**Disney’s Brave-Race & Gender Stereotyping**

Few things are more imbued with today's culture than Disney-created children's movies. A large number of young people and adults watch these films in the America and abroad. These films are a gigantic piece of “pop culture” and created a remarkable and immediately noteworthy charismas. The arrangement of the Disney princesses was particularly compelling. It began “in 1937 with Snow White and the Seven Dwarfs and had continued to date with the arrival of Frozen in 2013 (Campbell, et al 2013, p.13)”. Most of the movies tracks a parallel pattern, including a plot based on the discovery of sentimental love, a princess needing to be saved from physical or passion peril, and a handsome and fearless prince. A film in the Disney Princess Arrangement defies the example of the classic princess and offers another point of view. This film is brave. It turns out that Brave is making incredible progress in opposing a male-controlled society and offering girls a female character that is not quite the same as the patterns generally found in the media.

The main character of Brave, the spirited princess Merida, breaks with the princess centered on the man custom from many points of view, starting with the appearance. The most discernable component of Merida is the substantial mass of shiny orange twisted hair. Her confused hair does not look like the impeccable style of hair that you see on other Disney princesses and conflicts with original clichés. Even though her mother tries to put her hair under a hat and looks majestic in front of the groups, a twist opposes and plunge out, and Merida grabs the intriguing twist and pulls her to anywhere it is hidden. It reflects Merida's refusal to comply with society. Merida also has unique spots and does not have the "airbrushed" look of the princesses of the past. Dawn analyzed that although she is still thin, she has a more reasonable body size than the princesses of the past, “a somewhat protruding belly, and larger hips, and is generally not hyper-sexualized (Elizabeth, et al, 2011)”. Merida's face is markedly rounder than that of her sister princesses, and she does not have the excessively refined lashes generally perceived as being delicious. Finally, even though Merida is wearing a dress, she despises the strict lady-like clothes to make the most of her vibrant lifestyle. She hates the prohibitive culture dresses, which are more and more conventional for a princess in her area, and when she is forced to wear it, she deliberately tears the dress to allow a greater range of motion to point her bow and lock. Inclusively, Merida was an attractive lady, as opposed to a macho dream. Merida's appearance varies from ancient princesses and fights patriarchy by conflicting traditional ideas of beauty (Smith, 2010).

Merida's activities also challenge cliché crafts, as she accomplishes many feats related to masculinity. “For example, one day Merida rides off into the woods and climbs a huge rock to drink from a waterfall called Fire Falls. When Merida reveals to her family her experience of the day, her father reacts: Fire falls? They say only the ancient kings were brave enough to drink the fire (Hornaday, 2012)”. The success Merida accomplished was the idea that only men of intensity could accomplish, a vision extremely abusive and centered on men. Merida rejects this men-centered vision, and her father is delighted. Moreover, she conflicts with her recommended sex job when, rather than allowing her contenders to win, submits the challenge of bows and arrows, she rebelliously declares "I’ll be shooting for my own hand,” and beat the contenders in the challenge (Brave). Merida's radical conflict with customs also demonstrates extraordinary self-determination, since she was determined to make her own decisions instead of respecting what society had decided to do with legitimate conduct. Merida safely and reliably finishes the activities deemed "inappropriate" by a lady despite the objections addressed to those around her. It is a strong model for other people, which does not reflect the limited origins of the sexual orientation of society.

In Brave there are other characters as well who displays a movement away from sexual generalizations. The character Elinor, Merida's mother, also contests the idea centered on the man who wants the ladies to be neglected by men. Even though Fergus is the best, Elinor is just as incredible in the realm. As everyone begins to fight in the hall of the mansion, Elinor can end the battle by strolling quietly down the corridor and recovering her better half as well as the other three pioneers of the faction, and demanding that they behave consciously. This shows that the general population of the kingdom considers Elinor exceptionally. “The impact of Elinor is also evident when, knowing a decision about the suitors must be made, the lords go to her, rather than the king, to request an answer (Smith, 2010)”. An extraordinary appreciation of rulers for the queen, as opposed to the king, demonstrates a receptivity to looking beyond from gender limitations. They go to the “queen because she is experienced in diplomatic matters regardless of her sexual orientation. Elinor is the case of a lady described as reliable and knowledgeable and acquiring more and more admiration for these laudable characteristics” (Campbell, et al 2013, p.104).

This invigorating and captivating film takes place in a dream interpretation of medieval Scotland. The producers have done their work finely, We have seen the body painting of male characters, as might be expected at the end of the Iron Age; and high-ranking women wearing caps and wasps, as they would have done in the fourteenth and fifteenth centuries.

They traveled the wide, looking in the scene. There is a scene where, “the main character, Merida, scales a rocky outcrop that's clearly modelled on Cairngorm granite, right down to the colour and texture. According to Barnett there are also Pictish stones, with carvings modelled on real examples – like Dunnichen or Aberlemno – and more ancient prehistoric standing stones, from the Ring of Brodgar on Orkney to the Callanish stones on Lewis (Barnett, 2012)”.

The overall feeling - the mix of water and slopes, woods and mountains - is excellent: Barnett further explained the background as a “sophisticated mix of Scots pine and birch. In any case, it only reflects the Highlands. This joins the vision sold abroad since Queen Victoria: that of land exposed and difficult, occupied by wild men in kilts. Likewise, it is excessively shot by bears in medieval times: we think they ended up in Scotland in ancient times (Barnett, 2012)”.

How the film has a resilient lady at its center can be accurate: we know almost nothing about the ladies of medieval Scotland, but the ones we think seem to have been genuinely spirited. Bridget explains that there is Euphemia, “a Ross lady herself in the 14th century, and Agnes Randolph, Countess of Dunbar, who protected Dunbar Castle in the mid-1330s. It is said that she and her wives arrived on the fortifications, cleaning up the places where opponents' stones had fallen - but this story could be as fanciful as the events in this movie (Whillan, 2012)”.

Finally, Brave is a film that defied the men-centric affairs and discussed the qualities of a female activist in a standard-performance film. The commentators had enthusiastically anticipated the audacity since it was the main film of the princess that Pixar had made with Disney. “The film met the high standards of the experts, winning a seventy-eight percent Certified Fresh rating from Rotten Tomatoes”. Many commentators have praised the strong, courageous woman Merida and her evolution towards family relationships rather than feelings. Brave is an absolute illustration to support an increasingly affirmative assortment of female performances. This film provides role-models of superior determination for teenagers and allows them to become more entrenched ladies and manages to upset the intensely instilled dependence on a society controlled by the men.

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