

ANIMUS, ANIMA, AND SHADOW: GENDER ROLE REPRESENTATION
IN FANTASY FILMS OF THE THIRD WAVE FEMINIST ERA

A Thesis

Presented to

The Faculty of the Department

of Communication

University of Houston

In Partial Fulfillment

Of the Requirements for the Degree of

Master of Arts

By

Caroline Lopez

December, 2010

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ABSTRACT

Research on representation of gender in 20th century media suggests that traditional attitudes towards gender, which call for aggressive, dominant male behavior and passive, submissive female behavior, have been propagated through negative framing of characters who challenge those attitudes. Traditional attitudes have been especially prominent in fantasy tales, though some research suggests that contemporary (third-wave feminist era) fantasy does support alternative views. A quantitative study of fantasy films of the era reveals that characters who challenged tradition were still more likely to be framed negatively than those who did not. Qualitative analysis was then used to determine the reasons for, and the significance of this continued correlation.

TABLE OF CONTENTS

1	Introduction and Context: History of Gender Roles	1
	Sources of Gender Roles: The Biological and Social Approaches	2
	Sources of Gender Roles: The Jungian Approach	5
2	History of Gender Role Representation in 20th Century Media	8
	Gender in Early-to-Mid-Century Media	8
	Gender in Mid-to-Late-Century Media	10
	The Rise of the Fantasy Genre	12
	Readings of Gender in the Fantasy Genre	13
	Studies of Gender in the Fantasy Genre: Establishing Gender Bias in Fantasy Stories	15
	Studies of Gender in the Fantasy Genre: Finding Explanations for Gender Bias	23
	Studies of Gender in the Fantasy Genre: Other Options for Fantasy Stories	25
	Studies of Gender in the Fantasy Genre: Moving Forward	26
3	Method and Significance of the Study	28
	Sample	28
	Operational Definitions	29
	Coding Categories	29
	Intercoder Reliability	30
	Methods of Data Analysis	30
	Significance of the Study	31
4	Results	32
	Overall Scores	33
	High Animus Scores and High Shadow Scores	35
	Low Animus Scores and Low Shadow Scores	37
	Low Animus Scores and High Shadow Scores	39
5	Conclusion	40
	Suggestions for Future Research	41
	Limitations of the Study	42
	Concluding Remarks	43
	Appendices	47
	Works Cited	63

Chapter 1: Introduction and Context: History of Gender Roles

Attitudes towards gender and gender roles in Western culture call for men to be physically strong, emotionally distant, and behaviorally aggressive, while women are expected to be physically delicate, indulgent of emotion, and behaviorally nurturing (Bem, 1974; Creed, 1993; Goffman, 1974; Goffman, 1977; McKelvie & Gold, 1984; Mosher & Tomkins, 1988; Sanday, 1981; Tomkins, 1987). The source of these norms has been the subject of some debate. Some scholars claim that they spring from natural differences (Cope, 1888; Murdock, 1949; Murdock & Provost, 1973; Smuts, 1992; Smuts, 1995; Tiger, 1970; Wilson, 1975), while others believe that they are artificially constructed (Barrett, 1980, Brightman, 1996; Brown & Jordanova, 1982; Du, 2000; Dworkin, 1974, 1981; Ember, 1983; Ferguson, 1979; Finot, 1913; Lorber, 2000, MacKinnon, 1987; Manning, 1992; Okin, 1989; Pateman, 1988; Ritchie, 1909; Sanday, 1981). Despite the disagreement over the source of gender norms, the fact they are frequently reinforced through media is generally accepted (Davis, 1990; DeFrancisco & Palczewski, 2007; Gerbner, 1969; Gerbner, 1997; Glascock, 2001; Lauzen, Dozier, & Horan, 2008; Signorielli, 1989; Smith & Granados, 2009). Media depictions of fantasy tales, have come under particular attack for their representations of gender roles. Many view fantasy's treatment of gender as traditional to the point of extremism, used out of a desire to maintain status quo, and inappropriate in a post-feminist society (Bellin, 2005; Creed, 1993; Lieberman, 1972; Zipes, 1975; 2006).

Fantasy, as this study defines it, comes from a combination of definitions provided by various authors who have attempted to identify its predominant characteristics and discover what distinguishes it from other, similar genres such as science fiction.

Clute and Grant (1997) defined fantasy simply as that which "tells a story which is impossible in the world as we perceive it, [but which is] possible in...an otherworld or secondary world (p. viii)." However, Lobdell (2004) argued that such a broad definition is inadequate, since phenomena which may seem impossible to one individual, such as the existence of angels or demons, may seem entirely possible to another. Hume's (1984) definition of fantasy as a "departure from consensus reality" is useful in clarifying this problem. Attebery (1980) further clarified the meaning of fantasy by illustrating its differences from science fiction. He pointed out that science fiction uses natural law as a base from which to explain its seemingly impossible elements, fantasy freely violates natural law without apology. Integrating each of these viewpoints, fantasy is defined in this study as that which violates consensus ideas of natural law, without attempting to prove how these violations would be possible using these same natural laws.

However, the meaning of fantasy unto itself is not the point of this study. Rather, discovering whether fantasy contains the gender bias it has been accused of, identifying the sources of this bias if necessary, and the methods through which fantasy may express them are its purpose. A focus on expectations about women's behavior will be established through a combination of qualitative and quantitative analysis of female characters' actions and the results of those actions within the plots of fantasy films from the 1990s and 2000s.

Sources of Gender Roles: The Biological and Social Approaches

As mentioned earlier, several schools of thought exist concerning the foundations and plausibility of gender expectations. A number of scholars (Cope, 1888; Murdock, 1949; Murdock & Provost, 1973; Smuts, 1992; Smuts, 1995; Tiger, 1970; Wilson, 1975) believe that such ideals spring from natural differences already inherent between the two genders —

that men naturally developed more aggressive, warlike tendencies due to the physical superiority which allowed them to perform the physically demanding tasks required of hunters and warriors in ancient times, while women's childbearing role naturally tied them to the home, and their limited physical strength prevented them from performing the tasks required of hunters and warriors. Cope, Murdock, and Murdock and Provost spoke of maternity as a disability and a burden which has traditionally deterred women from developing the skills to operate outside of the home.

However, many scholars reject biology, and instead point to artificial societal structures as the source of gender ideals (Barrett, 1980, Brightman, 1996; Brown & Jordanova, 1982; Du, 2000; Dworkin, 1974, 1981; Ember, 1983; Ferguson, 1979; Finot, 1913; Lorber, 2000, MacKinnon, 1987; Manning, 1992; Okin, 1989; Pateman, 1988; Ritchie, 1909; Sanday, 1981). Du, Ember, and Sanday pointed to such societies as the Luo and Bantu of Africa, the Agta of the Philippines, and the Lahu of China, in which women perform physically demanding tasks alongside or in place of men as proof that women are not incapable of filling such roles. Lorber confirmed this when she wrote that "there is great overlap in physique and capacity between the two groups" (p. 450), though it is the "minor differences [which] are greatly amplified...in Western popular thought" (*Ibid.*).

Some authors (Dworkin, 1974, 1981; MacKinnon, 1987; Pateman, 1988) go so far as to state that men have purposely created the ideal of the meek, submissive woman because it makes women easier to control. Others place less blame on individuals and more on broader structures, particularly economic ones. Okin (1989) blamed capitalism for placing value only on productive labor [i.e. that which is performed in the public sphere], while assigning little to no economic value to reproductive labor [that which is performed by women in the

domestic sphere]. Ferguson (1979) wrote that since the average wage for women is less than it is for men in the same job, women are unable to put as much money back into the economy than men are, giving them less control over society than men, thus perpetuating the power imbalance between the two sides. Though writing nearly a century prior to these authors, Ritchie (1909) tied the same ideas together by stating that men have "diligently cultivated" (p. 68) the idea of the incapacitated woman by denying her the privilege of participating in the public arena, and that those who believe science dictates the exclusion of women from positions of power are actually only "influenced by what they...have grown accustomed to" (pp. 62-63).

However, these are not the only two positions scholars take on the issue. Many believe that biology and society work in tandem to create gender role norms. Lorber (2000) wrote that while society does imagine far greater physical disparity between the two genders than actually exists, she carefully reminded readers that bodily differences do play some role, however small, in the formation of societal differences. Tomkins (1987) also wrote that ideologies concerning gender-typed behavior are socially constructed, but that their construction does have its origins in physical differences. He wrote that since women are, for the most part, incapable of overcoming men in physical combat, it is they who are assigned the humility and submissiveness which accompany defeat. Men, who are most often the victors in physical contests between the genders, are assigned the pride and power which accompany that victory.

Finot (1913) also admitted the existence of physical differences while maintaining that they have no bearing upon mental characteristics and should have none on social status. He did not believe that individuals automatically exhibit aggression, gentleness, or any other

trait simply as a result of being male or female. Rather, he believed that physical and psychological traits are independent of one another and that any given personality type is equally likely to appear in both males and females.

The results of multiple studies (Bickman, 1972; Hartup & Keller, 1960; Hyde, 2005; Jaffee & Hyde, 2000; Maccoby & Jacklin, 1974; Schrader & Leventhal, 1968; Schwartz & Wynn, 1971) seem to confirm these statements, as they found that the majority of differences between genders came in the form of physical differences. Psychological differences were, for the most part, minimal. In each of these studies, males and females scored equally on aggression scales as well as on scales measuring prosocial behavior, defined by Beutel and Johnson (2004) as "actions that benefit people other than oneself" (p. 380).

Sources of Gender Roles: The Jungian Approach

If neither physical nor psychological differences are agreed upon by scholars as the source of differences in gender trait expectations, some other explanation of their origin must exist. According to Jung (1917, 1926, 1938, 1940, 1947, 1968, 1941, 1970), the source of the differences can be traced to a dichotomy rooted deep within the human unconscious. Jung described the concepts of *anima* and *animus*, the former being the image of a weak, gentle feminine essence, with the latter being the idea of a powerful, aggressive masculine essence, both of which are inborn, though not necessarily accurate, images carried within the human psyche. The idea of the anima and animus can be likened to the "ideological script" of the macho warrior to which Tomkins (1987, p. 60) referred, as well as Cope's notion of "the normal woman...[for whom] the home life is the easiest and the happiest" (p. 725). Both of these authors seemed to look to some abstract set of criteria for their definitions of these

concepts, while Jung gave names to the criteria themselves. Moilanen (2006) identified them as guides to "liv[ing] and function[ing] as a genuine man [or] genuine woman" (p. 48).

The conflict which arises when these guides are challenged illustrates the "division and disintegration" (p. 52) which Jung (1926) predicted would occur when members of either gender fail to live up to the standard of the animus and anima. Examples of such division include the outrage and resistance to feminist movements such as women's suffrage at the turn of the 20th century and the battle for equal pay during the last third of that century (Kroløkke & Sørensen, 2005; Mink & Smith, 1998; Pujol, 1992). Festinger (1957) wrote extensively on the sort of discomfort which arises when previously held ideas and attitudes are challenged by new ones. Festinger called these ideas *cognitions*, which Oshikawa (1969) described as "knowledges about [one]self, environment...attitudes...opinions, and...past behavior" (p. 44), while Auster (1965) noted that they "tend to exist in clusters that are internally consistent" (p. 403), meaning that humans generally want their cognitions to agree with each other. Geschwender (1967) explained that cognitions can either be reality-based, meaning that they deal with thoughts about the existing state of the world, or normative, meaning that they deal with the ideal "state of affairs which should exist" (p. 168). When any of these cognitions are in disagreement, psychological discomfort known as cognitive dissonance is created.

In terms of this study, the concepts of animus and anima are normative cognitions about the nature of men and women. Feminism challenges these cognitions, resulting in dissonance. Out of this dissonance, a psychological *shadow* may form (Jung, 1938). A shadow is an identity created out of the deficiencies an individual perceives in him or herself, but which is often seen as a figure external to that of the self. The deficiency represented by

the shadow can either spring from negative characteristics that one wishes to suppress, or positive characteristics that one wishes to attain (Von Franz, 1996). So while the image of a woman in power may represent a positive shadow for other women, it may at the same time represent a negative shadow for men who see the image as one which means a lack or loss of power in themselves.

As the debate over gender roles continues, it is unlikely that a definitive conclusion on the subject will be agreed upon. While most scholars concur that western culture expects women to be gentle and silent and men to be aggressive and powerful, they have differing ideas on the origins and validity of these expectations. The majority of opinions fall into one of two categories, the first being that men and women are born to behave in these ways and the second being that they have had these behaviors forced onto them by society. Jung's (1917, 1926, 1938, 1940, 1947, 1968, 1941, 1970a) approach may provide the most complete assessment of the situation in that it incorporates aspects of both arguments. Jung first explains the inborn nature of gender expectations, then illustrates the ways in which both men and women impose those expectations on each other as well as illustrating the tensions which accompany this process. These tensions are acknowledged by the numerous scholars involved in the gender role debate, but Jung provides the most complete exploration of why they form and how they are expressed by those attempting to define just what it means to be a man or a woman.

Chapter 2: History of Gender Role Representation in 20th Century Media

One outlet through which the tensions surrounding gender roles have commonly been expressed is that of mass media (Davis, 1990; Gerbner, 1969; Gerbner, 1997; Glascock, 2001; Lauzen, Dozier, & Horan, 2008; Signorielli, 1989; Smith & Granados, 2009). The rapid development of new media technology, such as film, radio, television, and personal computers during the twentieth century allowed media to be used more frequently and with greater ease than in any century prior, thus allowing media messages to be disseminated more frequently and more easily as well (Briggs & Burke, 2009). The changing position of women in society due to multiple wars and progressive social movements during this century further fueled the prominence of gender-related messages in the developing mass media. (Kutulas, 1998).

The rise in popularity of fantasy films during the last decades of the century may attest to this fact, as the fantasy genre is considered by some to be rife with a male-centered gender bias (Bellin, 2005; Creed, 1993; Lieberman, 1972; Zipes, 1975; 2006). It is this popularity which will provide a backdrop for discussion of the accusations of gender stereotyping directed at the genre, as well as provide direction for the assessment of gender expectations found in contemporary media. In order to accurately assess the media of today's society, the history of both the society and its media must first be examined.

Gender in Early-to-Mid-Century Media

The types of gender role messages sent through media have varied over the course of the century, with traditional roles being heavily promoted following particularly volatile periods such as World War II (Kutulas, 1998). This war, which lasted from 1939 to 1945

(Yellin, 2004), created an opportunity for women to enter the work-force due to the fact that a majority of men had left their jobs to fight overseas. Women were needed to fill their places, especially in military-related capacities such as the manufacture of military planes (Mink & Smith, 1998; Yellin, 2005). At this time, Kutulas wrote, television began to idealize domestic anima types such as *The Adventures of Ozzie and Harriet's* (Nelson, Pepin, & Bank, 1952) Harriet Nelson and *Leave it to Beaver's* (Connelly & Mosher, 1957) June Cleaver, both of whom were stay-at-home mothers who found fulfillment in performing household duties and catering to the needs of their husbands and children. Kutulas wrote that this was done in order to ensure that female viewers did not embrace their wartime work as normative.

More than one author, including Basinger (1993), Jacobs (1997), Kuhn (1994), LaSalle (2000), and Walsh (1984), noted that films of the time period also reified traditional roles. While television did so through positive reinforcement for characters who fulfilled traditional roles, film did so through negative reinforcement for characters who did not. The term *women's pictures* has been used by these authors to describe a popular genre which centered around strong, independent heroines who challenged tradition and rejected the role of anima. By film's end, however, the heroine would invariably either submit to playing the anima as wives and mothers or, if they refused to submit, be punished for their refusal through a variety of plot devices which included being cast out of society, alienation from friends and family, suffering from serious illness, or death. The aforementioned authors have suggested that plots like these were meant to serve as cautionary tales to women who, having once experienced life outside of the home, might have entertained thoughts of refusing to return there after the war.

Bandura (1977) called this effect *social learning*. When individuals form attitudes and learn behaviors from observing the attitudes and behaviors of others, social learning takes place. According to Bandura, behavioral modeling is more likely to take place when the observed behavior is shown to be rewarded, and less likely to take place when the observed behavior is shown to be punished. In the case of women's pictures, the heroines of the films were meant to serve as behavioral examples. By observing the negative consequences of the heroines' rebellious actions, female audiences were meant to learn that these behaviors would be punished, and refrain from adopting similar behaviors themselves.

Booker (2010) observed a similar trend in animated Disney films of the same time period. The heroines of *Alice in Wonderland* (Disney, 1951) and *Lady and the Tramp* (Penner, 1955), both venture outside of their homes only to encounter loneliness and danger, and in the end return to the safety and happiness of the domestic scene. While the more recent heroines of *Pocahontas* (Pentecost, 1995) and *Mulan* (Coats, 1998) do excel outside of the home, both still choose to return there just as their predecessors had. By producing so many films which extolled the danger of life outside the home and the virtue of life inside it, it is possible that Disney also expected female audiences to learn that challenges to the domestic anima role would end badly, and use this knowledge to govern their own actions. In keeping with concepts of social learning theory, Disney films and women's pictures attempted to ensure that audiences would not challenge tradition by providing examples of punishment for those who did.

Gender in Mid-to-Late-Century Media

In keeping with the Disney trend observed by Booker, other forms of media also appeared to provide more positive images of liberated women in the later decades of the

century. Kutulas (1998) pointed to the publication of Freidan's *The Feminine Mystique* (1963) and the subsequent rise of second wave (1960s -1980s) and third wave (1990s - present) feminism (Aikau, Erickson, & Pierce, 2007) in the following decades as catalysts for the rise of programs like *Mary Tyler Moore* (Brooks, Burns, & Weinberger, 1970), *One Day at a Time* (Wiser, Bensfield, Grant, & Mannings, 1975), and *Alice* (Caroll, Davis, Egan & Solomon, 1976). With feminism defined as "the belief that inequality between men and women should be eliminated" (Petersen & Lewis, 1999, p. 347), Kutulas wrote that the connection between the resurgence of feminism and programs such as these was evident, as they focused on self-sufficient women who often lacked children and almost always lacked husbands. These women were not housewives, but instead held their own jobs and made their own money. Though these characters' lack of family ties is celebrated by some as representative of progressivism (Beck, 1998; Leonard, 1970; Wells, 2005), other scholars (Bathrick, 1984; Dow, 1996; Kuhn, 1994; Kutulas, 1998; Rabinovitz, 1989) argued that they only served to reify traditional roles rather than dismantle them. Bathrick, Dow, and Rabinovitz argued that while the women in these programs often lacked biological children, they were usually scripted to act as mothers in the workplace, helping to solve problems among their colleagues, while a male friend often stood in as a "symbolic patriarch" (Rabinovitz, p. 8). Kutulas claimed that the scarcity of onscreen women who could successfully balance both a career and a marriage/family was indicative of the lingering doubts on the part of screenwriters (and presumably, society) about women's capability of doing so at all, and that it was simply easier to avoid the question of whether such a balance was possible than to explore its many complexities.

Kutulas (1998) pointed out that television did begin to address these doubts in the 1980s and 1990s, though traditional viewpoints were still privileged in that address, as evidenced by the multitude of programs which featured formerly career-minded female characters who, as they approached middle age, suddenly lamented their past choices, and instead began to wish that they had stayed at home and raised families, such as *Designing Women's* (Bloodworth- Thomason & Thomason, 1986) Charlene Stillfield, and *Coach's* (Kleckner, 1989) Christine Armstrong. Such scripting calls to mind the women's picture of the 1940s and 1950s, again warning women that if they attempted to make a life for themselves outside of the home, they would find only unhappiness as a result.

The Rise of the Fantasy Genre

Yet while some television women in the 1980s were choosing to give up the world of work for that of the home, women in film contemporarily appeared to be moving in the opposite direction. Thanks to the rise in popularity of science-fiction and fantasy films which followed the first installment of Lucas' *Star Wars* franchise in 1977 (Fowkes, 2010), female characters were gaining opportunities to participate in work, politics, and war. Though much of fantasy places females firmly in the anima role, in which they require the aid of a male animus to solve their problems (Lieberman, 1972; Von Franz, 1996), many fantasy tales also feature women in the animus role, portraying them as equal, if not superior, in strength and intellect to male characters (Bellin, 2005). Since the genre's popularity continues to the present day (Fowkes, 2010; Thompson, 2007), some scholars (Lurie, 1970; Manley, 1998;) take this to signify an increased acceptance of women in the animus role in twenty-first century media as compared to the persistent rejection of animus women in media during preceding decades. Others (Bellin, 2005; Clover, 1987; Creed, 1993; Lieberman, 1972; and

Ng, 2003) are not satisfied with the mere presence of strong females, and instead call for an examination of the manner in which they are portrayed. These authors claim that strong females are often depicted as "demented" (Kuhn, p. 222) "monster women" (Ng, p. 111) "intent upon inflicting pain" (Kutulas, p. 28). Creed (1993) gave a name to this type of characterization, calling it the *monstrous feminine*, and suggested, much like Ritchie (1909) did, that strong females may be portrayed in this manner due to male anxiety (dissonance) over the threats to male power these women represent.

Similar to the parallels Booker (2010) saw between Disney animation and media as a whole, Bell (1995) and Worthington (2009) observed a predominance of the monstrous feminine character in Disney, noting that a majority of the company's villains are middle-aged women, sure of themselves and their power. According to these authors, such a persistent connection between age, strength and evil reveals an attitude of fear and distrust of women who are mature enough to know their strengths and use them to get what they want.

Readings of Gender in the Fantasy Genre

The attribution of undesirable traits to the woman animus in order to relieve this dissonance is consistent with Jung's (1917, 1970a, 1970b) description of the creation of a shadow figure. Instead of recognizing the lack of power as a deficiency within themselves, disenfranchised males may focus on the perceived deficiency of rebellion in women who cause this disenfranchisement and cast them as representatives of every other type of negative behavior. Another variant of the monstrous feminine image is the *terrible mother* (Jung, 1970b), who goes so far as to attempt to destroy her own children. The terrible mother "devours...poisons...[and] is terrifying and inescapable" (p. 15). Knapp (2003) pointed to images of wicked queens who plot to destroy their children in folkloric tales such as Snow

White and Cinderella as illustrations of the type, while we may also look to more ancient examples like Euripides' *Medea* (Worthen, 2007) as evidence of the deep-seatedness of the fear of female power. These monstrous females are used as shadows, or representations of the "evil in the psyche... which must be thrown out" (Von Franz, p. 132). By overcoming this shadow, the *ego*, or conscious psyche (that which individuals perceive as their true selves) (Freud, 1923) overcomes the deficiencies the shadow represents. Von Franz pointed out that this struggle is often played out in literature with the shadow appearing as a villain for the hero (*ego*) to defeat.

However, not all strong female characters are necessarily cast as negative shadows. They can also become the sort of shadow which represents positive characteristics the individual wishes to achieve (Jung, 1940; Von Franz, 2006). If the strength of a woman animus is admired rather than feared by males, she may, in a reversal of the process of the negative shadow, become the representation of every other trait that the male wishes for himself. This means a transformation from female to male not only in terms of her animus personality, but also in terms of her appearance, which Goffman (1977) describes as the gender display. She may come to look like a man in build and dress as well as behavior, through visual cues such as short or hidden hair, bulky clothing which hides the figure, and increased size (e.g. height) relative to men (Goffman, 1974; Styles & Bearne, 2003). Clover described the concept as "cross-gender identification" (p. 209), which allows male viewers to support and identify female animus film characters without being threatened by them. Von Franz (1996) tied the male need for identification with these female shadows back to Jung (1926) and Freud's (1923) unconscious psychological drives, stating that it is "only...when the shadow has been somewhat assimilated [that] the ego [can] partially rule its own fate" (p.

142). Where the negative shadow must be defeated in order for the ego to overcome the deficiencies the shadow represents, the ego must assimilate the positive shadow in order to achieve the characteristics it represents. Von Franz wrote that, in comparison to the negative shadow's common fate in literature, positive shadows often appear as helpful companions to the hero figure, and their traits are often assimilated into the heroes' own personalities. In the case of the woman animus as positive shadow, her positive traits are only palatable to males once they are assimilated into larger male identity.

In each of these examples, whether the woman animus is cast as negative or positive shadow, she becomes a subject of the male gaze (Mulvey, 2006), meaning that her essence is defined only in terms of how it relates to male essence. She can only be defined according to the way men see her. She is not allowed to determine the balance between animus and anima, or between desirable and undesirable traits, for herself. The male gaze either turns her into the anima with entirely positive characteristics, the animus with entirely negative characteristics, or else the animus with positive characteristics that come at the expense of her feminine form, transforming her, for all practical purposes, into just another man.

Studies of Gender in the Fantasy Genre: Establishing Gender Bias in Fantasy Stories

Each of these readings provide interesting perspectives on and hypotheses about the fantasy genre's treatment of gender. However, hypotheses do not clearly establish that fantasy deals with gender solely from male perspective, nor that a male perspective necessarily views females negatively or treats them with inequality. Several studies test these assumptions, especially as they apply to late twentieth century fantasy tales. The studies include those by Baker-Sperry and Grauerholz (2003), Clark, Lennon, and Morris (1993), Weitzman, Eifler, Hokada, and Ross (1972), and Williams, Vernon, Williams, and Malecha

(1987). Baker-Sperry and Grauerholz analyzed the relationship among the physical appearance of characters in 250 stories credited to the Brothers Grimm, and the characters' depiction as good or evil, as well as the punishment or reward they receive at the end of the story. Additionally, relative emphasis on beauty for male and female characters was examined, as was the endurance and popularity of the stories in the period between their publication in 1857 to the year 2000.

Baker-Sperry alone coded each of the stories for the number of references to characters' appearances, as well as whether these characters were described as possessing positive traits (e.g. kindness, diligence) or negative traits (e.g. pride, laziness). The number of times each of the stories had been reproduced, either in print or film, until the year 2000 was also tabulated. A subset of 20 stories was analyzed by two additional coders. The study revealed that the beauty of female characters was referenced five times more than the attractiveness of male characters, with 31% of the stories associating beauty with positive traits and rewards, while 17% associated ugliness with negative (i.e. shadow) traits and punishment. Those stories which had a high number of beauty references were reproduced more often than those with lower numbers, with the majority of reproductions occurring between 1981 and 2000 — the decades comprising the last third of the second wave and the first half of the third wave feminist eras. (Arneil, 1999).

From these results, the authors concluded that characters who fit an ideal image would be positively framed and rewarded more than those who did not — echoing the observations of authors such as Jacobs (1997), Kuhn (1994), and Walsh (1984) on the punishment of characters who do not conform to societal norms. The fact that the beauty/goodness correlation applied to women more than men further reinforces those

authors' observations on the representation of gender in media. But rather than claiming that fairy stories are intentionally created as means to control society, Baker-Sperry and Grauerholz (2003) wrote that they likely only reflect values which already exist. They do, however, admit that such stories can be used in the former capacity. This admission leads to their speculation on the prevalence of fairy tale reproduction in the late twentieth century. During this time, when "external constraints on women's lives diminished" with the advent of progressive federal laws and rulings such as Title VII of the Civil Rights Act (which prohibited discrimination on the basis of gender, among other qualifications) and *Roe vs. Wade* (in which the United States Supreme Court declared abortion to be legal within certain parameters) (Kuersten, 2003), Baker-Sperry and Grauerholz hypothesize that society looked to reinforce the old "normative social controls" (p. 723) through media representation. The authors also note that the transmission of the beauty ideal through media can prevent women from gaining power because it encourages them to compete with each other to be the most beautiful, rather than joining together and competing as a whole for influence in society. As Worthington (2009) wrote, using a recurring phrase from the Disney canon, unless a woman is the "fairest of all" (p. 34), she is considered worthless, and so women fight for that worth, both in fantasy worlds and the in the real one.

Weitzman, et. al. (1972) also analyzed gender in children's stories by examining the content of Caldecott and Newbery Medal winners — chosen under the assumption that they would represent typical publishing standards for all books of the children's genre. Books in the Little Golden Book series which had sold more than three million copies were also included in the sample as representative of popular tastes. The ratio of total male to female characters was coded, as was the typical behavior of the characters. Though the sample in

this study was not strictly limited to fantasy stories, the fact that, according to the authors, many of the books which appeared in the sample contained fantastic elements such as anthropomorphic animals, air flight and space travel unaided by the use of scientific tools, and the transformation of humans into objects and vice versa (all of which conform to this study's definition of fantasy as the violation of consensus ideas of natural law, without attempting to prove how these violations would be possible using natural law), marks the overall sample as relevant to the study of fantasy.

Among the Caldecott winners, female characters rarely appeared, with male characters outnumbering them eleven to one. The Newbery and Little Golden Book titles featured a male to female ratio of 3:1. When females did appear, they were more likely than males to be shown in a service or support (i.e. anima) role, rather than in a leadership (animus) role. The male to female ratio in service roles was 0:3 among child characters, and 1:7 among adults. The lack of female characters, combined with the limited roles given to those who did appear, prompted the authors to adopt the term *invisible female*, meaning that even on the rare occasion a female did appear, her role was so limited that she had no significant effect on the story. The authors also noted that female characters, among both children and adults, were rarely shown working together, instead being shown mainly in terms of their relationships to males, paralleling the observations of Baker-Sperry and Grauerholz's (2003) and Worthington (2009) — that fairy tales can have particular power in discouraging women from uniting behind a common front.

Williams, et. al. (1987) replicated and extended this study to determine whether the "invisible female" phenomenon persisted into the 1980s. The authors coded Caldecott Medal winners from 1972 to 1985, as well as re-coding the Weitzman sample in order to accurately

measure and compare differences between the two. The books were coded for numbers of males and females, the percent of each relative to the total number of characters, and the ratio of males to females. The percentage of books featuring central females, as well as those with females in any capacity, was also tabulated. This study confirmed the results of Weitzman, et. al.'s, as well as revealing that gender representations had been steadily moving toward equalization (moving from 33.3% of books with a lack of females in the late 1960s to 12.3% in the early 1980s, while the percentage with females in central roles increased from 11.1% to 33.3%). But when the behaviors of the characters were coded, the predominant depiction of females as passive and submissive remained the same, as did the depiction of males as active and independent. Oskamp, Kaufman, and Wolterbeek (1996) reported in their update of the study that the trend of increased female visibility continued into the 1990s, though they were still depicted as submissive and dependent more frequently than males.

Clark, Lennon, and Morris (1993) synthesized the reports of Weitzman, et. al. (1972) and Williams, et. al. (1987) by re-coding the samples of each according their own variables as well as implementing variables proposed by Blalock (1972) and Davis (1984) including precise definitions of what actions constitute behaviors labeled "independent," "submissive," and "aggressive," and "active," among several others. King Award winners from 1987 to 1991 were also coded, providing an updated and more varied sample of typical children's literature.

The results of the Weitzman (1972) and Williams (1987) studies were replicated, with equal gender representation increasing among the Caldecott winners into the early 1980s, though at the end of the decade, some variables were found to have shifted back towards the norms of the late 1960s. The King winners also tended to feature males and females more

equally in the 1980s, with an overall higher likelihood of female representation than the Caldecott winners, as well as a higher likelihood of depicting females as active and independent, and a lower likelihood of showing females only in terms of their relationships to males.

Similar results were recorded in various other studies of children's books in the 1970s. St. Peter (1979) used two independent coders to examine the content of 163 American children's books over the course of a century (1882-1973) for the predominantly represented gender among central and total overall characters, as well as the types of behavior for each gender. A group of books identified by the group Feminists in Children's Media (1974) as explicitly non-sexist was also coded as a control group. The non-sexist books were found to feature women more prominently both among central and total characters, while the others featured males more often. St. Peter did note that the total number of males depicted increased among both groups after the advent of second wave feminism in the 1960s, seeming to reinforce Creed's (1993), Kuhn's (1994), and Kutulas' (1998) statements that media content has been used in reaction to changes concerning women's roles in society. As was the case with Weitzman, et. al. (1972), and Williams et. al. (1987), males were found to be more action-oriented and females more expressive in the independent group. The ratio was reversed in the control group. However, Davis (1984), who conducted a comparable study using a larger sample of identified non-sexist books, including those listed by the groups Feminist Book Mart (1975), Women's Action Alliance (1973) and books produced by the feminism-oriented publishing houses Feminist Press and Lollypop Power, and found that despite the increased activity of females relative to those in conventional books, they were still less physically active than males.

Bereaud (1975) found concurrent results in her review of French children's books, which she chose based on price range, rather than awards garnered, due to Despinette's (1972) observation that parents rarely spend more than \$1.75 on books for their children. In choosing this range, Bereaud aimed to include those books which would be most read by, and most influential on, their target audience. Two brands were included in the sample — Albums de Père Castor and Albums Roses — which Bereaud identifies as equivalent to the American Little Golden Books series. As in previous studies, the number of male vs. female-centric titles was tested alongside the most common behaviors for male and female characters. Again, women were found to be underrepresented among central characters (with a male:female ratio of 14:8), and underrepresented in activities occurring outside of the home. The ratio of men to women with jobs outside the home was 62 to 21, with the majority of women working low-paid and unskilled jobs, such as that of florist. Bereaud, like St. Peter (1979), also discovered that the representation of women decreased over time and, like Weitzman, et. al. (1972), observed that no female-only groups were ever depicted. When groups of women were shown, at least one male was always shown alongside them — lending further credibility to Baker-Sperry and Grauerholz's (2003) and Worthington's (2009) comment that gender-biased fairy tales may discourage women from seeking commonality with other women.

While these studies focus on fairy tales in print media, several content analyses of gender fantasy films returned comparable results. Lamb and Brown's (2006) content analysis of contemporary children's fantasy (most notably those titles produced by Disney and Nickelodeon) matched the results found by Baker-Sperry and Grauerholz (2003), Bereaud (1975), and Worthington (2009). Female characters were rarely depicted together, were often

observed performing housework or childcare, and the majority of their stories featured the heroine waiting passively as male characters took action. Ugly women were often depicted as villainous while beautiful characters were portrayed as good, matching Baker-Sperry and Grauerholz's (2003) analysis of the goodness-beauty correlation in Grimms tales.

Reid (2009) conducted content analysis of fantasy films ranging in date from the 1920s to the 2000s, produced in the United States and western Europe. In keeping with the results found by the previously mentioned studies of printed fantasy tales, Reid found that female characters appeared much more scarcely than males in films of every decade of the study. In films of the 1950s – 1970s, Reid found that the females who did appear were usually either princesses in need of rescue by the male hero or witches who fought against that hero. In both cases, the female characters' actions were dependent on the existence of the male.

Females began to be cast as “sidekick warriors” (p. 107) in the 1980s, allowing them to participate in more action than previous fantasy films did, though still preventing them from fully filling the animus role by casting them as sidekicks who helped the heroes of these films defeat the villains, rather than as heroines who defeat the villains themselves. Reid concluded by stating that fantasy films of the 2000s tended to cast females in much the same light as those of the decades before it. They helped and encouraged the male leads, but did not play key roles in overcoming the antagonists.

Monnet (2004) conducted a content analysis of the film *Final Fantasy: The Spirits Within* (Sakaguchi, 2001), which did feature a female in the lead role. However, Monnet found that the heroine, though initially given the task of “halt[ing] the destruction of the world” (p. 110), was repeatedly reduced to an ineffectual victim throughout the film,

suffering multiple abductions by the phantom creatures which roam the planet, and ultimately being replaced as savior by a male ally. Although Monnet did not focus specifically on the heroine's characterization, the study illustrates the manner in which seemingly positive depictions of empowered females can be undercut by plot devices which force them into helplessness and failure.

Studies of Gender in the Fantasy Genre: Finding Explanations for Gender Bias

After this gender inequality in fantasy tales had been so convincingly established by so many authors, Ragan (2009) delved into the method behind the publication of folk tales in order to determine whether this inequality was due to a male-dominated editing process, as feminist scholars such as Creed (1993), Lieberman (1972), and Kutulas (1998) have claimed, or whether some other explanation for the disparity existed. Ragan examined the genders of the three contributive groups in the publishing process — the storytellers from whom the tales were obtained, the individuals who recorded these tales, and the editors who chose which would be included in the final compilations.

Ragan found that the prominent gender within a tale was most closely related to the gender of the storyteller (females told 44% of all female-centric tales, while males told only 8%). Though the difference between male and female story recorders was not as pronounced, perhaps due to a scarcity of data, Ragan did find that when all three of the contributors were of one gender, the difference was very pronounced. All-female groups produced compilations with 52% female-centric stories, while all-male groups produced compilations with 4% female-centric stories. From these results, Ragan concluded that the exclusion of female characters in leadership roles is, in fact, often the result of a male-dominated selection process.

Ragan's findings were based on an international sample, featuring compilations from multiple countries and cultures, which allowed for the possibility of at least one culture far outside the norm skewing the overall average. However, similar results were also found in studies which focused on fewer, more homogenous cultures. Holbek (1987) analyzed folk tales collected by one (male) individual in northern Denmark from the mid to late 19th century, and found that women were 33.6% more likely to tell female-centric stories than men, with women telling 45.9% female-centric stories, and men telling 12.3%.

Mills (1985) conducted a similar study among the populations of Kabul and Herat in Afghanistan, analyzing the central characters' gender in a sample of 450 folk tales, collected by Mills, from both men and women. Only 11% of men's stories focused on women, while 49% of women's stories did. The fact that Ragan, Holbek, and Mills discovered nearly identical results in three independent studies does much to back the claim of gender bias in folk and fantasy tales.

Bracken and Wigutoff (1977) interviewed editors from 35 publishing houses concerning the reasons behind the lack of equal representation in children's literature. One reason they discovered was that since traditional books had a long history of successful sales and profits, it was easier for the publishers to follow the traditional formula with respect to gender, and thus ensure continued profits. Conversely, publishers which sold directly to libraries and schools were found to be more willing to experiment with feminist issues since they had the goal of providing education in addition to gaining profit. One commonality among all of the editors was the sentiment that many issues-oriented stories were rejected by the publishing houses due to the contrived plot lines and pedantic tones often found in them, resulting in poor literary quality and poor sales. These results seem to show that even if

editing choices are influenced by gender-bias, they are not necessarily made out of a malicious desire to suppress women's voices . Rather, they may merely be made due to a lack of skillfully-crafted women's messages.

Studies of Gender in the Fantasy Genre: Other Options for Fantasy Stories

Rice (2000) identified children's fantasy stories which did reverse traditional gender roles, but also found that many readers did not fully accept females in the hero role, and often expected them to re-assume the role of anima even after proving themselves fully capable in the animus role. Rice used the heroine of Munsch's *The Paper Bag Princess* (1980) as an example of a character which elicited this reaction. Many children expressed displeasure at the princess's refusal to "clean herself up" (p. 212) at the request of a prince she saved from a dragon, and responded that they would have preferred her to do so, so that she could please the prince. Her refusal of the prince's request, which was viewed sympathetically by many readers, seems to transform her from admirable heroine to shrewish termagant in their eyes. Rice's study shows, as did those of Lieberman (1972) and other feminist media scholars, the mere presence of animus women is not enough to successfully subvert gender bias, and that careful consideration must also be given to plot and characterization in order to better promote the idea of a female animus, as Bracken and Wigutoff (1977) also concluded.

Crew (2002) looked to recent retellings of tales like *Rumpelstiltsken* and *Beauty and the Beast* by Napoli (1999, 2000) as more successful examples of gender role subversion. Crew pointed to Napoli's use of the heroines as narrators, rather than as secondary or supporting characters, as one method by which audience empathy may be gained. This allowed the heroines to explain their own reasonings and motivations, rather than

automatically assigning them the evil or insane motivations of the shadow as observed in other fantasy tales. (Bellin, 2005; Creed, 1995; Ng, 2003).

Kuykendall and Sturn (2007) observed that Napoli's tales more than just explore the wide range of female behaviors and emotions. They also showcase the ways in which males can think and behave in traditionally feminine manners without downplaying or feminizing their masculine identities. This approach encourages the breaking down of gender barriers in both directions, rather than merely focusing on gaining power for women. In this way true equality for both genders is established in Napoli's books, rather than zero-sum interactions in which male and female characters clash over a limited amount of power. Kuykendall and Sturn wrote that fantasy as a whole will only move past the gender bias that so many previous studies revealed once it abandons the paradigm of male-versus-female empowerment and embraces the attitude of "people empowerment" (Parpart, 2003, p. 78).

Studies of Gender in the Fantasy Genre Moving Forward

Taken as a whole, this body of literature provides a solid basis for understanding the nature of gender representation in fairy tales in contemporary media. The research suffers from several limitations, the most obvious being that the majority used identical or extremely similar samples. This problem is compounded by the fact that these samples are most often small and narrow in focus. Most only reflect data from the 1960s to the 1980s. Data from the 1990s and early 2000s is scarcer, while almost no data from the late 2000s is included. The identification of the period the 1980s through the 2000s as one in which fairy tales have been particularly common in media (Baker-Sperry & Grauerholz, 2003; Fowkes, 2010) points to the need for more comprehensive analysis of the era — one which includes more of the 1990s and 2000s — if we are to understand modern fantasy's position on gender.

Additionally, the existing studies suffer from an almost exclusive focus on print media, and then only on media intended for consumption by children. With the exceptions of works such as those of Monnet (2004) and Reid (2009), fantasy tales which do not appear in print form (e.g. those in film and television) have largely been ignored, as have those which appeal to a demographic other than children, such as the works of Tolkien and Le Guin (Dozois, 1997). The studies which do deal with these areas do not specify exact qualifications for their samples and so, while they do provide an overall picture of the state of current fantasy, do not provide empirical evidence of the genre's treatment of gender.

Without continuing study in the areas mentioned, academic understanding of gender in fantasy is left in limbo. Scholars cannot know whether the genre's recent popularity has any relation to its portrayals of gender. Additionally, most earlier studies have focused primarily on the activities of females, as if depictions of females taking part in traditionally male activities were evidence enough of equality, and failing to take into account the fact that even female characters who participate in male activities may still be negatively represented by other means, as Rice (2000) illustrated. A broader focus, covering the more complex aspects of the writing process will aid in our understanding of the significance of the presence of animus women — whether they signify a surmounting of old prejudices and acceptance of feminist values, or whether they merely appear to accommodate these values while ultimately acting as shadows to be overcome, thus "retrenching...male/female power relations in favor of male domination" (Landry, p. 251). In order to fill these gaps in existing research, the research questions of this study will be stated as:

RQ 1) Which traits of the animus will be ascribed to female characters in fantasy films of the third wave feminist era (1990 - 2010)?

RQ 2) Which traits of the positive shadow will be ascribed to female characters in fantasy films of the third wave feminist era (1990 - 2010)?

RQ 3) Which traits of the negative shadow will be ascribed to female characters in fantasy films of the third wave feminist era (1990 - 2010)?

Chapter 3: Method and Significance of the Study

To answer the research questions, a combination of quantitative and qualitative analysis of female characters and their actions was used. The characters' personalities were analyzed for qualification as animus, anima, and negative shadow, and their visual traits were analyzed for qualification as positive shadow. Lastly, their actions as well as the consequences of those actions within the plots were analyzed for qualification for each of the four categories (animus, anima, positive shadow, negative shadow.)

Sample

Twelve fantasy films ranging in year of production from 1990 to 2010 (Appendix A) were selected from a list of 40 (Appendix B). A random numbers table (Rand, 1955) was used to select the population from The Internet Movie Database's index of fantasy films (<http://www.imdb.com/search/title?genres=fantasy&sort=alpha>). The list was limited to American films in order to reduce the variable of cultural difference as it relates to gender attitudes among varying countries. Adaptations of written stories which were first published before 1990 or by non-American authors were included due to the reasoning that the filmmakers who created the adaptations would likely have turned to such stories during the time specified (1990-2010) because it reflected some societal attitude of the time, despite the stories' original publication date.

Films selected for the sample were checked to ensure that they met the requirements for production year and country. A random numbers table was then used to select the sample. The first six films selected from the 1990s, and the first six films selected from the 2000s were used to ensure equal distribution of the sample. The total sample size of twelve (one

third of the list) was chosen to ensure that critical mass (Ball, 2006) is reached if consistent results were discovered. Only the first films of multiple installment titles (e.g. trilogies) were included in the list in order to avoid weighting the sample unequally towards these titles.

Operational Definitions

Fantasy was defined according to the combination of definitions provided by Attebery (1980), Clute and Grant (1997), Hume, (1984), and Lobdell (2004) as that which violates consensus ideas of natural law, without attempting to prove how these violations would be possible using natural law. In order to qualify as American, each of the films' screenwriters must have either been born in the United States or lived in the country for at least nine years. These qualifications were adapted from the citizenship requirements for United States senators (United States Senate, 2010).

Major characters were defined as those who appear for 30 consecutive seconds in more than one scene (adapted from Scharrer, 2001), with a scene being defined as a segment of the story "in which the time is continuous and the setting fixed" (Collins English Dictionary, 2009).

Coding Categories

All major female characters were coded according to four items. First, they were coded for animus vs. anima status according to the number of exhibited stereotypically male personality traits vs. stereotypically female personality traits as defined by Bem (1974) (listed in Appendix C). The characters were then coded for negative shadow status according to the number of exhibited antisocial personality traits as defined by the American Psychiatric Association (2000) (listed in Appendix D). Positive (transformed) shadow status was determined according to the number of feminine vs. masculine visual frames which are

placed on them as defined by Goffman (1977) and Styles and Bearne (2003) (Appendix E). Goffman (1974) defined a frame as a "schemata of interpretation [that]... allows user[s] to locate, perceive, identify, and label"(p. 26) an object, individual, or an activity. In other words, a frame is an interpretative view of a subject provided by a communicator to an audience.

The last item coded was the ultimate fate of the characters within the plot, to determine whether they meet the conventional fate of the animus (Appendix F), the anima (Appendix G), the negative shadow (Appendix H), or the positive shadow (Appendix I), as described by Jung (1970), Lieberman (1972),and Von Franz (1996).

Intercoder Reliability

Three independent coders were used, each being trained using four films which met the qualifications for inclusion but were produced prior to the 1990s. Intercoder reliability was calculated using Holsti's (1969) reliability formula (Appendix J). The formula was applied three times — between coders 1 and 2, 2 and 3, and 1 and 3. The percentages of agreement for each character among the three pairs were added together, and the mean calculated to form an overall percentage of agreement for that character. Each mean agreement for each character was added, and the mean of those scores calculated, to find overall intercoder reliability. A total of 35 characters were coded, with intercoder reliability established at 84%.

Methods of Data Analysis

Quantitative analysis was used to calculate the each character's average percentages, as well as the overall average percentages for the total sample in the four coding categories

(animus traits, anima traits, positive shadow traits, negative shadow traits). Interpretative qualitative analysis was then used to determine possible explanations for these relationships.

Significance of the Study

One objective of the study is to contribute to film literacy in general by encouraging users of the medium to delve deeper than surface plot and character representation and examine the context in which plot and character are placed in order to discover the complex messages that may be contained in film. A focus on fantasy films in particular will be useful in this practice due to the genre's accessibility to social commentary. Though fantasy tales at first seem merely to provide a distraction and escape from real world issues through the portrayal of unusual and imaginative alternate worlds, it is these seemingly foreign frameworks which put the films in prime position to comment on the real world (Ryan & Kellner, 1990). The romanticized settings of fantasy stories rarely lend themselves to mere "slice-of-life" plots, which represent everyday life as it actually occurs (Wilson & Goldfarb, 2006). Instead, they provide a backdrop for plots which focus on grand battles between good and evil, and right and wrong. The lack of "specific, conscious, cultural material" (Von Franz, 1996, p. 1) allows fantasy to "focus on collective, universal and eternal motifs" (Knapp, 2003 p. 10.) In other words, it is freed from depicting the trivialities of a specific time or place, and instead focuses on the tension between larger ideas which are acceptable in human society as whole, and those which are not. This dichotomy may be easily applied to the battle between feminist and patriarchal ideals. Discovering if contemporary fantasy films contain messages which accept or reject feminist ideals is important because communication

scholars must understand what messages are being communicated through mass media in order to understand the society which creates them, as well as the effects they may have on the audiences who receive them.

Chapter 4: Results

To best understand the results of the study, the total number of characters coded will first be presented, along with the overall average scores in each of the four categories. A more detailed look at those characters with high animus scores, and their corresponding shadow scores, will follow. Scores given reflect percentage of total possible traits exhibited in each category.

Overall Scores

On average, the 35 characters coded exhibited 37.7% of total possible animus traits, 29.1% of total possible anima traits, 22.5% of total possible positive shadow (PS) traits, and 13% of total possible negative shadow (NS) traits. That animus traits were found to have the highest percentage of occurrence (surpassing anima traits by nearly 15 percentage points) confirming that empowered female characters do comprise a significant element within current fantasy films, even outnumbering the passive princesses such as Sleeping Beauty or Snow White, which dominate much of older fantasy (Lieberman, 1972). The fact that the combined overall shadow scores almost equal the overall animus score (35.5 shadow points vs. 37.7 animus points) suggests that these female characters may still be framed by filmmakers as a reaction to the empowered attitudes they exhibit. However, that the average PS score was nearly ten points above the average NS score provides some evidence that when taking both animus and anima women into account, it is more likely that they will be framed as positive shadows than a negative ones.

Table 1. Mean scores for Animus, Anima, Positive Shadow, and Negative Shadow Traits

Character	Animus	Anima	Positive Shadow	Negative Shadow
Winifred (<i>Hocus Pocus</i>)	67.0	1.3	27.0	64.0
Sarah (<i>Hocus Pocus</i>)	2.7	34.7	9.0	51.7
Mary (<i>Hocus Pocus</i>)	10.7	15.7	15.0	33.0
Allison (<i>Hocus Pocus</i>)	27.3	27.3	36.0	-
Dani (<i>Hocus Pocus</i>)	31.2	30.3	6.0	-
Judy (<i>Jumanji</i>)	40.6	18.7	33.0	12.0
Sarah (<i>Jumanji</i>)	18.3	54.0	24.0	-
April (<i>Ninja Turtles</i>)	34.3	39.3	18.0	3.0
Sally (<i>Nightmare</i>)	38.0	46.7	15.0	3.0
Laura (<i>Santa Clause</i>)	37.3	18.7	39.0	-
Giselle (<i>Enchanted</i>)	9.7	81.7	9.0	6.0
Nancy (<i>Enchanted</i>)	35.0	8.3	33.0	3.0
Morgan (<i>Enchanted</i>)	1.3	33.3	15.0	-
Narissa (<i>Enchanted</i>)	71.0	1.3	36.0	67.0
Wendy (<i>Peter Pan</i>)	45.0	60.0	9.0	3.0
Mrs. Darling (<i>Peter Pan</i>)	-	68.0	18.0	-
Victoria (<i>Corpse Bride</i>)	2.7	68.0	15.0	-
Emily (<i>Corpse Bride</i>)	26.0	33.0	24.0	6.0
Nell (<i>Corpse Bride</i>)	33.0	-	18.0	3.0
Maudeline (<i>Corpse Bride</i>)	36.3	-	27.0	15.0
Ella (<i>Ella Enchanted</i>)	76.7	42.0	27.3	3.0
Hattie (<i>Ella Enchanted</i>)	65.3	2.7	21.0	63.7
Olive (<i>Ella Enchanted</i>)	-	23.0	9.0	33.0
Olga (<i>Ella Enchanted</i>)	46.3	1.3	18.0	6.0
Mandy (<i>Ella Enchanted</i>)	30.0	52.3	27.0	-
Sarah (<i>The Haunted Mansion</i>)	20.3	47.7	6.0	-
Megan (<i>The Haunted Mansion</i>)	37.7	4.0	24.0	-
Leota (<i>The Haunted Mansion</i>)	44.3	1.3	21.0	3.0
Emma (<i>The Haunted Mansion</i>)	1.3	58.0	36.0	-
Aislinn (<i>Dragonheart</i>)	36.3	17.3	39.3	9.0
Kara (<i>Dragonheart</i>)	77.3	21.7	24.0	27.0
Helena (<i>Mirrormask</i>)	50.7	19.1	30.0	15.0
Joanne (<i>Mirrormask</i>)	11.3	54.0	30.0	-
Dark Queen (<i>Mirrormask</i>)	37.7	2.7	24.0	27.0
Light Queen (<i>Mirrormask</i>)	5.3	31.7	24.0	-
AVERAGE	37.7	29.1	22.5	13.0

High Animus Scores and High Shadow Scores

Characters that scored higher than average in the animus category tended to score at about average in the positive shadow (PS) category and high in the negative shadow (NS) category. For many of these characters, the negative shadow score was almost directly equal to their animus scores. Take, for example, the characters of Winifred from *Hocus Pocus* (Winter, 1993), Narissa from *Enchanted* (Chase, Perlash, & Swerdlow, 2007), and Hattie from *Ella Enchanted* (Armstrong, Goldstein, Weinstein, & Weinstein, 2004). Winifred earned an animus score of 67 and an NS score of 64. Narissa earned an animus score of 71 and an NS score of 67, while Hattie earned an animus score of 65.3 and an NS score of 63.7. All three are portrayed as totally sure of themselves and completely in control of their lives. Yet Winifred and Narissa are also portrayed as murderous, literal witches who meet their deaths at the end of their respective stories. Hattie is not an actual witch, but she is portrayed as very selfish and cruel, as her chief pleasure comes from making title character's life miserable.

Many of these characters also earned above average PS scores, though these scores did not deviate from the average nearly as much as their NS scores did. This fact suggests that while the masculinization of animus females is still in use as a framing technique, the degree to which it occurs is not as severe as that which authors like Clover (1987) claimed occurred with similar characters in other genres. One example of a female animus who was not framed in this manner is Wendy from the 2003 live action adaptation of *Peter Pan* (Al-Fayed, Lyon, & Moorhouse). She is portrayed much differently than the character most know from the Disney adaptation, who is depicted as quiet, loving and docile. Instead, this Wendy actively pursues action and excitement, participates in sword fights, shouts at Peter when he

refuses to let her have her way, and toys with the idea of joining the crew of a pirate ship.

Thanks to these actions she earned an above average animus score of 45, but also earned a PS score of 9 (which was nearly 14 points below the average) thanks to her long hair, petite frame, and the flowing nightdress which she wears throughout the film — all signs of classically feminine beauty. Wendy also scored very low (3 points) in the NS category, providing one example of a female animus who not punished as a result of her actions.

Despite the lack of PS frames on these characters, the traditional opposition between animus and anima does still seem to be in place, as evidenced by the very low anima scores earned by the majority of high animus scorers. Winifred and Narissa both scored 1.3 anima points while Hattie scored 2.7. Even those characters who earned only average animus scores also tended to score low in the anima category. For instance, the character of Maudeline from *Corpse Bride* (Auerbach, 2006) earned 36.3 animus points, but 0 anima points. Megan from *The Haunted Mansion* (Bernardi & Minkoff, 2003) earned an animus score of 37.7, which was on par with the overall average, yet she also earned 0 anima points. Nancy from *Enchanted* (Chase, Perkash, & Swerdlow, 2007), who scored 35 animus points fared slightly better with 8.3 anima points, but still came in far below average in that category. The fact that these female animus characters should have earned such low anima scores speaks to some continued ambivalence on the part of film makers as to whether a female character can fulfill both roles at the same time.

Wendy (*Peter Pan*, 2003) provides another exception the rule here, as she earned 60 anima points to complement her 45 animus points. Despite her many animus traits, she is also shown exhibiting many anima traits as she assumes the role of mother in Peter Pan's household and cares for his young group of followers, known as the Lost Boys, as if they

were her actual children. A second character who fills both the animus and anima role is the heroine of *Ella Enchanted* (Armstrong, Goldstein, Weinstein, & Weinstein, 2004) who scored 76.7 animus points and 42 anima points. Ella's personality is very much that of an animus. She begrudges the anima-like submission she is forced into by a spell which causes her to obey every command given her. Because the spell gets her into many humiliating, dangerous, and even illegal situations, she spends the film searching for a way to break the spell and take control of her life. It is only after she realizes that she can do so simply by commanding herself to no longer be obedient that she finds happiness. Yet in spite of her animus personality Ella scored low in the NS category, earning only 3 points. Rather than being portrayed as a cruel or evil, she is instead portrayed as exceptionally kind and compassionate. She diligently works to free a group of ogres from slavery, rescues an elf from a mugging attempt, and befriends a girl who is shunned by others because of her ethnicity. The message behind Ella's characterization seems to be that women, or at least Ella, are at their best when they exercise their animus ability to choose, since Ella often chose to behave in an anima-like manner anyway. It is when she is forced into the behavior that she encounters unhappiness and strife.

Low Animus Scores and Low Shadow Scores

For the most part, however, characters only earned low shadow scores if they also earned low animus scores. Giselle from *Enchanted* (Chase, Perlash, & Swerdlow, 2007) earned 9.7 animus points, 9 PS points and 6 NS points. Victoria from *Corpse Bride* (Auerbach, 2006) earned 2.7 animus points, 15 PS points, and 0 NS points. Mrs. Darling from *Peter Pan* (Al-Fayed, Lyon, & Moorhouse, 2003) also earned 0 animus points while earning 18 PS points and 0 NS points.

The PS traits which these characters did display often had more to do with the helpful personality traits a positive shadow embodies than its masculine physical traits. The first PS plot device (which states that the shadow will aid the animus character with his or her instincts, knowledge, or abilities) was particularly prevalent among low animus scorers. One such character is Emma from *The Haunted Mansion* (Bernardi & Minkoff, 2003). Emma is a friendly ghost who cares for the family trapped inside the house, offering them hints on how to escape, comforting the children when they are temporarily separated from their parents, and encouraging the family to finally stand up against the evil spirit in charge of the house, all without taking an active stand of her own. Another such character was Sarah from *Hocus Pocus* (Winter, 1993). Although Sarah, along with her sister Winifred (who was mentioned among the high animus and high NS scorers), is a witch, she exhibits little agency of her own and complies with everything Winifred tells her to do. Yet without Sarah's ability to hypnotize children with song, Winifred would not be able to achieve her goal of stealing the children's life force for herself and her sisters. Though this goal is ultimately an evil (NS) one, the fact that Sarah is depicted as helping someone else achieve their goal, rather than actively pursuing the goal herself falls under the category of positive shadow. (Sarah's NS scores will be discussed later). In the same film, the character Allison, who earned a high PS score but a below average animus score, does not defeat the witches herself but does supply the male hero with knowledge of methods by which to battle them.

Despite the correlation shown between anima and PS scores, the general lack of NS traits among high anima scorers suggests that they do avoid the punishments given to high animus scorers. Giselle's NS score, which is above that of most other high anima scoring characters, may have something to do with the fact that she attempts to take action against

the villain (Narissa) in one scene, but the fact that even with such a score she remains below the NS average confirms the fact that female anima characters, even a mildly active one, did not suffer from NS framing as much as female animus characters did, including those who only scored at average animus levels. The fact that many of these types of characters also scored above average in the anima category speaks to the likelihood of filmmaker's ambivalence concerning women's ability to fill the roles of both animus and anima.

Low Animus Scores and High Shadow Scores

Despite the overall tendency for low animus scorers to earn low shadow scores, a few low animus scorers did earn high shadow scores. For example, though Sarah from *Hocus Pocus* (Winter, 1993) scored very low in the animus category (2.7 points), her complicity in Winifred's scheme to kidnap and murder children earned her an NS score of 51.7 – one of the highest in the sample.

In a similar example, the passive Olive from *Ella Enchanted* (Armstrong, Goldstein, Weinstein, & Weinstein, 2004) does not actively persecute Ella, but she follows while her bossy sister Hattie does so and laughs at the pain Hattie's actions cause Ella. Though Olive, like Sarah, does not commit such acts herself, her complicity in them earned her the above average NS score of 33.

Despite the fact that most low animus scorers did score low in the NS category, these instances of low animus/high NS scorers show that just because a woman is portrayed as passive within a story does not automatically mean she will also be portrayed as good. While the majority of high shadow scorers were also high animus scorers, the fact that negative portrayals were not exclusively limited to animus characters does seem to suggest some amount of progress, however small, towards the equal treatment of female characters who act

as animus and those who act as anima in these films. Despite the fact that this equality comes in the form of negative portrayals, it is least equality in some form.

Chapter 5: Conclusion

Overall, the results show that traditional gender roles rooted in "compulsive dependence...on [the] unconscious motives [of anima and animus]" (Jung, 1925, p. 52) continue to be promoted in film even in the third wave of the feminist movement (Aikau, Erickson, & Pierce, 2007), and even in a genre which would at first seem to be removed from real world issues. However, the results also showed that in contemporary fantasy, although most negative shadows are also animus figures, not every animus is necessarily a negative shadow. Additionally, the link between animus and positive shadow seems, for the most part, to have been eliminated. Similarly, while most anima figures are not framed as shadows, characters are not automatically free from shadow traits simply because they possess a majority of anima traits. A variety of characters, such as Wendy and Ella, do exhibit animus traits without being punished for them, and some characters, like Sarah and Olive, are punished in spite of their anima traits. But the presence of characters who exhibit both high amounts of animus and shadow traits, meeting Creed's (1993) description of the monstrous feminine stereotype, does much to cancel out the non-stereotyped depictions of the other characters.

Suggestions for Future Research

Identifying the implications found in contemporary fantasy leads to issues of the role of media as models for social learning (Bandura, 1977). If audiences are repeatedly exposed to images of women being punished for exhibiting animus traits, they may begin to believe that animus women in the real world are also deserving of punishment. Female audiences may also learn to inhibit the desire to act as animus for fear of punishment.

Alternately, exposure to positive depictions of animus women like those seen in *Peter Pan* (Al-Fayed, Lyon, & Moorhouse, 2003) and *Ella Enchanted* (Armstrong, Goldstein, Weinstein, & Weinstein, 2004) may cause an opposite reaction. Audiences may learn to accept female empowerment and come to understand that women may be strong without being evil or masculine, while female audiences may be encouraged to embrace the traits of the animus without fear of punishment. Future research on whether such reactions actually occur in response to these depictions may allow for greater understanding of the strength of attitudes acquired through social learning (Bandura, 1977). By comparing gender attitudes held by audiences with previous exposure to negative depictions of female animus characters before and after viewing the positive depictions found in this study, researchers may come to understand more about the influence of one social learning model over another.

This study's focus on the fantasy genre and its identification of fantasy's ability to hide real world commentary behind "otherworld" (Clute & Grant, 1997) facades may also lead to reception studies dealing with audiences' ability to recognize the messages they are receiving from their entertainment.

Limitations of the Study

To better understand the full scope of the messages contemporary fantasy sends about gender roles, the coding of male characters in addition to females would be useful. If male characters were coded, an additional review of the existing literature should be done to determine how challenges to traditional male behavior have been viewed by society, and the ways in which media have depicted them. From this review, extra coding items may be added as needed. Alternately, a separate study devoted exclusively to the coding of male traits could be conducted, and the results compared to those of this study.

The measurement of the relationships among animus, anima, and shadow traits could also be split into two separate studies — one to measure the relationship of animus and anima to the positive shadow, and one to measure the relationship of animus and anima to the negative shadow — which would allow for in depth analysis of both, covering more specific aspects of the two types which were left out of this study, such as the unique connection of the positive shadow to animalistic forms (Von Franz, 1996) or the negative shadow's resistance to recognizing itself as a shadow (Jung, 1939).

Lastly, in a review of the coding results, many highly anima characters were found to be marked as wearing clothing in the traditionally masculine color of blue (Styles & Bearne, 2003). But Cunningham (1989) wrote that cool colors such as blue with a highly saturated value can also represent innocence, gentleness, and passivity—all of which are traditionally feminine traits according to Bem (1974). Cunningham also lists dominance, strength, and intensity (defined by Bem as traditionally masculine traits) as being associated with the same warm colors which Styles and Bearne list as feminine. Repeating the study using Cunningham's classifications of color could yield a set of differing results to which the results of this study could be compared. Using Cunningham's complete list, which provides detailed discussion of a wider range of colors, rather than merely classifying them according to warm or cool shades as Styles and Bearne do, could yield more specific and detailed results in the area of visual frames.

Concluding Remarks

After examining the major perspectives on the origins of traditional gender role attitudes in society, as well as some of the possible reasons for their prevalence in media, it is evident that their strength and endurance come from their self-perpetuating nature. Reliance

on the conventions of animus and anima (as explicated by Jung, 1917, 1926, 1938, 1940, 1947, 1968, 1941, 1970) creates cognitive dissonance when reality fails to meet these expectations, causing individuals to engage in dissonance-reducing behavior to relieve this discomfort. This behavior can take many forms, including the bolstering of gender cognitions through film media, to which the fantasy genre is particularly suited. This study found that while some progress has been made towards eliminating gender stereotypes in fantasy films of recent decades, these stereotypes do still exist. Traditional roles are propagated through the negative framing of highly animus female characters and the rewarding of the majority of highly anima female characters. However, not every character that is punished receives this treatment by reason of being an animus, nor does every character that is not punished escape that fate by reason of being an anima.

If media content most often reflects society's perspective, it would seem that society still views the interplay between the genders as a game of punishment and power. But rather than continuing to treat it as such, both groups might consider how they can work together for the benefit of each, utilizing a positive-sum (Grünig, 1992) perspective instead.

A move away from adherence to traditional roles would likely increase the overall psychological health of society. Since the idea of proper positions would be eliminated (or at least on the way to being so), both men and women would feel less anxiety regarding them, and societal discouragement of those who challenge them would no longer be needed as a dissonance-reducing technique. Such a society calls to mind Jung's (1925) idea of the completely self-controlled rationality, which many often fail to achieve due to attachment to prejudices and fears. The current state of society, in which prejudice and fear about changing

gender roles still exists despite the spread of feminism seems as if it has not yet reached the total rationality to which Jung referred.

The usefulness of this study lies in the attention it calls to the persistence those prejudices, as well as that which it calls to the subversive methods through which the prejudices can be propagated in media. Identification of these phenomena is important because it is only after attention is called to bias that action can be taken to change it. As Zipes (1975) wrote, it is "only through...disenchantment" with fairy tales that "the nature of their structure and contents be fully comprehended" (p. 118), meaning that only by separating oneself from the tales, and examining them with a critical eye, can the messages they send be discovered. Such is the case not only for fantasy and fairy stories, but for all media, all communication, and all societies in general. Individuals must understand the messages which are being sent through their media in order to understand, and if need be, change the society which sends them. It is the aim of this study to aid in that understanding.

Appendices

Appendix A: List of Films and Characters Coded

Corpse Bride (2006)

A deceased woman overhears a man practicing his wedding vows. She mistakenly believes he recited them to her, rises from her grave, and claims that they are now married

Characters coded:

Emily - the deceased woman

Nell - the man's mother

Victoria - the man's fiancée

Maudeline - Victoria's mother

Dragonheart (1996)

A dragon and a human warrior join forces to defeat an evil king.

Characters coded:

Aislinn - mother of the king

Kara - a member of the rebellion against the king

Ella Enchanted (2004)

A young woman given the gift of obedience finds that it forces her to involuntarily follow every command, no matter how ridiculous, dangerous, or illegal.

Characters coded:

Ella - the heroine

Olga - her stepmother

Hattie - her stepsister

Olive - her stepsister

Mandy - her mentor

Enchanted (2007)

An animated princess is banished to the live action world by a jealous queen. There she meets a cynical lawyer named Robert, who does not believe her when she tells him where she comes from.

Characters coded:

Giselle - the princess

Narissa - the queen

Nancy - Robert's fiancée

Morgan - Robert's daughter

The Haunted Mansion (2003)

A businessman, his wife, and their two children are invited to stay in an elegant home which they soon discover is haunted.

Characters coded:

Sarah - Jim's wife

Megan - their daughter

Emma - a maid

Madame Leota - a spirit

Hocus Pocus (1993)

Three witches return from the dead on Halloween night with the goal of stealing the life force of trick-or-treaters.

Characters coded:

Winifred - a witch

Sarah - a witch

Mary - a witch

Dani - a young trick-or-treater

Allison - a teenage friend of Dani.

Jumanji (1995)

Two children play a board game which unleashes dangers with each roll of the dice, including a man who had been trapped inside the game thirty years prior.

Characters coded:

Judy - one of the children

Sarah - a woman with past experience of the game

Mirromask (2005)

A teenage girl travels through a dream world where she must find a missing artifact to save the Queen of Light from the forces of darkness.

Characters coded:

Helena - the heroine

Joanne - her mother

Queen of Light

Queen of Darkness

Peter Pan (2003)

In a retelling of the classic tale, Wendy, Michael, and John Darling travel to Neverland with the magical Peter Pan.

Characters coded:

Wendy Darling

Teenage Mutant Ninja Turtles (1990)

A group of anthropomorphic turtles use ninjitsu to battle a cruel overlord.

Characters coded:

April - a human friend of the turtles.

The Nightmare Before Christmas (1993)

Jack Skellington, the leader of the mythical Halloween Town, wishes to celebrate Christmas in place of Halloween, and attempts to teach his citizens the differences between the two.

Characters coded:

Sally - Jack's friend

Appendix B: Total Film Population List, Randomly Selected from The Internet Movie Database's Archive of Fantasy Titles at <http://www.imdb.com/search/title?genres=fantasy&sort=alpha>

1. Kate and Leopold (1999)
2. Spiderman (2002)
3. Phenomenon (1996)
4. Freaky Friday (2003)
5. Merlin (1998)
6. The Haunted Mansion (2003)
7. Ella Enchanted (2004)
8. Batman Begins (2005)
9. Corpse Bride (2006)
10. Pirates of the Caribbean: The Curse of the Black Pearl (2003)
11. The Mask (1994)
12. Aquamarine (2006)
13. Groundhog Day (1993)
14. Dragonheart (1996)
15. Nanny McPhee (2005)
16. The Santa Clause (1994)
17. Tuck Everlasting (2002)
18. The Indian in the Cupboard (1995)
19. Sky High (2005)
20. Jumanji (1995)
21. Mirromask (2005)
22. Van Helsing (2004)
23. The Lord of the Rings: The Fellowship of the Ring (2001)
24. Zathura (2005)
25. Enchanted (2007)
26. Matilda (1996)
27. Teenage Mutant Ninja Turtles (1990)
28. The Brothers Grimm (2005)
29. Lady in the Water (2006)
30. Stardust (2007)
31. Twilight (2008)
32. The Tenth Kingdom (2000)
33. Underworld (2003)
34. James and the Giant Peach (1996)
35. The Nightmare Before Christmas (1993)
36. The Twelve Dancing Princesses (2006)
37. Hocus Pocus (1993)
38. You Wish (2003)
39. The Legend of Bagger Vance (2000)
40. Eragon (2006)

Appendix C: Masculine and Feminine Personality Characteristics as listed by Bem (1974) in The Measurement of Psychological Androgyny, p. 156

<u>Masculine items</u>	<u>Feminine items</u>
Acts as a leader	Affectionate
Aggressive	Cheerful
Ambitious	Childlike
Analytical	Compassionate
Assertive	Does not use harsh language
Athletic	Eager to soothe hurt feelings
Competitive	Flatterable
Defends own beliefs	Gentle
Dominant	Gullible
Forceful	Loves children
Has leadership abilities	Loyal
Independent	Sensitive to needs of others
Individualistic	Shy
Makes decisions easily	Soft spoken
Self-reliant	Sympathetic
Self-sufficient	Tender
Strong personality	Understanding
Willing to take a stand	Warm
Willing to take risks	Yielding

Appendix D: Antisocial traits as listed by American Psychiatric Association (2009) in Diagnostic and statistical manual of mental disorders (4th ed.), p. 706.

1. Failure to conform to social norms with respect to lawful behaviors as indicated by repeatedly performing acts that are grounds for arrest.
2. Deceitfulness, as indicated by repeated lying, use of aliases, or conning others for personal profit or pleasure.
3. Impulsivity or failure to plan ahead.
4. Irritability and aggressiveness, as indicated by repeated physical fights or assaults.
5. Reckless disregard for safety of self or others.
6. Consistent irresponsibility, as indicated by repeated failure to sustain consistent work behavior or honor financial obligations.
7. Lack of remorse, as indicated by being indifferent to or rationalizing having hurt, mistreated, or stolen from another

Appendix E. Masculine and Feminine Visual Frames as listed by Styles and Bearne (2003) in Art, Narrative, Childhood, p. 40, and Goffman (1977), The Arrangement Between the Sexes, p. 1

	Body Shape	Hair	Clothing	Color Schemes
Masculine	-angular -heavy, muscular -tall	Short	Trousers	-cool shades (e.g. blue, green, brown) -crisp tones
Feminine	-round -petite, non-muscular -shorter height	Long	-dresses -skirts	-warm shades (e.g. red, pink, purple) -subdued tones

Appendix F: Common Fates of Animus Figures in Fantasy Tales as listed by Lieberman (1972), pp. 385, 386, and Von Franz (1996), pp. 126, 127.

1. Achieves goals through being bold, active, and lucky.
2. Able to overcome the antagonist after winning the love of the primary protagonist of the opposite gender.
3. Gains power or prestige as a result of his/her actions.
4. Has bettered civilization/society as a result of the quest to defeat the antagonist.

Appendix G: Common Fates of Anima Figures in Fantasy Tales as listed by Lieberman (1972), pp. 368, 386, 388, 390.

1. Remains inactive, exists passively.
2. Chosen because of beauty
3. Presented as a prize in marriage
4. Becomes wealthy through marriage

Appendix H: Common Fates of Negative Shadows in Fantasy Tales as listed by Von Franz (1996), pp. 126, 132, and Jung (1970), p. 66.

1. Loses his/her power at the hand of the protagonist
2. A passion for sheer destructiveness brings about his/her downfall.
3. When he/she prevails, it is thanks to extraordinary shrewdness.
4. Displeased even when he or she achieves goals.

Appendix I: Common Fates of Positive Shadows in Fantasy Tales as listed by Von Franz (1996), 128, 133, 139, 141.

1. Does not defeat antagonist, but provides instincts, knowledge, or abilities which enable another character to do so.
2. Guides the protagonist out of a commonplace existence into a special, distinguished (often royal) existence.
3. Trapped in a form other than his/her true form at the start of the story. Changes back into true form after aiding the protagonist
4. Not amenable to protagonist at first, but the protagonist's conscientiousness towards the character wins him/her to the protagonist's side.

Appendix J: Holsti's (1969) Intercoder Reliability Formula as listed in Content analysis for the social sciences and humanities, p. 140.

$$\text{Reliability} = \frac{2M}{N1 + N2}$$

M: number of coding decisions on which coders agree

N1: total number of decision by Coder 1

N2: total number of decision by Coder 2

Appendix K: Sample Coding Sheet

Film Name:

Character Name:

Personality Traits
Indicate all that apply

Acts as a leader	Affectionate
Aggressive	Cheerful
Ambitious	Childlike
Analytical	Compassionate
Assertive	Does not use harsh language
Athletic	Eager to soothe hurt feelings
Competitive	Flatterable
Defends own beliefs	Gentle
Dominant	Gullible
Forceful	Loves children
Has leadership abilities	Loyal
Independent	Sensitive to needs of others
Individualistic	Shy
Makes decisions easily	Soft spoken
Self-reliant	Sympathetic
Self-sufficient	Tender
Strong personality	Understanding
Willing to take a stand	Warm
Willing to take risks	Yielding

Which, if any, of the following behavioral patterns does the character exhibit? Indicate all that apply.

1. Failure to conform to social norms with respect to lawful behaviors as indicated by repeatedly performing acts that are grounds for arrest.
2. Deceitfulness, as indicated by repeated lying, use of aliases, or conning others for personal profit or pleasure.
3. Impulsivity or failure to plan ahead.
4. Irritability and aggressiveness, as indicated by repeated physical fights or assaults.
5. Reckless disregard for safety of self or others.
6. Consistent irresponsibility, as indicated by repeated failure to sustain consistent work behavior or honor financial obligations.
7. Lack of remorse, as indicated by being indifferent to or rationalizing having hurt, mistreated, or stolen from another.

Physical Traits
Indicate all that apply

Hair

- Long
- Short/Hidden

Body Style

- Angular
- Tall
- Muscular
- Rounded Edges
- Petite
- Non-muscular

Clothing Style

- Dresses/Skirts
- Shorts/Pants

Color Schemes

- Cool shades (e.g. blue, green, brown.)
- Warm shades (e.g. red, purple)
- Crisp tones (e.g. highly saturated colors)
- Subdued tones (e.g. pastels)

Plot Development

Indicate all actions the character performs and events the character experiences

1. Achieves goals through being bold, active, and lucky.
2. Able to overcome the antagonist after winning the love of the primary protagonist of the opposite gender.
3. Gains power or prestige as a result of his/her actions.
4. Has bettered civilization/society as a side-result of the quest to defeat the antagonist.
5. Remains inactive, exists passively.
6. Chosen because of beauty
7. Presented as a prize to the protagonist, possibly in combination with gifts of land or power.
8. Becomes wealthy through marriage
9. Loses his/her power at the hand of the protagonist
10. A passion for sheer destructiveness brings about his/her downfall.
11. When he/she prevails, it is thanks to extraordinary shrewdness.
12. Displeased even when he or she achieves goals.
13. Does not defeat antagonist, but provides instincts, knowledge, or abilities which enable another character to do so.
14. Guides the protagonist out of a commonplace existence into a special, distinguished (often royal) existence.
15. Trapped in a form other than his/her true form at the start of the story. Changes back into true form after the aiding the protagonist.
18. Not amenable to protagonist at first, but the protagonist's conscientiousness towards the character wins him/her to the protagonist's side.

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