



Exploring the Quest for Identity Through Archetypal Analysis of Feminism Inspired by Asian Historical Literature Films: A Case Study of Princess Jasmine in the Movie Aladdin

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ABSTRACT

Disney films began in 1937 and often featured the typical Disney princess. However, in later years, inspired by the feminist wave, Disney decided to change the concept of the Disney princess image. Changes in the Disney princess tropes include characterization, symbolism, themes, and issues. This paper intends to adopt an eclectic approach and analyze from the perspective of feminism. Based on Princess Jasmine's the image characteristics, this paper analyzes the embodiment of the awakening, expounds the spiritual connotation of Disney princesses in different times, and further analyzes the gradual awakening of feminist consciousness in the image of Disney princesses. It also explores the relationship between Disney princess movies and the development trend of feminism from a new perspective, providing a new way to promote the development of contemporary feminism.

Keywords: Archetype; Hero's Journey; Feminism; Disney Asian Films.

INTRODUCTION

Previously, Disney Animation Studios has created countless classical screen characters that have accompanied generations through their childhoods. Disney draws extensively from traditional stories, fairy tales, and imaginary archetypes in life from all over the globe to build its animation kingdom (Jilid, 2014; Kahambing, 2022; Uppal, 2019). Disney draws extensively from traditional stories, fairy tales and imaginary archetypes in life to build its animation kingdom. In this imaginary country, countless seemingly unrelated film and television cultural themes focus, forming a Disney story with distinct characteristics and value orientation. The core of film and television works not only conforms to people's visual enjoyment, but also hopes to convey a kind of value to the audience.

The female consciousness and construction in literary production by their creator are not purely based on their feelings, opinions, and societal scenarios (Ariza, 2021; Li, 2022). It is also a form of revelation and expression made by the creator's self-consciousness and background experience. Therefore any form of literary production of any nature, in this case, related to the female and feminist aspects of mass culture, may have resulted in the process of creating and circulating meaning and spontaneous pleasure within the social system (Da Rocha & Vargas, 2022; Pavlov, 2019; Powers, 2022; Tsareva, 2022).

The role of Princess Jasmine in the movie Aladdin is a turning point in the Disney princess series and gradually awakens the consciousness of women. Princess Jasmine portrays a mature and strong female character.

Cassar (2022) Suggests that the updates and changes in the animated film have expanded the character's scope, making Jasmine more in line with the image of women in modern society imbued with feminist elements. Such display of characteristics aligns with contemporary women's insistence on their image and appeals (Al-Yasin & Rabab'ah, 2021; Beloso & Fullana, 2020).

Therefore, this paper intends to deploy an eclectic approach, deriving key concepts from literary theory such as archetypal analysis and gender theory to deeply discern the role of Princess Jasmine in Disney's Aladdin, primarily analyzing the female consciousness highlighted by her portrayal and ideas for pursuing women's gender construction and identity in the new era.

LITERATURE REVIEW

Disney Princess animated films may refer to a series of animated films produced by the Walt Disney Company featuring princesses as the protagonist. Since 1937, Disney has produced animated films and only 14 movies feature the Princess as the protagonist until recent progression. Disney has adopted and appropriated extensively fairy tales, legends, and folk tales from all over the globe. Furthermore, each Princess's construction has varied and fits according to a specific era and context (Sawyer, 2011; Simanjuntak & Sutrisno, 2022; Tyner-Mullings, 2023). Below is Table 1, which displays a list of Disney princess films.

Table 1. A List of Disney Princess Animated Films

Movie Name	Time	Princess Name	Story source
Snow White and the Seven Dwarfs	1937	Snow White	Grimm's Fairy Tales
Cinderella	1950	Cinderella	Grimm's Fairy Tales
Sleeping Beauty	1959	Aurora	Grimm's Fairy Tales
The Little Mermaid	1989	Ariel	Andersen's Fairy Tales
Beauty and the Beast	1991	Belle	French Folk Tales
Aladdin	1992	Jasmine	Arabian Folk Tales
Pocahontas	1995	Pocahontas	American Folk Tales
Mulan	1998	Mulan	Chinese Folk Tales
The Princess and the Frog	2009	Tiana	Grimm's Fairy Tales
Tangled	2010	Rapunzel	Grimm's Fairy Tales
Brave	2012	Merida	Scottish Folk Tales
Frozen	2014	Anna and Elsa	Grimm's Fairy Tales
Moana	2016	Moana	Oceanian Folk Tales
Raya and the Last Dragon	2021	Raya	Disney Originals

The most prominent feature of princess animated films is to tell the story from Disney's princess' perspective, upon facing everyday issues such as gender and social restrictions and their wits in interacting and countering them. Previous Disney Princess tropes were granted magical powers, such as talking to animals or trees, while others received aid from magical beings (Akshaya & Chellerian, 2021; Kinsui & Yamakido, 2015; Smoodin, 2013). However, Disney constructed their characters of princesses as time and era progressed, which is purely based on real-life situations to bridge a more significant meaning-making with the audience (Fuentes Vera, 2020; Muslim et al., 2021; Singer, 2023). Typical tropes of the recent Disney's Princess are rooted in reality, have no or less magical powers or aids from magical beings, and have typically real-life issues (Hui, 2021). The existing literature mainly focuses on the analysis of feminist circles in classical literature, and there are relatively few studies on the development of feminism from the perspective of film. In addition, although some scholars have conducted detailed research on Aladdin's films, less research has been carried out to analyze the shaping of Princess Jasmine's role from a feminist perspective. This paper takes the role of princess in Disney movies as the prototype of feminist analysis, and then analyzes the embodiment of feminist spiritual awakening in movies from the perspective of feminism, and expounds the spiritual connotation of Disney princesses in different periods. Besides, it also discusses the relationship between Disney princess movies and the development trend of feminism from a new perspective, which provides a new way to promote the development of contemporary feminism.

The Development of the Feminist Wave

Feminism, refers to the criticism of social relations. The feminist wave is a social movement that crosses class and race lines. The development trend of feminist waves can be roughly divided into three stages, as shown in Table 2. During the French Revolution of 1791, women's leader Hollande de Gouge published the Declaration of Women's Rights and Citizenship (1791) (Michalski & Lewandowska, 2019; Viguier, 2019). By the 19th century, the feminist movement had evolved into an organized social movement. Its primary point of view is that women are

always oppressed by the binary opposition of men in society, and this oppression comes from various fields such as politics, economy, ethics and ideology (Devji, 2019). Feminists believe that the unequal gender structure is not eternal, and they hope to fight for equal rights and status. During the "First Wave of the Feminist Movement", feminists realized that unequal academic possibilities lead to political and financial variations between ladies and guys (Mohajan, 2022). The idea is that men and women are not fundamentally different lives. Women are educated and domesticated as ignorant by society because they do not have access to educational resources, which is the corrosion of civilization to the essence of women (Mohajan, 2022; Ringrose, Warfield, & Zarabadi, 2020). The equality demanded by means of female emphasised male electricity as the preferred and disregarded the have an impact on of social constructions such as race and type on female in this time (Ng & McGowan, 2023; Sen, 2019). Mona de Beauvoir's *The Second Sex* (De Beauvoir, 2023) opened the door to the "second wave of feminism" (Juan, 2020; Marcus, 2020; McDonald, 2019). The argument in her book that "a woman is not born a woman, but becomes a woman" (De Beauvoir, 2023) greatly influenced later feminist researchers (Jones, 2019; Norvell, 2023; Umunnakwe, Ikenga, & Abakare, 2021). At this stage, scholars focused on the role of gender social roles in the social system and believed that such role differences would impact gender relations and status. At the same time, feminists in this stage sought to unite women across races and classes. Marxist feminists were also born in this wave, paying more attention to the influence of social politics and the economy on women's status (Aydinalp, 2020; Burke, 2018; Mcnicol, 2022).

Table 2. Development Course and Symbol of Feminism

Stage	Time	Symbol	Representation	Feminist consciousness
I	1791	The declaration of the rights of woman	Olympe de Gouges	Liberal feminism
II	1949	The second sex	Simone de Beauvoir	Radical and Socialist feminism
III	1992	Post-structuralism and postcolonial theoretical color	Rebecca Walker	Postmodern feminism

From the 1980s to the 1990s, the third wave of feminism has distinct post-structuralism and postcolonial theoretical color (Curtis & Cardo, 2018; Yu, 2012). Feminists of this period presented a diverse and open perspective. They overturned the early feminist theory (He, Lu, Ye, & Zhang, 2022). Postmodern feminists have created a new perspective: "discourse". They believed that discourse is power, the existence of male strength is absolute due to the fact the world is built through male discourse, and records is a set of fundamentalist discourses (Peng, Hou, KhosraviNik, & Zhang, 2021). The dominant position of male discourse makes female discourse marginalized, so it requires the recreation of female discourse (Rahbari, Longman, & Coene, 2019; Windels, Champlin, Shelton, Sterbenk, & Poteet, 2020).

Disney Princess and the Wave of Feminism

The construction of Disney princesses and their elements are aligned with the evolution of the feminist movement. As shown in Fig. 1, the first stage is Snow White and the Seven Dwarfs (1937), Cinderella(1950), Sleeping Beauty (1959), and other film and television works from 1930 to 1960. Women's consciousness is not fully awakened in this stage. They would not take the initiative to resist adversity. The second stage is Aladdin (1992) and Pocahontas (1995) from 1980 to 1995. Women have begun to have independent personalities and strive for dreams. As a result, the female consciousness has been awakened in this stage (Grace, 2021; Liu & Yang, 2021). The third stage is from Mulan (1998), seeking self-worth and independent female consciousness. The changes in Disney princess roles in the above stages are inseparable from the development of feminism. Disney films were undoubtedly the unique products of a male-dominated society in the view of early feminists. Marked from the film Aladdin, the spark of the female consciousness by Disney princess characters has gradually risen, influenced by the development of feminism. Pursuing affirmative action has become the appeal of Disney's princess character (Figure 1).

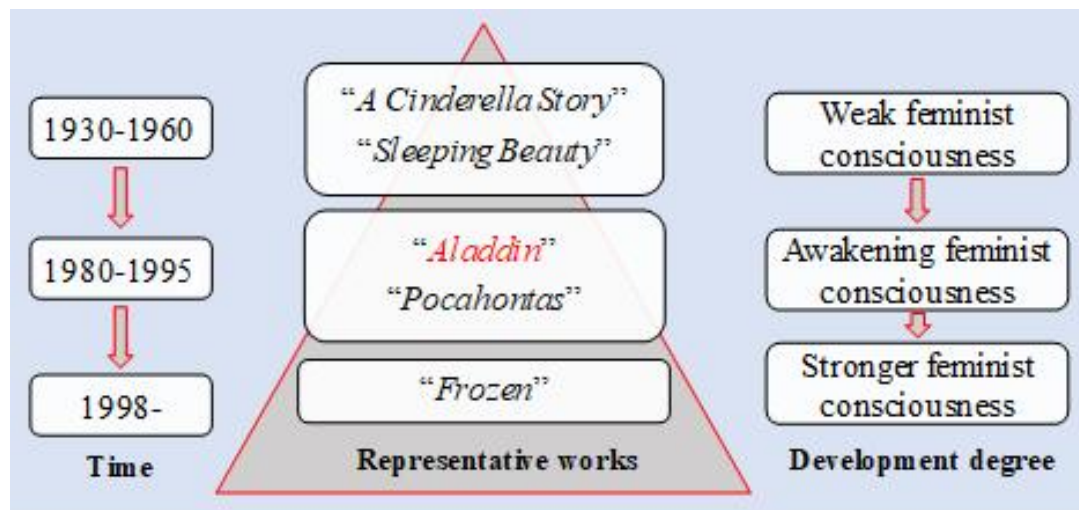


Figure 1. The Development Stage of Female Consciousness in Disney Animation

New Era Disney's Princess Tropes

Since the 21st century, Disney Princess is no longer limited to the traditional King's daughter or Princess but has become synonymous with every dream girl. They come from all over the world and have different skin colours and personalities. They are continually active on the big screen, inherit classics, and convey the values of modern society. The female character of the new era is becoming more and more independent. They continue to grow in going all out to pursue their dreams and gradually know themselves. Recent Disney princesses are relatable and well-rounded characters who experience personal growth, facing challenges and struggles that reflect the complexities of real-life situations. They display resilience, determination, and self-reliance, encouraging viewers to find strength in their identities and individuality.

The heroine is no longer a princess or a woman with superpowers but a typical, tomboy-like female character who appears in Disney films. Such as Mulan in *Mulan*, Merida in *Brave*, Raya in *Raya and The Last Dragon*. All have tomboyish traits and honest personalities. Moreover, they are good at fighting, not afraid of other people's words, and have the spirit of pursuing self-worth. Overall, the evolution of Disney princesses reflects a positive shift towards more realistic and empowering portrayals, acknowledging the complexities of human experiences and striving to inspire audiences with messages of empowerment, diversity, and authenticity.

The Chosen Corpus and Princess Jasmine

Aladdin (1992) was produced by Walt Disney Feature Animation and released by Walt Disney Pictures, which was released on November 11, 1992. John Musker and Ron Clements directed it. *Aladdin*'s central themes are defying marriage laws and arranged marriages (Fawzy, 2020). The film is based on the Arabic folktale of the same name from *One Thousand and One Nights*.

Jasmine, the Princess of Agrabah and the daughter of the Sultan, who is intelligent, decisive, rebellious, and brave, yet somewhat lonely. She has a beautiful face and long dark, shiny hair. As a princess of Agrabah, her clothing is characterized by exotic customs and reflects the unique nobility and magnificence of the royal family (Bae & Hyun, 2020). She has lived all her lifestyles inside the confines of the palace of Agrabah, feeling bored with her constrained life. Her father needs to see her married off, however Jasmine is now not one to be compelled into a marriage. She wishes to break free and escapes the palace. She soon encounters Aladdin with whom she falls in love. Jasmine has a sense of unity, love for the people, and a sense of autonomy, competence, and mission for the kingdom of Agrabah. At the same time, Princess Jasmine yearns for freedom and longs for the sincere emotion of the soul. Jasmine is resolute in her desire to marry someone she genuinely loves for his true character rather than his material possessions. Jasmine, as the sixth Disney Princess, was stronger (Kurtti, 2016). Princess Jasmine was the first non-European member and the first West Asian Princess (Ayuningtiyas & Mustofa, 2021). As a result, the character is acknowledged for bringing racial diversity to Disney's princess genre.

METHODOLOGY

In This research deploys an eclectic approach by adopting various literary concepts such as Archetypal journey and gender theory. The application of the Archetypal Journey is used to identify the character progression

of Princess Jasmine and her interaction with other male characters. Archetypes are relatively stable structural units that can be independently communicated in literature. They are repeatedly presented as symbols or symbolic groups in works of different ages and genres in various forms, such as image themes, characters and scenes, forming and reflecting the power of literary tradition, and with the help of specific cultural environments, most people rely on conventions to understand. Based on Princess Jasmine in the Disney movie *Aladdin*, this paper analyzes the role of Princess Jasmine in the drama, so as to deeply understand the reflection on feminism conveyed by the movie. Additionally, gender theory such as the Male Gaze and Gender Inequality is injected to discern her response to other male characters regarding gender-based issues. The archetypal journey mainly takes Princess Jasmine as the main object of analysis, and deeply analyzes the relationship between her role shaping and feminism. The male gaze mainly reflects the connection between the male characters in the film and Princess Jasmine. Gender inequality is reflected by drawing on historical settings and times in the film. The application from these key concepts are meant to analyse the character's progression of Princess Jasmine as an image of the female consciousness highlighting her portrayal and ideas for pursuing women's gender construction and identity in the new era.

The Concept of the Archetypal Journey

The notion of the Archetype is commonly divided into two aspects: the 'Hero' and the 'Journey.' It begins by defining the Archetypal Hero concept and is followed by its journey (A. M. B. Yusof, Ibrahim, Zamani, & Idrus, 2021). Hero's Journey is proposed by Joseph Campbell who was influenced by Carl Jung's analytical psychology in his work *The Hero with a Thousand Faces* (Vogler, 2017). Previous scholars had put forth similar ideas, among them psychoanalyst Otto Rank and non-professional anthropologist Lord Raglan (Singh, 2021). This pattern is Departure, Initiation and Return which has been widely applied in literature (A. M. Yusof, Hashim, & Satkunanathan, 2021), films, and other art forms to depict the protagonist's journey of growth and transformation within the story.

A hero ventures forth from the world of common day into a region of supernatural wonder: fabulous forces are there encountered and a decisive victory is won: the hero comes back from this mysterious adventure with the power to bestow boons on his fellow man (Joseph, 1949).

It is the frequent template of testimonies that contain a hero who goes departure and, on an adventure, is positive in a decisive crisis, and comes domestic modified or transformed. Figure 2 shows the illustration of the Hero Archetype Journey.

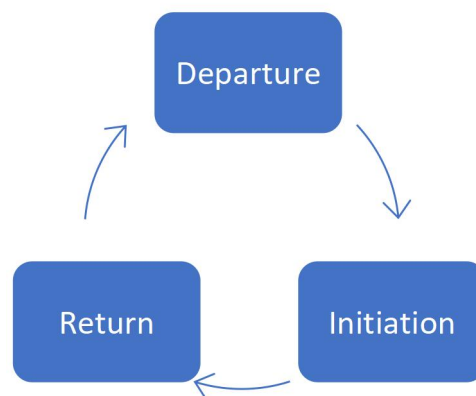


Figure 2. An Illustration of the Hero Archetype Journey

The Concept of the Male Gaze

The idea of the gaze was once first used with the aid of the English artwork critic John Berger in *Ways of Seeing* (1972) (Berger, 1972). The feminist mental Laura Mulvey utilized the principles of the gaze to critique regular representations of female in cinema, (James & Dillon, 2012) from which work emerged the notion and the time period of the male gaze. Snow (1989) argued that the concept of the male gaze had evolved into a patriarchal theory, which implies an excessive societal emphasis on women's appearance and image, portraying women as objects of others' aesthetic judgment. The physical, social and behavioral traits depicted in different forms of media are seen as reinforcing values that promote male dominance (Maity, 2014).

The Concept of the Gender Inequality

Mulvey (2014) mentions the asymmetry of social and political power between men and women as a

controlling social force represented in film. While these differences vary from society to society, they still favor men (Warnecke, 2013). Evans (2017) further notions that, issues that are frequently biased against women such as political disadvantages and numerous forms abused.

RESULTS AND DISCUSSION

Based on the methodology mentioned above, this section starts with the interaction between Princess Jasmine and the male characters in the drama, and explores her reactions to other male characters on gender issues. At the end of the analysis, the above conclusions are sublimated to reflect on the current feminist exhibition.

The first stage of the journey is the "Departure or the Separation". The escape of Jasmine is not only out of the palace but also out of her father's protection and imprisonment. She never accepted the role and life path that traditional culture taught her. Such action was the earliest trend that broke the Disney Princess tropes in previous years. She managed to break the spell of waiting for true love to arrive.

The second phase of the journey is the "Initiation or the Downfall". She never regarded love as her teenage longing but dabbled in group books from childhood, thinking that she would be her father's successor in the future. Jasmine broke the spell of fate. After she returns, Princess Jasmine looks outward for the possibility of change.

Finally, Princess Jasmine, as the new Sultan, abolished the antiquated institution of marriage. She broke the mantra that "suffering and sacrifice are rewarded." She helped Aladdin to defeat Jafar and saved Agrabah. At this time, even though the function of Princess Jasmine is set as a far-off Middle Eastern historic princess, her coronary heart and preference have been very shut to the generation of the film's release-the generation of equality (Schiele, Louie, & Chen, 2020; Won & Jung, 2019).

Princess Jasmine's Reaction Toward Her Father, The Sultan of Agrabah

The emotional line between Princess Jasmine and her father is also reflected to varying degrees in the drama. First of all, she was the Sultan's only child. Due to the death of her mother, her father raised her alone. The strengthening of the father's role and the lack of the role of the mother in her childhood made her witty, persistent, and calm atmosphere more prominent. From the initial complaint that her father arranged for her to marry a prince of another country, to her father's love and reverence for her. Until she finally accepted her, and because she broke through the bondage of the royal family and the people of the bottom. It reflects her courage to fight against fate, break the cocoon into a butterfly, and eventually degenerate into the real master of her own life.

Princess Jasmine's Reaction Toward Aladdin

Aladdin is a street punk, a skilled thief, and a handsome and kind young man. He knew stealing was illegal but thought he was robbing the rich to help the poor, yet he constantly reminds himself that, "There are things you can steal and there are things you can't steal." A motto that embodies the nature of his kindness and innocence, despite being a street thief. The inner contradictions of this character reflect the frustrations and struggles he goes through on his way to finding freedom and his true self. Princess Jasmine should have nothing to do with this ordinary teenager, but Jasmine's escape makes them meet in a small town in the kingdom of Agrabah. While talking, they developed a kind of empathy with each other. Aladdin's kindness and fearless temperament deeply attracted Princess Jasmine, and her long-buried and sensitive side was triggered. But out of the identity of the helpless, she hid from the teenager to hide his true identity. At this time, her brain is still controlled by reason, showing her personality characteristics of prudence and rationality over sensibility in her love view. Jasmine showed her identity to save Aladdin who soldiers will capture but did not wish to release Aladdin. Such a combination of circumstances strengthens the feeling of missing each other. Aladdin goes on a difficult journey to meet again to find the magic lamp. After getting the magic lamp, Aladdin meets Princess Jasmine again as the "prince". Jasmine is not moved at first, and then a strange sense of familiarity allows the two to reconfirm each other's intentions on the magic carpet. In the end, she accepts the truth that Prince Ali is Aladdin. This shows that she is supreme to true love, pays more attention to her independent marriage view of noble character, and reflects Princess Jasmine's strong self-awareness.

Princess Jasmine's Reaction Toward Jafar

Jafar is a powerful, intelligent ruler who solves problems for the Sultan on the surface. His heart is insatiable, plotting to usurp power. Initially blinded by Jafar's appearance, Jasmine gradually discovers that an ambition for the highest pursuit of power lies beneath his seemingly honest appearance. Jasmine's first confrontation with Jafar occurred when Jafar told Jasmine he would kill Aladdin. "I will be queen and make you get what you

deserve!" She said angrily. The second battle with Jafar occurred when he used the magic lamp to become Sultan's queen to take down his father and Jasmine. Jasmine did not hesitate to stand before her father and fight against Jafar. The contest with Jafar also reflects Princess Jasmine's keen observation as a leader and her brave spirit. The strong power of this role, Princess Jasmine, shines out of the tenacious beauty reflected vividly. The table summarises Princess Jasmine's and the rest of the stated male character's conventions and its illustrated in Table 3.

Table 3. The Role of Aladdin and Personal Growth Change

Role	Identity	Character	Consistent activity	Ultimate purpose
Jasmine	Princess	Confident independent	Personal growth, the pursuit of self-worth	Seeking true love and freedom
Sultan	King	kind and tolerant	Arrange the Princess's marriage	Search for national candidates
Aladdin	Civilian	Kind and frank	discover the world	Find true love for yourself
Jafar	Prime minister	Greedy and suspicious	Seek wealth and power	Become a sultan

In shaping Princess Jasmine's role, Jasmine's response differs based on these three situations, as shown in Table 4, which can be observed during her journey and the injection of female agencies from gender theory.

Table 4. Jasmine's Reaction /Action Towards Character & Situation

BEGINNING → THE END			
Character	Jasmine's action	Conflict	Jasmine's reaction
Sultan	Rebellion and resistance		Amicable relationship
Adaddin	Strangers to each other		Love each other devotedly
Jafar	Respect and trust		Expose a plot

The Construction of Female the Identity in the Archetype of Jasmine

For a long time, the characteristics of Disney Princess were one-dimensional and stereotypical, arranged according to imagination and domestication (Jeong, 2020; Louzada Ferreira De Morais, 2018). This is because all the writers who have written for Disney in the past have been men. One of the earliest Disney princesses, Cinderella, is portrayed as a helpless, passive victim needing protection.

On the contrary, Princess Jasmine in Aladdin has broken the "magic spell" that several Disney women cannot escape. Firstly, in terms of self-identification, Princess Jasmine has damaged the spell of ready for love. Instead, she dabbled in crew books from childhood, questioning that she would be her father's successor in the future. Secondly, she broke the spell of fate. She by no means frequent the function and lifestyles direction that usual way of life taught her. Princess Jasmine has been searching outward for feasible change. She firmly holds the electricity to trade herself and the country, and finally, Princess Jasmine turns into the Sultan and abolishes the marriage law. Finally, she broke the mantra that "Suffering and sacrifice are rewarded." (Aladdin, 1992). At this time, although the role of Princess Jasmine is set in a distant Middle Eastern Princess, her heart and choice have been very close to the era of the film's release-the era of equality (Fought & Eisenhauer, 2022).

Female Self-improvement Outlet and Enlightenment

In the film Aladdin (1992), numerous preparations were made by Jasmine to realize her ideal, such as reading from early childhood and raising tigers, which shows that Jasmine will not be willing to be married unthinkingly. After Jafar attempted to dethrone the Sultan, Princess Jasmine directly reversed the situation, and the Hero who saved the country was not Aladdin, but Jasmine. The design of Princess Jasmine in Aladdin reflects the abandonment of the spirit of the past era, which has implications for contemporary audiences and filmmakers. The suppression of women by patriarchal culture for a long time makes women produce compensatory fantasies, such as possessing power and men, after the awakening of gender consciousness.

Driven by the impetuous contemporary social psychology, this kind of free consciousness has led to the emergence of a series of "big female protagonist" movies and TV dramas. However, the feminist narrative slips into the male discourse order in these films and dramas. For example, women have no political ideals, obtaining power is completely driven by fate for women, and women the pursuit of men who possess power or wealth.

In the contemporary, female wish to complete the self-construction in their careers and life, which is understandable. Still, it must no longer rely on the effective and sincere contrary intercourse to lend a assisting

hand. In *Aladdin*, neither the Djinn nor Aladdin is Jasmine's dependent object. Although unhappy, she affirmed Aladdin's statement that, "I can open your eyes and show you all the wonders." She was her helper in overcoming her anxiety. The woman figure of Princess Jasmine in *Aladdin* displays the experiences and needs of girls who produce gender dysphoria beneath the awakening of gender awareness and eventually efficaciously assemble their very own subjectivity. Princess Jasmine faces several dilemmas, such as limited activities, lost voice, and being objectified as a commodity because of her female body. Still, she subsequently receives rid of her nervousness through realizing her value. The patriarchal cultural orientation nevertheless remains, and girls in films and TV are regularly concerned in narcissistic fantasies or orgies of desire. As male appendages, women are oppressed in gender relations under the traditional male-dominated social model; men occupy most of the social resources and have a higher social status. It is precisely because the gap between the social status of the sexes is too large, often resulting in women's psychological inferiority, and it is easy to become passive and lose themselves in the emotional aspect. The significance of the appearance of *Aladdin* cannot be underestimated.

As a reflection of reality, the development of Disney Princess animated films mirrors the continuous development of feminism. This mirror of cultural production bears witness to the awakening of female consciousness and the rise of female power. As a product of popular culture, Disney princess animated films are part of the practice of female discourse. It has also promoted the development of women's discourse in popular culture. This not only reflects the two-way strengthening of female discourse in the cultural space and the real space but also shows the gradually increasing influence of gender contradiction in the field of mass culture in the new era.

The values in society are more diverse and open with the continuous development and progress of society. The change in the story concept shaped by Disney princesses shows modern women's independent consciousness and free spirit. As the independent female characters in the story, they not only live for love but also no longer wait for the salvation of men, but show the spiritual connotation of independence, struggle, and progress, and more reflect the changes of *The Times*. *Aladdin* is one of the most successful Disney princess films to date; not only does it not do a good job of restoring the content of the fairy tale, but it also focuses on the development of characters and personality changes. In particular, the breakthrough of the image of Princess Jasmine has made the audience bright. The story contains the concept of open new era feminism, which is a kind of social thought progress.

CONCLUSION

The existing literature mainly focuses on the analysis of the feminist circle in literature, and the relevant research on the development of feminism from the perspective of film is relatively scarce. This paper analyzes the embodiment of feminism in *Aladdin*'s movies from the perspective of feminism for the first time, deeply analyzes the spiritual connotation of Disney princesses in different periods, and probes into the relationship between Disney princess movies and the development trend of feminism from a new perspective. It provides a new way to promote the development of contemporary feminism.

Princess Jasmine changes from the traditionally gentle and beautiful Princess to a woman who dares to pursue freedom, resist, and has great ambitions. The change in female image also means the change of female ideology and consciousness. The finding shows the importance of the construction of new female culture. Further find out about is it factors out the improvement course of Disney sequence animation and the path and value of the development of new lady culture. This shows that through the analysis of the role of Princess Jasmine in *Aladdin*, we can clearly understand that the role connotation of Disney princess is gradually changing with the trend of *The Times*, and the independent awakening of female roles has become an inevitable trend in the development of contemporary feminism.

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