indigenous people. Portrayals of the Indigenous people with face paint, feathers, and horns alongside repeated dialogue such as “redskins” reinforce stereotypes comparing Indians to savages and simplify their existence. Specifically, their broken English, ceremonial dances, and war cries degrade Native Americans to supporting roles, receiving a low Cultural Authenticity and Representation score. Because of this caricatured behavior and restricted agency, the rubric identified the Character and Stereotype Presence score as 1. Similarly since the narration is framed through Peter Pan and Wendy, the indigenous characters lack a voice and remain insignificant; therefore, Narrative

Framing/Perspective category is scored as a 1. Together, these elements demonstrate that the film prioritizes Western humor over cultural accuracy and dehumanizes these characters. Compared to the animation, *Peter Pan and Wendy* (2023) shows a noticeable shift towards accurate representations. The remake gives the Indigenous characters greater relevance and agency, which can be seen in Tiger Lily's capabilities. Unlike the animation's exaggerated behaviors, the indigenous actors are seen performing modern actions that directly challenge earlier notions. This removed stereotypes that portrayed them as savages and resulted in a Cultural Authenticity and Representation score of 3. Particularly, Tiger Lily, who is seen speaking both Indigenous languages and English while rescuing Peter Pan, is depicted as a warrior and removes the earlier damsel-in-distress cliché. This reduced reliance on previous stereotypes corroborated a Character and Stereotype Presence score of 3. Filmmakers were also lauded for their inclusive and thoughtful casting by using actors from indigenous backgrounds to represent these roles; this diverse perspective earned a score of 4 on the Casting Choices Category. Despite these improvements, the narrative framing prioritizes Peter and Wendy's perspective, leaving Indigenous roles underdeveloped. Overall, this resulted in a Narrative/Framing Perspective score of 2. While *Peter Pan*'s live-action scored preferably high on cultural authenticity, developed characters, and casting choices, the westernized narrative along with audience favoritism limits the modern changes made towards accurate representation. Ultimately, even high CRI scores are constrained and moderated by viewer interpretations and expectations for media.

Mulan

Disney's animation of *Mulan* (1998) shows a shift from traditional animations but continues to rely on simplifications and stereotyping in scenes. Drawn from the Chinese legend Hua Mulan, the film combines multiple westernized narrative conventions with exaggerated cultural practices. During the Matchmaker scene, many cultural rituals are exaggerated. By portraying these traditions in an exaggerated way, the film uses common stereotypes that shape global perceptions. Furthermore, during the ancient ritual of Mulan's ancestors, the ancestors are depicted as loud and chaotic. While the film demonstrates greater effort towards authentic representations, important spiritual beliefs are framed to be comedic, which downplays and reduces the culture's significance. This aligns with a Cultural Authenticity and Representation score of 2. Throughout the film, Mulan is praised for her character growth as she challenges traditional gender roles by enrolling in the military and dressing as a male soldier. This breaks the common pattern seen in female leads where they remain subservient. Additionally, Mulan's loyal sidekick, Mushu, uses humor that depicts culturally significant moments through a westernized lens, resulting in a Character and Stereotype Presence score of 2. In contrast, Disney's live-action *Mulan* (2020) attempts to correct earlier depictions by maintaining cultural accuracy and respectful portrayals by removing significant elements, including Mushu and musical numbers, and replaces them with key Confucian philosophies such as filial piety, honor, and chi. The modern film also implements Southern Chinese Tulou architecture in an attempt to maintain historical accuracy throughout the film's setting. However, deviations, including authority outside Confucianism, are seen as adverse and inherently alter the cultural understanding present in the film. This factor reinforces the Cultural Authenticity and Representation score of 2. A trend was also observed through the data where Mulan is portrayed as independent and powerful since her presence both reinforces her agency and motivations within family duty. The removal of certain comedic elements and realistic costuming

supported a Character and Stereotype Presence score of 3. Despite significant elements such as empowerment, honor, and civic duty cast without stereotyping, the film utilizes supernatural and mystical conflicts which critics reinforce as unrealistic. This emphasis earns the film a Narrative Framing/Perspective score of 2. The use of an all-Asian cast demonstrates a strong effort toward inclusive and authentic casting in the remake. This matches with a Casting Choice score of 4. Although *Mulan* (2020) scored in between a 2-4 on the CRI categories' Casting Choices and Narration, the film lacked cultural authenticity and developed characters which contributed to poor audience reception. This reinforces that representational progress must account for on-screen presence and audience perceptions.

Across all film pairs - *Mulan*, *Aladdin*, and *Peter Pan and Wendy* - a common trend was observed. While overall authenticity and accuracy improved, these films faced a significant inhibitor, particularly in their narrative framing and perspectives. Higher CRI scores in *Aladdin*, *Mulan*, and *Peter Pan and Wendy* were used to justify their improvements in character agency, representation, and authentic settings along with categorizations as "Progress" or "Reinterpretation". Despite having achieved greater authenticity and representation according to the framework, the live-action remakes continue to be limited through their Western-centric perspectives. This restriction in narrative development prevents the remakes from achieving full authentic and accurate cultural representations.

4. Discussion

Because the study utilizes a qualitative content analysis, it depends on the researcher's opinions and perspectives when drawing conclusions. Specifically, in ethnic stereotyping and cultural studies, researchers from a variety of backgrounds, education, or personal experiences may interpret data differently and possibly introduce subjectivity. Even with multiple scholarly sources corroborating the results, the study remains vulnerable to researcher bias solely due to the methodology. Additionally, its emphasis on popular media platforms forces dominant narratives to be analyzed more consistently compared to marginalized perspectives. This creates an imbalance in the data set with less-recognized media being overlooked. Alongside this, the framework itself faced issues as the unequal weight of each category may have also influenced how strongly each film was classified as either reflection, reinterpretation, or progression.

By including polling, social media reactions, and box office feedback, it can be inferred that higher CRI scores do not translate to positive success. Backlash amongst audiences occurs often when newer adaptations start to deviate from previous standards. However, audience reactions to these perceived improvements still continue to remain mixed and dependent on individual contexts itself. To observe this phenomenon even further, films receiving a higher CRI score, compared to their animation, did considerably worse amongst audiences, earning negative criticism. Critics also demonstrate varied opinions compared to general audiences. For example, a critic from ABC News reviewed *Mulan* (2020) to be simply "revolutionary" compared to the film's rating as one of the lowest Disney live-action adaptations due to the removal of famed elements including musical numbers and Mushu (Rotten Tomatoes, *Mulan*). Collectively, these limitations in the study indicate that while meaningful patterns were identified, the findings remain context-dependent and therefore cannot be generalized to all media productions.

With these limitations, the research itself observes that modern live-action remakes are reflecting similar approaches to narrative as their previous animations. This commonality underscores Western-centric framing as the key factor limiting cultural change in contemporary

films. By observing the breakdown of scores across CRI framework categories - Cultural Authenticity and Representation, Character Presence, Narrative Framing and Perspective, and Casting Choices - the researcher was able to directly comprehend each film's progress and limitations. The framework utilized in this research was significant and could be adapted or applied to broader forms of media to observe constraints considering specific areas. Ultimately, combining both qualitative and quantitative aspects in the content analysis demonstrated that cultural improvements may coexist with structural limitations.

5. Conclusion and Future Research

Countless media and cultural studies have emphasized the influential role film exerts on socialization and opinion formation. While the findings of this research demonstrate contemporary media shifting towards progressive ideals, variations amongst them are noticeable. Nostalgic bias in social and historical contexts demonstrates resistance towards authentic depictions and limits cultural changes by aligning with the Mere Exposure Effect. Consequently, repetitive elements from earlier portrayals may reinforce and unintentionally normalize damaging stereotypes that remain relevant. Disney's younger audiences are extremely vulnerable to these shifts and internalize them unconsciously. To achieve a relevant transformation, Disney must feature fully developed characters, rather than simply reversing harmful stereotypes.

In the context of broader fields of study, modern storytelling warrants critical attention as it remains a site for cultural production. While attempts to shift towards progressive cultural production are clearly noticeable, they are heavily dependent upon commercial interests and audience reception. The potential for inclusivity remains constrained as familiar narratives are reproduced to avoid backlash and meet audience expectations. Additionally, such progress is undermined by Western-centric perspectives. Given the relevance of contemporary media, further scholarship should examine how historical and social frameworks shape current representation rather than focusing on earlier portrayals. The implementation of diverse casting and cultural visibility are indicators of progress. However, corporations tend to utilize these strategies as marketing tactics, raising ethical concerns regarding commercialization of culture. To reduce conflict and backlash, a minimal standard is set for filmmakers as they often overlook and perpetuate derogatory stereotypes. Due to this, representational progress cannot solely be evaluated based on on-screen presentations but must also account for narratives that guide audience interpretation.

Further scholarship on this topic must expand beyond mainstream media to encompass diverse platforms that allow for a clearer understanding of how progress varies across cultures and contexts. By focusing on audience reception data, particularly familiarity bias, scholars would delve deeper into the psychological impact and interpretation of these dominant narratives. Essentially, further inquiries on these topics would bridge the gap between media representation and audience reception.

The study's findings ultimately align with Bandura's Social Learning Theory, suggesting that media both shapes and is shaped by its environment. Earlier portrayals establish behavioral norms, stereotypes, and narrative frameworks that are repeatedly reinforced or modified in later films. This evolving nature highlights both the derogatory and beneficial perspectives shaped through film. With further live-action remakes slated for release, Disney has an opportunity to correct their approach to previous stereotypical representations. Ultimately, media's influence



does not operate in a constant progression towards inclusivity, but rather as an evolving cycle constrained by nostalgia, commercial interests, and social contexts.



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Appendix A
Cultural Representation Coding Rubric

Cultural Authenticity and Representation	0-1: Misrepresentation or mostly inaccurate representation. Strong reliance on stereotypes.	2: Mixed elements with some being authentic and others being stereotypical.	3: Mostly accurate and includes respectful portrayals. May include minor simplifications.	4: Fully accurate and culturally respectful.
Character and Stereotype Presence	0-1: Characters only reinforce or show stereotypical roles.	2: Mixed elements with some depth in characters but most are stereotypical.	3: Mostly independent and developed characters.	4: Characters are fully developed and challenge traditional stereotypes.
Narrative Framing/ Perspective	0-1: Story told from a perspective that mostly reinforces stereotypes.	2: Some challenge traditional stereotypes while others reinforce through narrative development.	3: Mostly challenges stereotypes and the perspective emphasizes a complex cultural representation.	4: The story fully challenges stereotypes by including marginalized characters that oppose traditional views.
Casting Choices (Live-Action Only)	0-1: Non-inclusive characters which show misrepresented culture and ethnicity.	2: Some characters match background while others mismatch the background and are inaccurate.	3: Characters that are cast are mostly inclusive and appropriate to setting.	4: All main roles are authentically cast and the film is overall fully inclusive regarding cultural backgrounds and ethnicities.

Illustrative Examples:

1: Heavy reliance on caricatured costumes, exaggerated cultural practices, one-dimensional characters, Western framing, and misappropriation of cultural authenticity.



- 2: Partial accuracy with minor stereotyping, limited character agency, Western framing, and minor inaccuracies.
- 3: Mostly accurate portrayals, improvements in character agency, though narrative framing remains biased, Westernized interpretation, and mostly accurate casting.
- 4: Nuanced cultural representation, empowered and non-stereotypical characters, storyline centered around diverse perspectives, and fully inclusive casting.

Appendix B

Cultural Review and Normalized Stereotypes

* Dominant culture refers to the primary cultural group depicted in the narrative and the characters who drive the story, establishing the focal point of the study.

Mulan (Chinese): Chinese people tend to honor old traditions but also embrace many parts of western American culture. The lasting influence of Confucianism, Chinese customs include a strong sense of family, deep respect for hierarchy, and appreciation for harmony over conflict. They have emphasized modern infrastructure, reason, and growth. Filial Piety and loyalty are valued with families often living together in a single joint-household. Mandarin is the most commonly spoken language. The only five official religions include Buddhism, Taoism, Islam, Catholicism, and Protestantism. Rice is considered a staple of the Chinese diet and meat consumption is limited. Many sculptures and paintings depict spiritual and mystical history. Music is integral to Chinese culture such as the xun and guqin. China is the birthplace of eastern-style martial arts such as Kung Fu. China has invested heavily in scientific advancements and is a dominating country in research. The largest festival is the Spring Festival and marks the beginning of the Lunar New Year. It is a time to honor ancestors and the holiday is marked with fireworks and parades. Scholars found that the transition of gender attitudes is uneven. Most Chinese families remain patriarchal and traditional gender norms still prevail. Women who are inspired by feminist ideas are more likely to fight for their rights and to bargain their power against men's violence than women who do not embrace these ideas. In China, individuals' self image is tied into their nation with value and emotional significance. So individuals are seen as a part of a family or community rather than as independent people. Stereotypes of Chinese culture may include indistinguishable people, overemphasis on hardworking character traits, are academic wizards, and as submissive people. Western media often portrays them as eating strange foods with negative connotations.

Aladdin (Arab): Arab culture and the Islamic faith are deeply related. Islam is the main religion but also other religious groups are accepted. Individuals in Arab societies believe that religious beliefs are essential to everyone. Mosques are considered as holy sites and people must follow strict rules around them. Family loyalty and obligation are significant in societies with many families being tight-knit. It is emphasized that a person's honor and prestige comes from their family. Arab families tend to be large and extended with many relatives. In the media however, Arabs and Muslims are portrayed as barbaric and unforgiving people. These connect to war and conflicts. This emphasizes their character as untrustworthy individuals. Hollywood shows Arab women in a very sexualized way as belly-dancers or silent-veiled women. They are often pictured with camels in the desert but this representation is largely outdated and stereotypical. Westerners see Arab people as barbaric since the Crusades since they captured Jerusalem.

Peter Pan (British, Indigenous): British culture is a diverse mix of different ethnic groups and religions, but English is the main language that dominates. However, they still have rigid class systems today. Often, there are significant distinctions between town and country with people. The nation as a whole is renowned for its proper language and wealthy individuals. In its literature, it holds an influential cultural expression. This culture is shaped by Victorian values, imperialism, and social hierarchies. Family structures are usually patriarchal during this time and

emphasize discipline and duty. Education, manners, and social order were tied to class distinctions. Christianity remained the dominant religion which influenced behaviors and social ideals of the time. Women faced unrealistic ideals and society did not allow women to have similar privileges as men. Children during this time were supposed to be imaginative and innocent. In the media, British characters are portrayed as conceited and prudish from their properness. Common media stereotypes of British culture include an obsession for tea, polite characteristics, and individuals who are socially awkward or conceited. Indigenous cultures are threatened with extinction so cultural identity is very significant for them to maintain. They are often excluded from policy and decision making, leading them to become a very marginalized group. Native Americans, having multiple groups, usually have a deep connection to the land. Additionally, for many of these cultures oral traditions are very valuable as knowledge is transferred between generations. Across these cultures, intricate forms of art are a link to ancestral knowledge and include ceremonial clothing, complex beadwork, porcupine quills, and decorated pottery. They have complex social structures and a very strong kinship that emphasizes their strong sense of responsibility and community. With this, they hold elders in very high regard and are seen as knowledge holders. Ceremonies and rituals are vital for Native Americans to reinforce their community bonds and spiritual beliefs. Native Americans usually are portrayed as marginalized groups, and when they are included they are portrayed as historical figures. When they are shown in modern media, they are often correlated with addiction, poverty, and a lack of education. The lack of accurate representation in the media is due to the lack of interaction between residents and Native Americans.

The Little Mermaid (European and Caribbean): Nordic tradition influences Danish culture significantly. Danish culture believes that everyone should have equal opportunities among society. They signify key values such as punctuality, planning, and responsibility. Northern European folklore and seafaring culture all play a role in Denmark. Roles such as fishing, sailing, and maritime technology influence Denmark's culture. Christian ideals were significant during this time. Caribbean Culture is often correlated with vibrant environments, ocean life, and entertainment. The culture itself is a combination of different ethnic influences and experiences. This results in a diverse community with Christianity still being the dominant faith. Caribbean culture emphasizes community, oral storytelling, spirituality, and music as main elements.



Appendix C Analysis Data Tables

Animation Data Table:

Film Title, Date, and Production information:	Score:	Evidence /Visuals:	Background on Historical Context Comparison :	Cross-Source Comparison:	Additional Notes:
Cultural Authenticity and Misrepresentation :					
Character and Stereotype Presence:					
Narrative View:					
Audience Reception:					CRI Score:

Live-Action Remake Data Table:

Film Title, Date, and Production information:	Score :	Evidence /Visuals:	Background on Historical Context Comparison :	Cross-Source Comparison :	Additional Notes:
Cultural Authenticity and Misrepresentation:					
Character and Stereotype Presence:					
Narrative View:					
Casting Choices (Live-Action Only):					
Audience Reception:					CRI Score:



Appendix D Completed Data Analysis Tables

Animation Data Table:

Film Title, Date, and Production information: Aladdin, 1992, Animation	Score:	Evidence /Visuals:	Background on Historical Context Comparison:	Cross-Source Comparison:	Additional Notes:
Cultural Authenticity and Misrepresentation:	1	Arabian Nights—Camels are being associated in Middle Eastern people and environments being misrepresented - Jafar being associated as a Dark Man “Pungent Friend”- Middle Eastern people as low-lives - Aladdin and most being characterized as a low-life thief Misogynist appearance of women Walking on hot coals is religious Aladdin giving	1992 was a year marked by struggles to maintain culture. This year’s conflicts were rooted in race, ethnicity, and social injustice. In Europe, the collapse of Yugoslavia led to the violent conflict known as the Bosnian War. In the U.S. Los Angeles Riots occurred as the result of the	A Flawed World: Disney’s Aladdin through the Lens of Orientalism - This article analyzes visual signs and dialogue alongside narration to determine that the film portrays the Middle East as a fantastical exotic place. This includes inconsistent cultural elements and exaggerated imagery to accomplish this.	Aladdin is a Disney animation that was released in 1992. The film was set in Agrabah, a fictional Middle Eastern city, with the main character, Aladdin, who discovers a magical lamp containing the Genie. With the Genie’s help, he tries his best to win Princess Jasmine’s heart and stop the evil sorcerer, Jafar. The film cosplays multiple songs, side characters, and magical elements such as the flying carpet to create the narrative. Justification for Scores: Cultural Authenticity and Misrepresentation- The film heavily relies on orientalist stereotypes of Middle
Character and Stereotype Presence:	2				
Narrative View:	1				



		his food away Whip used in Arabian culture to hit children Merchants being scammers Strict shoplender being portrayed with scary characteristics Middle Eastern Architecture - Middle Eastern Dungeons - “Marry the shrew” said to Jasmine - “How about that Mr. Doubting Mustafa” - Prince outfit and Elephants, Turban - Ali’s Grand Entrance - “I’m not a prize to be won” - Jasmine flower representing Arab culture -Pyramids and Egyptian showing Middle Eastern	acquittal of four officers in the Rodney King police brutality case. Meanwhile, South Africa’s anti-aparth eid movement was gaining popularity with negotiation s beginning to dismantle prejudiced systems.		Eastern culture, often blending multiple cultures as one. Certain elements such as punishments, merchants, and antagonists are distorted rather than accurately represented. Character & Stereotype Presence- While Aladdin shows complexity through his journey of love and moral growth, the other characters stick to their stereotypical roles. Female characters, such as Jasmine, continued to be constrained by misogynistic ideas. Narrative Framing & Perspective: The story is told primarily through a Western lens that implies the setting using unrealistic ideas. As a result, the film reinforces the common misconceptions about Middle Eastern societies.
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		Architecture - Jasmine's Room and furniture resembles Middle Eastern culture - Purple fog taking over when Jafar dominates			
Audience Reveal:	Most audience reviews are overwhelmingly positive as they emphasize the film as a "timeless adventure that balances spectacle with sincerity" (Rotten Tomatoes 2026). However, critical analysts such as Dr Jack Shaheen criticized the film for depicting oriental people as the general Arab population with their common stereotypical representations. Specifically, he defaced the song "Arabian Nights" and led the American-Arab Antidiscrimination Committee in its quest to "change the lyrics of the song" (Hakami, AlJahdali 2024).				CRI Score: 1.333.. (1+2+1)/3

Live-Action Remake Data Table:

Film Title, Date, and Production information: Aladdin, 2019, Live-Action	Score :	Evidence/ Visuals:	Background on Historical Context Comparison :	Cross-Source Comparison :	Additional Notes:
Cultural Authenticity and Misrepresentation:	3	- Sultan depiction -Realistic Appearance of Jasmine - Real depiction of bazaar -Guards being	The year 2019 was filled with global unrest and uncertainty. In Hong Kong, riots and protests occurred in	"The Middle Eastern Culture and Its Representation in Walt Disney Pictures Movie Aladdin"	The movie Aladdin, released in 2019, is a live-action adaption of the original Disney animation. This film is
Character and Stereotype Presence:	3				
Narrative View:	3				



Casting Choices (Live-Action Only):	3	reasonable looking -Agrabah's setting having desert city depiction -Jafar looks showing his bad characteristics -Palace architecture inside symbolizing a mosque - Genie's bracelets and appearance symbolize a Middle Eastern man	response to "Beijing's proposal to extradite locals to the mainland" (Wong 2024). In the United States, political turmoil took place during the impeachment of President Donald Trump on the basis of "abuse of power and obstructing Congress providing aid to Ukraine" (GovTrack.us 2019). Meanwhile, in Europe, the United Kingdom was facing the Brexit conflict with the Prime Minister's negotiations rejected by the House of Commons thrice, leading to	(2019)": Article analyzes how Disney's live-action Aladdin film incorporates Western ideology into its film. The author utilizes Stuart Hall's Theory of Culture and Edward Said's Theory of Orientalism to argue that Disney has filtered the story through a westernized perspective which can be seen in characters such as Princess Jasmine to reflect modern Western ideals.	also set in the city of Agrabah and follows Aladdin trying to use the power of the lamp to win the Princess's heart. This film shows realistic depictions of Middle Eastern architecture, bazaars, and daily life. Justification for Scores: Cultural Authenticity and Misrepresentation- The film tries to respectfully depict the characters through its accurate representation of architecture, settings, and costumes. These cultural elements are well
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			her resignation and uncertainty of U.K.'s presence in the European Union.		thought compared to the animation and show more realism. However, some elements still simplify the complexity of Middle Eastern cultures. Character & Stereotype Presence- Characters are more developed, independent , and assertive which shifts away from the animation's constraints. Despite this, villain tropes still continue to persist around Jafar as he lacks development. Narrative Framing & Perspective : The
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					casting reflects the storyline of Middle Eastern and Southern Asian representation as the characters align with their setting and cultural backgrounds. However, criticism remains due to Westernized performances.
Audience Reveal:	Most Audience reviews were positive and appreciated the live-action characters and the adaptation of the storyline to fit modern standards. They described the film as “shining with vibrant energy, heartfelt emotion, and a charming blend of adventure and romance” (Rotten Tomatoes 2019). However, as the animation, the live-action adaption also received negative reviews for its main characters such as Aladdin and Jasmine maintaining “European features and white American accents” (Alsutany 2019).				CRI Score: 3 Progress (3+3+3+3)/4

Animation Data Table:

Film Title, Date, and Production information: Peter Pan and Wendy, 1953, Animation	Score:	Evidence/ Visuals:	Background on Historical Context Comparison :	Cross-Source Comparison:	Additional Notes:
Cultural Authenticity and	1	- Pirates having ugly	The year 1953 was	The Racist History of	Peter Pan is a Disney animation released in



Misrepresentation :		looks to match character traits	shaped by major shifts in power and the decline of the Cold War. The Korean Armistice Agreement was signed as a measure to “suspend open hostilities until a final peaceful settlement” was reached (TheZebra 2025). This had effectively ended the Korean War and solidified the division between North and South Korea. The death of the Soviet Leader Stalin had also marked the official decline in the Cold War. By showing the ending of	Peter Pan TIME - This magazine report explains that Peter Pan’s indigenous portrayals are tied to racist tropes and stereotypes. The author identifies that these stereotypes are similar to Barrie’s original works where he used offensive language and caricatured portrayals of the Native Americans.	1953 that follows the adventures of Peter Pan, Wendy, and the Lost Boys through Neverland. The story includes encounters with Captain Hook, the mermaids, and the Indians. The film, however, depicts indigenous people and pirates having stereotypical and exaggerated actions.
Character and Stereotype Presence:	2	- Indians are introduced. All are not fully clothed and have feather and stereotypical hairstyle			
Narrative View:	2	- Tiger Lily is introduced - Chief of Indians with face paint feathers, red face, horns, Native Indian Teepees, and Native American instruments and music.			Justification for Scores: Cultural Authenticity and Misrepresentation- The indigenous characters reflect the common misconceptions about Native Americans using their exaggerated costumes, language, and behaviours that lack accuracy. Character & Stereotype Presence- The Native American characters and pirates are simplified to their stereotypes and physical traits. For example, Tiger Lily does not play much action in the film and is mostly passive. On the other hand, the pirates have



			the Soviet Regime, the USSR's economic systems collapsed leading to poverty and inability to maintain conflict with the U.S..		extremely exaggerated appearances but are granted more individuality than the Indigenous characters. Narrative Framing & Perspective: The narrative shows the stereotypes displayed about the Native Americans as humor and unproblematic. This reinforces already harmful assumptions in society about Indigenous people.
Audience Reveal:	The animation has received positive reviews especially those from <i>The Hollywood Reporter</i> who has acknowledged the film as a fanciful play done with "such charm and beauty" (Rotten Tomatoes 1953). However, the Indian tribe displayed in the film was received negatively due to its portrayal in "contemporary productions" as modern thinking has evolved since 1953 (Laskow 2014).				CRI Score: 1.666.. (1+2+2)/3

Live-Action Remake Data Table:

Film Title, Date, and Production information: Peter Pan and Wendy, 2023, Live-Action	Score :	Evidence / Visuals:	Background on Historical Context Comparison:	Cross-Source Comparison :	Additional Notes:
Cultural Authenticity and Misrepresentation:	3	- Tiger Lily is introduced and speaks both English and Indigenous	The year 2023 was marked with global violence as both the Russian-Ukr	Peter Pan still hasn't grown up, but Tiger Lily has changed: This article	Peter Pan and Wendy is the live-action adaption which was released in
Character and Stereotype Presence:	3				



Narrative View:	2	languages while asserting leadership.	ainian war continued alongside the	shows how Disney's remake of Peter Pan allows the Indigenous tribe and Tiger Lily more involvement than the previous film. This had allowed the characters to incorporate her language and cultural traditions into the role which gave her greater depth.	2023 of the original animation. The film continues to follow Peter Pan, Wendy, and the Lost Boys as they confront Captain Hook. During this process, they encounter Tiger Lily and her tribe who are depicted with respect and cultural grounding.
Casting Choices (Live-Action Only):	4	- Tiger Lily rescues Peter Pan - Tiger Lily helps Peter Pan and the boys in the conflict with Captain Hook	Israel-Hamas War. Western countries continued to provide Ukraine with military aid as major battles broke out and as tensions escalated. Additionally, in the Middle East, the Israel-Hamas War broke out after Hamas's attacks on Israel on October 7th. This conflict triggered widespread regional tensions and forced a "massive Israeli military offensive in Gaza" (BBC 2025).	However, critics show how this major leap towards authentic cultural representation compared to the original animation has resulted in some dissent among audiences.	Justification for Scores: Cultural Authenticity and Misrepresentation- The live-action adaption removes many of the offensive stereotypes present in the animation. This allows the Native



					American culture to be treated respectfully with their leadership roles and language authenticity. Character & Stereotype Presence- Tiger Lily is portrayed as a leader in live-action with autonomy and importance. This differs from her passive role in the animation as she actively participates in the film and decision-making. Narrative Framing & Perspective : Although the film improves character complexity throughout, the story still
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					focuses on Peter Pan, specifically. This shows the traditional power dynamic seen in films where the Indigenous characters are meant to support the narrative. Casting Choices: The casting shows that the filmmakers were conscious of a variety of cultures. This is because multiple Indigenous actors were cast into the Indigenous roles.
Audience Receival:	Unlike the animation, the live-action version of Peter Pan and Wendy received mixed audience reviews with some praising the modern changes and others disliking the major				CRI Score: 3 Progress (3+3+2+4)/4



	shift from the animation. In fact, a critic from the Spectator reviewed that the film feels “perfunctory” and that the characters do not show the original spark seen in the animation (Rotten Tomatoes).			
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Animation Data Table:

Film Title, Date, and Production information: Mulan, 1998, Animation	Score:	Evidence/Visuals:	Background on Historical Context Comparison:	Cross-Source Comparison:	Additional Notes:
Cultural Authenticity and Misrepresentation :	2	- Matchmaker scene exaggerates rituals, expressions, and bride expectations. Women are portrayed as an object of beauty and obedience. - Ancestors are loud and chaotic. This shows how spiritual beliefs are treated as comedic Mushu throughout the film uses	In the year 1998, countries faced political chaos, nuclear tensions, and peace efforts. In the U.S. President Bill Clinton faced a major civil suit for sexual harassment claims “before he was elected president”	Cultural “Authenticity” as a Conflict-Ridden Hypotext: Mulan (1998). Mulan Joins the Army (1939). and a Millennium-Long Intertextual Metamorphosis- This article explores how Mulan compares to the original legend of Mulan. The	Mulan is a Disney animation released in 1998 that shows Mulan as a young Chinese woman who disguises herself as a man to take her father’s role in the army. The film uses satire and adventure to engage the audience. While entertaining, the film uses mainly westernized humor and exaggerated characters that are not historically accurate. Justification for Scores: Cultural Authenticity
Character and Stereotype Presence:	3				
Narrative View:	2				



		modern humor and sarcasm which shows westernization - Masculinity is showed which shows asian discipline and military culture - Hun Portrayal where they show racialized villains - Emperor is a mystical asian, showing reinforcement of stereotypes. - Emperor bows to Mulan very exaggeratedly	(Library of Congress). This event had resulted in political divisions and debates over accountability between the House of Representatives and Senate. In Southern Asia, both past enemies: Pakistan and India conducted nuclear weapons tests which had increased fears of a nuclear war breaking out.	author lauds the film's efforts for portraying a strong female protagonist breaking traditional gender roles, but continues to acknowledge that the film reflects a Western narrative framing that blends different cultural experiences.	and Misrepresentation- The film uses Chinese architecture, symbolism, and folklore elements to a certain accuracy. However, these elements are Westernized and often exaggerated rather than accurate. Character & Stereotype Presence- Mulan shows a shift from the traditional gender structures as she is portrayed as complex, courageous, and self-determined. Some of the less-important characters however rely on exaggerated traits and actions for comedy. Narrative Framing & Perspective: The story is told using feminist themes but shows it through a Western lens. Specific Confucian traditions such as collectivism and filial piety are simplified to Western understanding. As a result, the narration both challenges and reinforces cultural assumptions.
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Audience Reveal:	Audience reviews for the 1998 animation of Mulan are dominantly positive with people praising the shift from traditional stereotypes and implementing strong feminist themes. A critic from the Philadelphia Inquirer described the film making “a sumptuous return to top form” while standing strong in comparison to other Disney classics (Rotten Tomatoes 1998). However, while present day critics view the film’s physical representation of the Chinese landscape being mostly accurate, the “representation of the behaviour of the Chinese in a culture set in that time period is not so” (Goh 2016).	CRI Score: 2.333.. (2+3+2)/3
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Live-Action Remake Data Table:

Film Title, Date, and Production information: Mulan, 2020, Live-Action	Score :	Evidence/Visuals:	Background on Historical Context Comparison :	Cross-Source Comparison :	Additional Notes:
Cultural Authenticity and Misrepresentation:	2	- Mulan is shown as powerful because of her chi “chosen one” - Mulan’s athleticism is seen as dangerous, people keep telling her to be obedient and silent as a women - Matchmaker is seen as harsh and judgemental . The rituals are	The year 2020 was marked with a global pandemic and widespread crisis. The Coronavirus was believed to have originated in China and then spread worldwide as a “pneumonia of unknown etiology” (CDC 2024). This pandemic had	From Mulan (1998) to Mulan (2020): Disney Conventions Cross-Cultural Feminist Intervention. and a Compromised Progress -The article identifies the live-action’s efforts to be more inclusive and culturally appropriate than the	Mulan, released in 2020, is the live-action adaption that shows Mulan’s action in defending China against invasion. The film’s characters are portrayed using authentic costumes and respectful representations of Chinese
Character and Stereotype Presence:	2				
Narrative View:	3				
Casting Choices (Live-Action Only):	4				



		exaggerated – Xianniang is ostracized for her dark powers and shapeshifting. Power outside confucian philosophy is dangerous – Invaders are brutal and vague. Shows the barbarian nature of steppe people.	overwhelmed healthcare systems and caused significant changes to everyday lives. In the United States, specifically though, the murder of George Floyd sparked widespread protests against police brutality and racism.	previous animation. However, this effort was faced with criticism and flaws from deviating from previous standards in the classic.	traditions. Justification for Scores: Cultural Authenticity and Misrepresentation- The film shows visual authenticity using accurate costumes, settings, and historical references. However, shifts from the animation which are fantastical, such as chi, changes the cultural understanding. Character & Stereotype Presence- Mulan is shown as powerful and independent but her personality is not developed
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					or complex compared to the animation. This limited her growth as the main character. Likewise, the supporting characters also lack complexity. Narrative Framing & Perspective : The story focuses on female empowerment surrounding honor and duty. For this reason, its themes are serious and avoid comedic stereotyping throughout. However, some of the conflicts and cultural instances are simplified. Casting Choices: The live-action
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					shows an all Asian cast to match the ethnic and cultural background of their roles. This shows a strong effort to maintain inclusive and authentic casting.
Audience Reveal:	Audience reviews are positive as people appreciate the strong sense of feminist ideas in the film. A critic from ABC News emphasized that Caro's Mulan is simply "revolutionary" (Rotten Tomatoes). However, the film is rated as one of the lowest Disney live-action adaptations due to the audience disliking the lack of character development, cultural accuracy, and removal of famed elements such as Mushu.				CRI Score: 2.75 Reinterpretation (2+2+3+4)/4