



تحليل براغماتي لأفلام أميرات ديزني

A Pragmatic Analysis of the Disney Princess Movies

غفران ستار جراد: قسم اللغة الإنجليزية، كلية التربية الأساسية، الجامعة المستنصرية،
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الملخص:

تهدف هذه الدراسة إلى تحليل أفلام أميرات ديزني "فروزن" و"الجميلة والوحش" من خلال تطبيق الأساليب البراغمية. تسعى الدراسة إلى استكشاف الأبعاد البراغمية للغة المستخدمة في الفيلمين عبر تحليل الحوارات، وتوظيف مفاهيم براغمية مثل الافتراض المسبق، والاستلزام، والإحالة، والسياق، والمعنى.

وتُظهر النتائج كيف تعكس حوارات الشخصيات المستويات النفسية والعاطفية العميقة، وكيف ينقل كلام كل من إلسا، وأنا، وبيل التفاعلات الشخصية وصراعات الهوية الداخلية. كما يكشف التحليل عن استخدام الأفلام للتقنيات البراغمية لإنشاء معانٍ عميقة تلامس المشاهدين من جميع الأعمار، خاصة في الموضوعات المتعلقة بالخسارة واكتشاف الذات والعلاقات الأسرية.

وخلصت الدراسة إلى أن الجوانب البراغمية في الفيلمين عززت من تطور الشخصيات والارتباط العاطفي للمشاهدين، مما يؤكد على التوجه المتنامي لشركة ديزني نحو تقديم شخصيات نسائية أكثر عمقًا ووعيًا. وتعتبر هذه الدراسة إضافة نوعية لمجالي اللغويات والدراسات الإعلامية، حيث تسلط الضوء على الدور الحيوي للغة في إيصال رسائل الأفلام المتحركة بشكل فعال وعالمي.

الكلمات المفتاحية: البراغمية، التحليل البراغمي، ديزني، أفلام الأميرات.



Abstract

This study aims to analyze the Disney Princess movies "Frozen" and "Beauty and the Beast" using pragmatic techniques. The research seeks to explore the pragmatic dimensions of the language used in these films by analyzing their dialogues and applying pragmatic concepts such as presupposition, implication, deixis, context, and meaning.

The findings demonstrate how the characters' speech reflects deeper psychological and emotional levels, and how the dialogues of Elsa, Anna, and Belle convey interpersonal interactions and internal identity conflicts. The analysis also reveals how these movies use pragmatic techniques to create profound meaning that resonates with viewers of all ages, particularly in themes related to loss, self-discovery, and family bonds.

The study concludes that the pragmatic aspects in "Frozen" and "Beauty and the Beast" enhanced character development and emotional connection, reinforcing Disney's growing trend toward more complex and self-aware female protagonists. This research contributes to the fields of linguistics and media studies by highlighting the vital role of subtle language in effectively and universally communicating the themes of animated films.

Keywords: Pragmatics, pragmatic analysis, Disney, princess movies.



1. Introduction

Since pragmatics is the foundation of studies in actual language investigation within a situational context, the use of language as a dynamic human evolution becomes an extremely fascinating pragmatic study. This information covers more than just how language is utilized in communication. Oral data includes utterances, context, participants, and shared information that can help the speaker and the listener comprehend the meaning or intent of the speech.

Conversations always start with an assumption or foundation for communication that the other participants understand. Studies in linguistics that address the fundamental causes of speech are presupposition, deixis, implications, context, and meaning. Yule (1994, p. 44) defines a presupposition as what the speaker believes to be true before speaking. The assumption that may go along with assertions is discussed in the presupposition. The meaning of the statement is frequently influenced by this prior assumption, which is taken for granted. A suggestion or assumption that can be made from a statement or utterance is called an implication (Horn, 2004, p. 28). It is a meaning that is not stated directly, but rather is suggested or alluded to. The circumstance, backdrop, or setting in which a remark or utterance is made is referred to as the context (Gumperz, 1982, p. 152). It encompasses elements such as the audience, the time and location, the speaker's aim, and the cultural context. The importance or interpretation of a statement or speech is referred to as meaning. It's the idea or message the speaker wishes to get across (Austin, 1962, p. 11).



2. Pragmatics

The area of linguistics known as pragmatics examines how words convey meaning within context. One of the most intimidating and challenging fields of language study has traditionally been the study of meaning, or "semantics." However, in the 1950s and 1960s, scholars and linguists gradually realized that their inability to differentiate between two quite different features of meaning was a contributing factor. The first kind of meaning cannot be isolated from the linguistic phrase that contains it; it is an inherent part of the utterance. Semantics is the field that studies this type of meaning.

The study of meaning in a situation or environment is known as pragmatics. It is a medium through which can study how people communicate a range of meanings to a number of people or how they utilize language to convey different kinds of meanings. The study of mutual world knowledge is what it is. It is the only field in which we examine how people actually use language. The roles of the speaker and the hearer, the context, the quantity and quality of language used, and the relative distance between the speaker and the hearer are all significant factors in language use research. The study of pragmatics examines how language use and meaning rely on the addressee and speaker (Karthik, 2013, p. 1).

Pragmatics is the study of language from the perspective of users, particularly of the decisions they make, the limitations they face when using language in social interaction, and the effects their use of language has on other participants in the act of communication, according to David Crystal, a linguistics professor at the University of Wales, in his book A Dictionary of Linguistics and Phonetics (Crystal, 1985, p. 240).



According to Levinson (1983, p. 1), the philosopher Charles Morris used the term pragmatics in 1938 to refer to a subfield of semiotics. The formal relationships between signs are the focus of syntax in semiotic traditions. Whereas pragmatics studies the relationships between signs and their users, semantics focuses on the relationships between signs and the things they represent. Yule (1996, p. 3) asserts that pragmatics is concerned with the study of meaning as it is communicated by a speaker and comprehended by a listener. As a result, pragmatic studies focus more on the meaning that people express through the use of specific utterances than on the meaning that the words in those utterances may have on their own.

3. Pragmatic Analysis

On the contrary, it is dynamically formed when using language (Verschueren, 1999, p. 11). Mey (2001, p. 6) believes that real pragmatic analysis must address language users in their social context; it cannot limit itself to linguistically encoded characteristics of context. Pragmatics is often concerned with the context-dependent aspects of meaning. It seeks to broaden the scope of classical linguistics by including many themes and elements that characterize language in use (Horn & Kecskes, 2013, p. 356). Pragmatics consists of:

3.1. Presupposition

According to Levinson (1983, p. 31), a presupposition is a linguistic analysis for the assumption of substitute. Information that can be obtained by substituting objects is assumed. However, Yule (2006, p. 117) defined presupposition as what a writer or speaker believes a listener (or reader) knows or believes to be true. According to the definition given above, a presupposition is an implicit view about the universe or background that is connected to a statement whose veracity is assumed in discourse.



3.2. Implications

"Implicature is inferences that cannot be made from isolated utterances," according to Peccei (1999, p. 30). They rely on the speaker's and listener's shared knowledge as well as the utterance's contextual. There was a natural logic to language. Beyond what is explicitly stated, natural logic permits some things to be implied. Thus, "implicature is an alternative to implication which has additional meanings in logic and informal language."

3.3. Deixis

Yule (2006, p. 115) defines deixis as linguistic fragments, such as "us tomorrow" and "here," that we can only comprehend in the context of the speaker's intended meaning. Deixis, then, is defined as "words or expression meaning thought to be a feature to some degree of all natural languages."

3.4. Meaning and Context

Any element of speakers' and listeners' knowledge, physical surroundings, and interpersonal interactions that is relevant to how an utterance is understood can be referred to as context. To determine the referent of "tomorrow" in "I will be there tomorrow," an utterance was created. This utterance's physical environment includes this temporal dimension. The individuals involved in a given circumstance, the environment in which a conversation occurs, and the artifacts and environmental factors (such as the weather) that accompany various conversational interactions are additional components that comprise physical context. As they create their own utterances and interpret those of others, speakers and listeners must also be cognizant of the characteristics of social environment. In this sense, the choice for making a request using an indirect speech act (e.g., "Can you open the window?") as opposed to a direct speech act (e.g., "Open the window!" or "I want you to open the window") is evidence that, in typical



situations of conversation, speakers are both conscious of and concerned with maintaining positive social relationships with listeners (Cummings, 2015, p. 6).

4. Disney Princess Movies

Disney Princess animated films are a series of films created by the Walt Disney Company that are based on characters that are either entirely made up or based on actual people. Andy Mooney, who was employed by Disney's Consumer Products division to help fight declining sales, came up with the concept for the Disney Princess franchise in the early 2000s (Shaffer, 2010, p. 32).

The princesses' roles were further developed to involve Rapunzel, Merida, and Elsa in the films Tangled (2010), Brave (2012), and Frozen (2013). There are two periods of Disney Princess films, according to many: The first era consists of the early films made when Walt Disney was still alive and in charge of the studio. The films Sleeping Beauty (1959), Cinderella (1950), and Snow White and the Seven Dwarfs (1937) are from this era. The second period, on the other hand, consists of all the films made following Walt Disney's passing and Michael Eisner's appointment as Disney's CEO. Two notable films from this era are The Little Mermaid (1989) and Beauty and the Beast (1991) (Hall & Bishop, 2009, p. 31).

In addition to having distinct personalities, designs, and habits, the princesses or heroines in these films also play a variety of roles. Nevertheless, there are some clear parallels among the princesses in spite of these distinctions. For instance, the princesses in Cinderella (1950) and Snow White and the Seven Dwarfs (1937) are both helpless, beautiful women who require a prince to replace their destiny by saving them from a terrible existence. In contrast to the earlier ones, the princesses in Sleeping



Beauty (1959), The Little Mermaid (1989), Beauty and the Beast (1991), Aladdin (1992), Pocahontas (1995), Mulan (1998), and The Princess and the Frog (2009) are intelligent, strong-willed, and beautiful.

Lastly, strong female characters in leadership roles are the princesses from the films Brave (2012) and Frozen (2013) (Forbes & Mahan, 2017). Although the variations and parallels across Disney Princess films, it is crucial to understand that these films convey subliminal signals to their viewers, whether positive or negative. For instance, several of these films teach lessons on ethnic origin, sex roles, and many other topics that affect the next generation.

5. Gender and Ethnicity in Disney Princess Animated Movies

Disney Princess films received a lot of attention, particularly for the roles that the princesses and princes perform, which in turn signify gender representation. But first, it's critical to understand what "gender" and "ethnicity" entail. According to Holmes (2007, p. 2), gender is "an opposition to the term sex." Gender refers to the socially constructed distinctions between being feminine and masculine, whereas sex refers to the biological distinctions between being male and female.

"A shared previous experience, geographical isolation, specific religion, kinship type, or language or dialect of a language that distinguishes a population from others" is how Shoup (2011, p. 13) defines ethnicity. Accordingly, ethnicity can be understood as the process by which members of groups use certain characteristics of the groups to identify as either members of the same ethnic group or as individuals who are different from them. First, it's critical to understand that ethnicity in Disney Princess films dates back to the studio's early years, when Walt Disney oversaw the first



era films, Snow White and the Seven Dwarfs (1937), Cinderella (1950), and Sleeping Beauty (1959) (Hall & Bishop, 2009, p. 31).

For instance, Jasmine was an Arabian princess, Pocahontas was Native American, and Mulan was Asian (Linn, 2008, p. 178). As a result, the audience's first impression of Disney Princess films was improved. It also made it possible for girls from many ethnic origins to identify with their favorite Disney Princesses who have similar characteristics. In addition to the ethnic issue, Disney has a gender issue that solely concerns femininity. This issue is present in a number of films that all have the same plot point: a prince or young hero saves the princesses, who are weak, obedient women who are frequently referred to as defenseless, stupid, passive, and shallow. Since the current study focuses on three films that depict women in this manner, the change of Disney Princess films is the main topic of discussion. The three princesses' various roles and the moral standards they defy are generally shown. Furthermore, the study typically looks into gender ideology, power structures, and relationships (Hill, 2010, p. 84).

6. Methodology

In this study, the researcher uses qualitative research because the researcher analyzes presuppositions, deixis, implications, context, and meaning, which are used by the main characters in the movie, they are Elsa and Anna in Frozen and Belle in The Beauty and the Beast. According to Creswell (2013, p. 32), qualitative research as "an approach for exploring and understanding the meaning individuals or groups ascribe to a social or human problem." The research collects data with observation (by watching movies) then taking the data form these movies randomly. The data will be four pictures from each one of movies and the analysis on the sentences that appears under each one pictures.

1. Frozen Movie



Image (1)



Image (2)



Image (3)



Image (4)

Image (1)

Pragmatic kinds	Description
Presupposition	Elsa put herself in danger; something was sacrificed.
Implications	strong emotional connection; dispute settlement.
Deixis	Elsa is indicated by the pronouns "you" and "yourself"; names need context.
Context	Frozen's climax scene, which emphasizes sisterly love.
Meaning	True love involves family, sacrifice, and caring; it's not only romantic.

Image (2)

Pragmatic kinds	Description
Presupposition	Someone was there doing something; the sea had shifted something.
Implications	Elsa is uncovering a secret about her family members.
Deixis	"here," "it," and "they" all call for contextual knowledge.
Context	In Frozen II, Elsa looks into her parents' past.
Meaning	In addition to being physical, the trip is also emotional and identity-based.

Image (3)

Pragmatic kinds	Description
Presupposition	There should be indications that a person or individuals were on the wreck.
Implications	Elsa is searching for the truth by weighing her options.
Deixis	It," "here," and "something" all call for common situational knowledge.
Context	Elsa looks into a wreck that may be connected to the disappearance of her parents.
Meaning	Seeking closure during a time of conflict between hope and ambiguity.

Image (4)

Pragmatic kinds	Description
Presupposition	Holland is a well-known magical location with answers pertaining to the past.
Implications	It contains information that is essential to Elsa's identity and path.
Deixis	It" and "the past" are dependent on character and story information.
Context	Elsa explores into stories to discover the truth about her history and abilities.
Meaning	Holland represents recollection, honesty, and the difficulty of confronting one's past.

2. Beauty and The Beast Movie



Image (1)



Image (2)

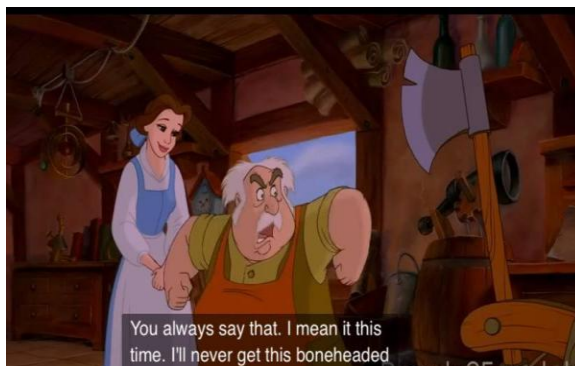


Image (3)



Image (4)

Image (1)

Pragmatic kinds	Description
Presupposition	The town is quiet, modest, and static. This routine is nothing new to Belle.
Implications	Belle is looking for something new because she is unhappy.
Deixis	little town," "it's," and "every day" are based on Belle's present circumstances.
Context	Belle's internal conflict is introduced in the first scene of Beauty and the Beast.
Meaning	Belle's desire for a more interesting and fulfilling existence is evident throughout the moment.

Image (2)

Pragmatic kinds	Description
Presupposition	There are no illustrations in the book; Belle must rely on her imagination; something has been put off.
Implications	Others might not value Belle's inventiveness, but her actions are now finally in line with her more profound objectives.
Deixis	"There is," "some people," and "it's about time" all depends on the context of the scenario at hand.
Context	Belle is reading in an environment that shows her individuality.
Meaning	Belle's complexity, creativity, and variation from the usual is shown in this moment.

Image (3)

Pragmatic kinds	Description
Presupposition	The speaker has heard the identical assertion previously; failure is suggested; the problem has recurred.
Implications	The speaker becomes disappointed, loses hope, and places the blame elsewhere.
Deixis	"You," "this time," and "this" all need context from their common circumstance.
Context	Probably Gaston's entitled yet humorous reaction of rage over Belle's rejection.
Meaning	contrasts with Belle's depth by displaying conceit, entitlement, and a refusal to accept failure.

Image (4)

Pragmatic kinds	Description
Presupposition	Belle misses her father, who used to be there but is now gone
Implications	She has a strong bond with her father and feels alone, emotional, and perhaps trapped.
Deixis	"I," "my father," "again," "him," and "just for a moment" are all based on Belle's past and emotional state.
Context	It demonstrates her emotional drive and was probably stated in the castle, away from her father.
Meaning	Embodies the core of Belle's humanity by expressing love, grief, desire, and strong emotions.

Conclusion

A pragmatic analysis of Beauty and the Beast and Frozen demonstrates the richness of communication and character development in these classic films. Through the study of presuppositions, implications, deixis, and context, we see how these movies convey profound emotional and cultural messages that resonate with audiences of all ages.

Key Findings from the Pragmatic Analysis

- **Presupposition:** Both films make extensive use of shared assumptions. Frozen presupposes that familial love is powerful and that Elsa's abilities are a double-edged sword, being both a blessing and a curse. In Beauty and the Beast, the basic premise is that true beauty comes from within and that emotional and moral transformation is possible. These initial assumptions are crucial for understanding the plot's progression and its emotional depth.
- **Implications:** The movies are rich with implicit meanings. Elsa's signature phrase, "Let it go," implies a release from personal and

societal constraints. Similarly, the Beast's evolving behavior implies a transformation from selfishness to empathy. These implications enhance the narrative by conveying complex morals and lessons without explicit statements.

- **Deixis:** Deictic terms like "this," "that," "now," and "here" anchor the characters' experiences within the narrative space. In *Frozen*, deixis is used to emphasize changes in location and time, such as Elsa's self-imposed isolation in her ice palace. In *Beauty and the Beast*, it creates a sense of magical and temporal urgency, particularly concerning the enchanted rose and its curse ("until the last petal falls").
- **Context:** Understanding the **context**—be it emotional, magical, or social—is essential for interpreting the characters' language. Without understanding Belle's societal context, her rejection of gender norms is difficult to fully grasp. Similarly, understanding Elsa's emotional state is key to comprehending her fear-driven reclusiveness. The characters' interactions and the audience's interpretation are heavily influenced by these cultural and emotional frameworks.
- **Overall Meaning:** Ultimately, both movies convey a message that transcends the literal. Songs, dialogue, and actions combine to express complex themes such as love, identity, freedom, and personal transformation. The characters' linguistic choices mirror their inner struggles and values, making the films effective vehicles for delivering universal messages in emotionally impactful ways.



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