

“A Dream is a Wish Your Heart Makes”: An Analysis of Selected Music in Disney
Princess Films

by
Gillian Downey

A THESIS

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Patti Duncan

The Disney Princesses are some of the most beloved and well-recognized characters in animation across the globe. Most of these characters sing throughout their movie. This essay analyzes what I refer to as the “I Want” song of several Disney Princesses. It is divided into three sections, one for each of the main themes described in these songs: true love, freedom, and self-acceptance. It was found that the Disney Princesses follow a basic chronological line in their desires. The oldest characters desire love, while the newest want to be happy with who they are inside. Because these films and their music have been treasured for decades, these characters can strongly influence viewers’ lives. Where appropriate, the potential impacts of choosing certain Disney Princesses for role models is discussed. An appendix is included with the lyrics for each analyzed song.

Key Words: Disney, music, women’s studies, princess, animation

Corresponding e-mail address: gilliandowney@hotmail.com

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APPROVED:

Patti Duncan, Mentor, representing Women, Gender, and Sexuality Studies

Kryn Freehling-Burton, Committee Member, representing Women, Gender, and Sexuality Studies

Eric Hill, Committee Member, representing Oregon State University Honors College

Toni Doolen, Dean, Oregon State University Honors College

I understand that my project will become part of the permanent collection of Oregon State University, Honors College. My signature below authorizes release of my project to any reader upon request.

Gillian Downey, Author

The Disney Princess franchise comprises the set of films by The Walt Disney Company where the protagonists either are princesses already or become princesses by the film's end. There are eleven official Disney Princesses: Snow White, Cinderella, Aurora, Ariel, Belle, Jasmine, Pocahontas, Mulan, Tiana, Rapunzel, and Merida. Founded in the early 2000s by a former executive of Nike, the franchise consistently reports annual sales in the billions of dollars (Goudreau 2012, Fields 2008). The power of the Princesses continues long after their debuts, as is evident in Disney's most recent quarterly earnings report by the payoffs of *Frozen* nearly two years after its release ("The Walt Disney Company" 2015). In fact, Disney reported a 6% increase in consumer products revenue (totaling nearly \$1 billion for the quarter) and described it as "primarily due to the performance of *Frozen* merchandise" ("The Walt Disney Company" 2015). It is indisputable—for fans of Disney or the parents of fans, at least—that the Princesses are a force to be reckoned with. To be a Disney Princess, as Rebecca-Anne Do Rozario describes, is to be "the princess of all princesses" (2004).

These Princesses are the heroines of their stories, and it is important that their characters are unique for two reasons: one, so that Disney can capitalize on new merchandising opportunities for new Princess personalities, and two, because each of the Princesses represents a different type of role model for audiences (Bruce 2007). When one Princess has a dominant trait that is different from the others, it is that distinction that attracts impressionable viewers. The films become what Giroux calls "teaching machines," as audiences are able to draw upon the Princesses when their characteristic traits need to be summoned in everyday life (Giroux 2010). On the other hand, these

teaching machines can be a negative influence if the traits that character possesses are seen as harmful or detrimental.

Up until the mid-1990s, the character of the Disney Princess remained relatively stoic (Zipes 1995, Henke 1999). Henke (1999) argues that “the social worlds that shape [the Princesses’] choices and identities remained unchanged until *Pocahontas*.”

Rothschild (2013) and Stephens (2014) both show that the Princess archetype has evolved much in the nearly 20 years since *Pocahontas* was released. Do Rozario (2004), on the other hand, argues that there is a distinct shift in the Princesses’ characters starting with *The Little Mermaid*, not with *Pocahontas*. Nevertheless, for even the most casual of viewers it is obvious that the persona of a Disney Princess has changed significantly and is becoming progressively liberal. Whereas Snow White, Cinderella, and Aurora can be described as lovestruck and are associated with traditional models of femininity, those of the later 20th century and 21st century are distinctly headstrong and rebellious. Even this superficial connotation highlights the different representations of gender in Disney films, and from that one can infer the benefits to providing more diverse representations like this. Having a well-rounded cast of Disney Princesses also reflects changing societal attitudes about such topics as gender, sexuality, and race.

The majority of Disney Princess films are musical, indicating the power of songs in portraying stories and characters. At the recent D23 Expo in Anaheim, California, music was a driving force throughout the conference. The expo, which is a biennial “Comic-Con for Disney geeks” (Showley 2015), had seven presentations about some aspect of Disney music, including a scholarly examination of background songs in Disneyland, as well as Broadway performances of Disney musicals. The Walt Disney

Company has a long and esteemed history of music in animation, from the early cartoon short of *Steamboat Willie* and the first full-length animated feature of *Snow White and the Seven Dwarfs*, to *Beauty and the Beast* winning the Academy Award for Best Original Score, and “Let it Go” from *Frozen* dominating the radio airwaves in 2014 (Fisher 1992, Academy, IFPI 2015). For this reason, songs will be the sole vehicle for my analysis of Princess characterization in this essay. One type of song in particular will be examined. This song is typically referred to as the “I Want”¹ song (Schwartz, de Giere 2013), serving to describe the singer’s desires and ambitions to the audience in a memorable way. Carol de Giere explains the need for the “I Want” song as follows: “The audience needs to know the longings of the central character by having him or her sing about what’s missing in their life.” In terms of Disney Princess films, the “I Want” song comes at the beginning of the film when the heroine is introducing herself to the audience. Because of this direct manner—often, the Princess knows exactly what she wants and sings vividly about it—the “I Want” songs create a strong and clear characterization in less than about five minutes.

The Disney Princesses have long been a subject for discussion and critique. Some analyses focus the effects the entire Princess franchise has on shaping young audiences to having certain beliefs on gender (Giroux 2010, King 2010, Henke 1996). Others take a chronological look at all of the Princesses to analyze the ways they themselves have evolved (Davis 2006). Still others focus on a few select Princess films in order to highlight a key aspect of that story (Henke 1999, Downey 1996, O'Brien 1996). Sarah Rothschild, in her 2013 book *The Princess Story: Modeling the Feminine in Twentieth-Century American Fiction and Film*, does a little bit of all three.

However, there has not yet been an analysis that compiles each “I Want” song of the Princesses. With the impact of the Princesses reaching nearly every part of young viewers’ lives (Wohlwend 2009), it is important to know what each Princess stands for and desires, as she is the role model that audiences could—and do—attempt to imitate (Wohlwend 2012). This work adds to the literature a unique perspective on this small but crucial part of the films and of the Disney Princess franchise as a whole. For this essay, one song from each selected film has been chosen as the “I Want” song. The full list of films and songs is given below; the lyrics can be found in the Appendix.

1. “I’m Wishing” —*Snow White and the Seven Dwarfs*, 1937
2. “A Dream is a Wish Your Heart Makes” —*Cinderella*, 1950
3. “I Wonder” —*Sleeping Beauty*, 1959
4. “Part of Your World”²—*The Little Mermaid*, 1989
5. “Belle”²—*Beauty and the Beast*, 1991
6. “Just Around the Riverbend” —*Pocahontas*, 1995
7. “Reflection” —*Mulan*, 1998
8. “Almost There” —*The Princess and the Frog*, 2009
9. “When Will My Life Begin?” —*Tangled*, 2010
10. “For the First Time in Forever”³—*Frozen*, 2013

My analysis shows that the Princesses’ desires can be grouped into three categories: true love, freedom, and self-acceptance. There are, of course, ambiguities and overlaps between these categories, which will be described as they come up. These analyses will be presented in chronological order of the film’s release dates, in order to create an evolutionary picture of the Disney Princesses. The film scenes that accompany each song will be examined in addition to the song’s lyrics, because the implied characterization that happens when the Princess is not singing is equally important as, if not more important than, the lyrics themselves. Before the analyses, it is necessary to give brief explanations of each category of desire.

1) *True Love*. The desire for true love is the most deeply-ingrained in the Disney Princess franchise, perhaps even to the point of mockery (see analysis of Anna's "For the First Time in Forever," Section I). It is a straightforward goal: the Princess wants a man, preferably a prince, to romance and marry her. In addition, this goal follows the heteronormative narrative. Indeed, as discussed in the analysis of Snow White's "I'm Wishing," it could be suggested that some of these Princesses created the stereotype that all love is heterosexual and begins with love at first sight.

2) *Freedom*. There are two sub-categories of freedoms that I use in this analysis: physical and intellectual. The Princess who wants physical freedom yearns, for one reason or another, to be somewhere other than where she is at the moment. Those who desire intellectual freedom are more disgruntled with how they fit in with their society. This Princess longs to be surrounded by like-minded or at least sympathetic people.

3) *Self-acceptance*. The final category has been strongly incorporated in the most recent Princess films. A Princess who sings about self-acceptance wants to feel comfortable making her own decisions, which are sometimes contradictory to the majority opinion in her film. She has no immediate need of any physical or intellectual goods; all that she desires is within her own mind and her own person. It follows that because this desire is more psychological than the others, it has a broader scope of resolutions. Unlike the previous desires, these Princesses' goals are not things that are easily solved or explained.

This essay is organized into three sections, one for each of the desires listed above. When there is overlap (e.g., a Princess wanting both true love and physical

freedom), the predominant desire will be analyzed and the secondary wishes will be mentioned.

I write this essay with the hopes of painting a clear picture of how Disney Princesses have historically been portrayed through the “I Want” songs. The portrayals have evolved, certainly, throughout the nearly 80 years since Walt Disney released his first animated feature film. I comment on what each Princess’ characterization means for the Disney Princess franchise as a whole, as well as what it means for the future of Disney Princesses as role models for children across the world, for better or for worse.

On a final note, the absence of certain Princesses and presence of others should be explained. This analysis focuses on the “I Want” songs of Official Disney Princesses⁴. These Princesses are, as mentioned above, Snow White, Cinderella, Aurora, Ariel, Belle, Jasmine, Pocahontas, Mulan, Tiana, Rapunzel, and Merida. Princess Merida of *Brave* is not included in this analysis because her film is not an animated musical; therefore, she has no “I Want” song to sing. In addition, Princess Jasmine (from *Aladdin*) is not included because, even though her film is musical, she herself has no “I Want” song. Finally, Anna and Elsa from *Frozen* are not Official Disney Princesses (“Disney Princess” 2015), but their “I Want” song will be analyzed. This is because of the enormous cultural impact *Frozen* has had in recent years, and also because it is expected that Anna and Elsa will be inaugurated as Official Disney Princesses very soon (Amaya 2013).

Notes:

¹Synonyms for the “I Want” song in this work will be *introductory song* and *Want Song*.

²The reprise of this song will also be analyzed.

³Where necessary, song titles and film titles will be abbreviated to their most distinctive word(s). Song titles will be put in quotation marks, and film titles will be italicized.

⁴In accordance with the title of Official Disney Princess, capitalization will be used in this essay to differentiate between being a Princess who belongs to the Disney empire, and being an anonymous princess who is not affiliated with Disney.

Section I: True Love

Introduction

According to Giroux (2010), Snow White and Sleeping Beauty, two of the earliest Disney Princesses, “were constructed within narrowly defined gender roles” (p. 98). Both are represented as extraordinarily beautiful and exceptionally kind, yet despite being the namesake of their respective films they are rather flat characters with little to no personal growth. Of the recent Disney Princess films, Ariel from *The Little Mermaid* and Anna from *Frozen* exhibit similar qualities to Snow White and Sleeping Beauty in their daydreaming and forgetfulness, though they have been modernized. Snow White, Sleeping Beauty, Ariel, and Anna sing their Want Songs about longing for true love which will rescue them from their current condition.

Snow White

“I’m Wishing” is very simple, with barely 100 words in total. In the scene, Snow White is fetching water from a well, and whispers to nearby doves that it is actually a wishing well. She sings of her wish: that her love will come find her on that very day. Throughout the short scene, her face remains stoic: though her clothes are dirty and torn, her face remains what Davis (2006) describes as “unmistakably from 1930s Hollywood” (p. 101). Once her prince has come, however, Snow is shocked and hurries inside the castle. She hides behind curtains and paned windows. As the prince continues the song, Snow eventually brings herself out to the balcony and gazes adoringly onto her love below.

In addition to being short, “I’m Wishing” is also very innocent and sincere; there is no wordplay or humor, only Snow’s lilting soprano as she trills about wanting “the one I love to find me today.” The brevity and simplicity of the song and accompanying scene can be in part attributed to the available technology in the 1930s (*Snow White and the Seven Dwarfs* premiered in December 1937). Even allowing for relatively primitive filmmaking technology, the music of *Snow White* had always been at the forefront of its production; Walt Disney was credited as telling his staff, “We should set a new pattern, a new way to use music. Weave it into the story so somebody doesn’t just burst into song” (Fisher 1992).

Setting a new pattern is just what Disney did. The enormous box office and cultural success of *Snow White* gave Disney a large amount of power in creating the Princess archetype, from physical traits to personal mannerisms. Everything about “I’m Wishing” sets the stage for future Disney Princesses. Snow White is obedient, kind, friendly with animals, has a marvelous voice, and, above all, is conventionally physically beautiful. She is portrayed as the best and most perfect concept of what it means to be female. This starting point tells the audience that in order to be a Princess, one must be like Snow White. The generational adoration of Snow White—every seven years, Disney re-releases certain films in order to attract new audiences (Hoffman 1997)—means that the same standards for beauty and behavior that were defined in 1937 will be repeated to young children of all genders through the decades. Perhaps this was not anticipated in the 1930s, but the effect of renewing these social constructs serves to perpetuate the idea that being female means being white, chaste, well-spoken, and desirous of heterosexual romance. Furthermore, Snow White changes from having a rather stoic, quiet personality

(perhaps due to the animation technologies available at the time), to being fully in love with a man she just laid eyes on. Snow White is wishing for a love interest, and her wish came true instantaneously with no effort on her part. This is another oft-repeated trope that could send harmful messages to audiences. Besides being largely unrealistic, believing that romantic love will happen without equal effort from both parties is an unfair gender script to portray.

Sleeping Beauty

Sleeping Beauty was released in 1959, nearly one decade after *Cinderella* and more than two after *Snow White and the Seven Dwarfs*. However, Aurora's introductory song is much more similar to Snow White's than it is to Cinderella's. The song "I Wonder" has less than 50 words and lasts about one minute. In it, Aurora—presently called Briar Rose—is collecting berries in a forest and observes various bird couples flittering about. She wishes that she had "a someone" like the birds do, someone "who'll find [her] and bring back a love song," all the while gazing longingly at a far-off castle. As the song comes to a close, Aurora's animal friends dress in a cape, hat, and boots to surprise her as her "someone." They begin to dance to "Once Upon a Dream." At the final verse, Prince Phillip steps in and dances with Aurora. She is shocked and tries to pull away, but Phillip pleads with her to stay. The two fall in love immediately.

The entire scene is nearly identical to Snow White's introductory scene. Aurora and Snow both sing plaintive, simple songs about their one-dimensional dreams of love whilst doing a mundane chore, accompanied by an audience of birds. During their songs, the prince appears and surprises the princess, who then runs away despite the prince's

pleading with her to come back. Snow and Aurora are cut from the same cloth: absent-minded, passive young women who get distracted doing everyday tasks, beautiful in appearance and voice, and who are followed by a faithful band of animals. This repetition strengthens the heteronormative culture Disney has thus far created. The children who grew up with *Snow White* are now seeing *Sleeping Beauty* with their own children, and yet the film's messages are practically the same. With three Princesses under their belt, a pattern has been set that seems to indicate future Disney Princesses will continue to have similar personalities.

Aurora's role as a heroine is not fully fleshed out in this scene. She is a Princess of many names (Briar Rose, Aurora, and Sleeping Beauty), and her characteristics are equally divided. In "Wonder," she is shown to be graceful, kind, obedient, and calm. Each of these qualities could be, individually, good traits to aspire to have; when put altogether, it paints a much paler portrait. There is no single defining feature that makes Aurora colorful and memorable (except, perhaps, the lack of such a feature), and in combination with her slow, lullabic Want Song, this makes her an unimaginative character with no pleasant surprises to be found.

Ariel

The first Princess from Disney's so-called "Eisner Era" (Davis), when Michael Eisner headed up The Walt Disney Company between 1989-2005, was the fiery-haired and fiery-tempered Ariel. Her movie, *The Little Mermaid*, was released in 1989 to great acclaim. It could be argued that Ariel has not one but two introductory songs: "Daughters of Triton," where Ariel's older sisters are singing her praise as a way of introducing her

to the mermaid community, and “Part of Your World,” where Ariel is singing by herself in her hidden treasure cove. Because of the popularity of the latter and the fact that Ariel sings its entirety, it will be considered as her introductory song. However, it is the reprise of “World” that is of more importance in this section than the primary rendition. The primary version will be analyzed in Section II.

In the reprise of “World,” Ariel sings to Prince Eric on the beach after she rescues him from a shipwreck. She flees back to the ocean as he begins to waken, but her song continues until she hits the final note in sync with the crashing of the waves while she is draped on a rock. Of significance is that, instead of being identical to the main song, the reprise of “World” has changed the lyrics. Rather than wanting to be “part of that world,” in reference to the human world above the waves, Ariel longs to be “part of your world.” Her attention immediately switches to Eric. She wonders what life would be like not just on land, but on land with him. Her initial goal of leaving the ocean has been amended to leaving the ocean for love.

Rothschild puts it succinctly when she says that the Princesses of the 1990s “are still ultimately reduced to dreamy, romance-obsessed girls who will simply travel from father to beloved” (2013). This makes Ariel a more complex role model than the first generation of Princesses. She has an initial desire to be physically free from the ocean (see Section II), but it evolves into an entirely new goal centered on true love instead. Whether this is a good or bad message for young viewers is debatable (Henke 1999, Davis 2006), but with Ariel Disney is, for the first time, presenting a Princess who is allowed to grow and change her mind.

Anna

There are numerous aspects of *Frozen* that make it stand out from the other Princess films (“Psychology” 2014), and one of these is that the audience watches the two protagonists grow up before starting the film in earnest when they are teenagers. It is fifteen minutes into the film before the sisters sing their introductory song, “For the First Time in Forever.” In “Forever,” the audience is introduced to adult Anna on her sister Elsa’s coronation day. Anna is shown as an effervescent young woman who is excited for the upcoming celebration. She dances through the halls and into town, to the obvious delight of castle workers and townsfolk, longing for magic, fun, and something new. Anna portrays every aspect of the Disney Princesses we have seen thus far: she is beautiful, young, and has a wonderful singing voice. She even ventures into a garden and serenades some ducklings.

While singing to the ducklings, Anna is struck by the thought of meeting a man at the coronation party. The rest of her part of the song is entirely devoted to this idea and what she might do in that situation. Interestingly, this parallels Ariel’s “World” reprise. Both Princesses initially sing of adventure and a sort of freedom, but when the potential for true love hits, it consumes them. Anna envisions herself as being “fetchingly draped against the wall” and “the picture of sophisticated grace” while at the party. This is what she (and the audience) has been taught is the epitome of femininity: the woman is poised and always looks beautiful according to Disney’s guidelines of beauty. But Anna’s voice and mocking lyrics show that the *Frozen* filmmakers are poking fun at Disney’s old-fashioned Princess ideals. In contrast to the rest of “Forever,” where Anna sings with a clear and pleading soprano and her words are distinctively modern, here she affects a

haughty tone of voice and sarcastically uses the elegant word “fetchingly.” Anna really does want these things to happen, but at the same time she seems to understand that wanting them is unrealistic.

A notable difference in Anna’s “Forever” is her physical characterization through the song. It is obvious that she is beautiful and kind, yet she is clumsy and generally unpolished. She whacks herself in the face with a curtain, jumps on a sofa, runs through the halls, shoves chocolate in her face, and wonders whether she’s feeling “elated or gassy.” These actions are meant as comic relief, and to really surprise the audience. Here is a princess who is not perfectly poised. She does not fit neatly into Disney’s previous definition of “feminine.” Between the over-the-top lyrics of true love and her physical clumsiness, Anna is simultaneously setting up a film that the audience is used to seeing, where true love between a Prince and Princess reigns supreme, and making a complete mockery of it. This is a much more advanced narrative than Disney has offered previously. In the 76 years elapsed between *Snow White and the Seven Dwarfs* and *Frozen*, Disney has created such a strong archetype in their Princess that it is now possible to critique and poke fun at it, as well as question its validity. Disney seems to realize that what it created in the past is no longer acceptable, and it must adapt its characterizations.

What Anna’s “Forever” does for impressionable audiences is teach them about the fickle nature of dreams. Again, this parallels Ariel’s development in “Part of Your World.” Anna begins the song longing for basic human interaction and excitement, then quickly changes tack to wish for a man to love. The evolution from desiring freedom to true love is much more subtle for Ariel than it is for Anna: whole scenes elapse between

the primary rendition of “Part of Your World” and its reprise, whereas for Anna the same change takes place in about three seconds. Another key element of Anna’s character is that she appears vulnerable, which makes her relatable. She has role models that she herself looks up to—namely, her sister Elsa—and this is something other Princesses have not exhibited.

Conclusion

In the early films of *Snow White and the Seven Dwarfs* and *Sleeping Beauty*, Disney built up the framework for their Princess archetype. This character is a young woman who longs for the perfect romance to fall at her feet without any effort on her part. Snow White, Sleeping Beauty, Ariel, and Anna all express this desire very clearly. For Snow White and Sleeping Beauty, the fantasy becomes reality in the midst of their Want Songs. Their songs give brief introductions to the Princesses and present them as very similar personalities. Ariel, on the other hand, sees this same dream come to life later in *The Little Mermaid*. Her Want Song is thus more detailed and showcases more complex emotions for a Disney Princess, and her desire for love is shown to be more intense than previous Princesses. Anna, one of the newest Princesses, takes this dream of true love a step further by playfully mocking it. She does not fall in love with her true love until the very end of the film; her “I Want” song, then, is a tongue-in-cheek homage to previous Princesses like Snow White while also explaining that this dream is no longer suitable.

The archetype that is created is that Disney Princesses are thin, white, able-bodied women whose only goal is to meet and marry a prince. The repetition of this dream, in

combination with the periodic re-release of Disney films to teach these lessons to new audiences, reinforces the same heteronormative, cis-gendered, and Euro-centric narratives. If any silver lining exists, it is that this potentially-damaging message is being reinvented in the newest Disney Princess films.

Section II: Freedom

Introduction

As Disney films moved through the latter half of the 20th century and into the 21st century, overt changes were made to their Princesses. For the most part, these young women became headstrong, independent, and even belligerent. The “feminist” Princesses, as Rothschild calls them, include Cinderella, Ariel, Belle, Rapunzel, and Anna. Each character sings at least part of their introductory song longing for some sort of freedom instead of true love. Ariel and Belle want a type of intellectual freedom, while Cinderella, Rapunzel, and Anna desire a truly physical freedom. Some of these freedoms overlap with the third category of Disney Princess desires, and so they will be further elucidated in the following section. By characterizing their protagonists in an undoubtedly more intricate fashion, Disney has allowed for more interesting stories that show the multifaceted nature of human beings. The songs in this section are able to shed light on both the dreams and the increasingly complex personalities of their singers. These complex characterizations mean that, in general, the Princesses in this section are more well-rounded than the Princesses of Section I: they are characters who have hobbies, passions, and skills, and also exhibit a wide range of emotions. Because of this variety, the potential for these Princesses as role models is perhaps less negatively scrutinized.

One further modification in the Disney films of this period is the soundtrack set-up. Most of the films are rather like a Broadway musical instead of an animated film: the songs are fantastically orchestral and main themes are reprised several times without

changing the name (e.g., “Belle Reprise,” “Part of Your World Reprise”). This structure so strongly parallels that of a Broadway show that it has led to some critics calling the Disney films of the 1990s “animated musicals.” That designation alone suggests that Disney movies are becoming a much more involved experience. Instead of casual, light-hearted films, they are transitioning into something akin to elaborate stage plays, where every music note, lyric, lighting angle, prop, and set piece is of the utmost importance. Like their characters, Disney’s animated films are becoming increasingly intricate and masterful.

Cinderella

Cinderella’s calm and demure nature, surrounded by the more vivacious and outspoken Princesses in the section, may seem inappropriate. However, after this analysis it should become clear that Cinderella’s primary desire is not to meet her Prince Charming, but instead to be free of her home and life and far away from it. This makes Cinderella more fitting with the Princesses of the 1990s and 2000s than with Snow White and Sleeping Beauty.

Cinderella’s introductory song is at once similar and different compared to Snow White’s “I’m Wishing.” Cinderella’s song, “A Dream is a Wish Your Heart Makes,” has become a classic that embodies the Disney ideals of creativity and believing in oneself. The song is richly orchestral, based on Franz Liszt’s “Étude No. 9 in A-Flat” (Kobussen). The theme and variations of it are played in Disneyland Park, especially in the Fantasyland area where Sleeping Beauty’s castle and the Princesses in costume can be found. Even though Cinderella was sandwiched between the heavily romantic *Snow*

White and the Seven Dwarfs and *Sleeping Beauty*, and even though the basic tale of *Cinderella* is often used to describe a “classic love story” (Disney UK), *Cinderella*’s introductory song does not say anything about love; in fact, the song implies that *Cinderella* desires physical freedom more than anything else.

Much like “Wishing,” “Dream” has simple words and rhyming schemes. It is rather short in length but noticeably richer in quality than “Wishing.” Instead of simply declaring *Cinderella*’s wish, as was done with *Snow White*, Disney takes a musical step forward in defining what exactly a wish is and how those wishes can be granted. “Dream” was the first song written for *Cinderella* (Fisher 23), and the huge success of the film is indicative of the music’s power.

What sticks out about “Dream” is that there is absolutely no mention of what *Cinderella*’s own dreams are. In fact, that is made explicitly clear in the film. *Cinderella* is roused out of bed by bluebirds, who ask her what sort of dreams she had. She refuses on the basis that wishes must be kept secret in order for them to come true. Then she begins to sing to her avian and murine friends. The verses of the song are lullabic and repetitive, with a short spoken interlude where *Cinderella* laments her condition of servitude. The camera repeatedly pans to the royal castle that can be seen from *Cinderella*’s window, in time with the lyrics “the dream that you wish will come true.” When the bell tolls the hour, *Cinderella* reflects that “even [the clock] orders me around.” *Cinderella* paints a decidedly negative picture of her home and life, making it obvious that she yearns to be anywhere but there. The camera angles suggest that she specifically wants to be in a castle, where her (presumed) wealth would give her the security to be free to make her own choices. She lives a lonely, abusive life of servitude; anyone in

these circumstances would strive for the opposite. Because she can't do anything about her situation at the moment, however, she resorts to going somewhere else in her mind, where no one can tell her what to do.

"A Dream is a Wish Your Heart Makes" and its accompanying scene discourage the process of working to achieve a goal. Though she herself is a servant, Cinderella is attended to by a host of diligent birds and mice who wake her, tidy her bed, bathe her, and mend her clothes. The lyrics of her song declare that as long as "you keep on believing, the dream that you wish will come true." Altogether, then, "Dream" portrays Cinderella as a young woman disgruntled with her station in life but unwilling to do anything herself to change it. This is unnerving for the legions of young children who grew up watching and idolizing Cinderella; however, a bright side does exist in that the newest Princesses have completely reversed this idea (see analyses of Rapunzel's "When Will My Life Begin?" and Anna's "For the First Time in Forever," both in Section II).

Ariel

While the reprise of "Part of Your World" depicts Ariel as a Princess desirous of love, the primary rendition of the song clearly shows her as a young woman striving for intellectual freedom and upward mobility. In it, Ariel sings to her faithful fish friend, Flounder, about how tired she is of being underwater and how much she yearns to literally walk on her own two feet. She wanders around her secret trove, filled with human objects from forks to treasure chests, and doesn't realize that Sebastian the crab is spying on her. Ariel knows that she has a plethora of material goods; it is not material goods that she wants but intellectual stimulation found above the waters. She feels she

has outgrown her marine world, and the terrestrial one above her is where she should be instead. She continues to swim up and up as the song progresses, her voice getting louder with each line. At the climax, Ariel is nearly at the proverbial light at the end of the tunnel, but instead of breaking the water's surface, she dejectedly floats back to the ocean floor, ending the song on a quietly somber note.

Perhaps the most striking difference in Ariel's characterization from that of previous Princesses is that she is intensely emotional. This can be attributed, at least in part, to animation technology having advanced greatly from 1934 (when production began for *Snow White*) to the 1980s (when the next wave of Princesses began). It was technologically possible for Ariel's face and body to show fear, anguish, joy, and scores of other emotions that make us human—or, in her case, mermaid. It's obvious from this one song and scene that Ariel is extremely complex. In a recording session with Jodi Benson, Ariel's voice actress, composer Howard Ashman coaches her to make her voice brimming with emotion: "It's about all that emotion, and not letting it all out" (Awodaly).

The scene makes it clear that Ariel's marine world is supposed to be inferior to the human world. She gazes fervently to a spot just off-camera, where the sunlight shines through a hole in her underwater cave. Ariel is willing to give up anything to be on the other side, even only for a day. There is no looking back for her, both literally and figuratively: she never second-guesses herself and looks at the world she wants to leave behind, and she is so focused on her desire that she cannot fathom any other possible life for herself. Though she has a loving father and six older sisters, Ariel does not feel the need to give deference to them by remaining under the sea.

This main rendition represents the first in Disney's stream of passionate Princesses. Ariel leads the way for Princesses who are headstrong and unapologetic about their goals. Compared to the reserved and inactive Snow White, Cinderella, and Sleeping Beauty, Ariel brazenly goes after what she wants. This is refreshing to see, especially for those who have young children, because Ariel is perhaps the most resolute Disney Princess. Some may find "a number of troubling elements" (Davis 180) in Ariel's characterization because of her eagerness to abandon her family for the possibility of romantic love, but it is indisputable that this little mermaid has a host of favorable traits as well, including tenacity, commitment, and resourcefulness.

Belle

Beauty and the Beast was the first animated film to ever be nominated for the Best Picture category of the Academy Awards. It did not win Best Picture, but it did win for both Best Score and Best Original Song (for the eponymous "Beauty and the Beast"). These great honors, along with the dozens of others that have since been bestowed on the film, give credence to the immense impact of its music.

The Princess of the film, Belle, also has an eponymous song that serves to introduce her to the audience. "Belle" is the first song after the prologue, and takes place as Belle meanders through the provincial French village where she lives. Because the musical score of *Beauty and the Beast* so strongly resembles that of a Broadway musical—even more than other Princess films do—each lyric is very important in deciphering Belle's character. The name of the song itself suggests the strong importance

of the lyrics: no other adjectives or suggestive words are needed in the title, because everything worth knowing about Belle will be explained by her words and actions.

“Belle” begins with Belle walking into town one morning as the citizens are just waking up. The sleepy tempo quickly livens and a multitude of voices are added to the fray. The townspeople continually gossip about Belle when she ignores or cannot hear them; they declare that she is clearly very beautiful, but her obsession with books is confounding. As the lengthy song progresses, Belle converses with the bookkeeper, who gives her a copy of her favorite book. She serenades a flock of sheep about this book, in which a young woman meets and falls in love with a disguised prince. The song ends with Belle returning home as the chorus of townspeople sing about how she is “a beauty, but a funny girl.”

By the end of the song, the audience is quite clear of several things about Belle: she is beautiful, a scholar, an outcast, a romantic, yearns for “something more,” and seems quite oblivious to her peculiarities. These traits are obvious from the lyrics alone: The townsfolk sing that Belle has “a dreamy, far-off look, and her nose stuck in a book,” and call her “strange, but special. A most peculiar mademoiselle.”

The dream that Belle sings of is for an ambiguous but decidedly intellectual freedom. Belle herself doesn’t know what she wants, but whatever it is “must be more than this provincial life” she’s living in. Her characterization as a bibliophile implies that Belle wants intellectual freedom: she wants to be surrounded by people who think like she does, or at least people who can appreciate her mind. However, it is distinctly noted that Belle’s favorite book—the one she sings about to the sheep—is a romance novel. This by itself is not an insult to her intelligence, but it does add a classically Disney filter

to her character. Belle's interest in books over boys initially sets her apart from her Princess sisters; because her books are about boys, though, Belle is once again grouped together with the rest.

"Belle" serves as a brief introduction into Belle's character. It isn't until the reprise (helpfully titled "Belle Reprise") that the audience gets a clearer and deeper understanding of what Belle's goals for the film will be. This is because as of yet Belle is unsure of what she wants. The events that take place between "Belle" and "Belle Reprise" strengthen her resolve. In the reprise, Belle sings sarcastically to her farm animals about marrying Gaston and becoming "his little wife." Then she runs out to the meadow near her home, belting out her yearning for adventure and "so much more than they've got planned."

Belle is initially described as a bookish outcast whom no one in town really understands. She is a woman heralded for her beauty, not her brains. This sets up Belle's goal for the film: because she doesn't need to improve her physical appearance or her personal intellect, she must want to do something about her emotional condition. In her case, this means finding a companion who shares and appreciates her intellect. Belle is the first of the Disney Princesses that desires an emotional connection that is not romantic. At this point in the history of Princess films, Disney is starting to blend together the goals of their heroines: Belle and Ariel are Princesses who want love, yes, but before that happens they wish for "something more."

As a role model, Belle also provides the first concrete example of a Princess who has a hobby. Ariel had her secret treasure trove, but Belle's fascination with books is much more tangible and relatable for audiences. This seemingly innocuous part of Belle's

characterization means that Belle has a life of her own beyond any potential love interest, and that is something worth emulating in the today's world. On the other hand, Belle has nearly an obsession with books that distances her from the rest of her community. The same trait that makes her relatable also ostracizes her. The unfortunate part about this is that Disney uses Belle to romanticize being an outcast. While it is important for a person to have interests and proud of what they do, it could be damaging to send the message that one has to not fit in with society in order to be a Princess.

Rapunzel

With 2010's *Tangled*, Disney wraps up the feminist Princesses of the 1990s and embarks on a new journey of creating their Princess cast of the 21st century. Rapunzel, the princess and heroine, is an 18-year-old woman trapped in a tower by an evil witch who uses her for her hair's fountain-of-youth properties. Her introductory song is "When Will My Life Begin?" and it describes Rapunzel's daily routine of chores throughout her lonely tower. Some of these chores are stereotypically feminine, while others are surprisingly masculine or are at least androgynous. The song has a pop-rock feel (it is actually sung by pop singer Mandy Moore), starkly contrasting it with other Princesses' songs. While the musical style may be unusual for Disney Princess films, the themes in the song are not. "When Will My Life Begin?" and its accompanying scene easily characterize Rapunzel as a young woman desperate for freedom from her physical location.

At the song's outset, Rapunzel cheerfully cleans her tower with the help of her chameleon companion. It is quite clear, as the song progresses, that she is tired of her

boring life. Rapunzel wants something to break up the monotony: The best way she sees for this to happen is to get out of her tower and be physically free from her past. “When Will My Life Begin?” ends with Rapunzel sorrowfully wondering if she will be allowed to see the floating lanterns that fly through the night once per year. This last part of the song sharply redefines Rapunzel’s character by narrowing down all of her ambitions into one task. Rapunzel does want both physical freedom and an adventurous life, and the two are brought into one with her ultimate dream of witnessing the lanterns in person.

The somewhat unconventional lyrics in “When Will My Life Begin?” highlight Rapunzel’s need for adventure and almost liken her to Ariel. Rapunzel is skilled in “puzzles and darts and baking, papier mache, a bit of ballet, and chess, pottery and ventriloquy, candlemaking,” as well as a host of other hobbies. She does not yearn for material goods but, rather, experiences. She is similar to Ariel: “the girl who has everything” yet wants more. In this interesting and unexpected comparison, Ariel and Rapunzel—the bookends of this generation of Princesses—are congruous. It is as if Disney has come full circle, completing its Princess arc where it started but with a definitively more modern aesthetic. This is yet another thread that sews together the archetype of a Disney Princess. The commonalities seen between certain Princesses strengthen the bonds between all of them.

Similarly, there are two main contradictions in “Life” that entrench Rapunzel in both the past and in the modern day. The camera angles in the song are grand sweeps through Rapunzel’s tower like what is seen in *Beauty and the Beast*, but there are also jump cuts that are reminiscent of modern American sitcoms. Rapunzel’s emotions range from bouncy to bored to blue, all of which are feelings expressed by the other Princesses

but none so quickly and mercurially as Rapunzel. She is at once a Princess of nostalgia, comparable to what today's adults may have grown up with, as well as the first member in a still-growing cast of the Princesses of the 2010s. As shown in the analysis of Snow White's "I'm Wishing," perhaps this characterization was done on purpose in order to endear Rapunzel to adult audiences by making her more familiar.

"When Will My Life Begin?" firmly defines Rapunzel as both the finale of the 1990s feminist Princesses as well as the preview to the Princesses of the 21st century. In terms of role models or heroines, Rapunzel has been molded by her predecessors. She is drawn as a highly emotional young woman with similar dreams as we've seen before. It is this combination of past and future in her Want Song that make Rapunzel a thoroughly modern Disney Princess.

Anna

The importance of Anna's Want Song, "For the First Time in Forever," cannot be understated: this is why I return to it here. Much like Rapunzel, Anna's character as a Disney Princess is split, with one dainty foot placed in the era of the original Princesses (see Section I) and the other standing firmly in the realm of the modern. The song's orchestral accompaniment and its lyrics are what bridge the divide. Anna is simultaneously a hopeless and helpless romantic, and an ardently motivated young woman who wants nothing more than to explore her life and find a friend. As was previously shown, Anna sings the second half of "For the First Time in Forever" longing for true love to fall upon her. The first half, however, is spent wishing for platonic companionship, which she hopes will be solved with the public opening of the castle

gates for her sister's coronation ceremony. Anna is placed in this section because she desires freedom, specifically physical freedom, which she will use to socialize and not be lonely.

Anna opens the song by doing silly, childish actions, mirroring her innocent wish for freedom. She accidentally pulls apart a suit of armor and doesn't fix it, slides on her feet through an empty ballroom, rocks on a swing that hangs outside the castle window, and marvels that she owns "eight thousand salad plates." Between these actions and the musical background that is rich in flutes and violins, Disney is spinning its own traditional Princess tale on its head. Anna is clearly a princess, already born to wealth and deserving of a fancy orchestra, but the way she behaves is more akin to an animal sidekick than it is to a bonafide Disney Princess. Mid-way through the song, her dreams change as the thought of meeting a man strikes and consumes her (see Section I); that marks the end of this analysis of Anna's "Forever."

The audience in the movie theater probably reacts to Anna in a similar way as her castle servants do: parentally bemused. Viewers are automatically fond of this eccentric but sweet young woman, and this is necessary because her driving goal is comparatively simple. All Anna wants at this point in the song is to not be lonely anymore. With the impending coronation ceremony that will seemingly make this wish come true, the audience has to have another reason to like and root for Anna, and her quick-paced characterization accomplishes this.

Anna's importance as a role model for children was already elucidated in Section I, but will be modified here with reference to her desire for physical freedom. Wanting to have friends and companions makes Anna seem even younger and more naive than she

is. It is thought (Beckmann 2014) that when a child sees a character that they can relate to psychologically, it creates a positive bond between the child and the character, and a role model is formed. Anna's simple wish is a common one for children who are, say, entering school for the first time. The popularity of *Frozen* with teenagers and adults also demonstrates how these simple wishes can transcend age (Konnikova 2014). At first glance, Anna's desire for friendship is plaintive and cute, but it really speaks to one of the most universal human emotions: loneliness. The choices Anna makes and the lessons that she learns can be interpreted by even the youngest viewers, and are appreciated by even the oldest.

Conclusion

The Princesses described in Section II are definitively more nuanced than those in Section I. Cinderella, Ariel, Belle, Rapunzel, and Anna all showcase increasingly sophisticated emotions and mental capacities, which lead to more complex problems and desires. These dilemmas revolve around the concept of being free, whether that is physical freedom from an abusive home or intellectual freedom from an unsympathetic community.

The differences in wishes between the Princesses allows for more individual interpretation of their characters that is different from the archetype Disney has already created. Cinderella, a Princess typically associated with Disney's early years, can instead be grouped more closely with the Princesses of the 1990s based on her desire for physical freedom. Viewers can choose to read Ariel's foremost desire as one for true love, as was described in Section I and as is befits the Disney Princess stereotype, or as a wish for

freedom that is decidedly more modern, or perhaps as some combination of the two. Belle's lengthy Want Song and its reprise provide a clear description of her need for intellectual freedom, yet the music itself sounds like it could be straight out of the earliest Princess films. It may be that this contrast between Belle's decidedly modern lyrics and a more classic musical style is Disney's way of easing the audience into the idea of a Princess who does not only want true love. In contrast to this, Rapunzel's "I Want" song is modern in both lyrics and score, but animation features like the camera angle and the bright colors of her scene still hearken back to earlier Princesses. Finally, the first half of Anna's Want Song clearly shows her yearning for physical freedom, while the second half plummets straight back to a desire for true love.

The dichotomies in the five Princesses described above highlight the purpose of Section II and explain how Disney is able to change their Princess archetype while maintaining a distinct Disney image. In Section III, it will be shown how Disney has taken firmer steps to modify this archetype. Instead of being focused on completely external forces (e.g., the presence of romantic interests, yearning for a change in physical location, or wanting to be associated with likeminded people), the Princesses of Section III take a step inside themselves to fulfill their need for self-acceptance.

Section III: Self-Acceptance

Introduction

The desire for self-acceptance or self-assurance is categorically the most modern of the desires analyzed here. In giving the Princesses more introspective wishes, Disney adds yet another layer to their increasingly complex personalities and makes the viewing of the film a more involved experience. The audience feels more invested in the characters and plot, giving a greater feeling of satisfaction when the movie is over and the conflict is resolved. Pocahontas, Mulan, Tiana, and Elsa all fit neatly in this category of yearning for the belief of self-worth.

Pocahontas

“Just Around the Riverbend” is a unique Want Song because it is all about Pocahontas not knowing what she wants. In the scene, Pocahontas takes her animal friends on a canoe trip down the river as she sings to them. She is faced with two choices: marry the leading warrior of her Powhatan tribe, Kocoum, or not marry him and wait to see what happens “just around the riverbend” of her life. She relates these choices to a fork in the river: take a smooth and well-plotted course, or an unknown and possibly dangerous path. En route to the fork, Pocahontas paddles by animal couples on the banks and in the water. She goes over a waterfall at the song’s climax, and as her voice fades out at the end she is seen paddling towards the rougher fork in the river.

Pocahontas “dreams that something might be coming just around the riverbend,” and she wants to feel comfortable with whatever decisions she might make about that

“something.” Jill Bernie Henke (1996) argues that this is already true: “Pocahontas’ choices reflect a sense of selfhood that is a bold stroke for a Disney heroine.” Pocahontas is well aware of her own authority and influence within the Powhatan tribe, and that confidence is exuded here. Unlike other Princesses, Pocahontas is faced with a marriage at the beginning of the film and her dilemma is deciding whether or not to accept the proposal. She sings about, in Rothschild’s words, “the price of security.” Pocahontas is introspective about what this will be for her: should she choose a more secure life of marrying Kocoum, or should she not? She wants the peace of mind that, whatever the price is, she will be able to pay it with dignity.

The repetition of the words “dream” and “dreaming” in this song connect Pocahontas to previous Princesses while also setting her apart from them. She puts great stock in her dreams and in the “Dream-Giver,” one of her spiritual guides, and this is something that is reminiscent of Cinderella, Snow White, and Sleeping Beauty. At the same time, Pocahontas’ serious demeanor puts her far apart from the others. She does not meander through the forest like Sleeping Beauty, nor does she dance in her bedroom like Cinderella. Instead, she propels herself through a raging river and down a waterfall, expertly avoiding rocks and branches. Like Rapunzel and Anna, she is an image of Disney Princesses of the past as well as Princesses of the future. Unlike every other Disney Princess, the story of *Pocahontas* is loosely based on real historical events. Pocahontas is animated as an active and highly physical character, conceivably because she was a tangible, physical human.

The cadence and pace of the song is much like an actual river: the rapids of lyrics are punctuated by peaceful lulls where Pocahontas muses over her fate. The lyric that

makes Pocahontas stand out most from her fellow Princesses is during one of these lulls: “Should I marry Kocoum? Is all my dreaming at an end?” This is the first time when a Princess has even considered shunning marriage so overtly. The audience wants Pocahontas to pick the adventurous life, to see what is “just around the riverbend” instead of swimming ashore now, and that means that the audience is—for only the second time, with Belle being the first—rooting for the protagonist not to choose her immediate romantic situation.

Between her powerful position within her tribe and the confidence she exhibits in “Just Around the Riverbend,” Pocahontas is an extremely influential role model for young viewers. She demonstrates the importance of introspection: there are certain decisions that should not be made lightly and need to be carefully considered before action is taken. This is a decidedly more mature lesson for audiences than Disney has historically taught, and it marks a change in the pedagogy as the Princesses are becoming increasingly self-aware and multifaceted. Her more innovative thinking is also combined with her appearance to make Pocahontas a thoroughly diverse addition to the Disney Princess cast. Not only is she thoughtful, self-reliant, and resilient, but she is also one of the first women of color to be a Princess (Princess Jasmine is the first, but as mentioned earlier she is not analyzed in this work). She is different from her Princess sisters in almost every aspect imaginable: with Pocahontas, Disney is expanding what it means to be a Disney Princess both physically and emotionally. In addition to these inner characteristics that are relatively unchangeable, Pocahontas’ deliberate choices break a new barrier for Disney. She chooses to reject marriage, the first time for any Disney Princess, and her decision is celebrated instead of ridiculed. The criticism of *Pocahontas*

will be described shortly, but in terms of the Disney Princess archetype and the Disney franchise, Pocahontas' characterization is truly ground-breaking in a wide variety of ways.

There has been much criticism about the portrayal of Pocahontas and historical accuracy of the movie as a whole (Dundes 2001, Kilpatrick 1995). It is important to note just a couple of these analyses here, in order to create a better picture of Pocahontas the character, as well as *Pocahontas* the movie. Dundes provides an in-depth examination of Pocahontas' character, from the beginning of her Want Song until the film's credits. She shows how Pocahontas' actions throughout the movie characterize her as a stereotypical deferent female who repeatedly sacrifices herself for the men who "need her." However, Dundes does elude to Pocahontas' desire for self-acceptance when she notes that

She reacts [to John Smith being condemned to death] as follows: "And now I will never see John Smith again." It seems that her main concern is for her own mental health—not for [Kocoum] or for John Smith who is scheduled for execution nor for the mounting tension between the settlers and the Indians.

Kilpatrick describes that the entire film of *Pocahontas* was "carefully glossed" in order to avoid racial stereotyping and the kind of backlash Disney faced after the release of *Aladdin*. She even cites an article where *Pocahontas*' codirector, Eric Goldberg, reportedly said, "We've gone from being accused of being too white bread to being accused of racism in *Aladdin* to being accused of being too politically correct in *Pocahontas*. That's progress to me." ("Disney's Approach" 1995) Kilpatrick follows this by explaining, in detail, how Disney's *Pocahontas* differs from known historical

accounts. While the inaccuracies are almost too numerous to count, maybe the most noticeable is that the real Pocahontas was likely a pre-adolescent girl when the English arrived in present-day Virginia, not the shapely young woman seen in Disney's *Pocahontas*. In a blunt statement, Kilpatrick also references the principal of Seattle's American Indian Heritage School as saying that teaching about Disney's *Pocahontas* is like, "trying to teach about the Holocaust and putting in a nice story about Anne Frank falling in love with a German officer."

Mulan

Mulan's introductory song is "Reflection," a song that doesn't come at the immediate outset of the film but still portrays and describes her desire for self-acceptance. In "Reflection," Mulan sings sadly about the fact that she did not perform well with the town matchmaker, and so her chances of finding a respectable husband are slim. She is distraught because she feels that she has dishonored her family. The words of "Reflection" are simple and slow, hearkening back to the days of Snow White or Aurora. The orchestral accompaniment behind Mulan, however, is among the richest and fullest ever produced by Disney. The song begins with Mulan glumly returning to her home, and progresses as she wanders around the grounds, finding herself at her ancestor's altar and staring at her reflection in the tablets that are placed there.

"Reflection" is the perhaps the first example of a Princess truly desiring nothing but self-acceptance. *Pocahontas* was released one year before *Mulan*, but as shown previously Pocahontas' Want Song is somewhat inconclusive, especially when compared to Mulan's. Mulan sings, point-blank, "When will my reflection show who I am inside?"

What she craves more than anything is for her inner self to align with her outer self, and for her whole self to be wholly accepted. Her surface-level problem, of course, is that she has disgraced her family at her performance with the matchmaker. Mulan's deeper concern (and the one that she sings this song about) is that she feels she is being disingenuous. Her need to be honest and authentic drives her desire, and it also imbues the fervent passion heard in the song. When placed in the context of the rest of the film, this trait seems very out of place. Mulan sings an entire song about her yearning to feel true to herself, yet the main plot of the film involves her deceiving every other character by dressing as a man to join the army. The possibility that Mulan actually identifies as transgender has been explored by some scholars (Limbach 2013).

Mulan's small physical actions in "Reflection" have huge implications for her character. A recurring theme in Mulan is luck, symbolized by Cri-Kee the cricket. Mulan releases Cri-Kee in "Reflection" just as she sings the words "I'm not meant to play this part": Mulan believes she is not supposed to be in the life that she is in, and not even good luck could improve her situation. Another key element is her make-up. Throughout the song, she hides her rouged and powdered face and avoids looking at her reflection for very long. It is only when she removes her make-up that she stares at herself, wide-eyed. For a split second in this part of the song, Mulan's face is half made-up, and half plain. This obvious juxtaposition gives a stark contrast between the part Mulan wants to be, and the part she feels compelled to be. She is a split character, and this leads to her desire to unite the two halves of herself into one. There are several possible analyses of Mulan's split personality. It could be an allusion to Mulan's queer identity (Limbach 2013), or perhaps it has to do with her family structure. As with most Disney films, Mulan's role as

the protagonist means she speaks with an American English accent. Her parents and grandmother, with whom she is very close, speak with slight accents. This has led at least one critic to posit that Mulan is a child of immigrants, and therefore her strong desire for self-acceptance may come from living with two disparate cultures (Hsieh 2012).

For impressionable audiences, this message of accepting all of oneself is powerful, and “Reflection” is done in such a way that this theme is very easily reached and understood. Because the lyrics are relatively nonspecific, they can be applied to numerous situations and circumstances; the lyricist of *Pocahontas* as well as many Broadway musicals, Stephen Schwartz, confirms this necessity in a Want Song when he says that Want Songs “are often somewhat more liftable than other songs in the show (that is, they make sense outside the framework of the show) and they give the singer something to act” (Schwartz).

The accessibility of the song, in turn, makes Mulan an especially accessible role model as a Princess. Her desire to accept herself is rather universal. Mulan shows her vulnerability—and perhaps more importantly, that it is okay to feel vulnerable—with her candid and open singing. This is something other Princesses do occasionally, but none so ardently as Mulan.

Tiana

In *The Princess and the Frog*, Tiana is a hard-working young woman who dreams of opening her own restaurant in New Orleans. This inherently physical desire may not at first appear to show Tiana’s need for self-acceptance, but the lyrics of her Want Song, “Almost There,” make this desire apparent.

“Almost There” follows Tiana as she shows her mother the abandoned building she just bought, which she intends to renovate into a restaurant. The scene quickly turns into an Art Deco montage of how Tiana envisions her renovations will look. The colors are bright and mesmerizing: she is the centerpiece of this montage, beautiful and powerful in her role as the boss. Tiana shows her imaginary chefs how to chop vegetables, season soups, and make whipped cream, all while gracefully bouncing to the beat in her pristine white dress. The imagined scene continues through the successful opening night of her restaurant, then fades slowly back to reality. Tiana and her mother mourn their past misfortunes, then brightly end the song by cleaning up the building.

Like *Tangled* and *Frozen*, *The Princess and the Frog* began with a prologue that showed the protagonists as children. Tiana is shown as a little girl dearly devoted to her father, and they spent much time cooking together. The two even had plans to build their own restaurant. Unfortunately, Tiana’s father died at some point between the prologue and the start of the rest of the film. As a result, her fervent desire to create her restaurant is not completely her own, but instead is shared with her father. In order to pay respect to him (and perhaps to satisfy her own mourning for him), she needs to finish what they started all those years ago.

The idea that Tiana’s desire in the film is strongly linked to her father also intimates her need for self-acceptance. She spent her childhood adoring her father and sharing a hobby with him, and now that he is gone she wants the confidence that she can replicate that part of her life on her own. Her lyrics “I remember Daddy told me: ‘Fairytale can come true. You gotta make ‘em happen, it all depends on you,’” are central to the entire song and to Tiana’s character. In this film, the audience is taught that

hard work and focus will be rewarded. This explicitness is not often seen in Disney films. Other Princesses have tenacity and bravery, certainly (see Ariel, Belle, Pocahontas, Mulan, and Rapunzel), but none of their Want Songs so clearly describe the benefits of working hard. Instead, these Princesses sing about the importance of staying dedicated to oneself, no matter how a dream might change. Tiana, on the other hand, is dead-set on making sure her dream does not change: she “work[s] real hard each and every day, so things for sure are going [her] way,” and her restaurant that she first envisioned with her father will become a reality. In the process of realizing this very physical goal, however, Tiana has to come to terms with her inner desire, which is to be reassured of her self-worth in the absence of her father.

It could be argued that Tiana is holding on to her past too tightly, and that she should move on. In fact, this is a sentiment shared by the townspeople of New Orleans: Tiana sings that “people down here think I’m crazy, but I don’t care.” Tiana clearly exhibits persistence and devotion, as well as a certain disregard for others’ opinions. This moment mirrors the attitude of the villagers in *Beauty and the Beast*’s “Belle.” Also like Belle, Tiana is obstinate and has interests outside of love. Where Belle has her books, Tiana has her cooking. A notable difference here, and one that was mentioned in Belle’s analysis, is that Belle specifically likes romance novels; she is a kind of secondhand boy-crazy. Tiana’s cooking, in contrast, has nothing to do with romance. She is so focused on her goal that she has “no time for dancing” and other pursuits normally attributed to love. Combined with the hand-drawn animation of *The Princess and the Frog*, this makes Tiana a more modern version of Belle.

All in all, Tiana's Want Song characterizes her as a young woman with big, physical dreams. These traits are typically attributed to "strong" female characters, and those who have ambition beyond heterosexual love. By giving Tiana these attributes, Disney steps just a little further away from their own Princess archetype of dreaming for a prince. Tiana is the clearest example analyzed here of a Princess who wants to actively avoid a romantic relationship right now (Princess Merida from the non-musical *Brave* is another example), and the fact that Disney proudly portrays her as such helps to provide a more diverse Princess cast. Not only is Tiana the first African American Princess, but she is also the first who has such grandiose, non-romantic dreams. This is especially important because of her age. Nineteen-year-old Tiana is on the cusp of adulthood, and where other, younger Princesses are more lovesick, Tiana is focused on fulfilling herself. She is, indeed, "almost there." The final piece she needs is the assurance that she can, indeed, do anything she wants.

Elsa

Unlike her sister Anna, who clearly desires a physical freedom as well as what she calls true love, Elsa entirely craves self-acceptance. "For the First Time in Forever" takes on a different meaning for her, which is one of trepidation and anxiety at being exposed to the public.

Elsa's music is almost the exact opposite of Anna's bouncy soprano. She is seen preparing for her coronation, carefully rehearsing each movement. Her voice and the background orchestra are hauntingly nervous as she watches the townsfolk enter the gates from her window. She doesn't want to "let them in" or "let them see," but she is singing

of hiding away her personality and herself, not of physically blocking out the town. In this song, Elsa never sings literally about what she wants; instead, she sings of what she doesn't want, and her strongly implied characterization leaves the audience with a very short jump to make in order to figure out what she desires. She wants to feel emotionally stable and free enough to be her true self, but the need to be "the good girl [she] always has to be" supersedes that wish. Some viewers have even reasoned that Elsa actually identifies as gay or queer, and in this way her desire for authenticity is reminiscent of *Mulan* (Petersen 2013).

Elsa's face is anguished as she prepares for the ceremony. This is the first time the audience has seen adult Elsa, and she is quickly shown as a person of contradictions. She is about to have control of the kingdom, but she doesn't have control over herself. That is what terrifies her. Elsa is similar to Pocahontas in this way: both Princesses have unquestionable authority, but new to adulthood (Pocahontas is nineteen, and Elsa twenty-one), neither are sure how to wield it or what to do with it.

Later in the song, Elsa and Anna's lines are identical. Anna is optimistic and bright, and Elsa is anxiously bleak. As with many other segments, this portion contrasts the sisters: Anna represents the more "classic" Disney Princess who prizes love and physical freedom above all else, while Elsa may represent the future of Disney Princesses, those who aren't the most perfect people even though they are poised and polished. For the first time in forever, Disney presents two possible options of how to be a Princess within the same film, and both are shown to be equally valid. This is the most crucial aspect of the song: it is the part that sews together all of the other Princess characterizations. Once Disney opened the door to having either Anna or Elsa (or both)

be acceptable role models and heroines, it opened the door that leads to all Disney Princesses being worthy of emulation. Each Princess possesses qualities that are appropriate for any human, and the ability to admire certain Princesses for some aspects of their personality and not for others is the ultimate way to synthesize these traits.

Conclusion

Pocahontas, Mulan, Tiana, and Elsa represent the most mature Disney Princesses in that they are the most self-reflective of those analyzed in this essay; the Princesses of Sections I and II may seem positively childish in comparison. As the Section II Princesses gave a more modernized version of the Section I Princesses by making them more outspoken and emotional, so too do the Section III Princesses. The step Disney takes here, however, is to expand their archetype by including Princesses of non-white races and potentially non-heterosexual identities (Limbach 2013, Petersen 2013). Pocahontas and Tiana both have similar dreams in that they both want to feel assured they the choices they will make in the future are the right ones, although Tiana's goal is more heavily focused on her past and the grief she has over her father's death. Mulan and Elsa also share a dream: to be completely accepted for who they are, both inside and out. The fact that three of these Princesses are women of color, and the possibility that two of them might identify as queer, speaks volumes to Disney's message. Disney seems to be suggesting that these—the most marginalized characters of the whole Disney Princess franchise—are the ones who face the deepest and most serious problems. Whereas Snow White and Ariel are concerned with finding romance, Mulan and Elsa are worried about how they can continue living in their situations when they are hiding a piece of

themselves, and Pocahontas and Tiana grapple with philosophical self-reflections of how their past will influence their future.

Changing an archetype so completely was a risky move on Disney's part. From the calmness of Snow White to the eccentricities of Anna, there has been a veritable personality reversal in what it means to be a Disney Princess. However, the incremental changes made through the decades helped to ease audiences into accepting these new characteristics. As more Princess films are created and released, the ongoing evolution of the Disney Princess archetype will be fascinating to watch.

Disney will soon add another character to this cast of Princesses. *Moana* is the newest Princess film, and it is based on a traditional Polynesian legend. The basic plot will involve a chief's daughter, Moana, sailing to a mythical island in order to bring the art of sea navigating back to her community (Gordon 2015). The film is set to be released on November 23, 2016. While it is too soon to tell if Moana will be more similar to the other Princesses of the 21st century, or perhaps to the female characters of *Lilo & Stitch*, Disney's other animated film set on a Pacific Island, her voice actress has called her "fierce and determined" (Gordon 2015). With the music being made by the Oceanic music group Te Vaka and by the composer of Disney's *Tarzan*, it is certain that Moana and her Want Song will be memorable and inspiring.

Conclusion

My goal for this essay was to write a comprehensive and methodical analysis of the Disney Princesses who sing Want Songs. By doing so, I hoped to illuminate that the Princesses generally fall into three categories: those that desire true love, those that crave freedom, and those that want to achieve self-acceptance. These are three types of wishes that are common throughout society. Whether a person is trying to find a spouse, make a move to a new physical location, or is participating in therapy to work out mental issues, it is likely that a viewer of any Disney Princess film could find something special to relate to. This is what makes the Princesses such important role models, both for children and for the adults that those children become. What is important, then, is how one goes about making these dreams into reality. Will a child act like Snow White, and passively wait for the answer to fall at their feet? Will they make a detailed plan and work to see it to fruition, like Tiana? Or, will they perhaps have a foggier idea of what they want, and work their way through as best as they can, like Mulan and Pocahontas? Disney's colossal impact on today's culture means that their characters will undoubtedly always be role models for the children who grow up watching them.

For the most part, the three categories described here are chronological, with the earliest characters yearning for love, the middle Princesses wanting freedom, and the newest batch deciding that self-acceptance is what they really want. There are outliers in this trend, of course, which further knit each Princess together into a single cohesive cast. No longer are there only the dreamers of the early 20th century, the feminists of the 1990s, and the contemporarily quirky Princesses of the 21st century: there is only one designator, and that is the title and honor of being a Disney Princess.

Appendix

The following is a listing of the songs lyrics analyzed in this essay, ordered chronologically by the film's release date. Some lyrics have been taken from www.MetroLyrics.com.

Snow White and the Seven Dwarfs: "I'm Wishing"

Want to know a secret?
 Promise not to tell?
 We are standing by a wishing well.
 Make a wish into the well
 That's all you have to do
 And if you hear it echoing
 Your wish will soon come true.
 I'm wishing ([echo] I'm wishing)
 For the one I love
 To find me (To find me)
 Today (Today)
 I'm hoping (I'm hoping)
 And I'm dreaming of
 The nice things (The nice things)
 He'll say.
 Ah-ah-ah-ah-ah (repeat 6x, 7th time
 echo and Snow overlap)
 I'm wishing (I'm wishing)
 For the one I love
 To find me (To find me)
 Today.

Cinderella: "A Dream is a Wish Your Heart Makes"

A dream is a wish your heart makes,
 When you're fast asleep.
 In dreams you will lose your heartache;
 Whatever you wish for you keep.
 Have faith in your dreams and someday
 Your rainbow will come smiling through
 No matter how your heart is grieving,
 If you keep on believing,
 The dream that you wish will come true.
 [clock tolls]
 [spoken] Oh, that clock. Old killjoy. I
 hear you. "Come on, get up," you say.
 "Time to start another day." Even he
 orders me around. Well, there's one
 thing. They can't order me to stop
 dreaming. And perhaps, someday,
 [sung] The dreams that I wish will come
 true.
 No matter how your heart is grieving,
 If you keep on believing,
 The dream that you wish will come true.

Sleeping Beauty: "I Wonder"

I wonder, I wonder
 I wonder why each
 Little bird has a someone
 To sing to sweet things to
 A gay little love melody?
 I wonder, I wonder
 If my heart keeps singing
 Will my song go winging
 To someone who'll find me
 And bring back a love song to me?

The Little Mermaid: "Part of Your World"

Look at this stuff, isn't it neat?
 Wouldn't you think my collection's
 complete?
 Wouldn't you think I'm the girl
 The girl who has everything?
 Look at this trove, treasures untold
 How many wonders can one cavern
 hold?
 Looking around here you'd think
 Sure, she's got everything
 I've got gadgets and gizmos a plenty
 I've got whozits and whatzits galore
 You want thingamabobs? I've got
 twenty!
 But who cares? No big deal,
 I want more.
 I wanna be where the people are
 I wanna see, wanna see them dancing
 Walking around on those
 What do you call 'em? Oh, feet
 Flipping your fins you don't get too far
 Legs are required for jumping, dancing
 Strolling along down a
 What's that word again?
 Street!
 Up where they walk, up where they run
 Up where they stay all day in the sun

Wandering free
 Wish I could be, part of that world
 What would I give if I could live
 Out of these waters?
 What would I pay to spend a day
 Warm on the sand?
 Betcha on land, they'd understand
 Bet they don't reprimand their daughters
 Bright young women, sick of swimming
 Ready to stand!
 And ready to know what the people
 know
 Ask 'em my questions
 And get some answers
 What's a fire and why does it - what's the
 word?
 Burn!
 When's it my turn?
 Wouldn't I love, love to explore that
 shore up above?
 Out of the sea
 Wish I could be
 Part of that world

The Little Mermaid: "Part of Your World" Reprise

What would I give to live where you
 are?
 What would I pay to stay here beside
 you?
 What would I do to see you smiling at
 me?
 Where would we walk?
 Where would we run?
 If we could stay all day in the sun?
 Just you and me,
 And I could be
 Part of your world.
 I don't know when.
 I don't know how.
 But I know something's starting right
 now.
 Watch and you'll see.
 Someday I'll be
 Part of your world.

Beauty and the Beast: “Belle”

(Note: Bolded text represents Belle’s lyrics; other characters’ lyrics are italicized.)

**Little town, it's a quiet village
Every day like the one before
Little town full of little people
Waking up to say...**

Townsfolk: *Bonjour*

**There goes the baker with his tray,
like always**

**The same old bread and rolls to sell
Every morning just the same
Since the morning that we came**

To this poor provincial town

Baker: *Good morning, Belle*

Good morning, monsieur

Baker: *Where are you off to?*

**The bookshop, I just finished the most
wonderful story**

**About a beanstalk, and an ogre, and
a—**

Baker: *That's nice. Marie, the baguettes,
hurry up!*

Townsfolk: *Look, there she goes*

The girl is strange, no question

Dazed and distracted, can't you tell?

Man: *Never part of any crowd*

Woman: *'Cause her head's up on some
cloud*

No denying she's a funny girl, that Belle

Man 1: *Bonjour.*

Woman 1: *Good day!*

Man 1: *How is your family?*

Woman 2: *Bonjour.*

Man 2: *Good day.*

Woman 2: *How is your wife?*

Woman 3: *I need six eggs.*

Man 3: *That's too expensive!*

**There must be more than this
provincial life!**

Bookseller: *Ah, Belle.*

**Good morning. I've come to return
the book I borrowed.**

Bookseller: *Finished already?*

**Oh, I couldn't put it down. Have you
got anything new?**

Bookseller: *Not since yesterday.*

That's alright. I'll borrow this one.

Bookseller: *That one? But you've read it
twice!*

**Well, it's my favorite: far off places,
daring sword fights, magic spells, a
prince in disguise!**

Bookseller: *If you like it all that much,
it's yours!*

But sir—

Bookseller: *I insist!*

**Well, thank you, thank you very
much!**

Townsfolk: *Look, there she goes, that
girl is so peculiar*

I wonder if she's feeling well.

Women: *With a dreamy, far-off look*

Men: *And her nose stuck in a book*

Townsfolk: *What a puzzle to the rest of
us is Belle.*

Oh, isn't this amazing?

**It's my favorite part because, you'll
see.**

**Here's where she meets Prince
Charming**

**But she won't discover that it's him
'Til chapter three!**

Woman: *Now it's no wonder that her
name means "beauty";*

Her looks have got no parallel.

Shopkeeper: *But behind that fair facade
I'm afraid she's rather odd*

Very different from the rest of us

Townsfolk: *She's nothing like the rest of
us*

Yes, different from the rest of us is Belle

Lefou [spoken]: *Wow, you didn't miss a
shot, Gaston!*

*You're the greatest hunter in the whole
world!*

Gaston: *I know*

Lefou: *No beast alive stands a chance
against you, and no girl for that matter.*

Gaston: *It's true, Lefou, and I've got my sight set on that one.*

Lefou: *The inventor's daughter?*

Gaston: *She's the one, the lucky girl I'm going to marry.*

Lefou: *But she's—*

Gaston: *The most beautiful girl in town.*

Lefou: *I know, but—*

Gaston: *That makes her the best, and don't I deserve the best?*

Lefou: *Well, of course, I mean you do, but—*

Gaston [sung]: *Right from the moment when I met her, saw her*

I said she's gorgeous and I fell.

Here in town it's only she

Who's as beautiful as me,

So I'm making plans to woo and marry Belle.

Girls: *Look, there he goes! Isn't he dreamy?*

Monsieur Gaston! Oh, he's so cute!

Be still my heart! I'm hardly breathing!

He's such a tall, dark, strong, and handsome brute!

Man 1: *Bonjour*

Gaston: *Pardon!*

Man 2: *Good day*

Man 3: *Mais oui!*

Woman 1: *You call this bacon?*

Woman 2: *What lovely grapes!*

Man 4: *Some cheese—*

Woman 3: *—Ten yards!*

Man 5: *—One pound—*

Gaston: *`Scuse me!*

Merchant: *I'll get the knife.*

Gaston: *Please let me through!*

Woman 4: *This bread—*

Man 6: *Those fish—*

Woman 5: *—It's stale*

Man 7: *—They smell!*

Baker: *Madame's mistaken!*

There must be more than this provincial life!

Gaston: *Just watch, I'm going to make Belle my wife!*

Townfolk: *Look there she goes, a girl who's strange but special:*

A most peculiar mademoiselle.

It's a pity and a sin,

She doesn't quite fit in.

'Cause she really is a funny girl

A beauty but a funny girl

She really is a funny girl, that Belle!

Beauty and the Beast: "Belle" (Reprise)

Is he gone? Can you imagine?

He asked me to marry him.

Me, the wife of that boorish, brainless...

"Madame Gaston!"

Can't you just see it?

"Madame Gaston!"

His little wife.

No sir! Not me!

I guarantee it

I want much more than this provincial life!

I want adventure in the great wide somewhere.

I want it more than I can tell.

And for once it might be grand

To have someone understand.

I want so much more than they've got planned.

Pocahontas: "Just Around the Riverbend"

What I love most about rivers is
 You can't step in the same river twice.
 The water's always changing, always
 flowing.
 But people, I guess, can't live like that
 We all must pay a price.
 To be safe, we lose our chance of ever
 knowing
 What's around the riverbend,
 Waiting just around the riverbend.
 I look once more
 Just around the riverbend
 Beyond the shore
 Where the gulls fly free
 Don't know what for
 What I dream the day might send
 Just around the riverbend
 For me
 Coming for me
 I feel it there beyond those trees
 Or right behind these waterfalls.
 Can I ignore that sound of distant
 drumming?
 For a handsome sturdy husband
 Who builds handsome sturdy walls,
 And never dreams that something might
 be coming?
 Just around the riverbend
 Just around the riverbend.
 I look once more
 Just around the riverbend
 Beyond the shore
 Somewhere past the sea
 Don't know what for,
 Why do all my dreams extend
 Just around the riverbend?
 Just around the riverbend
 Should I choose the smoothest course,
 Steady as the beating drum?
 Should I marry Kocoum?
 Is all my dreaming at an end?
 Or do you still wait for me, Dream
 Giver,

Just around the riverbend?

Mulan: "Reflection"

Look at me,
 I may never pass for a perfect bride, or a
 perfect daughter.
 Can it be,
 I'm not meant to play this part?
 Now I see, that if I were truly to be
 myself,
 I would break my family's heart.
 Who is that girl I see, staring straight
 back at me?
 Why is my reflection someone I don't
 know?
 Somehow I cannot hide?
 Who I am, though I've tried.
 When will my reflection show who I am
 inside?
 When will my reflection show who I am
 inside?

The Princess and the Frog: "Almost There"

Mama! I don't have time for dancing!
 That's just gonna have to wait a while
 Ain't got time for messing around
 And it's not my style
 This old town can slow you down
 People taking the easy way
 But I know exactly where I'm going
 Getting closer and closer every day
 And I'm almost there, I'm almost there
 People down here think I'm crazy, but I
 don't care
 Trials and tribulations, I've had my
 share
 There ain't nothing gonna stop me now
 'cause I'm almost there
 I remember Daddy told me: "Fairytale
 can come true.
 You gotta make 'em happen, it all
 depends on you"
 So I work real hard each and every day
 Now things for sure are going my way
 Just doing what I do
 Look out boys, I'm coming through
 And I'm almost there, I'm almost there
 People gonna come here from
 everywhere
 And I'm almost there
 I'm almost there
 There's been trials and tribulations
 You know I've had my share
 But I've climbed the mountain, I've
 crossed the river
 And I'm almost there, I'm almost there
 I'm almost there!

Tangled: "When Will My Life Begin?"

7:00 a.m., the usual morning lineup:
 Start on the chores and sweep 'til the
 floor's all clean,
 Polish and wax, do laundry, and mop
 and shine up
 Sweep again,
 And by then
 It's like 7:15.
 And so I'll read a book, or maybe two or
 three
 I'll add a few new paintings to my
 gallery
 I'll play guitar and knit, and cook and
 basically
 Just wonder when will my life begin?
 Then after lunch it's puzzles and darts
 and baking.
 Paper mache, a bit of ballet and chess
 Pottery and ventriloquy, candle making
 Then I'll stretch,
 Maybe sketch,
 Take a climb, sew a dress!
 And I'll reread the books if I have time
 to spare
 I'll paint the walls some more, I'm sure
 there's room somewhere.
 And then I'll brush and brush, and brush
 and brush my hair
 Stuck in the same place I've always
 been.
 And I'll keep wonderin' and wonderin',
 and wonderin', and wonderin'
 When will my life begin?
 Tomorrow night the lights will appear
 Just like they do on my birthday each
 year.
 What is it like out there where they
 glow?
 Now that I'm older, mother might just let
 me go.

Frozen: “For the First time in Forever”

(Note: This is a duet between Anna and Elsa, and each character’s lines are notated as such)

Anna:

The window is open, so's that door
 I didn't know they did that anymore
 Who knew we owned eight thousand
 salad plates?
 For years I've roamed these empty halls
 Why have a ballroom with no balls?
 Finally they're opening up the gates.
 There'll be actual real live people
 It'll be totally strange
 But, wow, am I so ready for this change.
 'Cause for the first time in forever
 There'll be music, there'll be light.
 For the first time in forever
 I'll be dancing through the night.
 Don't know if I'm elated or gassy
 But I'm somewhere in that zone.
 'Cause for the first time in forever
 I won't be alone.
 [spoken] I can't wait to meet everyone!
 What if I meet the one?
 [sung] Tonight imagine me gown and all
 Fetchingly draped against the wall
 The picture of sophisticated grace
 Oof! I suddenly see him standing there
 A beautiful stranger, tall and fair
 I wanna stuff some chocolate in my face
 But then we laugh and talk all evening,
 Which is totally bizarre,
 Nothing like the life I've led so far.
 For the first time in forever
 There'll be magic, there'll be fun.
 For the first time in forever
 I could be noticed by someone.
 And I know it is totally crazy,
 To dream I'd find romance,
 But for the first time in forever
 At least I've got a chance.

Elsa:

Don't let them in, don't let them see
 Be the good girl you always have to be
 Conceal, don't feel, put on a show
 Make one wrong move and everyone
 will know

But it's only for today

Anna:

It's only for today

Elsa:

It's agony to wait

Anna:

It's agony to wait

Elsa:

Tell the guards to open up the gates!

Anna:

The gates!

Anna:

For the first time in forever,

Elsa:

Don't let them in, don't let them see

Anna:

I'm getting what I'm dreaming of

Elsa:

Be the good girl you always have to be

Anna:

A chance to change my lonely world

Elsa:

Conceal

Anna:

A chance to find true love

Elsa:

Conceal, don't feel, don't let them know

Anna:

I know it all ends tomorrow,

So it has to be today

'Cause for the first time in forever

For the first time in forever

Nothing's in my way!

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Quotation from Stephen Schwartz:

I don't think it's surprising that "I Want" songs tend to be among the most recorded -- they are often somewhat more liftable than other songs in the show (that is, they make sense outside the framework of the show) and they give the singer something to act. In classic terms, the job of an "I Want" song is not to move the action forward, but to set up the desire of the leading character that will drive the action for the rest of the show.

(From <http://www.musicalwriters.com/write/stephen-schwartz/songs/i-want-songs.htm>)

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