Once Upon A Princess: The Construction of Princesshood in The Disney Princess Animated Film

Annisa Gissena[1], Rivga Agusta[2]
Universitas Gadjah Mada, Indonesia[1]
Universitas Amikom Yogyakarta, Indonesia[2]
Email: agissena@mail.ugm.ac.id[1], rivgagusta@amikom.ac.id[2]

KEYWORDS	ABSTRACT
Princess construction; Media representation; Disney Princess Movie; Semiotic analysis	Disney Princess films, such as Cinderella (1950), Snow White and the Seven Dwarfs (1937), and Beauty and the Beast (1991), are global cultural phenomena that influence children's perceptions of royalty. In Indonesia, this depiction has become more prominent among children than traditional royal figures, such as local princesses from historical contexts, raising concerns about shifting local cultural narratives. This study explores how Disney Princess films construct the concept of a princess as a royal symbol, focusing on depictions of royalty through visual and narrative elements. Using Roland Barthes' semiotic framework, this qualitative research conducts an in-depth analysis of the denotative, connotative, and mythical meanings in certain scenes in all three films. Data were collected by observing and documenting visual representations, transcribing relevant dialogues, and applying Barthes' concepts of textual meaning to connect findings to broader cultural narratives. The analysis of this study reveals that the Disney Princess films construct the princess character as a symbol of nobility through characteristics such as physical beauty, kindness, empathy, and social status. These characteristics are naturalized into society's expectations of the definition of a princess, thereby perpetuating Western ideals of royalty. These findings highlight the dominance of global media narratives that can mask local cultural representations. This research contributes to the study of media and culture by revealing the hegemonic influence of Disney Princess films on children's perceptions of the royal family. It emphasizes the need for more inclusive media representation that respects local traditions and encourages a richer understanding of cultural diversity among younger generations.

Introduction

Disney Princess animated films have become part of global popular culture with their fans including children's audiences around the world, including Indonesia. The film does not only act as an entertainment medium, but also becomes a cultural product that is influential in the construction of children's ideas and imagination (Adriany, 2019; Alehpour & Abdollahyan, 2022; López-Fuentes & Fernández-Fernández, 2024; Sulistyani, 2016; Türkmen, 2021). In Indonesia, Disney Princess characters—such as Cinderella and Snow White—are popular with children. Through this popularity, Disney Princess characters contribute to shaping their

understanding of gender roles, femininity, beauty, and the concept of love (Adriany, 2019; Sulistyani, 2016).

Hall (2013) stated that the media has a central role in reflecting and constructing ideas. Based on this perspective, it is assumed that the depiction of the royal princess in Disney films contributes to shaping children's perceptions of the figure of the princess and the royal family. In Indonesia, the dominance of global media representation, such as the Disney Princess films, presents challenges in preserving local values and symbols (Adriany, 2019), such as local figures and kingdoms that act as cultural identities.

In recent years, there has been a cultural shift among Indonesian children. Some studies show that Indonesian children are familiar with and close to the global representation of the royal family through Disney films. Instead, there seems to be a knowledge gap about local royal figures. For example, the daughters and families of the Yogyakarta Palace exist more in the context of Indonesian history and politics (Safitri, 2019) it is less resonant with the younger generation. Although there are limitations of quantitative data on Indonesian children's knowledge of local girls, previous research (Adriany, 2019; Hine, Ivanovic, et al., 2018; Sulistyani, 2016) highlights the ever-evolving role of Disney Princess movies in shaping children's concepts of princesses and kingdoms. This emphasizes the relevance of the Disney Princess film to the concept of princesses owned by Indonesian children.

The Disney Princesses, with their globally appealing narratives and characteristics, displace local figures with significant cultural significance. This trend indicates an issue related to how cultural narratives are conveyed to children's audiences and how foreign media constructs the concept of royal princesses among Indonesian children.

There is limited exploration of how the depiction of the princess affects children's perceptions of the concept of the princess and the kingdom in non-western cultures, such as Indonesia. Although many studies have addressed the role of gender, feminism, and cultural depictions in general in Disney Princess films (Fathanah et al., 2022; Hicks, 2023; Hine, England, et al., 2018; Masykuroh & Fatimah, 2019; Shehatta, 2020), there is a lack of attention to how the princess's characters are constructed as royal symbols. Meanwhile, local royal princesses with rich cultural, historical, and political values, are often overlooked in the children's media narrative. This shows that there is a gap in how the local royal family is represented and understood by the younger generation.

The definition of a princess is developed through culture, either organically or through popular media. A princess is traditionally identified through lineage or marriage. Princesses can represent the nation's identity and become a symbol of elegance and leadership. Her role also includes reflecting feminist cultural values, bridging public interests, human rights, and realizing the expectations of her community (Scott, 2021; Lal, 2024; Leach & Farrington, 2003; Nash, 2015; Pike, 2015; Shome, 2001; Zhao, 2008; Zrzavy & Zrzavy, 2015).

Physical beauty is often used to define a princess. The idea that the wider community believes associates princesses with clean skin, long hair, and graceful figures. Clothing— usually associated with elegant dresses and tiaras—signified royal status. Meanwhile, her graceful attitude increases the cultural perception of a princess's beauty and femininity (Scott, 2021; Lal, 2024; Nash, 2015, 2015; Pike, 2015; Zrzavy & Zrzavy, 2015).

In addition to her appearance, a princess is often characterized by her kindness and affection by using her status to help others. Popular media portrayals highlight courage, determination, and toughness as characteristics of princesses. A princess is also an inspiration to the public with the characteristics of empathy, the building of emotional connections, and involvement in humanitarian action (Scott, 2021; Lal, 2024; Leach & Farrington, 2003; McGuigan, 2000; Nash, 2015; Pike, 2015; Shome, 2001).

A princess's social status and privileges allow her to influence societal norms and expectations (Lal, 2024; Leach & Farrington, 2003; Nash, 2015; Shome, 2001). Princesses

usually play a key role in conflict resolution and political mediation, sometimes forming alliances through marriage (Scott, 2021; Nash, 2015; Pike, 2015; Shome, 2001; Zhao, 2008). As cultural figures, they embody noble traditions and act as role models, including around femininity and leadership (Scott, 2021; Lal, 2024; Leach & Farrington, 2003; McGuigan, 2000; Shome, 2001).

This study seeks to bridge this gap by focusing on the construction of the concept of the princess in Disney films, using film Cinderella, Snow White and the Seven Dwarves, and Beauty and the Beast as the main case study. The selection of the three films was based on the popularity of the three Disney Princesses, namely Cinderella, Snow White, and Belle, among children (Carollo, 2023). This popularity is rationalized as evidence of children's knowledge of royal princesses. This research focuses on the broader question of how the princess as a royal symbol is portrayed as well as exploring how the visual and narrative elements in all three Disney Princess films contribute to this construction. Exploration is carried out by looking at factors, such as physical appearance, behavior, and narrative that position the character of the royal princess.

This analysis contributes to a deep understanding of how global media representations, especially those emanating from dominant cultural producers such as Disney, can influence the idea of cultural identity for children. This research will help provide an identification basis for how Indonesian children engage in this depiction and the extent to which global representations of princesses shape their perceptions of royal culture, which are assumed to potentially come at the expense of their own culture.

Research Methods

Adopting a qualitative research design, the study seeks to dig deeper into the cultural and symbolic meanings embedded in the text rather than quantifying an observable phenomenon (Creswell, 2013; Creswell & Creswell, 2023). To achieve this, this study uses semiotic analysis that allows an in-depth exploration of the sign and its meaning (Chandler, 2022; Sless & Shrensky, 2023). Semiotic analysis makes it possible to uncover how media narratives articulate the idea of a princess.

Semiotic analysis is not essentially a specific methodology, but a set of techniques that can be applied to analyze the relationships between elements in a sign system (Chandler, 2022). Semiotics analysis is rooted in the semiotics tradition that looks at the concept of communication in interpreting signs and meanings (Craig & Muller, 2007). This tradition provides a powerful framework for understanding how cultural codes are communicated and reinforced through media. This approach (Chandler, 2022; Zhang, 2017) It is used to address the complexity of representations as it allows for interpretive analysis that goes beyond observation at the surface level as well as uncovering deeper cultural narratives and ideologies that shape the depiction of royal characters.

Roland Barthes (1968) Introducing a semiotics model that explores how different types of media content construct meaning through the use of signs. This model shows that media content operates on two levels of meaning, namely denotative or literal meaning and connotative or cultural meaning. In addition, Barthes (1991) It also introduces the concept of myth that explores how the media naturalizes cultural meanings that make them universally accepted.

In the context of the Disney Princess films, semiotics help to dissect how the royal princess character is constructed as a complex cultural mark. These characters are not only representations of female characters, but also as symbols that carry cultural and ideological meanings related to their noble titles. Over time, Disney Princess films have built the myth of the royal princess through its repeated portrayals, including through narrative, visual depiction, and dialogue.

The main aspect of Barthes-style semiotics is the process of naturalization of the meaning of symbols in which myths are embedded in society so as to form a consensus of truth (Barthes, 1968, 1991; Sui & Fan, 2015; Urfan, 2019; Zhang, 2017). Through this lens, the recurring depiction of royal princess characters in Disney Princess films naturalizes the idea that certain characteristics define the title of nobility or the concept of the royal princess herself.

Applying a semiotic framework in the style of Roland Barthes, this study delineates the signs embedded in the Disney Princess character. This research identifies the connotative and denotative meanings that construct the character of the royal princess and uncovers how her depictions—visual and narrative—contribute to the construction of myths about the royal princess.

This study selected the most popular media texts assuming that the exposure is high enough to be able to construct the understanding of a wide audience. According to data from Carollo (2023) shows that the characters of Cinderella, Snow White, and Belle are the most beloved Disney Princess characters. This illustrates that audiences have an attachment to characters from Disney Princess movies. Therefore, this study selected Disney's original animated films from the three characters and focused on the first film of each character, namely Cinderella (1950), Snow White and the Seven Dwarfs (1937), and Beauty and the Beast (1991). The three films became the object of research and the scenes in them became primary data sources.

The primary data is taken by observing text. All three films are watched thoroughly to observe each scene. The corpus in the form of film scenes is then selected with the principle of relevance. This principle emphasizes the process of gathering facts from a single perspective to ensure that only relevant pieces of text are used and ignoring other texts for a more focused and coherent interpretation of the data (Barthes, 1977). There are also scenes that are selected that contain the depiction of the characters of Cinderella, Snow White, and Bella as royal princesses. Then, visual data is captured by documenting relevant scenes, while narrative data is captured by transcribing dialogues and making descriptive notes of relevant scenes.

The visual and narrative data are dissected into markers and markers which are then analyzed by determining the inherent denotative, connotative, and mythical meanings. The denotative meaning is obtained by analyzing the literal meaning of the observed scene. For connotative meaning, it is obtained by analyzing the implicit meaning contained in the selected scene and dialogue. Myths are then analyzed by associating visual and narrative data with cultural aspects and analogies that become consensus in society. This is done because myths are a global sign that develops from historical processes and uncertainties (Barthes, 1977).

As a guideline for retrieving and interpreting data, this study adapts the consensus of knowledge related to the construction of royal princesses. This consensus of knowledge was obtained from several scientific literature related to nobility globally which was then lowered into several aspects, namely the aspect of physical appearance (Scott, 2021; Lal, 2024; Nash, 2015, 2015; Pike, 2015; Zrzavy & Zrzavy, 2015), personality and social interaction (Scott, 2021; Lal, 2024; Leach & Farrington, 2003; McGuigan, 2000; Nash, 2015; Pike, 2015; Shome, 2001), as well as social status and privileges (Scott, 2021; Lal, 2024; Leach & Farrington, 2003; McGuigan, 2000; Nash, 2015; Pike, 2015; Shome, 2001; Zhang, 2017).

Results and Discussion

From the results of observations of three classic Disney Princess films, namely Cinderella (1950), Snow White and the Seven Dwarfs (1937), and Beauty and the Beast (1991), found a total of approximately 61 scenes depicting the characters of Cinderella, Snow White, and Belle as Princess in each of his films. However, for a more concise discussion, this study selected three corpuses from each film to be dissected into markers and markers. Then, each corpus is

analyzed into a semiotic model in the style of Roland Barthes (1968, 1991), namely the denotative level, the connotative level, and myth.

1. Depiction of Cinderella, Snow White, and Belle as Princess

Each scene produces meaning through language. To be interpreted, a concept is connected to a marking system. Therefore, the marking system of each scene is found by identifying writing, speech or sound, as well as visual images (Hall, 2013).

Seeing a Princess Based on Physical Appearance

Figure 1. A series of scenes of Cinderella's appearance change in Cinderella (1950)

This scene denotes the transformation of Cinderella's appearance from dressing in tattered colors to wearing a shiny party dress, glass shoes, and accessories in the form of tiaras, necklaces, and gloves. Cinderella danced while saying, "Oh, it's a beautiful dress! Did you ever see such a beautiful dress? And look, glass slippers".

This moment annotates the transition from worldly appearance to noble appearance. The glittering dresses, magical music, and glowing lights around Cinderella show the change from an ordinary woman to an extraordinary one. Cinderella's words emphasize the importance of beautiful clothes and accessories.

Cinderella's transformation scene instills the idea that beauty and elegance are essential components of a princess. The glittering dresses, glass shoes and accessories emphasize the cultural myth of luxury, a characteristic associated with the nobility. This transformation confirms that appearance is the key to gaining access to the higher social layers.

Figure 2. Scene of Snow White lying down after being poisoned in Snow White and the Seven Dwarfs (1937)

This scene features Snow White's body lying on a platform decorated with flowers. The dwarves and animals surrounded him sadly. The sunlight highlighted his pale white body. Her appearance that remained perfect even in death annotated the idea that a princess had physical perfection.

This scene depicts the myth that a princess transcends mortality through beauty and purity. Snow White's untouched appearance in death shows that she exists beyond the natural limitations of life, maintained as an idealism. This depiction elevates him to an almost mythical status, presenting him as a figure whose characteristics are timeless.

Figure 3. Belle's Flight Down the Stairs in Beauty and the Beast (1991)

Straightforwardly, this scene shows Belle surrounded by golden light, a staircase with a red carpet, and a magnificent room. She wore a glittery gold dress and gloves as well as a pair of pearl earrings and hair ornaments. The appearance symbolizes luxury, wealth, and nobility, annotating a symbolic rise in social status.

The scene perpetuates the myth that physical beauty is inherently linked to social value and improvement. Her beauty emphasizes the role of physical appearance in constructing the

identity of the royal princess. This shows that there are social standards related to the appearance of nobles.

Getting to Know the Princess Based on Personality and Social Interaction

Figure 4. The scene of Cinderella dressing Gus in Cinderella (1950)

The scene begins with Cinderella freeing a rat from a trap. Cinderella then put him on a shirt, shoes, and hat and named him "Gus". He also pays attention to Gus's safety by giving orders to another rat character, Jaq, "Now I have to hurry. See that he keeps out of danger, Jaq. And don't forget to warn him about the cat!". This annotates Cinderella's moral superiority, namely empathy and compassion. In addition, in helping Gus, Cinderella demonstrates the ability to connect with others—in this case animals.

The scene perpetuates the myth of noble qualities with Cinderella's kindness elevating her moral status. Her ability to care for the smallest and most vulnerable creatures reinforces the cultural expectation that a princess should protect her people.

Figure 5. Scene of Snow White cooking for dwarves in Snow White and the Seven Dwarfs (1937)

In this scene, Snow White is seen busy stirring and preparing food for the dwarves. In addition to preparing the meals, he arranged the impatient dwarves by saying, "Uh-uh-uh, just a moment! ... Supper's not quite ready. You'll just have time to wash". This scene features a blend of care and authority with actions that connote maternal nature and responsibility.

Like Cinderella, Snow White also perpetuates the myth of nobility that lies in kindness and perseverance. His willingness to perform domestic duties—regardless of his aristocratic background—enhances his moral standing while positioning him as a humble figure. This narrative shows that a princess is not only defined by her title or appearance, but by her ability to protect others.

Figure 6. The scene of Belle washing the Beast's wounds in Beauty and the Beast (1991)

The scene is preceded by Beast being injured after fighting the wolf. Straightforwardly, Belle was seen cleaning the wounds with a cloth and water. With a gentle touch, Belle said, "Now, hold still. This may sting a little. ... By the way, thank you, for saving my life". On a connotation level, Belle's actions and words reflect empathy, emotional intelligence, and compassion.

Belle's actions also reinforce the myth that nobility is formed on emotional relationships and beliefs. Her concern for the Beast, despite her flaws, positions Belle as a figure of moral and emotional courage.

Understanding Princess Based on Social Status and Privilege

Figure 7. Cinderella's wedding scene in Cinderella (1950)

Obviously, this scene shows Cinderella wearing a wedding dress riding a carriage with the Prince. Cinderella waved her hand to the people who were present to celebrate her wedding. The marriage served for social mobility, annotating the transition from a servant to a nobleman. Meanwhile, the celebration from the people annotated the public's acceptance of Cinderella's new status.

This depiction reinforces the cultural myth that marriage is not just a personal desire, but also a gateway to validation and privilege. In addition, the grandeur of the wedding ceremony perpetuates the idea that being a princess is the highest form of privilege, which is inherently superior to any other form of achievement or identity.

Figure 8. The scene of the Prince kissing Snow White in Snow White and the Seven Dwarfs (1937)

On a denotative level, this scene shows the Prince arriving where Snow White lies lifeless surrounded by dwarves and forest animals. The prince bowed and gave Snow White a kiss, breaking the spell and reviving her. At the level of connotation, where Snow White lies—a glass chest decorated with flowers—indicates her higher status of the common people. In addition, this scene depicts the union between Snow White and the Prince implying the union of the two kingdoms.

This scene instills the myth of the royal princess as a political mediator. The union of Snow White and the Prince symbolizes the unification of their respective kingdoms, which portrays the unity of the kingdom as something essential in achieving peace and prosperity. This is in line with the historical practice of using royal marriages to form alliances—emphasizing the idea that one's role includes responsibility for upholding and advancing the stability of society.

Figure 9. Belle's confrontation scene with Gaston and the villagers in Beauty and the Beast (1991)

The scene highlights Belle interrupting and pleading with the crowd of citizens to stop the Beast castle raid. Responding to the residents' fear of the Beast, Belle explained, "Oh, no. He'd never hurt anyone. Please, I know he looks vicious, but he's really kind and gentle. He's my friend". Belle's confrontation annotates moral authority rooted in empathy and humanity.

Overall, this scene confirms the myth of the royal princess as a mediator of harmony. Belle's actions also symbolize the political dimension with Belle protecting the symbolic value of the castle and the Beast's territory.

The Construction of Princesshood in the Disney Princess Movie

The construction of princesshood in Disney animated films, such as Cinderella (1950), Snow White and the Seven Dwarfs (1937), and Beauty and the Beast (1991), is rooted in physical appearance, personality and social interaction, as well as social status and privilege.

This depiction resonates strongly with Western ideals of royal princesses, while also reflecting globally applied social values. To dissect these constructs, this discussion explores how Disney Princess animated films align cultural expectations with their popular depictions.

This research shows that the films Cinderella (1950), Snow White and the Seven Dwarfs (1937), and Beauty and the Beast (1991) constructed the concept Princess centered on a beautiful physical appearance. This physical appearance includes physical states—such as Snow White's snow-white skin—as well as fancy clothes and accessories—such as Cinderella and Belle. The focus of this performance is linear with the historical depiction of nobility, namely beauty that is a symbol of nobility (Scott, 2021; Lal, 2024; Nash, 2015, 2015; Pike, 2015; Zrzavy & Zrzavy, 2015).

Although not an exclusive possession of the Western country, the concept of noble beauty is often produced repeatedly by Hollywood through charged films Princess-his. Hollywood reinforced this idealism by portraying royal princesses with a small waist, white skin, large eyes, and bushy hair (Hine, Ivanovic, et al., 2018; Wellman, 2020). This kind of depiction adjusts the audience's expectations, but it has the risk of reducing the royal princess to an object of visual spectacle.

The Robinson II et al. study (2020) shows that one of the factors of children's audience's attachment to the Disney Princess character is her appearance. The audience focuses on beauty, clothing, and portrayal Princess stereotypical Western countries. This focus is also driven by the desire to wear dresses and imitate the behavior of the Princess. Written by Hine et al. (2018) suggests that children associate princess characters with traditional visual cues, such as crowns and elegant dresses. This shows an understanding of women's identities that tends to be narrow. Disney films continue to reinforce this definition of the royal princess, which focuses on beautiful appearances.

On the other hand, Coyne et al. (2016) argues that this depiction of beauty reinforces stereotypes of women by building a superficial concept of self-esteem in children. Her study showed that these relationships had an impact on girls with low self-confidence—where they might view Princess as an ideal role model.

Royal princesses are also constructed through aspects of their personalities and interactions with others. This study shows that the interactions of the princesses with other characters describe characteristics that are loving, empathetic, and able to build emotional connections. However, the interactions of Disney Princesses, such as Cinderella, Snow White, and Belle, are not limited to humans alone. In animated films, the concept of "other people" is easily shown through anthropomorphic characters, such as animal characters or mythological characters. This resonates with the royal princess's real-world interactions with animals and nature that show affection and motivation to form a connection with nature (Lal, 2024; Leach & Farrington, 2003).

Robinson II et al. (2020), through her study, found that there was a group of children who were attached to the Disney Princess character because of her personality. These children tend to see Disney Princess as an exemplary example of kindness, love, and independence. The results of this study are in accordance with the research of Robinson II et al. (2020) and Hine et al. (2018) which also emphasized that the construction of children is related to Princess is a personality and social interaction that tends to be feminine and in the domestic realm.

The main aspect that determines the definition of a royal princess is her social status and the privileges she has. In the scenes studied, the change in the social status of the characters Princess is shown through a romantic bond, in the form of marriage. This narrative shows the centrality of the nobility as a stabilizing force in a society where royal marriages historically served to consolidate power and peace (Scott, 2021; Nash, 2015; Pike, 2015; Shome, 2001; Zhao, 2008). Foucault's theory of capricious power, as mentioned by Adriany (2019), highlighting the negotiated and countered nature of these power dynamics. Princesses gain

social status but their power tends to depend on external forces—in this case the formation of their identity depends on the Prince.

Conclusion

This study demonstrates how Disney Princess films—particularly Cinderella (1950), Snow White and the Seven Dwarfs (1937), and Beauty and the Beast (1991)—construct the concept of princesses as symbols of royalty through both visual and narrative elements, using Roland Barthes' semiotic framework to reveal how repeated portrayals naturalize ideals such as physical beauty, kindness, and social status as essential royal traits. The research highlights how these films blend external markers like dress and poise with internal virtues like empathy, reinforcing a Western-centric model of nobility that can overshadow local cultural narratives, especially in places like Indonesia. By exposing the hegemonic influence of global media in shaping children's perceptions of royalty, the study calls for more inclusive representations that honor diverse cultural traditions. For future research, it is suggested to explore how children themselves interpret and negotiate these media messages in relation to their own local cultural backgrounds, to better understand the dynamic interplay between global narratives and local identities.

References

Adriany, V. (2019). Being a princess: Young children's negotiation of femininities in a Kindergarten classroom in Indonesia. Gender and Education, 31(6), 724–741. https://doi.org/10.1080/09540253.2018.1496229

Alehpour, M., & Abdollahyan, H. (2022). Children's reception of critical concepts in animated movies. Media International Australia, 184(1), 136–149. https://doi.org/10.1177/1329878X211062263

Barthes, R. (1968). Elements of semiology. Farrar, Straus and Giroux.

Barthes, R. (1977). Elements of semiology (34. [print]). Hill and Wang.

Barthes, R. (1991). Mythologies (A. Lavers, Trans.; 47. [print.]). Hill and Wang.

Carollo, L. (2023, September 18). Disney Princesses U.S. 2023. Statista. https://www.statista.com/statistics/1388080/favorite-disney-princesses-ranking-us/

Chandler, D. (2022). Semiotics: The basics (Fourth edition). Routledge, Taylor & Francis Group. https://doi.org/10.4324/9781003155744

Coyne, S. M., Linder, J. R., Rasmussen, E. E., Nelson, D. A., & Birkbeck, V. (2016). Pretty as a princess: Longitudinal effects of engagement with Disney princesses on gender stereotypes, body esteem, and prosocial behavior in children. Child Development, 87(6), 1909–1925. https://doi.org/10.1111/cdev.12569

Craig, R. T., & Muller, H. L. (2007). Theorizing Communication: Readings Across Traditions. SAGE.

Creswell, J. W. (2013). Qualitative inquiry and research design: Choosing among five approaches (third edition). SAGE.

Creswell, J. W., & Creswell, J. D. (2023). Research design: Qualitative, quantitative, and mixed methods approaches (Sixth edition). SAGE.

Fathanah, I., Framesthia, L. M., Al-Adawiyah, R., Mujahadah, S. S., & Pitriani, M. (2022). Raya and The Last Dragon: Representation of Southeast Asian culture in film. Cinematology: Journal Anthology of Film and Television Studies, 2(2), Article 2. https://doi.org/10.17509/ftv-upi.v2i2.45669

Hall, S. (2013). The work of representation. In S. Hall, J. Evans, & S. Nixon (Eds.), Representation (Second edition, pp. 1–59). Sage; The Open University.

Hicks, S. (2023). Representation in Raya and the Last Dragon: Examining the progression of gender, sexuality, and race in the Disney Princess franchise. Scientia et Humanitas, 13, 96–110.

Hine, B., England, D., Lopreore, K., Skora Horgan, E., & Hartwell, L. (2018). The rise of the androgynous princess: Examining representations of gender in prince and princess characters of Disney movies released 2009–2016. Social Sciences, 7(12), Article 12. https://doi.org/10.3390/socsci7120245

Hine, B., Ivanovic, K., & England, D. (2018). From the sleeping princess to the world-saving daughter of the chief: Examining young children's perceptions of 'old' versus 'new' Disney Princess characters. Social Sciences, 7(9), Article 9. https://doi.org/10.3390/socsci7090161

Scott, S. (2021). Uncertain powers: Sen'yōmon-in and landownership by royal women in early medieval Japan. Harvard University Asia Center.

Lal, R. (2024). Vagabond princess: The great adventures of Gulbadan. Yale University Press.

Leach, H., & Farrington, S. M. (Eds.). (2003). Strolling about on the roof of the world: The first hundred years of the Royal Society for Asian Affairs (formerly Royal Central Asian Society). RoutledgeCurzon.

López-Fuentes, A. V., & Fernández-Fernández, R. (2024). Analysing the potential of Disney-Pixar films for educating young children in inclusive values. International Journal of Inclusive Education, 28(8), 1616–1633. https://doi.org/10.1080/13603116.2021.2008532

Masykuroh, Q., & Fatimah, S. (2019). Girlhood and feminine ideals: Linguistic representation of femininity in Indonesian folktales. Humanities & Social Sciences Reviews, 7(3), 356–361. https://doi.org/10.18510/hssr.2019.7353

McGuigan, J. (2000). British identity and 'the people's princess.' The Sociological Review, 48(1), 1–18. https://doi.org/10.1111/1467-954X.00200

Nash, I. (2015). The princess and the teen witch: Fantasies of the essential self. In M. Forman-Brunell & R. C. Hains (Eds.), Princess cultures: Mediating girls' imaginations and identities (pp. 3–24). Peter Lang.

Pike, K. (2015). Princess culture in Qatar: Exploring princess media narratives in the lives of Arab female youth. In M. Forman-Brunell & R. C. Hains (Eds.), Princess cultures: Mediating girls' imaginations and identities (pp. 139–160). Peter Lang.

Robinson II, T., Church, S. H., Callahan, C., Madsen, M., & Pollock, L. (2020). Virtue, royalty, dreams and power: Exploring the appeal of Disney Princesses to preadolescent girls in the United States. Journal of Children and Media, 14(4), 510–525. https://doi.org/10.1080/17482798.2020.1711787

Safitri, I. (2019). Yogyakarta Palace of the past and present: The dynamics of the succession of Javanese kings and the politics of the discourse of the "female king." Indonesian Historical Studies, 3(1), 44–57.

Shehatta, S. (2020). Breaking stereotypes: A multimodal analysis of the representation of the female lead in the animation movie Brave. Textual Turnings: An International Peer-Reviewed Journal in English Studies. https://doi.org/10.21608/ttaip.2020.133423

Shome, R. (2001). White Femininity and the Discourse of the Nation: Re/membering Princess Diana. Feminist Media Studies, 1(3), 323–342. https://doi.org/10.1080/14680770120088927

Sless, D., & Shrensky, R. (2023). A new semiotics: An introductory guide for students. Routledge, Taylor & Francis Group. https://doi.org/10.4324/9780367809393

Sui, Y., & Fan, M. (2015). Reinterpreting some key concepts in Barthes theory. Journal of Media and Communication Studies, 7(3), 59–66. https://doi.org/10.5897/JMCS2014.0412

Sulistyani, H. D. (2016). Local meanings of global texts through the analysis of fantasy themes. Journal of Communication Sciences, 13(2), Article 2. https://doi.org/10.24002/jik.v13i2.721

Türkmen, M. (2021). How much do children interpret television and animated film contents? International Journal of Progressive Education, 17(1), 458–478.

Urfan, N. F. (2019). Mythological semiotics: An early review of Barthesian semiotic analysis. SOURCE : Journal of Communication Sciences, 4(2), Article 2. https://doi.org/10.35308/source.v4i2.921

Wellman, N. (2020). Disney's portrayal of women: An analysis of female villains and princesses. Concordia Journal of Communication Research, 7(1), 1–20. https://doi.org/10.54416/SEUY6814

Zhang, S. (2017). Meaning-centrism in Roland Barthes' structuralism. Chinese Semiotic Studies, 13(3), 219–227. https://doi.org/10.1515/css-2017-0012

Zhao, G. Q. (2008). Marriage as political strategy and cultural expression: Mongolian royal marriages from world empire to Yuan dynasty. Peter Lang Publishing.

Zrzavy, P. S., & Zrzavy, H. (2015). Princess Sissi of Austria: Image, reality, and transformation. In M. Forman-Brunell & R. C. Hains (Eds.), Princess cultures: Mediating girls' imaginations and identities (pp. 235–254). Peter Lang.